SUFISTIC ALLEGORY
IN “THE RUBAIYAT OF OMAR KHAYYAM”

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Abstract

“The Rubaiyat” is a collection of four line stanzas. Originally, it was written by Omar Khayyam, a Persian poet, but later it was translated by Edward FitzGerald into English. It is translated version of FitzGerald, established in five editions that make the Rubaiyat widely known in the world of literature, especially English literature. This study deals with the 1859 first edition. “The Rubaiyat” is the exposition of Khayyam’s contemplation of life and Divinity, which is highly appreciated, and of great importance in the world of literature and a stepping progress to spirituality. Concerning the contemplation of Divine existence, the poet has experienced spiritual states and expressed them by means of allegorical and metaphorical forms. This study shows that the stages of spiritual states, Ahwal, are experienced and expressed allegorically and metaphorically by Omar Khayyam in his Rubaiyat. Therefore, Omar Khayyam is a sufi poet and “The Rubaiyat” is a Sufi poem.

Keywords: Sufism, Rubaiyat, allegory, divinity, metaphor, contemplation.

I. INTRODUCTION

Poetry has been a revered art in every world culture, but this is particularly so throughout the Islamic world. This is partly due to the traditional Islamic prohibition on representational art. Since portrayal of people and things is largely forbidden, the visual arts tends to focus on rich, elaborate patterns and calligraphy, while much of the Islamic artistic genius emphasizes the power of words over the visual image. And the Qur’an itself uses highly poetic language which, of course, inspires a tendency among Muslims to express themselves in a similarly poetic fashion. Perhaps the desert environments that predominate in many Islamic countries likewise contribute to a vocal rather than a visual focus.
It is not surprising that Sufis place so much emphasis on music and especially poetry in their teachings and their understanding of the way to salvation or reunion with the Divine. The general Sufi sense of what reality consists is inherently poetic; it seems not only to parallel the cosmos that a poetic imagination, in the most general terms, conceives, but really seems to embody that version of reality. It is seen how it aligns and intersects with the Sufi view of the world. Much of what follows is apt to seem painfully obvious, or self-evident.

Sufism (Arabic: tassawuf) is generally understood to be the inner, mystical dimension of Islam. A practitioner of Sufism is generally known as a Sufi. Understanding in the perspective of Sufism refers to the perfect self-understanding enchaining the understanding of the Divinity. The Sufis believe that it is the unique human right and privilege to be able to find the way towards the understanding reality of the Divinity. sufism has been defined in various ways.

According to Hamka, Sufism (tassawuf) is spiritual purification from thing and nature to ease the way to God (Hamka, 1952: 77). Abul Qasim Qusairy, a famous sufi of the eastern world says that tassawuf is the application of Al-Qur’an and prophet’s Sunnah consequently to restrain lust, to avoid bid’ah action and not to lighten act of devotion (Sjukur, 1978: 7).

The Sufi commentator, Al-Qushayri gives a beautiful description of the Sufi ideal:

Sufism is entry into exemplary behavior and departure from unworthy behavior. Sufism means that God makes you die to yourself and makes you live in Him. The Sufi is single in essence; nothing changes him, nor does he change anything. The sign of the sincere Sufi is that he feels poor when he has wealth, is humble when he has power, and is hidden when he has fame. Sufism means that you own nothing and are owned by nothing. Sufism means entrusting the soul to God most high for whatever he wishes. Sufism means seizing spiritual realities and giving up on what creatures possess. (1966: 297-298)
Unfortunately, Shah (1971: 15) states that many are debating for the relevance of Sufism in Islam. Today, most Muslims and non-Muslims believe that Sufism is outside the sphere of Islam. The use of implicit language in Sufi poems brings doubts of the validity of Sufism as a part of Islam and the various interpretations. Some groups of insufficient knowledge of Sufism and Islam discuss Sufism as a method of bypassing the rules of Islam in order to attain salvation directly. In fact, the principles of Sufism are all based upon the rules and teachings of the Qur’an and the instructions of the Prophet. To a Sufi there is no gulf of separation among the creations. When one's heart is purified, the manifestations of the Divine are reflected in the mirror of the heart. Only then may man ascend from the level of his animal nature to the level of the true human being.

