Manifestation of the divine names and attributes in the poems of Tahereh Saffarzadeh

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Abstract
Tahereh Saffarzadeh is one of the main figures in the novel poem and is one of the pioneers of modern religious poem and due to the religious nature of his poems, manifestation of the divine names and attributes in terms of words and meaning in his poem is important that investigated in this descriptive - analytical research. According to the research findings, divine names and attributes in the Poem of Saffarzadeh depended on semantic approaches of his poetry and in the first period in terms of lexical and semantic has not the considerable application and the few names of God used in the poetry of this period is essence name and the poet intends general name of God. In poems of seventies and eighties decades, Divine names and attributes is one of the central topics of his poetry so that the subject of some poems has been the explanation of Allah's names and attributes. In this period, in addition to high frequency of Asma Allah, application of them has been taken consciously and with consideration of literal and technical meaning. In the Saffarzadeh poem, negative attributes cannot be seen and all the divine attributes are the fixative (inherent and practical) and poet has benefited both nature and current names.

Keywords: Tahereh Saffarzadeh, divine names and attributes, inherent names, practical names.
Introduction

With the presence of Nima and modern poetry and with the changes that occurred in contemporary poetry, currents and various forms of poetry reached into the field that have been formed around a particular axis based on the historical, cultural and literary contexts. Modern religious poetry is one of the poem movements that with using the possibilities of Sepid and Modern poetry were started since the early solar forty and Tahereh –e- Saffarzadeh is one of the founders of this poem type. Rahgozar –e- Mahtab (1962) is the first collection of Saffarzadeh poetry that consider social and ethical issues with the affective and emotional approach and Saffarzadeh lie in the path of religious poetry in the next collections clearly and innovation followed also in the shape and structure of poetry. Tanin in Delta (1969) can be seen as the most significant effect of Saffarzadeh in the Modernity of form and meaning. Saffarzadeh in the collection Tanin in Delta has been demonstrated the results of her experiences and multi-year studies in her brilliant poetry and specifically put this experiences at the line of religious poetry (Hoghoghi, 1996: 100). Another important collection in the pre-revolutionary period is the fifth trip. Fifth trip is a new way on the Persian poetry. Roots of Saffarzadeh novelty in the fifth trip is on the scriptures. Innovation is in the world of poetry with to help the world of religion (Haghshehs, 2005: 87). Saffarzadeh continues the route on the next collections. In the early days of the revolution, Saffarzadeh has established the revaluation poetry and issues related to the Islamic Revolution and the imposed war becomes a central issue in her poetry. In the seventies and eighties decades sheenter to another stage of his poem life. In this period, recompose of Quranic and religious concepts and themes forms the basic configuration of collections of in peace reception, brightening the road and from the global effects. The names and attributes of God has been manifested as a subset of Tawhid and theology to the various ways in Persian literature and poetry that can be summarized in two general and specialized approach. Divine names and attributes has been applied as one of the names of Godin most poems includes political, social, richness, etc. In these poems, the general name of God is concerned so that it can be replaced any of the names and attributes because the poet have not attention to the names of God and only uses one of the God names. But in the second approach, divine names and attributes becomes relevant as a subset of Tawhid and theology. In poems with a focus on the Tawhidi topics and the belief principles has been selected divine names and attributes carefully and in coordination with the field of semantic word. In the other words, literal meaning of name and adjectives and its idiomatic meaning has been as the selection criteria.

In the poets of Tahereh –e- Saffarzadeh can be seen both approaches. The type of approach, selection method and criteria of God names significantly is associated with the meaning of the text and context of her poetry. In the poetry’s with the issues of daily life and social or political criticism has been used essence names and general names of God and in the poems with a focus on Tawhid and religious foundations, names of of God has been selected by taking the speech field and meaning appropriateness and in this study been investigated the type of poet approach to this issue and method of manifestation of the divine names and attributes in the Saffarzadeh poems. For this purpose, except the collection of Rahgozar –e- Mahtab that has not used in which none of the divine names and attributes, the rest of Saffarzadeh poems has been analyzed. After extraction and classification of poems and interventions selection along with a description of interventions, examples of related poems has been mentioned under that. Furthermore, to demonstrate the quality of manifestation of the divine names and attributes in the different stages of Saffarzadeh poem, her poetry life is
divided into four decades and her most important book has been located criteria in the decade and the findings has been mentioned in the frequency table and method of distribution of divine names and attributes has been mentioned in the different periods of Saffarzadeh poem. Overall, in this paper has been tried for analyzing the frequency quality and dispersion method of the names of God in the different courses in addition to the extraction and description of divine names and attributes in the poetry of Saffarzadeh.

