



Kanz Philosophia

A Journal for Islamic Philosophy and Mysticism

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EXAMINING THE COMPONENT OF TRUTH IN ART BASED ON MULLA ŞADRĀ'S OPINIONS

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Abstract: *How can the presence of truth in art be philosophically justified? A fundamental question that can be answered in the wisdom of Mullā Şadrā, one of the most important philosophers of Islam. The importance of the question of the relationship between art and truth arises from the state of art in the present era. In fact, the degradation of reason in front of feeling from the nineteenth century until today has made the field of arts devoid of any representation of the truth and caused the importance and originality of finding pleasure or evoking feelings in the arts. Therefore, with a philosophical approach and relying on the descriptive-analytical method, at first, it described the fundamental of truth and delusion, the unity of the world, and the known, practical reason and the function of imagination in shaping intellectual concepts based on Mullā Şadrā's views, and then with relying on those principles, he has examined the formation of truth-based works of art. The most important conclusion of the article is that art is not the only product of the feelings and taste of its creator; Rather, the artist, in his understanding of the truth, prepares the ground for its manifestation in the work of art. With this characteristic, art finds a form of rational knowledge, and symbolic and mystical arts are among the most important examples of this type of artistic creation.*

Keywords: *Art's Work, Imagination, Knowledge, Reason, Şinā'at, Truth.*

Abstrak: Bagaimana keberadaan kebenaran dalam seni dapat dibenarkan secara filosofis? Sebuah pertanyaan mendasar yang bisa dijawab dalam kebijaksanaan Mullā Şadrā, salah seorang filsuf terpenting dalam Islam. Pentingnya pertanyaan tentang hubungan antara seni dan kebenaran muncul dari keadaan seni di era sekarang. Padahal, degradasi nalar di depan perasaan sejak abad kesembilan belas hingga saat ini telah membuat bidang seni kehilangan representasi kebenaran dan menyebabkan pentingnya dan orisinalitas menemukan kesenangan atau membangkitkan perasaan dalam seni. Oleh karena itu, dengan pendekatan filosofis dan mengandalkan metode

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deskriptif-analitik, pada awalnya menggambarkan dasar kebenaran dan delusi, kesatuan dunia dan akal yang diketahui, praktis, dan fungsi imajinasi dalam membentuk konsep intelektual berdasarkan Mullā Ṣadrā. Pandangan-pandangan Ṣadrā, dan kemudian dengan mengandalkan prinsip-prinsip itu, ia telah meneliti pembentukan karya seni yang berdasarkan pada kebenaran. Kesimpulan terpenting dari artikel ini adalah bahwa seni bukanlah satu-satunya produk dari perasaan dan cita rasa penciptanya; Sebaliknya, seniman, dalam pemahamannya tentang kebenaran, menyiapkan landasan untuk manifestasinya dalam karya seni. Dengan karakteristik ini, seni menemukan bentuk pengetahuan rasional, dan seni simbolik dan mistis adalah salah satu contoh terpenting dari jenis penciptaan artistik ini.

Kata-kata Kunci: *Imajinasi, Karya Seni, Kebenaran, Nalar, Pengetahuan, Ṣinā'at.*

Introduction

One of the undeniable pillars of modern art, which led to the epistemological negation of art, is the belief and excessive emphasis on the principle that the phenomenon of art is nothing but the expression of feelings and tastes. The mentioned idea, which separated the realm of art from thought and rational context, was unprecedented until the modern period (Tatarkevich 2005, 295).

During the Renaissance period, the perception of art for humans gained a special glory and this platform provided the basis for the development of the artist's social status, however, there were still aspects of traditional beliefs in the identity of art and the artist, and "art is not limited to painting and sculpture." It included a wide range of human artifacts, including shoemaking, weaving, etc" (Tatarkevich 2005, 296).

However, with the expansion of the third stage of the history of art thinking, which was influenced by Cartesian-Kantian thought and considered the origin of aesthetics, the "I of man" and the states of "I" were considered original and real beings. (Heidegger 1991, 83) and it seems that the essence of the artist has also turned into a subject subiectum and the world is turned into an image, whose beings are real as long as humans create, represent and propose them. (Heidegger 2016, 12) and this course of Cartesian-Kantian subjectivism finally reached the point where he considered any product emerging from the artist's inner world as a work of art and gave it originality even if it was devoid of intellectual knowledge or at least, if it had a low reflection of external representation, then what would find originality was its pleasurable quality and evoking feelings.