Since all the principles underlying the instructions of Sufis are based on the Qur’an, Sufism is not related to any religion outside of Islam. Yet the search for true understanding and abstract knowledge of reality is a universal quest. As long as humans exist, the search for such understanding will continue. History shows us that every nation and religion has its own way of expressing the universal spiritual quest.

The Sufis always say that their experience is ineffable, yet they couch their feelings and experiences in words and express them with great conviction, force and eloquence. If the spiritual experience and the vision are unutterable and beyond expression and words are inherently incapable of expressing something which is beyond the comprehension of intellect (because words are the tools of intellect to conceptualize) then these questions are immediately raised:

1. What is the nature of language in Sufi poetry?
2. What does a Sufi describe?
3. How do the words function?
4. What is the purpose of this functioning?

First, Sufi poetry is highly metaphorical in nature. The illogical logic in Sufi poetry addresses the “ontological” status of metaphor in relation to how things
actually are: the unreality of the phenomenal world and the way it should be “seen as something else.”

Second, Sufi literature reveals and describes the most profound spiritual truths disclosing the esoteric aspect of Islam, as the very titles of many Sufi treatises demonstrate. Kashf-Al-Mahjub, the oldest Persian treatise of Tassawuf (Sufism), written by Ali Bin Uthman Al-Hujwiri, means the “Unveiling of the Veiled,” and in his own words it is “an explanation of mystical sayings, and an uplifting of the veil of mortality.” Long before Derrida uses the word “translator” for a writer, Sufi writers see themselves in the role of translators, who transfer, reconstitute and interpret divine truths from the transcendental domain to the context of this physical world.

This is a move to the function of language performance in Sufi literature. Sufi poetry displays the close relation between language, belief, understanding and truth. Sufi poetry by its very nature engages everyone in a dialogue with the Transcendental. Not only does it initiate the move to relate, it then becomes the means of consolidating and strengthening the bond, and expanding understanding of the nature of relationship.

Here, language becomes a way of showing the way to harmony and peace that passes understanding. Words do not strain, slip and crack here. They are meaningful, not illusory nor simulacra. They create meaning: meaning is not endless regression here. Language in Sufi poetry is not “a prison house” outside which no reality lives. Functioning as a therapy, Sufi poetry sprouts hope and shows possibilities of breaking through impasse, becoming a source of strength and inspiration. It reanimates and “brings dead hearts to life.”

Sufi poetry has constitutive value; it constitutes who we are, how we should think and live. It sets the parameters of our life by pressing upon us the ideal of love and compassion. Making one see beyond the mere referential value of word-object relationship, it offers a dynamic and creative view of language.
Then, Sufi poetry develops an optimistic relationship between humankind and language. Just as mystical experience is liberating, likewise language is seen as a liberating force, expanding and promoting human well being, rather than being constrictive as Derrida, the philosopher of language, claims it to be.

However, the literature of Sufism emphasizes highly subjective matters which go beyond the logical reasoning, such as the subtle states of the heart. Consequently, some of the Sufi authors take recourse to allegorical language. Here is what an allegory is.

Allegory is a figurative mode of representation conveying meaning other than the verbal. The underlying meaning has moral, social, religious, or political significance, and characters are often. Allegory communicates its message by means of symbolic figures, actions or symbolic representation. An allegory is a device used to present an idea, principle or meaning, which can be presented in literary form, such as poem or novel. (The American Heritage, 2000: http://en.wikipedia.org/wiki/allegory)

The use of such allegorical language is commonly used as a device to express the Sufi’s inner feeling. Thus, such allegorical device containing Divinity is so called sufistic allegory. For instance, the Sufis describe their Divine love by means of symbolical representation; that is intoxication. The Sufi metaphor of intoxication as a spiritual state is partly figurative but partly literal. Intoxication is a metaphor for madness, and madness is a metaphor for the spirit's condition, or transformation, or unfolding into reality, in the presence of the Divine. The Sufis often symbolize such intoxication by using the word ‘wine’ metaphorically. It is described as if they were intoxicated with wine when they were in the state of Divinity. It, however, obtains a symbolical meaning; as a result, the allegorical expression containing sufistic matter is often considered as out of the Shariah of Islam. Thus, this study generally focuses on this matter in order to answer the doubt about the existence of Sufism through the use of an allegory in the poem.