Research Literature

Divine names and attributes: The name is Arabic Keywords and in the dictionary define as: A word whereby is read something or someone. Name in the Arabic Grammar is the part of three types of word that indicate on the independent meaning and is not limited to a specific time. The adjective is a Arabic word and infinitive and define as method of expressing the quality or symptom of something. In a general sense, divine names and attributes includes words which meaning of one or more divine attribute or name of God Can be deducted of them and define as: Deterministic and external facts with regard to the emergence of essence in them and their relationship with the absolute essence is Name and the determination and external facts is adjective if be alone. In the other words, adjective imply on the sense that is on the inherent; whether or not its essence; but the Name implies on the essence along with adjective and with consider to the description. The difference between divine names and attributes is credit difference and attributes similar to the Names are the manifestation of absolute existence and essence of God (Mohammadi, 2011: 46).

Simply put; Names of God includes names and attributes that are proper for God and can be called upon him and indicates on the integrity and virtue (Sajadi, 2010: 91). Name is the term that implies on the Named without any particular credit for that, but in adjective considers special specification and features (Hamedani, 1983: 16). Holy Quran in verse of 110 of Isra surah considers both noun and adjectives. So in This topic, nouns and adjectives is in a senseand all are a part of the Names of God. In four verses of the Holy Quran, it is stated that God has a good names: There is not any doubt that attributes of God is not numerable because perfections of God is infinite and for any perfection can be selected noun and adjective (A'raf, 180). But, as the hadith is used, some traits are more important. Perhaps Names of al-Hassani that mentioned in the Quran refers to the same more preferred group. Also, in narratives and hadiths can be seen that God has ninety-nine names (Mohammadi, 2010: 91).

Emphasis on the principle of Asma al-Hassaniin the Holy Quran implicitly contains this means that there are also names of non Hassani. But the Quran while emphasizes on the documents of beautiful Names of God, not indicate the non-Hassani names. Asma Allah is also inference from these verses of the Qur'an and its subject matter is recognizing the names and traits that can be used to refer to God as well as names and attributes that are not applicable to God. In connection with this issue in mystical discussions has been raised the chapter with entitled "politeness with God". From the viewpoint of mystics and according to the Principle of politeness with God, Invitation of God must be to Asma al-Hassani (Amoli, 2009: 2). According to most commentators and scholars of religion, there’s not any reason to appellation of God names. From this perspective, any name that indicate on the perfection and this perfection is not restricted and conditioned and be able to imply on infinite is applicable to the God.
Historical Literature
Poems of Saffarzadeh have a deep connection to religious and Quranic concepts and tawhid issues and in this respect, investigate the manifestations of religious in the poems of Saffarzadeh has been the subject of articles which some of these articles have been collected in the book of "Shenakhtnameh" of Saffarzadeh. Some examples of this cases includes: Blondel Saad, Joya (2007). In the article of religion and world in the poetry of Saffarzadeh, investigate the relationship between religion and the world in her poetry in addition to exploring the religious aspect of Saffarzadeh poetry. The author concludes that ideal world in terms of Saffarzadeh is the religious world and religion can be accomplish the contradictions and confusion of the modern man.
Mirzaee, Sina (2007). In the article of "opinion height" (investigate the thought of martyrdom in the poetry of Saffarzadeh) investigate the martyrdom in her poetry with regard to the Saffarzadeh definition of martyr and martyrdom and also her poems in praise of the martyrs of the early days of Islam especially Imam Hussein and martyrs of Karbala and the martyrs of the Islamic Revolution and Sacred Defense.
Armin, Manizheh (2007). In the article of "Peyvandan –e- Javid" (Reflections on the Poetry of Saffarzadeh) investigate the relationship between the Islamic Revolution and events of early Islam in the poetry of Saffarzadeh along with reviewing the poem of Saffarzadeh and investigating its most important themes and religious issues.
Furthermore, other articles has been published about the themes and forms of Saffarzadeh poem, but Jelly divine names and attributes in the Saffarzadeh poems has not been investigated in any independent research, So far.