On the other side of the world, and in Eastern art, especially in the past history of Islamic art, we have always witnessed the realization and manifestation of a fundamental principle, that any artificial and artistic

matter, must keep its relationship with the truth, including religious and wisdom of knowledge. In fact, the reason why Muslims do not tend towards nudity, the embodiment of God and the Prophet (PBUH) is this, and Muslims based on these beliefs move towards creating abstract Islamic, geometric, and other art forms. They emerged, and on the other hand, the craftsman and his art came to the fore in a mysterious and mystical way.

In spite of the fact that the product of Muslim artists appeared in a world full of holy teachings, at that time and for whatever reason, theoretical treatises both philosophical and artistic were not compiled for the identity of this great heritage of Islamic art, which is the basis of One of the most important controversies of Western art historians in relation to Islamic art has become present, and that is the absence of something called artistic thought or knowledge in Islam, which poses a more serious challenge to us, and that the history of Islamic art lacks The theory is in explaining its artistic nature.

On the other hand, our society in the current era and in facing the category of art is in deep intellectual and philosophical confusion, on this basis, to benefit as much as possible from the realm of art in today's era, we need to rebuild a solid theoretical view and wisdom. Regarding art, based on religious foundations and original wisdom, it seems necessary, therefore, in line with this goal and in a step forward, the authors claim that if we make a research reference to our philosophical heritage, including "sublime wisdom" we will find that "de jure" any industry, be it practical or beautiful, can be created in direct relation to the truth (Muhammad 2013, 9).

In this regard, the present research poses a basic question; Is it possible to provide a reasoned explanation of the possibility and quality of the presence of truth in the industries by relying on the ruling and philosophical teachings of Şadrā al-Muta'alihīn. In better words, is it possible to produce art in relation to the higher worlds of existence the world of separate examples and minds which is proposed in Şadrā's ontology? If there is such an ability, the presence of transcendental truths in the container of art and material *şinā'at*, by what medium and what quality will it be?

Based on this, to reach a clear answer, on the one hand, some of the foundations of Şadrā should be examined in the form of sub-questions, and on the other hand, the concept of *şinā'at* in accordance with the general concept of art should be rereading to pass through These descriptions made it possible to get a suitable answer. Based on this, this article, with a descriptive and analytical method, while explaining Mulla Şadrā's point of view about the concept of truth and delusion, the

union of the wise and reasonable, the intensive movement of the soul, and the function of the imagination in “exploring bodies and embodying spirits”, an attempt is made to logically explain the relationship and role. The aforementioned principles, that are related to the presence of truth in the creation of works of art.

Explanation of the Concept of Truth in the Course of the Doctrine of Truth and Delusion

Şadrā al-Muta’alihīn accepts the viewpoint of the philosophers of Masha about truth, and according to Ibn Sina, he stated that there are four meanings for truth (Shīrāzī 1363a, 52) and that truth, in the sense of matching words with reality, is one of them. (Shīrāzī 1981, 1:89) However, “truth” in the realm of Şadrā’s wisdom is too high to be limited in the network of words and cases, thus “truth” means the description of the objects themselves in the external text. Replaced the truth in the meaning of its walk, that is, the characteristic of the case because, in Şadrā’s ontology, truth or the logical truth intended by walkers, (Ṭūsī 1375, 3:10) is considered a superficial and lower level of truth (Shīrāzī 1981, 1:89–90).

It seems that the concept of truth can be discussed from different angles that may have convergence; One of those interventions is the discussion of “identification” that the truth of every object is dependent on its identification and is based on the authenticity of the existence, origin, and origin of the works specific to the object (Shīrāzī 1354, 306).

In addition to this, another direction which, according to Şadrā, is the realization of the truth of every object is called “actuality” and the truth of any kind in the world of matter finds meaning with its form, which is the actualizing element, and not with matter that is merely “potential”. (Shīrāzī 1354, 384).

For example, the speaking soul is the actual part of human existence and its truth, which Şadrā has interpreted as “form” in some positions (Shīrāzī 1382, 223). The soul says for the speaking human soul; The meaning of the interpretation is the “form” of its existence, which cannot be realized without the substance or the verb “to become”, and the meaning of the interpretation is the “soul”, because of its self-existence (Shīrāzī 1981, 2:41).]