The expression of such intoxication is also found in The Rubaiyat of Omar Khayyam, a well-reputed poet and a worldly known great Sufi of Persia. It is a Persian
poem which constitutes the expression of Omar’s own life. The original manuscripts have comprised more than seven hundred quatrains. Each quatrain is a separate poem. The poem has been translated into some languages including English. The most famous English translation is undertaken by Edward Fitzgerald as he has tried his utmost to adhere to the spirit of the original poem. Thus, this study is on Fitzgerald’s translation to discover the spiritual state expressed in the poem. Besides, this study is an effort to solve the problems of the existence of The Rubaiyat as a sufi poem. The intoxication depicted in the poem with its allegorical meaning is the focus in this study.

The Rubaiyat actually is a stanza form equal to a quatrain but the term is still known in the local use. The English verse is known as the Rubaiyat Quatrain due to its use by Edward FitzGerald in his famous 1859 translation, The Rubaiyat of Omar Khayyam. The Rubaiyat is derived from Arabic word, Ruba’i (quatrain), and is used to describe a Persian quatrain. The plural form of the word, rubaiaāt (often anglicised rubaiyat), is used to describe a collection of such quatrains. There are two possible rhyme schemes to the Rubaiyat form, aaba or aaaa. In Persian verse, a ruba’i is visually only two lines long, and the rhyme falls in the middle and end of the lines.

Then, The Rubaiyat of Omar Khayyam is the title that Edward FitzGerald gives to his translation of a selection of poems, originally written in the Persian language and of which there are about a thousand, attributed to Omar Khayyam (1050–1132), a Persian poet, mathematician and astronomer. A Persian ruba’i is a two line stanza with two parts per line, hence the word sssRubaiyat, derived from the Arabic root word for 4, means "quatrains". (Maine, 2000)

Khayyam owes much of his popularity in the west to FitzGerald’s ingenious metrical paraphrase of The Rubaiyat. Khayyam’s Rubaiyat, written in a clear, concise style and in a meditative vein, reveals his mind as concerned with the perennial questions of life and the universe. He reflects on the frailty of human existence, the cruelty of fate and ignorance of man. All of his ideas belong to the concept of contemplation in Sufism, and these become one of the contributions to the world of
literature. Therefore, it is proper for Khayyam’s Rubaiyat to be remembered by means of analysis as this study.

*The Rubaiyat of Omar Khayyam* has been translated into many languages. The most famous translation from Persian into English was undertaken in 1859 by Edward J. Fitzgerald. Fitzgerald prepared five different editions of The Rubaiyat. The first edition was in 1859, the second edition in 1868, the third edition in 1872, the fourth edition in 1879, and the fifth edition in 1889. This study deals with the first edition. The first edition of Fitzgerald’s translation is spontaneous and close to the message of the original poem. It is like the redelivery of Omar’s poetic expression. Thus, the first edition is analyzed to identify that Omar Khayyam is a sufi poet leading to the Rubaiyat as a sufi poem. Finally, it is hoped that this analysis gives a gleam of sufi poem.

