

## Conference Paper

# The Spiritual States (*Ahwal*) 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. These spiritual states or experiences are called *Ahwal* in the concept of Sufism. The *Ahwal* are the main concern of this study. This concept is referred to the classification of *Ahwal* given by Qushayri (1966). There are six forms of *Ahwal* expressed by *Omar Khayyam* in *the Rubaiyat*. They are *Wajd* 'Ecstasy', *Dzawq* 'Taste', *Fana* 'Extinction', *Baqa* 'Permanency', *Ishq* 'Divine Love', and *Sukr* 'Intoxication'. Then, it is found that the six spiritual states, *Ahwal*, are undergone by Omar khayam and they are replected through his *Rubaiyat*.

**Keywords:** the *Rubaiyat*, spiritual state, *ahwal*, divinity, sufi poem.

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## 1. Introduction

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 (Quoted in 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

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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.

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.

Elias (2009) clarifies that Sufi poetry is considered a form of mystical prayer, both in its writing and in the hearing or reading of it. Poetry has been a pillar of Islamic culture from its inception. Sufi poetry uses love and drunkenness as central themes or analogies to mystical union, with the emphasis being usually on the pain of separation from the divine, not actually achieved union. Poetry also serves as a vehicle for resistance against the religious establishment. Erotic love is a common theme in Sufi poetry, and the master of Sufi poetry, Rumi, frequently uses such metaphors. Rumi’s life evinces how all consuming the Sufi obsessions on love and God can become.

*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.

*The Rubaiyat* actually is a stanza form equal to a quatrain but the term is still known in the local use. 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. Finally, it is hoped that this analysis gives a gleam of *sufi* teaching.

## 2. Literature Review

*Haal* (plural: *ahwal*) is a special-purpose, temporary state of consciousness, and generally as a product of spiritual practices, which is recognized in Sufism. A *haal* (*Ahwal*) is by nature transient and one should not attempt to prolong it. It results from psychological or spiritual influences which affect the man during his progress towards God.

According to several *sufis*, there are many kinds of spiritual states which are commonly expressed in *sufi* poetry. But, this study discusses the most important concepts which are related to the poem. The several *ahwal* which are considered related to the study are the ecstasy of Divinity (*wajd*), the taste of Divine love (*Dzawq*), the extinction of his emotion (*Fana*), the consciousness of permanency of Divinity (*Baqa'*), the expression of deep love to God (*'Isqh*), and the state of being intoxicated in Divinity (*Sukr'*). They arise like flashes on the horizon, blinding flashes of lightning which disappear immediately. However, these states are necessary for the liberating experience of Man.

Concerning the first state or experience *wajd*, Qushayri writes, "*Wajd* is that which encounters your heart, entering it and coming over you, without will or effort on your part." Literally, the word *wajd* means finding, but for the Sufis it also means a moment of ecstasy in which one experiences an unveiling, and hence a finding of some aspect of God's reality. Then, he defines *dzawq* (tasting) along with *shurb* (drinking), and a less commonly used term *riyy* (being quenched). He states that these terms denote the fruits of theophany (*tajalli*), the results of unveilings (*kushufat*), and the appearances of inrushes (*waridat*) of the Sufi experience. The first of these is *tasting*, then, *drinking*, and then *being quenched*. One who is characterized by *dzawq* (tasting) tries to be intoxicated (*mutasakir*).

*Fana* thus conceived is an internal state which requires from the Sufi a sustained and permanent effort of concentration to break his fetters and take on the demands and calls of truth, by his acts, his moral virtues, his whole being. That implies perfect control of himself: in words, deeds and thoughts. It is at this price that he attains an interior spiritual state where he becomes the pure and clear mirror in which the lights of Truth are reflected in all their splendour. The highest stage of *fana* is reached when even the consciousness of having attained *fana* disappears. This is what the *Sufis* call the passing-away of passing-away (*fana al-fana*). The mystic is now wrapped in contemplation of the divine essence (Nicholson, 1979: 60).