But another entry that, while not having any contradictions with what has been mentioned and considering the authors’ approach, can provide a more suitable channel for examining and explaining the truth is Mulla Şadrā’s “truth and delusion” theory; He believes that the establishment of existence is the product of the convergence of “truth and delusion”, on

this basis, a brief explanation of his ontological theory is necessary; Based on this theory, the ultimate exaltation and transcendence of the truth is manifested in the supreme level, and on the other hand, its delusion is visible in the lower levels, in such a way that even the smallest and least capable objects benefit and are satisfied with the absolute truth in proportion to their existence. In fact, the absolute truth in the position of God, with all the absolute dignity it has, is very close to the creatures and is present in the position of “delusion” and at the same time it is present in the rarefied state, it enjoys eminence and superiority:

و عند ما طلعت شمس الحقيقة ... ظهر و انكشف أن كل ما يقع عليه اسم الوجود، ليس إلا شأنًا من
شئون الواحد القيوم، و لمعة من لمعات نور الأنوار

(Shīrāzī 1363a, 54)

In Mulla Ṣadrā's Ontology, the truth of truth is one, and its unity is of existential nature and does not mean numerical unity. According to this, everything has a truth, and every truth has another truth until it leads to the truth of truth which is the origin and root of all things (Shīrāzī 1363a, 436). There are things in the world that interpret them as treasures or general intellectual truths, and for each of these generalities, there are partial varieties that exist with partial causes such as matter, special conditions, time, and place. These truths are reduced and represented on other levels and in the form of ghosts and objects in the form of thin layers of the truth by virtue of a connection, inclusiveness, and transformation (Shīrāzī 1981, 8:126–127).

With the above explanations, it became clear that the truth in Mulla Ṣadrā's ontology, first of all, is presented with an emphasis on its ontological aspect, and secondly, truth is considered to be a single and universal thing that the origin and principle of all existential truths lead to the supreme truth, and thirdly, that the theory of carrying truth and delusion is responsible for the multiplicity of material types and the quality of achieving darkness in them.

Human's Relationship with Reality

In his unique approach, Mullā Ṣadrā establishes a very precise relationship between man, the world, and “truth” by establishing an ontological foundation of “truth”. It should be said, how is the human truth connected with the ontological truth that we explained earlier in the realm of “truth and delusion”? In other words, this metaphysical truth that exists beyond the material truths and to whom all truths return, can be received, and understood for whom and in what quality?

Mulla Ṣadrā's view of the emergence and development of "truth" is ontological, and on the other hand, "rising from the outside to the inside" must be explained based on special anthropology. In Mulla Ṣadrā's ontology, only human beings are important to him, because for beings lower than man, nothing but the appearance of things have meaning, and of course, they do not pay attention to the inside of things, and for beings beyond man, such as angels and even the Great God. Also, appearance and interior have no meaning and everything is appearance because the abstracts are beyond time, space, and matter, and therefore, there will be no veil and obstacle for true knowledge.

According to Mulla Ṣadrā, the world that we experience at the sensory level does not have an inherent truth, and worldly phenomena such as the dream of a sleeping person, vaguely and ambiguously point to a reality beyond them, and Ṣadrā considers these phenomena and tangible objects as symbols and examples. Knowing that the transverse forms are "truths". The Discovery of these facts is possible for humans in two ways; Or, through the passing of "death", man realizes the fact that his understanding of the world was only related to shells, templates, and examples of the truths of existence:

فالناس كلهم نيام في هذا العالم فإذا ماتوا و انتبهوا انكشف لهم عند الانتباه بالموت حقائق ما سمعوه بالأمثلة و أرواحها و يعلمون أن تلك الأمثلة كانت قشورا و قوالب لتلك الأرواح و يعاينون صدق آيات القرآن و الأحاديث النبوية

(Shīrāzī 1363a, 97)

The second way that is possible for humans in this world is "going from the outside to the inside" which Ṣadrā al-Muta'aliḥīn gives credit for by presenting and proving his anthropological foundations. With this description, the explanation of the second way, which is the amount and quality of human perception of "truth" and "inside things", requires a more detailed reflection on the essence of man. To reveal as much as possible, the relationship between man and truth, the authors reread the two key foundations of Ṣadrā's soul knowledge, namely the intensive movement of the soul and "the wise and reasonable union."

1. Intensive Movement of the Soul

Ṣadrā establishes the idea of "substantial motion" in the material world and considers material beings not only as beings that have motion but as motion itself, and in fact, motion is not essential to essence, but is the essence itself. According to Mulla Ṣadrā, movement is the quality of fluid existence and its inseparable necessity, therefore fluidity and

modernity are a mode of existence the world of matter—and the mode of existence of moving beings is nothing but their fluidity (Shīrāzī 1981, 3:61–64)

By explaining the movement in the material essences and relying on it, Mulla Ṣadrā leads to one of the most key categories of the soul's knowledge, and by means of the principle of “the physical soul of occurrence and the spiritual soul of survival” he substantiates the intensive movement in the human soul:

هاهنا سر شريف يعلم به جواز اشتداد الجوهر في جوهريته و استكمال الحقيقة الانسانية في هويته و ذاته
(Shīrāzī 1981, 8:11 and 347)

Ṣadrā believes that the truth of man is not his actions, but the infinite possibilities that man has in front of him, and he believes that man does not have a specific nature and limit, and in the end, he will become the same thing that he thinks and acts in the stages of behavior (Shīrāzī 1363a, 363). In this amazing creature, some boundaries are broken and logical boundaries collapse. It is true that man is known as a material being and in its logical definition, “talking animal” is used, but the laws of nature are defeated in it, and “like other species, it is not a species that has individuals, but each individual is a species by itself. It is considered unique” (Dīnānī 1379, 3:71).

