

A Study of the Concepts of Immanence and Transcendence according to Muhi Al-Din Ibn Arabi and Their Place in the Persian Painting Space

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Abstract

The theoretical basics governing the Iranian miniature are conditioned on a special rendering of the imagery traditions based on spiritual manifestations due to the Islamic thoughts and submission to divine religion. For the same reason, Muslim miniaturist never misses in his or her creation of miniatures and adoption of transcendental attitudes the existence of God; rather, adopting an immanence-driven approach to the artwork, s/he knows the world of the miniature as a materialization of the divine instance and a demonstration of the praised God's appearance. Thus, the present study aims at investigating the concepts of immanence and transcendence in miniaturist's illustration style via underlining Muhi Al-Din Ibn Arabi's approach as regards the epistemology of these two concepts. Based on the study findings, Ibn Arabi's belief has been laid upon the underlying premise that the true knowledge depends upon an integration of immanence and transcendence. Moreover, the secret of transcendence lies in the name of the God's nature and immanence's secret stems from the verdicts of the apparent name of the praised God. So, the world of possibilities cannot be stripped in its interior and exterior from the God and the topic has been most eloquently expressed in the Holy Quran; and, because the Muslim artist in his or her resorting to the spiritual concepts of the Islamic and Quranic canonization tries to create an artwork and considering the idea that in Ibn Arabi's

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perspective the Holy Quran and the Islamic attitude are the outcome of integration of the immanence and transcendence, it can be stated that the pictorial elements extant in Iranian miniature are as well specific kinds of a real language that have been converted to an expression of the twodimensional illustration world being given the form of a single light in the practical arena by the artist. God's characteristics and attributes are manifested in the miniature away from any thought of equalization to the divine creation. The present study has been carried out based on a descriptive-analytical method. The information has been collected through library research.

Objectives:

- 1) Providing the best possible understanding of the pictorial expressions in IranianIslamic miniature considering the immanence and transcendence concepts by Ibn Arabi
- 2) Recognizing the pictorial indicators influencing the immanence and transcendence concepts of the miniaturist trained in the Islamic school and theosophy

Questions:

- 1) How does Ibn Arabi epistemologically approach the terms "immanence" and "transcendence"? 2) Is it possible to conclude based on Ibn Arabi's attitudes and adjusting them to the Iranian-Islamic miniature art space that the miniaturist's artwork is a product of immanence and transcendence summation?

Keywords: immanence and transcendence, Holy Quran and moral criterion, apparent and inherent name, Iranian-Islamic miniature

Introduction

Immanence and transcendence are two terms in the sciences of hadith, theology and Islamic philosophy: "Immanence means literally means comparing something to another thing; and transcendence means moving away something from another thing" (Zozni, 214: 1345-213). The association between these two words is more prevalent in Islamic mysticism and has been analytically proven in the writings of Muhi-Al-Din Arabi. Ibn Arabi, as he considers the immanence to be restrictive of God, also calls transcendence a restraint of the essence of the supreme right, saying: " transcendence is a divine being in the eyes of the truthful, and he who does so is either ignorant or rude" (Ibn Arabi, 68: 1370).

In his book Fous al-Hikam, he considers Noah the Prophet (peace be upon him) as a prophet of transcendence who comes to understand the words of Shiite Prophet after deviation. According to Parsa's account, "Seth is set to introduce people to the likeness of

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God, but after that people are over-simulated, so far as divine names are considered to be divine names. So Noah goes to redress this distortion and revive the transcendence way of life, but he is also not successful in inviting him because he only refers to the transcendence aspect of the essence of the supernatural right. From this point of view, in Muhi-Al-Din Arabi's view, the true invitation is like the invitation of the Prophet (peace be upon him), which implies immanence and transcendence together" (Parsa, 1366: 102).

