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ABSTRACT

of the dissertation for the degree of Doctor of Science

FORMATION AND DEVELOPMENT OF PERSIAN SUFI LITERATURE (10th to13th centuries)

Specialty: 5718.01- World Literature (Persian Literature)

Field of science: Philology

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GENERAL CHARACTERIZATION OF THE RESEARCH WORK

Actuality of the Subject and Level of Development. In history of civilization, one of the most important achievements of humankind for reaching spiritual perfectness is Sufi literature. This literature is so rich and multi-branched that numerous volumes of books dedicated to it are not enough to describe it. Attempting "to recognize himself in order to recognize God", mankind always tries to reach the truth. However, in the world we live, finding truth is not very easy. Therefore, there are special ways of Sufis and sages for seeking the truth, which can be divided to theoretical and practical ones. Literature of wisdom also is classified on the basis of this division. Just as the inner world of human trying to reach perfectness is bound to no limit, so literature of wisdom has no boundaries.

This dissertation has a high level of actuality also because, within the Persian Sufi literature encompassing vast geographical areas, activities of dozens of genius authors as Abu Abdullah Bakuyi (948-1037), Abu Ali Sina Hamadani (980-1037), Shihab al-Din Suhrawardi (1155-1191), Ayn al-Quzat Hamadani (1098-1131) and others have been thoroughly investigated from the aspect of their influence on works of famous authors as Sana'i Ghaznavi (1080-1131), Farid al-Din Attar (1145-1221) and Khwaja Abdullah Ansari (1006-1088), where unprecedented contributions of the mentioned Sufi representatives have been studied both separately and as a whole. Comparison between works of seven authors, who wrote their works under the influence of Abu Ali Sina's "Ayniyyah" eulogy, and the research of similarities and differences between the mentioned works already have their high importance separately. These seven authors are, namely, Abu Ali Sina ("Risalat al-Tayr" - ("Treatise of Birds"), Ahmad Ghazali ("Risalat al-Tayr"), Afzal al-Din Khagani (1120-1190) ("Mantig al-Tayr"-"The Conference of the Birds"), Shihab al-Din Suhrawardi ("Safir-e Simurgh"-"The Calling of the Simurgh"), Farid al-Din Attar ("Mantig al-Tayr"-"The Conference

of the Birds"), Najm al-Din Razi (1177-1247) ("Risalat al-Tuyur") and Ali-shir Navai (1441-1501) ("Lisan al-Tayr"). Even from the comparison of the works by the mentioned authors, it can be derived that Persian Sufi literature encompasses vast areas.

It should also be mentioned that in Azerbaijan Shihab al-Din Suhrawardi is mainly known as a profound philosopher. His Sufi prose examples written in Persian and Arabic are almost unknown to academic circles. We have comparatively researched in the dissertation his seven Sufi prose works, which are the following: "Aghl-e Sorkh"("The Red Mind"), "Avaz-e Par-e Jabrail" ("The sound of Jabrail's Wings"), "Ruzi ba Jamaati Sufiyan" ("A Day with Sufi Community"), "Fi Halat-i Tufuliyyah" ("In the Mood of Childhood"), "Safir-e Simurgh", "Lughat-e Muran" ("The Language of Ants"), "Munis al-Ushshaq" ("The Companion of Lovers"). Besides, translation of Abu Ali Sina's "Risalat al-Tayr" to Persian by Shihab al-Din Suhrawardi, compilation of "Ghorbat al-Gharbiyyah" ("The Absence of the Westerner) as continuation of the work "Hayy bin Yagzan" ("Alive the Son of Awake") by the same author and his prominence as a result in the Persian and Arabic Sufi literature have been also investigated in details in the dissertation.One of the actual sides of the study is that Ibn Sina's "Hayy bin Yagzan" and Suhrawardi's "Ghorbat al-Gharbiyyah", which was written as a continuation of the former, had later, in the 13th century, enough influence on Ibn Tufayl al-Andalusi (1105-1185) to compose a work also titled "Hayy bin Yagzan", which contributed to further spread of Ibn Sina's and Suhrawardi's ideas in the West. The examples of influence of the works on the western literature, which on its own already is a topic for an independent research, can be presented in the case of Daniel Defoe's ("1660-1731") "Robinson Crusoe", Joseph Rudyard Kipling's (1865-1936) "The Jungle Book", John Ronald Reuel Tolkien's (1892-1973) "The Hobbit or There and Back Again". This influence on western literature by Abu Ali Sina and Shihab al-Din Suhrawardi, two prominent representatives of Persian Sufi literature with immortal masterpieces, should be mentioned with a great sense of pride.

A study on Abu Abdullah Bakuyi, one of early Sufis, and a research on his personality, including revealing of his contribution to and influence on the emergence of several great Sufi sheikhs as Abu Said Abu al-Khayr (967-1049), Abu al-Hasan Kharagani (963-1033), Abd al-Rahman al-Sulami (937-1021), Abu al-Qasim al-Qushayri (986-1072) and others, as well as familiarization of Bakuyi as the author of the first Persian "Diwan" further characterize the importance and actuality of the dissertation.