Citing the Qur'an, Mulla Ṣadrā concludes that man is not a finished being and is not limited and enclosed in the form of his type. Citing the first verse of Sūrah Al-Dahr (Al-Insān):

هل اتي علي لانسان حين من الدهر لم يكن شيئاً مذكوراً

There is nothing mentioned” and says that, unlike other creatures, human beings are not and are not finished and definite objects (Shīrāzī, 1363b, 143).

2. The Wise and Reasonable Union

Ṣadrā al-Muta'alihīn, based on the essence movement, has presented a different perspective on the origin of science, and understanding under the title of the unity of the “the knower and the known”, which is interpreted as the unity of “the wise and reasonable union”. Through this theory, in addition to explaining how to obtain the true knowledge of things for man, he also considered the growth and excellence of his knowledge to depend on the perfection and existential perfection of the soul, which is also dependent on human perceptions.

فلأن الإدراك عقلي محصل لحقيقة الشيء الملائم، و المدرك هو البهاء المحض و الخير الصرف

The field of unification of the knower and the known is achieved with presence perception, because “*perception or knowledge or reasoning means presence, and the meaning of presence is that its presence with evidence and not its appearance for the perceiver. Perception and the form that is perceived and comes to the mind is not something separate from the mind and the soul but is created by the mind itself*” (Khāmeneī 2019, 10–14). Based on this, Mulla Ṣadrā’s intention is to unite with the known. The union with the known is not the horizontal or vertical form of the external object, but the union of the world with the known in essence, or the mental existence and “scientific form” of the external object.

In addition, Ṣadrā considers the union of the soul with the perceptual form as the union of the monster with the form (Yazdī 1372, 2:278) and a movement from power to action and rising in rank. Existence knows that during it, the evidence goes beyond its existing level and reaches the level of existence of the evidence-perceptible, imaginary, and intellectual—and at that time, the soul is created in the world and thus the incomplete existence evolves (Shīrāzī 1981, 3:312–313).

The knower and the known are separated in the present, and in the present, they are removed from existence to existence, and are transferred from one appearance to another until [the time that] the self, come to unite as the intellect, wise and reasonable.

As was briefly mentioned, perceptible forms did not come from outside, and the feeling faculty does not abstract them from the perceptible object but creates it itself (Shīrāzī 1981, 3:366). Ṣadrā believes the soul creates imaginary forms in the imagination’s power:

هذا البرهان جاز في سائر الإدراكات الوهمية و الخيالية و الحسية، حتى أن الجوهر الحساس منا يتحد مع الصورة المحسوسة له بالذات

(Shīrāzī 1363b, 52)

Therefore, Ṣadrā considers the course of man from “exterior to interior” and from this “interior to other interior” and the union of man with each order, the cause of the objective realization of that order of existence, within man, which manifests intuition knowledge. Ṣadrā explicitly mentions this in *Mafātiḥ al-Ghayb* (Shīrāzī 1363a, 585–586).

The final point that we should mention in this section is Ṣadrā’s interpretations of the quality of perception of intellectual forms; There is a phrase in “*Shawāhid al-Rubūbiyyah*”; Although the human soul is creative perceptual and imaginal shapes. But he does not have enough ability to create intellectual forms at the beginning of the

intensive movement, but in proportion to the acquisition of ability in intensive movement, he earns Intellectual facts and makes them part of his existence, so finally creates them into reasonable concepts (Shīrāzī 1382, 32–33).

In this way, it can be claimed that the human being is the mediator of receiving and knowing the truth with the inner process, in such a way that the knowledge of the truth is realized through the channel of the essential movement of the human soul, which is strengthened by the perceptual shapes and forms. Perception is not achieved except by connecting the self of the evidence to the evidence. This connection and union are like the union of the subject and the verb, and just as the effect is a quality of the objects and manifestations of the cause, evidence is also of the levels and affairs of the soul and has no status other than evidence.