II. DISCUSSION

The literature of Sufism emphasizes highly subjective matters that resist outside observation, such as the subtle states of the heart. Often these resist direct reference or description, with the consequence that the authors of various Sufi treatises take recourse to allegorical language. For instance, much Sufi poetry refers to intoxication, which Islam expressly forbids. This usage of indirect language and the existence of interpretations by people who have no training in Islam or Sufism leading to doubts being cast over the validity of Sufism as a part of Islam. This was Sufism as a whole is primarily concerned with direct personal experience, and as such may be compared to other forms of religious mysticism. Sufis make extensive use of parable, allegory, and metaphor to express divine longing and mystical experience. The following allegory helps to explain the approach of the Sufi to God. There are three ways of knowing a thing. Take for instance a flame. One can be told of the flame, one can see the flame with his own eyes, and finally one can reach out and be burned by it. In this way, Sufis seek to be burned by God.
The allegorical language is also applied in The Rubaiyat of Omar Khayyam. The poet uses an indirect expression to reveal his intoxication of love for God by means of wine-consuming. See the following stanza.

And David's Lips are lock't; but in divine
High piping Pelevi, with "Wine! Wine! Wine!
Red Wine!"--the Nightingale cries to the Rose
That yellow Cheek of hers to'incarnadine. (6)

Meaning:
When events unfold with calm and ease
When the winds that blow are merely breeze
Learn from nature, from birds and bees
Live your life in love, and let joy not cease.

The word wine in the above stanza can give two meanings, that is literally or metaphorically. Thus, literally it may be considered to break Islamic Law (Shariah). This double meaning expression is commonly found in Sufi literature.

The stanza below is another allegorical expressions used by Fitzgerald to express Omar’s incarnation of God in his soul.

'Tis all a Chequer-board of Nights and Days
Where Destiny with Men for Pieces plays:
Hither and thither moves, and mates, and slays,
And one by one back in the Closet lays. (49)

Meaning:
The hands of fate play our game
We the players are given a name
Some are tame, others gain fame
Yet in the end, we’re all the same.

The Sufis understand the Prophet Muhammad’s saying, “God was, and nothing was Him” meaning that God’s existence is supreme to all others. God alone possesses reality and provides the reality to everything else in the world. People who sense this special perception within themselves and who work to transcend ordinary human constraints can further develop their minds to “know” God.
Then, there is another symbolical picture known in the philosophical world of sufi poetry that represents a sage with one shoe in his hand and one on his foot. It signifies wisdom. The body of the philosopher in the picture represents his soul, or his person. The one shoe still on his foot represents his mind, which exists after death. And the withdrawal of the soul from the body is like taking one foot out of the shoe. For the mystic, therefore, the physical body is something he can easily dispense with, and to arrive at this realization is the object of wisdom. When by philosophical understanding of life, he begins to realize his soul, and then he begins to stand, so to speak, on his own feet. He is then himself and the body is to him only a cover.

The teaching of the Prophet is to die before death, which means to realize in one's lifetime what death means. This realization takes away all form of fear. By the symbol of the shoe, it is shown also the nothingness of the material existence, or the smallness of the physical being, in comparison with the soul, or the spirit. Hafiz says, in Persian verse, 'Those who realize Thee are kings in life,' which means that the true kingdom of life is the realization of the soul. The idea that one must wait until one's turn will come after many incarnations keeps one far away from the desired goal. The man who is impatient to arrive at spiritual realization is to be envied. As Omar Khayyam says, 'Tomorrow? Why, tomorrow I may be myself with yesterday's seven thousand years.'

*Ah! my Beloved, fill the Cup that clears To-day of past Regrets and future Fears To-morrow?--Why, To-morrow I may be Myself with Yesterday's Sev'n Thousand Years.(20)*

*Alike for those who for TO-DAY prepare, And those that after a TO-MORROW stare, A Muezzin from the Tower of Darkness cries "Fools! your Reward is neither Here nor There." (24)*

*Ah, fill the Cup:-what boots it to repeat How time is slipping underneath our feet: Unborn TO MORROW, and dead YESTERDAY, Why fred about then if TO-DAY be sweet! (37)*
The poet expresses: 'don't bother about the past, don't trouble about the future, but accomplish all you can just now.' Life has taken time enough to develop gradually from mineral to vegetable, from vegetable to animal, and from animal to man, and after becoming man, delay is not necessary. It is true that the whole lifetime is not sufficient for one to become what one wishes to be. Still nothing is impossible, since the soul of man is from the spirit of God; and if God can do all things while cannot man do something.