Data analysis
Saffarzadeh literary resume in terms of approach to the divine names and attributes and how to apply them can be divided into three periods. In the first stage that include poetry before the Islamic Revolution, divine names and attributes have not impressive application in spite of the religious themes of poetry. In the second period that is coincided with the poetry of the Islamic Revolution and involves the years sixties, divine names and attributes have a more frequent along with the particular approach of poet's to the religious concepts. In the third period, i.e., the years of the seventies and eighties, much of poet time passes with the translation of the Holy Quran and prayers and religious texts and this is also reflected in her poetry. In the poetry of this period, tawhidi and theology discussions has been the center of poem and the divine names and attributes is one of the high frequency words and concepts. In the following, the most important names and attributes of God that manifested in the poetry of Saffarzadeh has been investigated along with examples of her poetry.

Aazam Name
Aazam name is one of names of God and it is a divine secret that only special servants of God can achieve to it. For the Aazam name has been expressed examples such as the existence of God elect, hidden truth in separate letters from the beginning of some surahs of the Quran, verses from the Koran, expression of "Name of God" and "Allah" word (Aamoli, 2009; Goharien, 2001). Interpretation of Aazam name has not been mentioned in the Quran, but some commentators paid to the issue of Aazam name in verse 40 of naml surah. Conventional wisdom about the Aazam name is that prayer of people will be answered by reading the name of God (Koramshahi, 1989). Saffarzadeh in the poet of "from cave to human Medina" which refers to the historical events of 1980, the effects of word and voice of Imam Khomeini likens
to the Aazam name, and confront of Aazam name and magic is allusions to story of kidnapping the ring of Prophet Solomon by Dave; the circlet that Aazam name was engraved on it (Khoramshahi, 1989), and Poet connects it to confront of Imam and his enemies: Last year was the year of increasing the edifications; year of astonishment and doubt thousands; year of smooth voice of mamat; year of good sound of Imam.

**Friend**
Wadud is an Arabic word and adjectives and means friend, popular and affectionate. Wadud in refer to God is Asma al-Hassani and has been mentioned 2 times in the Qur'an: first with the "Ghafour" and second with the "Rahim" (Mohammadi, 2010: 1037). Friend is one of the names that mystics applies often.

**Alah**
Holy word of Allah is the selected name and dedicated to God and contain the essence of all the attributes of beauty and glory of God. The word of God stated in the Holy Quran 2798 times (Moghtaderi, 1983: 132). Allah is the name of the particular science to god and all the attributes of perfection (Meabodi, 1965: 184).

**Masavvar**
Masavvar is Arabic word and means as "suppliers, creators, component and the author of face". Masavvar stated one times in the Quran and in the al-Hassani names of God. Masavvar is one of the names that Saffarzadeh has used the principle and its Persian translation.

**Hagh**
Hagh have origin of Arabic and define as right of speech, create a promise, fixation, certainty. The Hagh is one of the God's names and 14 times has been mentioned in the Qur'an. Because God intrinsically is non-decline. So, Hagh is from the Hosni's names.

**Tawhid**
Tawhid define as uniqueness of object. Tawhid is one of the basic principles of belief in Islam. Degrees and types of tawhid include inherent Tawhid, traits tawhid, actions tawhid and Tawhid on the worship.

**Unique**
Unique word is equel to the single and is in Position of Tawhid of God Almighty:

**Hazrat – e- Ahadiat**
Hazrat – e- Ahadiat define as uniqueness and the oneness of God. Hazrat means as presence in front of the absence.

**Rabb**
Rabb is the Arabic name and mean as God and Creator (Moghtaderi, 1983: 325). Rabb has been mentioned 970 times in the Holy Quran and sometimes means the server and eunuch. Rabb mean as coach and is the names of al-Hassani and clear the godhood position of God.
Rabb al Arsh al Karim
Rabb al Arsh al Karim is one of the names of almighty God and 6 times has been mentioned in the Holy Quran. Saffarzadeh uses the name with mean of God common noun.

Hu
Hu is the irony of absolute unseen and one of the Names of the essence (Sajjadi, 2010: 800). Hu in terms of Sufism is referring to the nature of truth. Anyone cannot understand the essence, because isn't either a name or an adjective.

Karim
Khaleghis the Arabic adjective and define as generous and philanthropist. Karim is one of the names of al-Hassani and is adjective of act of God. Karim 6 times has been mentioned in the Holy Quran in verses 40 of Naml Sura and 5-6 of al-infitarSura (Ghorshi, 1982: 104).

Khalegh
Khalegh is Arabic adjective and means as Creator and Originator. Khalegh is one of the names of al-Hassan and Names of divine action and 160 times has been mentioned in the Holy Quran in the form of nouns and verbs. God is the Creator of all things and all worlds and creatures (Ghorshi, 1982).