Definition of *Ṣinā'at*

According to Mulla Ṣadrā, human creativity is not only limited to the soul and the creation of forms in it, but the craftsman is able to give his sensual form an objective face by using the queen of the industry:

Ṣinā'at including art is similar to nature, in this way, the craftsman artist who intends to create a work is the same as the imaginary form of his work, but due to his existential weakness, this imaginary form with the help of the active intellect, The imperfection moves to perfection and acquires an objective education (Shīrāzī 1366, 6:2).

But what is the nature of craftsmanship and the quality of its use in the realization of artifacts among Ṣadrās In order to clarify the definition of *ṣinā'at*, we must comment on Ṣadrā's definition of "nature" and search for the definition of *ṣinā'at* in it. Creation is one of the abilities of the soul, and it is a medium between nature and will, and the principles of its actions are nature and human reason, and it is not that the origin of actions obligates the creation to the present, but whenever the present is willed by the ability of creation, without difficulty or thought. It is issued from the subject, like the ability of knowledge for the scholar in such a way that whenever he wants, he has the power to summon his information, the relevant rulings are also true in the definition of *ṣinā'at*:

الخلق ملكة يصدر بها عن النفس أفعال بالسهولة من غير تقدم روية ... لأنه عبارة عن كون النفس بحال يصدر عنها الصناعة من غير روية كمن يكتب شيئاً و لا يروي في كتابة حرف أو يضرب بالعود و لا يروي في كل نقرة نقرة

(Shīrāzī 1981, 4:115)

On the other hand, Mulla Ṣadrā, in explaining his meaning of “being a queen is something in the soul”, writes that “queen” is an existential attribute and in this sense, it is considered perfection, so it is logical to say that “queen of industry” is also considered an existential perfection. (Shīrāzī 1981, 4:115).

The final point is that the existence of goals is inevitable for any type of industry, but the realization of this goal, in reality, is through the use of the industrial queen that has arisen in the soul of the craftsman and does not require any kind of thought and reflection, even perhaps any kind of thought and thinking there is an obstacle on the way: Also, there is no doubt that the industries will fulfill their goals, then if it becomes a queen, It does not require any kind of thought and reflection, Even if there is an obstacle on the way—any kind of thought and reflection:

أيضا أن الصناعات لا شبهة في تحقق غايات لها ثم إذا صارت ملكة لم يحتج في استعمالها إلى الرواية بل ربما تكون مانعة كالكاتب الماهر لا يروي في كل حرف و كذا العواد الماهر لا يتفكر في كل نقرة و إذا روى الكاتب في كتبه حرفا أو العواد في نقرة يتبدل في صناعته فللطبيعة غايات بلا قصد.

(Shīrāzī 1981, 2:257)

Based on Ṣadrā’s expressions, perhaps the industry can be defined as follows: An object with a specific mission and function, whose origin is the ability of creation of the craftsman, and because the queen is a firm attribute in the soul; Using it in the direction of the industry, first of all, it does not require thought and reflection, or it does not require difficulty and hardship, secondly, it goes in the direction of a goal that is appropriate for that particular industry.

According to this definition, industry and art have a single meaning in Mulla Ṣadrā’s opinion, and the authors of this article, in the philosophical explanation of the problem, have put the same meaning in the definition of art, as a default. In one of his expressions, Mulla Ṣadrā considers the understanding of the forms of reason by the intellect to be a queen that is acquired in the highest stages of the essential movement of the soul—rational intellect, and interestingly, he compares this queen with the queen of industry, which enables its owners to create industry, and interprets it as “the second intellect” (Shīrāzī 1981, 3:430–431).

Now, if we add the mentioned phrase to several interpretations of Ṣadrā, which calls theoretical wisdom the best of *ṣinā’at*, we can establish a unified relationship in the soul, between the intellect and the lower powers of man, under the concept of “ability of *ṣinā’at*” in such a way that the soul from exaltation to the level of acquirable intellect, he is able to extract intellectual truths and create their truth in his soul by ascending

from the supernatural powers, and in the same way, the soul, after acquiring the ability of *ṣinā'at*, is able to descend to the level of its inferior powers. According to the levels of the soul's powers and the principle of "*al-nafs fī waḥdatahā, kul al-qawī*" to realize an action of *ṣinā'at* or Art.

Explaining the Relationship Between the Ability of *Ṣinā'at* and Practical Reason

Although the use of the ability of *ṣinā'at*, does not require any thought or contemplation, it should be noted that "*ṣinā'at*"—aesthetical or practical appears in a cognitive context. In other words, the realization of artificial things, has one foot in the realm of imagination, and on the other hand, recognizing the good or bad of an artificial act to make it, depends on the judgment of "practical reason". After obtaining these steps, the craftsman's skill, which is rooted in his ability of *ṣinā'at*, realizes the external artwork without thought or contemplation.