Referring to the above introduction about Muhi-Al-Din Arabi's attitude to the concept of immanence and transcendence, it can be said that the Iranian painter neither illustrates nor plays the role of God in emphasizing the themes of Islam, unlike the visual tradition of other Abrahamic religions; In a purely metaphorical attitude, the image of the prophets is deified. Rather, it uses the allegorical attitude that results from the assemblage of concepts of immanence and transcendence; by breathing the spiritual spirit into the elements of the painting, it only refers to the beauties of creation, also by removing the presence of one's individuality and avoiding the simulation of the components of being and creation. The Divine avoids any harm to the very essence of the truth. In other words, it never allows itself to imitate and represent exactly the same as its Lord created it, and only in the state of immanence and transcendental themes, in view of the divine unique creation, does not abandon artistic creativity. According to Burkhardt, "The Muslim artist through Islam, that is, submitting to the divine law, always points out the fact that it is not itself a creator or a source of beauty, but rather a work of art that is subordinate to the order of the world. This awareness, while preventing the artist from liking Prometheus, does not diminish his enthusiasm for artistic creativity. For this reason, Islamic art, in the light of this consciousness, enjoys a certain kind of devotion and impersonal quality, and this makes the Muslim artist always refer to his creator" (Burkhardt, 28: 1370). The purpose of this article is therefore to present the theory of immanence and transcendence from the point of view of Muhi-Al-Din Arabi and his commentators in order to analyze and analyze the idea of Muslim pictorial imagery. In fact, if we assume that the painter, in his transcendental view, is immune to the creation of God and, on the other hand, considers the immanence attitude of the exquisiteness and beauty of being, in this way in unity and harmony with Islamic themes. Thus, in order to reach this point, research into the epistemology of the two terms of immanence and transcendence from the point of view of the mysticism of Muhi-Al-Din Arabi and its application to the method of the Muslim painter is necessary. Therefore, in this brief introduction, these two terms are briefly defined from the perspective of Islamic mysticism and theology. Then, in order to clarify the hypothesis, the attitude of the Abrahamic religions to these concepts and their impact on their art is

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examined, and the following is analyzed analytically by Muhi-Al-Din Arabi's views on the axis of discussion, in a comparative view of a brief attempt to explain theoretical foundations of the method of illustrating Iranian Muslim painter.

Conclusion

Taking into account all the features expressed about Ibn Arabi's attitude towards immanence and transcendence and its use in explaining the pictorial expression of the Iranian painter, it can be said that the basis of Ibn Arabi's belief about immanence and transcendence is that the arena Existence is no more than a single truth, and if we consider right as the essence of divinity and rank, we consider the esoteric name in the divine state, which is the absolute order of God, on the other hand, if one considers the right as the likeness and rank of names. And to look at his attributes in the form of beings, we are called appearance. Therefore, in Ibn 'Arabi's view, immanence and transcendence are two sides of the same coin and one is not complete without the other and this concept has been expressed in the most eloquent way in the Qur'an. According to Ibn Arabi's definition of immanence and transcendence, it can be explained in terms of the art of Iranian-Islamic painting in the way that the painter illustrates the concept of transcendence as an esoteric name in the name of Allah. In the case of abstract light, we can see the immanence in the sense of the appearance of righteousness in the order of manifestation of the plurality of the names and attributes of the righteous in the elements of being. An illustrator who is likely to be harmed in this area avoids turning to Qur'anic attitudes and mingling with transcendence instead. Turbidity due to the appearance of the light and eliminates avoid drawing three-dimensional space; up against the kingdom and the truth of the universe as a manifestation of the Divine Names and Attributes. On the other hand, based on his monotheistic attitude of transcendence, the other speaker considers the truth superior and transcendent in the image and does not even allow himself to be created by distorting the system of creation and drawing three-dimensional space and applying the laws of theological perspective superior to divine creation. In appearance it is like nature, but in expression it only tries to conform its mental forms to the order and beauty of the Divine Creation, thereby recognizing nature as an arena of the manifestation of the real names and attributes of its two-dimensional image. Make use of a single light, away from the opacity of the shadow, into a place where the image elements are displays of manifestations are right. In short, the painter in the transcendental attitude sees light as an allegory of the esoteric name and thereby presents the facts of the elements in the possible universe; in the analogical approach to the realm of the name, the painter expresses in the most expressive way that the shining of the same light over the realm of the elements in the painting points

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to the single truth, that the multiplicity of colors and elements of existence in the painting only emerges in the unity of light.

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