If one probes behind the symbol or metaphor of a sufi poem, one discover a noble philosophy which will guide one through the mysteries of life and destiny. Metaphors exist to convey, or evoke, or create sensibilities that cannot be conveyed or created using direct terms. This means metaphors evoke "feelings" in the range of emotions, but also sensibilities, in the range of intuitions, and of moral and spiritual senses of meaning which are very difficult or impossible to express directly.

In other words, metaphors make one feel a meaning rather than think it. They circumvent the limitations of rational analysis and expression, and aim at the heart, to use an old-time metaphor. When one reads a poem and has no idea what the rational meaning is, and yet one feels an emotion of some kind aroused by the images or events in the poem, then one’s inability to paraphrase or summarize the poem is of no account, really; one has grasped the poem by feeling the emotion. The emotion is the meaning.

The noble philosophical words are found in The Rubaiyat of Omar Khayyam. *The Tavern or Caravanserai* is symbol of Pilgrimage, the Sufi’s way of life with its five stages of Repentance, Renunciation, poverty, patience and Acquiescence to the Will of God. The *Temple* is a thing of Time which, when it has served its purpose, will pass away; not so the Temple of the Dweller in the Heart. *Wine* is symbolic meaning of the Spirit: the *Cup* the receptacle of the spiritual powers poured out in Service: *Bread* the Divine Mind or *Food from Heaven*; the *Bulbul* or *Persian Nightingale* the Symbol of the Soul, singing in the darkness or hidden depths of man’s own being. See the following stanzas.
And lately, by the Tavern Door agape,
Came stealing through the Dusk an Angel Shape,
Bearing a vessel on his Shoulder; and
He bid me taste of it; and 'twas--the Grape!(42)

Meaning:

Our world upon joy and love was once built
Why is it that we reproach and cause guilt?
If we can simply correct our moral tilt,
We too will only will what God wilt.

Think, in this batter'd Caravanserai
Whose Doorways are alternate Night and Day,
How Sultan after Sultan with his Pomp
Abode his Hour or two, and went his way. (16)

Meaning:

This reality that is the world of physical
Is in truth a temporal illusion, magical
Into which we are born with a joyous call
Rule the world for some time until we fall

And David's Lips are lock't; but in divine
High piping Pehlevi, with 'Wine! Wine! Wine!
Red Wine'--the Nightingale cries to the Rose
That yellow Cheek of hers to'incarnadine.(6)

Meaning:

When events unfold with calm and ease
When the winds that blow are merely breeze
Learn from nature, from birds and bees
Live your life in love, and let joy not cease.

Here with a Loaf of Bread beneath the Bough,
A Flask of Wine, a Book of Verse--and Thou
Beside me singing in the Wilderness--
And Wilderness is Paradise enow.(11)

Here are other powerful and metaphorical quatrains.

For 'IS' and 'IS-NO' though with Rule and Line,
And, 'UP-AND-DOW''' without, I could define,
I yet in all I only cared to know,
Was never deep in anything but--Wine.(41)
The two great metaphors of Sufi poetry nicely intermingle: wine and the Beloved. To be "plagued no more with Human or Divine" is to no longer be tormented by the apparent (but false) separation between material reality and the Eternal. There is no longer the schizophrenic effort to leave one behind in order to discover the other. Both are revealed as one; the material and limited is recognized as simply an outpouring of the ineffable and unlimited.

_But leave the Wise to wrangle, and with me_  
The Quarrel of the Universe let be:  
_And, in some corner of the Hubbub coucht,_  
_Make Game of that which makes as much of Thee._ (45)

This stanza implies that so many self-appointed keepers of every religion love theological debates, showing off their command of what others have said about the nature of God and Reality. Khayyam, like most mystics, has little patience for those endless squabbles. They belong to the realm of the intellect and do not lead to inner awareness. A true seeker is only satisfied with direct perception. Theory and debate do not satisfy the seeking heart. Khayyam also urges everyone to find a quiet spot outside the bustle in order to seek the truth of the matter without disruption.