It seems that based on what is revealed from Ṣadrā's expressions, it is possible to establish a logical relationship between the "queen of morals" and its follower "industry", and the function of "practical reason". The connection that Ṣadrā makes in explaining the resurrection debate between the "queen" and the body of purgatorial leads us to "practical reason" and its role in the creation and evolution of the carnal queen (Shīrāzī 1981, 3:17)

On the other hand, he believes that "due to a lot of practice and practice, which is parallel to thinking and procedure, from the side of the practical intellect, the strong ability is achieved in the soul so that the creator of the *ṣinā'at* creates the desired artifact without any mental effort" (Shīrāzī 1382, 2:756) and on the other hand, he considers "queen" to be the same form belonging to the soul, which is awakened in the form of a purgatory body in the afterlife. Now, considering that these are human properties that are the originator of creation and art and shape and shape the face or body of human purgatory that is affected by actions in this world, in this case, the function of "practical reason" in the attribution of said actions for good or evil, and then their external realization will be inevitable. Just as practical reason is the origin of partial judgment and the realization of moral actions, it also has the same function of principle in the realization of artificial actions. Practical reason with its epistemological function recognizes the goodness of a thing and after going through several stages, "practical reason" is realized, which Ṣadrā interprets this process as "practical wisdom" in a general framework (Shīrāzī 1382, 4:116).

Ṣadrā, in describing the nature and limits of human properties, emphasizes that even if these matters do not find external realization

in the form of actions, since they are rooted in practical wisdom, they are a completely cognitive matter and are different from instinct and emotions (Shīrāzī 1382, 116). Because “practical reason” is the source of action, and the human soul with the help of this power, makes the body do actions. The meaning of human actions is those things that in them, decision making, choice, and thinking are conditions based on the data of the theoretical intellect (Abūdiyat 2011, 162). After choosing the good, the practical intellect prepares the ground for the action, and by using the power of desire and the motive of the partial form of knowledge, outside the researcher will be.

In addition, any general understanding of theoretical reason even intellectual truths must come into action through the inclusion of the partial opinion of practical reason (Shīrāzī 2012, 240) and this function, in addition to guaranteeing the presence of the truth of perception The theoretical reason outside also creates the necessary motivation for the realization of the action, in our case, if the artist has access to the general facts, in the form of a mediator, he turns the judgment of “goodness of artistic creativity” into a partial opinion about The goodness of a certain craft makes it special, and then the necessary motivation is provided for the movement of the supernatural forces and finally the external realization of the action.

With this description, the attribution of this claim to Mulla Ṣadrā, who according to him has an epistemological facet, will be defensible, because its primary source is theoretical and practical reason, which the general good is the basis of any external action, including art. It defines industrial and moral, and this is the fact that one of the most serious principles in the field of modern art and aesthetics is the separation of art from the realm of knowledge.

Which according to Heidegger, begins with the expansion of aesthetics; the term “aesthetics”, which means a reflection on art and the beautiful thing, is a late title that came up in the 18th century, and in fact, *“a way of researching art and the beautiful thing based on It is the state of feeling the pleasure of its winners and creators”* (Heidegger 1991, 79).

This dissociation was revealed with the degradation of the dignity and status of reason and reason in front of imagination and imagination and led to the field of art and beauty due to the very close connection it had found with the realm of “emotion” in an unprecedented way in the eyes of the late Enlightenment thinkers and to Especially romantic.

In the field of aesthetics, unlike the rationalists, Hume defended emotion against reason and put reason against emotion and sensory impressions, and finally claimed that the validity of pure reason is unjustified and invalid (Hume 2005, 109—181).

In a treatise called “taste criterion”, he studied the characteristics of beauty and considered the “rules of taste” independent of “facts”, which originate only from feelings and sensibility, and do not imply anything beyond themselves, nor rational reason. Neither the empirical intellect can perceive beauty (Hume 1826, 3:187—260).

In this way, with absolute skepticism in external essences and essences independent of human perceptions, a tremendous revolution emerged in the realm of modern and classical theorizing of art and beauty, one of the products of which are the romanticists who believe in expression: “*Art is the intuitive recognition of beauty, what they expect from art is to let go of feelings with freedom and intensity so that they can reveal their love, hatred, sadness and happiness and all their inner feelings*” (Croce 1367, 80).

The Presence of Truth in Arts Through Human Mediating Powers

In the discussion of the basics, we concluded that the soul, based on the union of the knower and the known, and through the lens of intuition knowledge, becomes the same known as itself at different levels tangible, imaginary, and intellectual, and by re-creating them by the soul, it finds a form of achievement. And if the face is imaginary or tangible, it is possible to preserve it in the treasury of imagination and understand it again by the perceptive powers of the soul. But the mentioned mental images are indicative and external examples are proofs, and the representation of these images is also called “narrative” if we consider this meaning of similes intended by Islamic philosophers, perhaps there is no art without simile and free from it. although its understanding is obvious in some arts and requires reflection in others.