*Baqa*, with literal meaning of permanency, is a term in Sufi philosophy which describes a particular state of life with God, through God, in God, and for God. It is the summit of the mystical *manazil*, that is, the destination or the abode. While concerning *'Ishq*, Ghazali notes a *hadith* in which the Prophet speech of *intense love* (*'ishq*): The Messenger of God states, "Whoever feels intense love, is virtuous, keeps his love hidden, and then dies, he will indeed die as a martyr." An intoxicated Sufi is one that expresses their feelings openly without disregarding the social consequences in doing so.

The various spiritual states (*Ahwal*) can be reached by any *Sufi* by means of prayer, fasting, meditation, and the *haal* or 'mystical state', which may be vouchsafed to the Sufi by the Grace of God but is not attainable by the mystic's own efforts. A Sufi may be blessed by an experience which reveals to his soul the reality of the whole universe, from the lowest layer of earth to the highest heaven. This experience is called *mi'raj* or the ascension. In this, a Sufi is generally accompanied by the spirit of his *shaikh*, and comes in contact with the spirits of other *shaikhs* and prophets. Various stations are also revealed to him with different colours and lights.

According to Al-Qushayri (1966: 304), there are many ways to express their spiritual states (*Ahwal*). These spiritual experiences may be present in their literary works, especially poetry. Among these *Ahwal*, the following states as proposed by Qushayri are more important and more related to this study. It is found that Omar Khayyam also expresses his spiritual experiences through his *Rubaiyat*. The six forms of spiritual states are analyzed in the *Rubaiyat* of Omar Khayyam translated by Edward Fitz Gerald in 1859. By knowing that the six states below are found in the poem, a conclusion as well as an answer could be obtained to prove that Omar Khayyam is a *sufi* poet and distinctive elements of Sufism are found in the poem.

### 3. Research Method

The data in this study are analyzed with qualitative descriptive approach in which non-numerical description or verbal response is used to give the generalization of the data. This means that the data are in the form of description (Herbert, 1990: 70). The data of this study involve the description of the concept of the spiritual states (*Ahwal*). The theories were collected from various sources and the concepts of *Ahwal* in which the allegorical language is implied are based on Qushayri's theory (1966).

## 4. Discussion

*The Rubaiyat of Omar Khayyam* reveals the poet's spiritual experiences or states. His experiences are expressed by means of philosophical expression. The several *Ahwal* which are reflected in *the Rubaiyat of Omar Khayyam* are the ecstasy of Divinity (*wajd*), the taste of Divine love (*Dzawq*), the extinction of his emotion (*Fana*), the consciousness of permanency of Divinity (*Baqa'*), the expression of deep love to God (*'Isqh*), and the state of being intoxicated in Divinity (*Sukr'*).

### 4.1. The ecstasy of Divinity (*wajd*)

Ecstasy (**wajd**) is that which encounters your heart, entering it and coming over you, without will or effort on your part. Literally, it means *finding*, but, for the Sufis, it also means a moment of ecstasy in which one experiences an unveiling, and a finding of some aspects of God's reality. The following stanza of *the Rubaiyat of Omar Khayyam* shows how the poet tries to find the existence of Divinity and he is in the moment of ecstasy.

*You know, my Friends, how long since in my House  
For a new Marriage I did make Carouse:  
Divorced old barren Reason from my Bed,  
And took the Daughter of the Vine to Spouse. (40)*

Here, Khayyam is also in the state of ecstasy.

*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)*

This stanza can easily be misunderstood as praise of drunkenness and lethargy. The *wine* or *Grape* he refers to is the celestial drink of mystics that makes one merry with the bliss of ecstatic union (*Wajd*). It is better to be lost in holy bliss than to waste the limited time on earth in debates and controversy, whether spiritual or political. The intellect alone cannot perceive its own origin or its aim, or even truly grasp knowledge. It is only through divine union, the drinking of *the fruitful Grape*, that reality is clearly perceived and understood. Every effort, without organizing clarity and joy, ultimately leads to disappointment, *bitter fruit*.