That last line brings a smile to face. While everyone else is busy trying to be recognized for their superior wisdom, Khayyam invites people into a game – a common activity avoided by the self-consciously pious. But this is the game of God, the only game truly worth playing. And it is a two-way game: God makes game of the humans, but only the lovers of God are engaged enough to play the game in return.

_So while the Vessel one by one were speaking,_  
_One spied the little Crescent all were seeking:_  
_And then they jogged’d each other, ‘Brother! Brother!_  
_Hark to the Potter’s Shoulder-knot a- creaking!’(66)

The "Vessels" are people or souls. The Crescent – which is, of course, a fundamental symbol of Islam – is, the third eye through which true spiritual vision occurs. It is the doorway of awakening. The Porter is God – the one who carries creation and upholds Reality. Old-style porters would tie a rope around a heavy
burden to hold it on their shoulder and, as they walk with the weight, that shoulder-knot would often make a creaking noise against the shifting strain. But this creaking shoulder-knot is the sound that holds material existence aloft, the sound of creation. It is by first discovering that inner sound and following it with the awareness that one finally discover the crescent doorway that opens unto enlightened awareness.

The followings are other noble philosophical words of the Rubaiyat of Omar Khayam. The words are expressed mystically and metaphorically. The words also contain spiritual meaning.

\textit{Awake! for Morning in the Bowl of Night}
\textit{Has flung the Stone that puts the Stars to Flight:}
\textit{And Lo! the Hunter of the East has caught}
\textit{The Sultan's Turret in a Noose of Light.}\(1\)

1. \textit{Awake} : a common experience of high mystical states is the perception of a flood of light. The onrush of light can be intense, almost overwhelming, or it can be gentle and soothing, but it is associated with a radical expansion of awareness that is often compared with waking up, "awakening." For these reasons, the experience is often compared with the dawn.

2. \textit{East} : the east is the direction of new birth, it is the direction from which light dawns each morning. In symbolic language of mysticism throughout the world, to face east or travel eastward is to be oriented toward the Divine, to be receptive to it, to seek the sacred experience of awakening and of light

3. \textit{Night}: night is the great Mystery, the mystics often experience the Divine as a radiant, all permeating light, sometimes God is described in terms of night or darkness. Darkness is the place of secrets. It is the time of sleep, rest, peace. All of the activities are dropped and turned inward. In many traditions, darkness is especially associated with the Goddess, the feminine aspect of the Divine. The black-skinned Hindu goddess Kali is one of the more striking embodiments of Night as a face of the Divine. Because nighttime is associated with sleep and, by analogy, death, it can also represent the time when the ego sleeps and most easily can "die" or fade away. The ego is less in charge at
night, less demanding that its every desire be instantly met. The busy mind is less active, more likely to be at rest. Night is the time when lovers meet, when the soul meets its Divine Beloved. Darkness, like God, envelops everything in its embrace. It is in the darkness of night that all things become one, losing their individuality as they disappear into that mystery. Nighttime is the time of non-dual awareness, when dichotomies and artificial notions of separation fade. In Sufi poetry, nighttime has an added dimension in that many Sufis engage in a special midnight prayer (in addition to the traditional five Muslim prayer times) or gather for all night recitation of the names of God (Dzikr). Because of this, the night is eagerly anticipated as the holiest of times for many devout Sufis. Abu Madyan, a famous Sufi saint from North Africa, writes of the late night prayer: "They call for darkness during the day, just as the compassionate shepherd calls his flock, and they yearn for sunset, just as a bird yearns for its nest at sunset. When night falls, when darkness overcomes, when the bedcovers are spread out, when the family is at rest, and when every lover is left alone with his beloved -- then they arise, pointing their feet towards Me, turning their faces to Me, and speak intimate words, adoring Me by virtue of My grace..." mystics commonly speak of "the dark night of the soul." This is not so much a reference to the experience of the Divine as mentioned above, but a preliminary state. Prior to experiences of union, the soul loses its orientation, where worldly distractions seem pointless, but the blissful fulfillment of divine union has not yet been experienced. This can be a period of confusion, of intense spiritual thirst, and a feeling of blindness that is the equivalent of trying to find one's way in the dark. But that too can be an important stage of the journey that indicates the nearness of the sacred goal, not its distance.