The problem of representation, which is interpreted by the word (Mimesis) in the Greek language, entered the thought of Islamic philosophy with the translation of “imitation”. In the eyes of Islamic philosophers, similes, compared to the explanation intended by Plato and Aristotle, were presented in a more general realm, to the extent that a part of teaching and learning is also considered similes (Ṭūsī 1367, 591)

Storytelling is sometimes about nature, which, despite all the elegance and beauty it has, seems to have little value and closeness to Ṣadrā in comparison to the simulations of the higher worlds, because the truth is revealed and associated with darkness, But the simulations sometimes take place from the transcendent worlds:

ألا ترى أن آثار أنواره التي ظهرت في عالم الملك و تنزلت عن مراتبها الروحانية العقلية و لاحت في صور الجزئيات و اتسمت بالحسن و اللطافة و الغنج و الدلال مع أنها ضعفت بصحبة الظلمة الجسمية و تكتفت بالكثافة المادية بعد نقائها و صفائها و تجردها

(Shīrāzī 1981, 2:77)

In addition to being considered one of the direct sources of inference of all crafts and arts (Shīrāzī 1354, 438), imagination plays a much more important role in the field of storytelling and representation of the highest levels of existence. Because it is the interface between the intellect and the senses, and it can imitate rational forms and tangible forms, and for this reason, from Mulla Ṣadrā's point of view, it is the provider of both the intellectual and sensory meanings of imitations:

للخيال تصور المستحسنات و هي إما مثل المحسوسات المرتفعة إلى الخيال أو حكايات المعقولات المنزلة إليه
(Shīrāzī 1981, 9:126)

According to the interpretation of Ṣadrā al-Muta'alihīn, if the imagination receives "Intellectual truths" from a rational being, then it can create imaginary forms from those intellectual truths, the relation of these imaginary forms to intellectual facts is the ratio of imperfection to perfection, and weakness to strength (Shīrāzī 1354, 360).

Of course, as much as the "power of imagination" is passive in illuminating intellectual truths, it is active and creative in creating imaginal shapes, and the soul.

Creates imaginary images in the realm of its existence with the help of separate imagination: *"Images and imaginal ghosts are represented in the soul... This representation is also the creation of images of objects in the realm of the soul, which is the same as the soul... and those images become ingrained in him so that he becomes passive from their impression and reflection because the soul in its nature, attributes, and actions is the example of its God. God's work means the creation of imaginal forms and suspended forms in the existence of the soul by God's permission"* (Āmulī 1382, 201—202)

However, there are some questions regarding the presence of perceptions and imaginal shapes in the mind, and perhaps the most important question is that if some imaginary perceptions are the result of the connection of the mind to the world of a separate Imagination, then what is the origin of unrealistic or even sometimes corrupt imaginations? In response, it should be said that these imaginations are the product of the actions of the imaginative power, which by using the forms stored in the power of imagination or the meanings stored in the power of memory and fear, take possession of the meanings and forms and by combining or analyzing them, the meanings and It creates new forms (Abūdiyat 2012, 160–167), which may in some cases carry a slight glimmer of truth, but the aforementioned forms do not have an inherent relationship with the truth and lack ontological support.

In addition to that, emotional turbidity, and darkness of the heart of an imaginary person can provide the basis for the crookedness and undesirable functioning of the imagination. “Fanārī” refers to three general categories in the division of dreams and imaginations; Divine imagination, imagination that comes from Satan, and imagination that a person creates with his own soul. He considered the first one to depend on the readiness and aptitude of the soul, which must have acquired the necessary purity. The second is the result of mood deviations and emotional turbidity, The third is one of the effects of attributes that prevail over the state of the imaginal person’s soul, in the state of imagination (Fanārī 1374, 418).

In this way, this imaginary form existing in the soul of the artist and craftsman is the same form that is united with the soul and after continuous attention and concentration, it becomes an ability in the soul and emerges with the judgment of practical reason in the external matter with temporary specific to it, such as a special time, place and situation.

The presence of truth in interconnected worlds is a delusion of the truth and the intensive movement of the soul in discovering these multi-level truths through theoretical reason and finding objectivity with them on the one hand, and then acting to degrade, visualize and represent transcendental truths with power. Imagination and its connection with the world of example and the recognition of practical reason and partial judgment on the goodness of the current realization on the other hand, go hand in hand So that finally, the sensible truth will appear in the perceptible realm by using the ability of *ṣinā’at*. Regarding this basis, even arts such as novels and films—if they deal with the subject in a proper manner of the same art form—can represent intellectual concepts or imaginal truths in a perceptual shape that has been reduced in front of the observer’s eyes.