*And much as Wine has play'd the Infidel,  
And robb'd me of my Robe of Honour-well,  
I often wonder what the Vintners buy  
One half so precious as the Goods they sell. (71)*

The stanza 71<sup>st</sup> above represents the poet's feeling of the God's blessing. This state is like finding the reality of Divinity in the moment of ecstasy.

#### 4.2. The taste of divine love (Dzawq)

As it is stated in the theoretical background, this term denotes the fruits of theophany (**tajalli**), the results of unveilings (**kushufat**), and the appearances of inrushes (**waridat**) of the Sufi experience. The first of these is tasting, drinking, and then being quenched. One who is characterized by **dhawq** (tasting) tries to be intoxicated (**mutasakir**). One who is characterized by **shurb** (drinking) is intoxicated (**sakran**). And one who is characterized by **riyy** (being quenched) is sober (**sah**).

Such spiritual taste is also expressed through the following stanza. The poet experiences tasting, drinking, and then being quenched. He tries to draw his spiritual journey as if he tastes the blessing of perfume.

*That ev'n my buried Ashes such a Snare  
Of Perfume shall fling up into the Air,  
As not a True Believer passing by  
But shall be overtaken unaware. (68)*

In addition to a nectar-like sweetness, many Sufis experience a scent that can be rapturously overwhelming or tantalizingly subtle. The aroma is the intoxicating scent called the Celestial Drink, variously called wine, amrita, rasa, dew, honey. But this blissful scent can also be understood as the perfume worn by the Beloved that awakens sacred ardor upon the spiritual journey. And, of course, perfume is scented oil, oil being the substance used to anoint and initiate.

To suggest the almost erotic sense of divine union, sometimes the earthier scent of musk is described. Musk is the aphrodisiac oil of the musk deer. Deer, being creatures of profound silence and shyness, are themselves symbols of the elusive Beloved.

The scent of flowers is often evoked, as well. Blossoms and flowers are natural symbols of enlightenment, the unfolding of awareness and the opening of the heart. Flowers have a direct connection to the Celestial Drink, for their sweet perfume emanates

from the sweet nectar they hold. And, of course, the flower precedes the fruit, whose juice ultimately yields wine.

The stanza below also shows the poet's deep taste of Divinity (*Dzawq*). He feels such feeling when he is contemplating the existence of God. Thus, he expresses his deep taste with the word 'Fire'. As this fire moves through the body, it also moves through the awareness, consuming all thoughts. This fire burns away even the thought of the poet –only the sense of this living flame remains.

*Come, fill the Cup, and in the Fire of Spring*

*The Winter Garment of Repentance fling:*

*The Bird of Time has but a little way*

*To fly—and Lo! the Bird is on the Wing. (7)*

Such a wonderful fire that mystics often describe is as a flame of love. It symbolizes the deep taste of Divine love.

### 4.3. The extinction of emotion (Fana)

In considering the thought of the Sufi philosophers concerning the nonexistence of the self, it is important to note that the state of nonexistence cannot be described in absolute negative terms. Nonexistence of the self is not *Nothingness*. For nothingness is a total annihilation of existence. For example, one cannot state that the nonexistence of the self is like the nonexistence of a king or a river of honey on the moon. The nonexistence of the self is also positive, because the self is a ray of the Light which is the other, and a kind of being in its own temporal and spatial matrix.