Afaridegar
Afaridegaris nominative adjectives of Persian. Creator is one of the names of al-Hassan and Names of divine action.

Allah
Allah is the Divine Essence name. God is the most common almighty name in the Persian and the rules and its application is like Allah in Arabic. In the poems of Saffarzadeh God is one of the common Names.

Science
Science is one of the inherent and fixing characteristics of God, because the science is not on the essence of God. The science is on the essence of God. In the Holy Quran, 122 positions devoted to the words of divine knowledge, quality and comprehensiveness of God.

Aleam –e- belgheab
Knowledge about the unknown world is one of the names that in the Holy Quran has been added in terms of grammatical in position of adding a description. Adding the unknown and hidden to Knowledge of the Holy God emphasizes on the God's infinite knowledge (Sobhani, 2004: 291).Saffarzadeh also stipulates that knowledge of the unseen and unknown world is both in the sight of God.

Montagheam
Montagheam means as revenge and defines as one of the traits of Godand in the Quran has been mentioned many verses which refers to the name of God. Saffarzadeh in several poetry pays to divine vengeance and its severity. Also, Saffarzadeh knows only the revenge in monopoly of great power of God's.
Salam
Salam means as cleanness and healthy of world and without a defect that is Asma al-Hassan and name of essence and one time has been mentioned in the Quran. Has been said that cause of describing the God to Salam is that defects and pests has not way to his holiness as reaches the creature; in this case, Salam means healthy (Ghorshi, 1982: 256). Saffarzadeh also stipulates that Salam is the clear name of God.

Rahman
Rahman means as merciful and is one of the Asma al-Hassani. Rahman name refers to the public mercy of right and in the manifestation, all creatures are equal (Lahiji, 1995: 108). Saffarzadeh has known the gift of blessings in result of the compassion of right.

Ghader
Ghader means as capable and monitor. Ghader is one of the fixative traits of God and 47 time has been mentioned in the Quran and is the description of God in all cases. Saffarzadeh speaks about grace of unmatched God; grace is one of the attributes of God and peerless is also adjective to Ghader.

Sane
Sane means as producer, corrector and synthesizer. Sane has not been mentioned in the the holy Quran, but has been repeated in the supplications. Saffarzadeh with regard to the verse 156 of surah Baqarah stipulates that all existence eventually return to their Sane.

Malek
Malek translated as owner of the property and the owner of government, ruler and possessor. It seems that Malek in refer to God means as ruler and possessor. The poet also stipulates that Godis owns of all times.

In addition to the listed names and attributes, another names and attributes has been compiled in the poem of Saffarzadeh that are not among the most frequent words of Saffarzadeh poem. Some of the names and attributes include Fazl, Mandegar, Nour and Ghadir.

As can be seen from samples of poems, recent poems of Saffarzadeh has a less literary and artistic value. In the seventies and eighties, she gives not the much importance to form, shape and literature array and poem is a tool to express and explain the religious issues. Thus, poems of this period are at a low level, because the ultimate goal of Saffarzadeh is expressing the religious meanings and concepts to the simplest form possible. Something that it explains is necessary, include investigate the relationship between manifestation of the divine names and attributes with the literary and artistic value of Saffarzadeh poem. Easier it is that in the first period poems with the more artistic aspect, the names of Allah are rarely used and in the inferior poems, the names of Allah are increasingly used. This relationship should be pursued in the semantic context of Saffarzadeh poems. In other words, the frequency of the names of Allah in recent poems is related to the meanings and implications of the monotheistic in the Saffarzadeh poems and necessarily is not related with the artistic aspect of her poems.
The frequency and distribution of the divine names and attributes on the poetry courses of Saffarzadeh

Quantitative Frequency of divine names and attributes in the poems of Saffarzadeh, directly is related to type of semantic approach and themes of her poems. in the other words, Frequency of divine names and attributes in the poems of Saffarzadeh is related to religious concepts and meanings in his poetry. From this perspective, in the late period due to the poet focus on the more religious concepts, divine names and attributes have a more frequency and this relationship there is In the first period vice versa. Given the history of development of her poetry, to demonstrate the distribution and quantity of the divine names and attributes in the poems Saffarzadeh have considered Four decades and in each decade has been chosen the most successful poet collection. Therefore in this table has been selected each of the poems includes Tanin in Delata, Didar –e- Sobh, Roshngaran –e- Rah and Dar Pishvaz Solh.