_Dreaming when Dawn’s Left Hand was in the Sky_  
_I heard a voice within the Tavern cry,  
'Awake, my Little ones, and fill the Cup  
Before Life’s Liquor in its Cup be dry’ (2)
4. *Dawn*: similar to “awake” on the previous page.

5. *Sky*: the sky as a natural metaphor for the mind is used in the sacred poetry of the East, especially in Buddhist traditions. When the sky is clear, still, empty, open, we can perceive the sources of heavenly light -- the sun, moon, and stars. But when the sky is clouded and turbulent, the heavens are hidden and the world below becomes dark. In deep peace, when the mind is undisturbed by internal chatter and other tremors, perception is no longer obscured and awareness of the Divine shines through. In fact, what we call "mind" ceases to exist when it is still; it settles into a vibrant emptiness. It is as if the sky vanishes when the clouds disappear and we are left with only the experience of sunlight shining everywhere.

6. *Voice or Sound*: when the attention is turned inward a soft sound is heard. At first it might be the quiet chirping of crickets in the night or the flowing of gentle stream. It is heard as a random, soothing "white noise" that seems to emanate from the base of the skull. When focused upon with deep attention, this sound resolves into a clearer pitch that can resemble the ringing of a bell that is heard and, finally, felt throughout the body. This sound is Krishna's flute calling his devotees to him. It is the ringing of the bells of paradise. This sound signals the beginning of deep meditation. The more one opens to the sound, the more the attention is drawn heavenward while the divine flow pours through the person concerned.

As the Sufi poetry in general, spiritual experiences (*Ahwal*) and ideas are always expressed, as in the work of Sufi poets everywhere. These experiences are usually conveyed through the symbolic expression (imagery) and the metaphorical expression. Thus, spiritual experience on the road of Sufism are often expressed in the form of allusion or metaphor, and symbolic images. The trend is true in Sufi literature Arabic, Persian, Turkish, Urdu, Sindhi, Malays and others, and is an important principle in the system of Sufi literature and aesthetics. This description shows how the poet’s language is expressed. The allegorical language is commonly used by the Sufi poets to express their Divine manifestation. The Rubaiyat of Omar Khayyam, as
explained above, contains philosophical and metaphorical meaning to express the poet’s Divinity. Thus, the language of The Rubaiyat of Omar Khayyam is indeed allegorical.

III. CONCLUSION

Sufism belongs to Islam but uniquely Omar Khayyam expresses his deep love for Allah by means of something forbidden in Shariah that is wine consuming. But the point now is that wine–consuming in The Rubaiyat is clearly identified. It is not a physical activity but symbolizes the spiritual experiences of getting closer to Allah. Wine-consuming brings intoxication, so allegorically one should be intoxicated by the divine atmosphere to get a full understanding of Allah. Even, the term wine-consuming can be symbolized as a deep reflection on Allah termed Dzikr.

The Rubaiyat of Omar Khayyam is a sufi poem based on two indicators – the application of allegorical language and the expression of spiritual states (Ahwal). The two indicators found in the poem shows that The Rubaiyat of Omar Khayyam deals with the common central idea of sufi poetry that is Divinity.

The spiritual states (Ahwal) are expressed metaphorically or symbolically. The state of Khayyam’s intoxication is expressed metaphorically with the words such as - Wine, Grape, Perfume. These words have symbolical meaning that is the expression of deep love for God. This shows the poet’s allegorical expression.

The above points indicate that the central idea of The Rubaiyat of Omar Khayyam is spiritual consciousness or Divine love. The idea is truly the concept of Sufism. The spiritual expressions are symbolical and do not violate the Islamic Law (Shariah).

Finally, it can be convincingly stated that Sufism and Islam is not at all contradictory. On the other hand, both are like two sides of a coin and cannot be separated.
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