The question that arises here is how the dichotomy of the self and the other is deconstructed. It is the self that annihilates the other, or does the other annihilate the self? The answer to this question is ambiguous in Sufism. Some Sufi utterances illustrate the self annihilating the other, while others argue the opposite. The difference, however, in expressing this unity between the self and the other is not clear. One may not be able to understand clearly whether the self is integrated into the other or whether the other becomes the self. Omar Khayyam expresses the reunion by saying:

There was a Door to which I found no Key:

There was a Veil past which I could not see:

Some little Talk awhile of ME and THEE

There seemed—and then no more of THEE and ME (32)

The door that has no key and the veil through which one cannot see is the final barrier that separates a person from the Divine Beloved. That barrier is dualism itself. At first there is the dualistic perception of *Me and Thee*, of the separate identities of the lover and Beloved, and then suddenly that final barrier falls away. The barrier is passed, not through some action or *key*, but through the instantaneous recognition that the barrier does not, in truth, exist at all. One is stunned to discover that there is no separation (only the ego identity's charade of a separation), and then no more of *Thee* and *Me*, but only Divine Presence.

*Sufi* thinks, however, ultimately does not satisfy the quest of our philosophical inquiry into the nature of this deconstruction. We still do not understand whether the self is integrated into the other or the other becomes the self. In dealing with this problem, a statement is to be made that the other is the ontological foundation and condition for the existence of the selfness; it is the ground and not the grounded that should remain. It is therefore possible to conclude that the self, as the grounded, is not in a position ontologically to annihilate its ground. In order to shun duality, the self must annihilate its own state of nonexistence and become real by re-uniting with the other.

This experience of self-annihilation has been communicated through many metaphors and symbols in Sufi literature, and all of them initiate insight into the deconstruction of the dualism of the self and the other. For a *Sufi*, beyond the realization of the annihilation of the state of nonexistence, there is nothing except existence. There is nothing beyond this nothingness except survival and nothing in death but life. This annihilation implies eternal reunion, as well as existence in full positivity and glory. See also the following stanza.

And this delightful Herb whose tender Green  
Fledges the River's Lip on which we lean-  
Ah, lean upon it lightly! for who knows  
From what once lovely Lip it springs unseen! (19)

The 19<sup>th</sup> stanza implies the contemporary stay of the creatures. This also shows that humans are nothing (*Fana*). The word *lean* means that there is the owner of one's life, that is God. It is a kind of the realization of Divinity.

As stated previously, the higher consciousness has many names, but they have not been understood or recognized. One name is *Nirvana* because of the extinction (*Baqa'*) of certain lower mental faculties, such as the sense of sin, fear of death, desire of wealth, etc. This subjugation of the old personality along with the birth of the new is, in fact, almost equivalent to the annihilation of the old and the creation of the new

self. This has been described by the mystic poets in their works. Another example of such higher consciousness is from the following stanza.

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)

#### 4.4. The consciousness of the permanency of divinity (Baqa')

*Baqa* is the original state of God. At this state every being must arrive some day, consciously or unconsciously, before or after death. The beginning and end of all beings is the same, difference only existing during the journey.

There are three ways in man's journey towards God. The first is the way of ignorance, through which each must travel. It is like a person walking for miles in the sun while carrying a heavy load on his shoulder, who, when fatigued, throws away the load and falls asleep under the shade of a tree. Such is the condition of the average person, who spends his life blindly under the influence of his senses and gathers the load of his evil actions; the agonies of his earthly longings creating a hell through which he must pass to reach the destination of his journey. With regard to him the Quran says, 'He who is blind in life, shall also be blind in the hereafter.' The ignorance of human beings about the secret of life can be seen. The ignorance is expressed in the 29<sup>th</sup> stanza of The Rubaiyat of Omar Khayyam.

Into this Universe, and Why not knowing  
 Nor Whence, like Water willy-nilly flowing;  
 And out of it, as Wind along the Waste,  
 I know not Whither, willy-nilly blowing (29)

The next way is that of devotion, which is for true lovers. Rumi says, 'Man may be the lover of man or the lover of God; after his perfection in either he is taken before the King of love.' Devotion is the heavenly wine, which intoxicates the devotee until his heart becomes purified from all infirmities and there remains the happy vision of the Beloved, which lasts to the end of the journey. 'Death is a bridge, which unites friend to friend' (*Sayings of Muhammad*).