<table>
<thead>
<tr>
<th>Names and Attributes of God (50 decade)</th>
<th>Tanin in Delta (50 decade)</th>
<th>Didar –e- Sobh (50 decade)</th>
<th>Roshngaran – e- Rah (50 decade)</th>
<th>Dar Pishvaz – e- Sobh (50 decade)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allah</td>
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<td>8</td>
<td>15</td>
<td>6</td>
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<tr>
<td>Alah</td>
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<td>4</td>
<td>15</td>
<td>18</td>
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<td>Khoda</td>
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<td>15</td>
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<td>30</td>
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<tr>
<td>Haq</td>
<td>-</td>
<td>10</td>
<td>10</td>
<td>8</td>
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<tr>
<td>Rabb</td>
<td>1</td>
<td>1</td>
<td>4</td>
<td>4</td>
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<tr>
<td>Khalegh</td>
<td>-</td>
<td>2</td>
<td>9</td>
<td>16</td>
</tr>
<tr>
<td>Hu</td>
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<td>3</td>
<td>4</td>
<td>6</td>
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<td>Nour</td>
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<td>Malek</td>
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<td>Towhid</td>
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<td>Ghader</td>
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<td>Masavvar</td>
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<td>Montaghem</td>
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<td>Afaridegar</td>
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</table>

As can be seen from the table, God's names and attributes in the collection of Tanin in Delata has the lowest frequency and in the collection of Didar –e- Sobh is well evident the upward trend and in the collection of Roshngaran –e- Rah and Dar Pishvaz Solh is evident the highest frequently that well is consistent with developments of Quranic and religious concepts in the poetry of Saffarzadeh.

Divine names and attributes in Saffarzadeh poetry spiritually also are consistent with the evolution of her poetry. This means that in the decades of fifty, the poet has not any attention to idiomatic meaning of divine names and attributes and often names of God has not any use in the spiritual background. In the collection of Tanin in Delata have been mentioned only four nouns and adjectives of God includes – Khoda, Rab, Hu and Allah – that all are names of essence. The use of names of essence is in such a way that poet does not consider literal and technical meaning of the divine name and divines, but non-religious texts mention the names of God. In such cases, it can be replaced any another divine noun or adjective.
But in the poetry of the seventies and eighties, especially on related poems to the monotheistic and theology issues, God nouns and adjectives has been mentioned in relevant text with lexical meaning of nouns and adjectives. Therefore, it can be said that in the late poems of Saffarzadeh, the use of God nouns and adjectives is consciously and with respect to word spiritual fields. If the poet uses the noun or adjective of Ghadr, the meaning of the poem refers to the power of God and cannot be replaced by another name.

Investigate the God nouns and adjectives in the poems of Saffarzadeh show that all the attributes of God in the poem of Saffarzadeh has been fixative and has benefited both types of fixative traits includes inherent traits and practical traits. Inherent attributes such as knowledge, power and uniqueness are always with the Divine Essence and practical traits such as creator are not with the Divine Essence. Another interesting note is that all of God nouns and adjectives in the poems of Saffarzadeh are fixative and none of the negative traits can be seen.

Conclusion

Manifestation of the divine names and attributes in the poetry of Saffarzadeh is the Function of semantic approaches in different periods. In the first period of Saffarzadeh poet, he is following the procedural and formal modernism and social, cultural and humanitarian issues form the most important her concerns. During this period, religious poetry of Saffarzadeh often written about historical topics and there is not very little connections with Quranic themes and Tawhidi topics, therefore, divine names and attributes in the poetry of this period have a low frequency and the poet often considered the generic name of God and has benefited the names of the Almighty. In the sixties, issues related to the Islamic Revolution and Sacred Defense and its links with the events of early Islam constitutes poetic themes of Saffarzadeh and compared to the previous period, the use of divine names and attributes have a more frequency. In the seventies and eighties, as a result of the Saffarzadeh activity in the translation of the Qur'an and religious texts, her poetry have a closely link with the concepts of the Qur'an. In addition to the more frequency, the use of divine names and attributes in the poetry of these two decades has been made consciously and with regard to the word spiritual backgrounds. Also, this means that the poet have shown attention to the literal and idiomatic meaning of divine names and attributes. All the divine attributes in the poetry of Saffarzadeh has been fixative and has benefited both the fixative attributes includes the current attributes and inherent attributes. Divine names and attributes in the poetry of Saffarzadeh are positive and none of the negative attributes can be seen in her poetry.
References