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The Spiritual Phenomenology of Unity of Existence (Waḥdat al-wujūd) in "Majnun Taking Refuge in the Kaaba" painting, Based on Ibn Arabi's point of view

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Introduction

Unity of existence (Waḥdat al-wujūd) is one of the most fundamental concepts of Islamic mysticism, which is based on the oneness of the truth of existence and the manifestation of all beings in the Supreme Being; meaning that true and independent existence belongs only to God and that other beings, manifestations, and determinations are considered to be a single truth. To explain this meaning, mystics have used metaphors such as waves, bubbles, drops, and dew, which are all different manifestations of one truth, namely water. Accordingly, the plurality of beings is nothing but the manifestation of divine names and attributes. In explaining this concept, three main interpretations have been put forward: unity of intuition, in which the seeker, as an intuition, sees nothing but the truth; skeptical unity, which considers the truth of existence to be common among beings, but with degrees of intensity and weakness; and personal unity of existence, which emphasizes the exclusivity of the truth of existence in the divine essence and the validity of the existence of other beings. Ibn Arabi is the most prominent theorist of unity of existence in Islamic mysticism, and the foundation of his thought is built on this principle. Some scholars have attributed this view to the Shiite mystical tradition through Ibn Arabi's commentators; however, Sufi scholars have emphasized that the truth of the unity of existence can only be understood through discovery and intuition, not rational reasoning. This theory is the main focus of Ibn Arabi's other thoughts; however, he expressed his views sporadically in works such as Fusûs al-Hikam (The bezels of wisdom) and Al-Futuhat al-Makkiyya (The Meccan Revelations). This method, while making his thoughts difficult to understand, may be an attempt to protect mystical knowledge from the understanding of the ignorant.

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Although Ibn Arabi uses reasoning, he considers the highest level of knowledge to be discovery, intuition, and inspiration of the heart. In his view, true knowledge is achieved when a person perceives things as they are in their essence; a level that is not attainable through reason and ordinary senses. Accordingly, complete knowledge depends on knowing beings from the perspective of the one truth of existence. Ibn Arabi organized his mystical terminology system based on the intuitive experiences of Sufis and by utilizing sciences such as the Quran, Hadith, jurisprudence, grammar, literature, Sufism, philosophy, astronomy and the science of al-Jafr.

Research Findings

Ibn Arabi was knowledgeable in various sciences such as the Quran, Hadith, Jurisprudence, Linguistics, Literature, and Sufism, etc. With his mastery of the Holy Quran and Linguistics, he combined the legacy of his Sufi predecessors with the sciences he had. Using his own completely personal and internal reading, which was mainly tasteful and intuitive and based on inspirations from the heart, he presented an approach that is unique. The high adaptability of this approach to painting also indicates the indirect influence of Ibn Arabi on Iranian painting, meaning that Ibn Arabi greatly benefited from the epistemological sources of Iranian-Islamic mysticism, and his works were reintroduced to Persian culture and literature by Qunawi and Rumi, and the influence of his works and ideas on Persian literature is undeniable. In fact, painters who have adapted stories inspired by the works of Iranian poets and mystics have unknowingly and indirectly depicted Ibn Arabi's ideas in a wrapper of stories by Iranian poets and writers. On the other hand, the amount of terminology proposed by Ibn Arabi regarding man, the spiritual and mystical states that dominate him in specific and general circumstances, and his attention to inanimate objects, plants, and animals as God's creations is so great that it leaves no doubt that from his perspective, all of these are manifestations of the true existence [Haqq], which he himself admits is a jolt that awakens the audience from the sleep of heedlessness and begins the stage of "awakening" with them. In sum, the seemingly simple and inspired elements of the image from ordinary life have a deep and intricate inner meaning that is very consistent with Ibn Arabi's views on the unity of existence. The painter has used verses of the Quran in different parts of the painting, as a preacher speaking to his audience, and the audience is given good news and warning by reciting the verses, and the artist prevents them from being forgotten by inscribing the verses and the admonitions inspired by them in the painting.

Conclusion

Overall, it seems that Ibn Arabi's principles are depicted in the envelope of a literary-inspired painting, where seemingly simple visual elements have profound meanings that are in harmony with Ibn Arabi's views on the unity of being. Majnun is a sincere lover who has attained divine love, and during the Hajj season, his heart has the capacity for the Almighty, and he speaks of divine love and oneness with Leyli, and he is preoccupied with secrets and needs in the crowd of pilgrims. The four-sided Kaaba is a symbol of God's encompassing of existence, and by depicting the story of Majnun's love and his pilgrimage to the four-sided Kaaba, Persian painter refers to "He is the First and the Last, the Clear and the Hidden" (۵۷: ۳), which means that the

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beginning and the end of everything goes back to the Truth, which is aware of the appearances and inwardness of everyone, and that the various affairs and multiple determinations of the world are all different manifestations of the same truth.

Keywords: Spiritual Phenomenology, Ibn Arabi, Persian Painting, Majnun, Khamseh.