The two stanzas below show the devotion which occurs to the poet of the Rubaiyat. The devotion in the Rubaiyat of Omar Khayyam is expressed by means of heavenly wine. The wine causes the intoxication and the Divine Love in the soul.

I think the Vessel, that with fugitive  
 Articulation answer'd, once did live,  
 And merry-make; and the cold Lip I kiss'd  
 How many Kisses might it take-and give.(35)

The third is the way of wisdom, accomplished only by the few. The disciple disregards life's momentary comforts, unties himself from all earthly bondages and turns his eyes toward God, inspired with divine wisdom. He gains command over his body, his thoughts and feelings, and is thereby enabled to create his own heaven within himself, that he may rejoice until merged into the eternal goal. 'We have stripped the veil from *thine* eyes, and thy sight today is keen', says the Qur'an. All must journey along one of these three paths, but in the end they arrive at one and the same goal. As it is said in the Qur'an, 'It is He who multiplied you on the earth, and to Him you shall be gathered.' In the *Rubaiyat*, the poet expresses his wisdom through the following stanzas. The 23<sup>rd</sup> stanza shows his preparation for problems in life (as symbolized 'Dust') by learning the life; so, the solution to the problems can be gained. Then, the 24<sup>th</sup> stanza describes the process of thinking what to do at the present and what to prepare for the future.

Ah, make the most of what we yet may spend,  
 Before we too into the Dust Descend;  
 Dust into Dust, and under Dust, to lie,  
 Sans Wine, sans Song, sans Singer and-sans End!(23)

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)

#### 4.5. The expression of deep love to God ('Ishq)

Love is that state of mind in which the consciousness of the lover is merged in that of the object of his love; it produces in the lover all the attributes of humanity, such as resignation, renunciation, humility, kindness, contentment, patience, virtue, calmness, gentleness, charity, faithfulness, bravery, by which the devotee becomes harmonized with the Absolute. As one of God's beloved, a path is opened for his heavenly journey: at the end he arrives at oneness with God, and his whole individuality is dissolved in the ocean of eternal bliss where even the conception of God and man disappears.

The concept of Love is also expressed in The Rubaiyat of Omar Khayyam. Several stanzas of the Rubaiyat imply the poet's deep love for God.

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)

The relationship of the nightingale to the rose in the above stanza is important in Middle Eastern love poetry, and it becomes elevated to sacred levels of meaning in the poetry of the Sufis.

The rose, with its wine-like scent and deep red color, is sometimes thought of as a more tangible embodiment of wine. More broadly, it is a symbol of the Beloved, of God. The rose unfolds in a gentle circling that invites one to yield inward. It is a symbol of lovers and of union. The rose resonates strongly with the gently awakened heart.

The rose grows from a bush of thorns yet reveals a delicate inner beauty and shares an intimate, sweet wine-like fragrance, symbolic of how the soul emerges from the tribulations of worldly difficulty and, in so doing, recognizes her innate beauty.

The nightingale, like a lover, sings its heartbreaking songs in the cool of the evening, in love with the beauty of the rose. In sacred poetry, then, the rose is God and the nightingale is the spiritual seeker who calls out in the night, like the devout in midnight prayers or *dzikr*. "*the Nightingale cries to the Rose / That yellow Cheek of hers to incarnadine.*" means that nightingale with her yellow cheek calls out to the "incarnadine" red of the rose. But a possible alternate reading is that the yellow cheek is transformed, somehow taking on the "incarnadine" (blood-red, life-filled) color of the rose. Read this way, the more passionately the lover yearns for the Beloved, aches for the Beloved, calls out to the Beloved, the more the lover takes on the nature of the Beloved. In divine communion, one does not merely touch the eternity; one discovers it emerging from within. Another stanza is as follows:

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)

Like other Arabic poetic literature that follows, Khayyam's is permeated with the metaphor of Divine love.