Visualization of Intellectual Truths in the Form of Allegory and Symbols

By paying attention to the basis of “truth and delusion” on the one hand and being the mediator of man in receiving and realizing the levels of truth in his soul based on “essential movement” and “rational and reasonable unity” on the other hand, we will come to the third fundamental question in this essay. Rasim and whether it is generally possible to express intellectual truths revealed in the human soul by accepting the principle that rational truths cannot be fully expressed and embodied in the material world, Ṣadrā gives a positive answer to the mentioned question, it seems that he found the way to express transcendental truths in the material world just through allegory and symbolism. He considers one of

the wisdom of Symbols and multiplying parables in the Qur'an to be the incomprehensibility of transcendental truths for the general public who have not found the way to the inner world (Shīrāzī 1363b, 95–96).

Of course, as mentioned in the basis of “truth and delusion”, basically the facts of the lower world are examples and shadows of the truths and spirits in the higher world, but when it comes to perceived intellectual truths by humans, he is like many sages before him, believes that stating the truth openly and non-cryptically or non-metaphorically, not only, does not cause it to be obvious for people, but also causes to deny of the truth and fighting against it (Shīrāzī 1981, 1:211).

It was mentioned earlier that according to Ṣadrā's ontology, Hazrat Aḥādiat demotes the beings that exist at the highest level of abstraction, step by step so that they find physicality in the form of lower worlds ideal and then material (Shīrāzī 1981, 2: 80). Now, to refer to the truths that have different levels and degrees, there is a need for an “expression” that has the capacity to express different degrees of meaning.

Just as the creatures of the material world or the words of the Qur'an can be used in addition to their inner meanings in the same sense as understood by human custom, In the same way, there is no obstacle to considering allegory or artistic coding, while carrying the outward meaning, as an indication of multiple sublime meanings.

Now another question arises what features are hidden in the category of code or allegory that can be a suitable language for explaining the truth?

Ṣadrā's statements are used in such a way that the interior complements the appearance, and the presence of the exterior never causes the negation of the interior and vice versa, but the interior has a serious and authentic presence without the exterior being changed. An idea that leaves no room for metaphorical language by opening a way towards realism in the expression of imagination.

In other words, the example and code arising from Ṣadrā's wisdom, by observing the principle of “realism” and adhering to the “self-objective truths” is freed from the purely linguistic identity and has an ontological aspect. It can be claimed that common language and allegorical and symbolic expressions are the same in denoting the material concept, However, the point of difference between the two is that the signified common language is a matter of sense and apparent meaning, but the signified or example of allegory and code considered by Ṣadrā, “started from sense, and includes the world of meaning in its different levels”. Because it is the example and code of “the embodiment of sublime truths and meanings in the material form of this world”.

The container of metaphor and allegory is not limited to one or

more specific meanings in a closed form due to its semantic extension and always maintains its dynamics. In addition, it is a suitable vessel for expressing the opposite characteristics of truth, such as similarity and contrast, hidden and found, and hidden and development.

Conclusion

The soul of the artist recreates the truth that is perceived by the connected imagination to transcendent worlds and the power of reason. Then it makes possible the imitation of transcendental truths with the transformation of perceived intellectual concepts and imaginal form into allegorical forms, which Attributes belong to the transcendental worlds. Because the human soul is open to the truth, it can create various creations. In finding the truth, a man travels from inner to inner, and in all these stages, the truth is one, and at each level, a facet of it appears to the soul. Therefore, at each stage, with the judgment of “practical reason”, can be reflected a facet of truth in the material world. In this way, the birth of art can be rooted in the higher worlds, and this is a fact that became very rare with the beginning of “aesthetic” thought. At this time, rationality was invalidated against imagination, and art became unique in producing an aesthetic sense and conveying a feeling devoid of knowledge. The artist must be able to be close to the truth to reflect imaginal and rational truths and have the necessary skill in using the ability of *ṣināʿat*. Art is the revelation of the truth and then its manifestation. Art finds originality and immortality by the extent and quality of its share of intellectual truths. The example and code arising from Ṣadrā’s wisdom, by observing the principle of “truths” and adhering to “self-objective truths” goes beyond the mere linguistic identity and finds an ontological face, in such a way that its signification is from the start from sense and includes the world of meaning in its different levels. In addition to that, another feature of symbolic language is the capacity to indicate the opposite characteristics of truth.

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