In one of the most well-known verses, he expresses just this insight:

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)

The above stanza expresses that human beings should build the world with love. The love is only for God. The love can be realized by doing correction of moral continuously as God wants. This Divine love should be applied by all humans as it is expressed from the line, "*Bearing a vessel on his Shoulder; and*".

The following stanza also shows that the Divine love is the blood of Omar's heart. Implicitly, Divinity is the spirit of life.

I think the Vessel, that with fugitive  
 Articulation answer'd, once did live,  
 And merry-make; and the cold Lip I kiss'd  
 How many Kisses might it take—and give (35)

#### 4.6. The intoxication in divinity (Sukr')

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. But amazingly, where poetry and music are involved, intoxication is not only a poetic figure, but is also a literal condition of the body as well as the mind. Poetry's music and imagery affect the body and the mind – the exterior and interior – alike, as if they were the same thing.

An intoxicated Sufi is one that expresses their feelings openly without disregarding the social consequences. This is also impressed by Omar Khayyam in the Rubaiyat by means of wine-consuming. *Wine* is a spiritual metaphor, representing the celestial drink - ambrosia, amrita. This is the ecstatic wine of the mystic; the dew gathered by alchemists that turns lead to gold.

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)

Metaphorically, this stanza means that the poet lives his life with the intoxication of Love for God. He feels his divine love as if he is still consuming wine. He realizes the presence of the Divinity. His Divine realization makes him mad or drunk. The madness and drunkenness are his spiritual experience in the Rubaiyat, that is *Sukr'* (*intoxication*).

The 43<sup>rd</sup> stanza of the Rubaiyat also uses the word *grape* as a symbol of drunkenness. The stanza means that drunkenness or intoxication (*Sukr' in Sufism*) can drive away pain in life. Implicitly, it means that realization of Divinity can make us more tough or *tawwaqal* as one of sufi teachings.

The Grape that can with Logic absolute  
 The Two-and-Seventy jarring Sects confute:  
 The sovereign Alchemist that in a trice  
 Life's leaden metal into Gold transmute; (43)

Thus, sacred poetry traditions from all over the world compare ecstatic union with drunkenness. This is not some clever game of words. The wine described is real. Though subtle, a flowing substance is experienced as tangible upon the palette, with a taste of ethereal sweetness that can be compared with wine or honey. There is a sensation of drinking and a warming of the heart. The attention blissfully turns inward, the eyelids grow pleasantly heavy and the gaze may become unfocused. A giddy smile naturally blooms for no apparent reason. When the ecstasy comes on strongly, the body can tremble; sometimes the consciousness even leaves the body.

The following stanza is also showing Omar's *sukr'* (*intoxication*).

And much as **Wine** has play'd the Infidel,  
 And robb'd me of my Robe of Honour-well,  
 I often wonder what the Vintners buy  
 One half so precious as the Goods they sell. (71)

Wine, as mentioned elsewhere, is a metaphor for the heavenly drink of bliss. Here Omar Khayyam is speaking of the Infidel wine with an ironic double meaning. It is the forbidden earthly drink in the Islamic world, the drink tasted only by "Infidels". On the other hand, wine is the promised drink of paradise. In the very foundations of Islam, wine has had a dual nature; from the profane to the most sacred –and Sufi poetry loves to play with this paradox.

## 5. Conclusion

There are six forms of *Ahwal* expressed in the poem. 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. Khayyam undergoes the six spiritual states. They are the ecstasy of Divinity (*wajd*), the taste of Divine love (*Dzawq*), the extinction of his emotion (*Fana*), the consciousness of permanency of Divinity (*Baqa'*), the expression of deep love to God (*'Isqh*), and the state of being intoxicated in Divinity (*Sukr'*). These indicate that the idiosyncrasy of Sufism is revealed in the poem. Thus, it can be concluded that Omar Khayyam is a Sufi poet and *The Rubaiyat of Omar Khayyam* is a Sufi poem.

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