Encompassing a long and great period in history, literature of Irfan (wisdom) has been at the center of attention of scholars both in the East and the West for centuries. Hundreds of books have been written on the topic and detailed research works have been conducted. A scholar, who has comprehensively investigated Persian Sufi literature in our country, is prof. Mehdi Kazimov[1]. The academician's translations in this field, as well as his research works and articles are a rich source for learning Persian Sufi literature. Among the mentioned translations, translations of great works as Najm al-Din Razi's "Love and Mind", Muhammad bin Munawwar's (1157-1202) "Asrar al-Tawhid" ("Mysteries of Oneness") and again Najm al-Din Razi's "Mirsad al-'Ibad" ("The Path of Worshippers") from Persian into Russian should be especially underlined. Mehdi Kazimov's work titled "From History of Sufi Way of Thought" has a special role in explanation of Sufi philosophy. Additionally, there are dozens of articles composed by the scholar on Sufi literature, studying of which

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bears a high importance for getting acquainted with Persian Sufi literature.

Among other scientists, who also contributed to the topic, names of Azerbaijani researchers as R. Huseynov[2],N. Arasli[3], M. Mahammadi[4], N. Goyushov[5], N. Mammadli[6], S. Ibrahimov[7], A. Rustamova[8], İ. İbrahimova[9]andU.Mammadova[10]can be mentioned.

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Russian and European Orientalists as R.A. Nicolson[11], A.M. Schimmel[12], V.A. Jukovsky[13], Y.E. Bertels[14], E. Brown[15] and others can be mentioned.

In the field of Persian Sufi literature, Iranian scholars as Said Nafisi [16], Mahmud Mudabbiri [17], Abdulwahab Ghazvini [18], Badiuzzaman Foruzanfar[19], Mohammad Istilami[20], Abdulhossein

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Subject Matter and Scope of the Research. The subject matter of the research consists of Persian literature examples, including works of Abu Said Abu al-Khayr, Khwaja Abdullah Ansari, Baba Tahir Hamadani, Sanai Ghaznavi, Farid al-Din Attar, Jalal al-Din Rumi,Ibn Sina, Shihab al-Din Suhrawardi, Ayn al-Quzat Hamadani and Baba Kuhi, while the scope of the research is a systematic study of formation and development directions of Persian Sufi literature.

Objectives and Tasks of the Research. Objectives of the research include investigation of formation and development directions of Persian Sufi literature, revealing their main idea content and tracing formation history of Sufi literature. For this purpose, the following tasks have been set for realization:

- Defining main reasons of emergence of Persian Sufi literature;
- Study of emergence of Arabic and Persian Sufi prose;
- Explanation of human notions of Sufi literature as ascetism, stage and state, follower (of Sufism) and perfect human;
- Determination of history of emergence of Persian Sufi literature;
- Study of the genres of Persian Sufi literature and research of their idea content bases;
- Investigation of main sources and the system of characters in Persian Sufi literature;
- Determination of main genres and peculiarities of Persian Sufi literature (tadhkirah, hagiographic works, mathnawi, ghazal, eulogy, quatrain, distiches, rhymed prose, fable, symbol and etc.);
- Settlement of parallelisms in the works of poets, who wrote in the mathnawi genre;
- Presentation of various aspects of the activities of Sanai Ghaznavi;

تهران: مروی. –طبع دوم.– ۵۷۲ ص.؛همایی، جلال الدین. فنون بلاغت و صناعاب ادبی/جلال الدین همایی - تهران: اهورا-۱۳۸۹- ۲۶۴ص.

[۲۹]پورنامداریان، تقی. عقل سرخ: شرح و تاویل داستانهای رمزی سهروردی/ تقی پورنامداریان .– تهران: سخن، .– ۱۳۹۴، .– ۵۲۸ ص.

- Study of Farid al-Din Attar's mathnawis comparatively;
- Research of the Jalal al-Din Rumi's unprecedented role in Persian Sufi literature;
- Research of Persian Sufi literature of Azerbaijan in the case of Baba Kuhi, Shihab al-Din Suhrawardi and Ayn al-Quzat Hamadani and determination of the role of Azerbaijanis in the development of Sufi literature.

Methods of Research. The historical-comparative method, the comparison method and the method of analysis have been used in the research. The historical environment of the emergence of the chosen artistic examples and of the studies dedicated to them has been considered within the research.

On the basis of initial sources related to "Formation and Development of Persian Sufi Literature" and on the basis of related scientific works, we have presented our opinion.

Theoretical-methodological basis of the dissertation consists of general scientific methods:

- Assembling and systemizing facts and scientific materials;
- Resourceful usage of assembled materials;
- Systemized analysis and interpretation of;
- Skillful engagement of acquired examples to research;
- Comparative analysis or analysis of works;
- Complex approach to the issue, the principle of historicalness;
- Suitable search method of scientific innovation;
- Generalization and deriving scientific conclusions.

Main Postulates Presented for Defense:

- Roots of Persian Sufi literature were influenced by Arab sources;
- Ancient beliefs had influence on formation and development of Persian Sufi literature;
- The hagiographic genre prevailed in early Arab and Persian Sufi works;
- Explanation of Sufi notions were widely given place in works written in the hagiographic genre;

- Abu Ali Sina is the first author, who wrote works solely in the language of symbols ("Hayy bin Yagzan", "Risalat al-Tayr", "Salaman and Absal");
- Fables and symbols have been widely used in Persian Sufi literature;
- Persian Sufi prose spread wider than poetry in early stages;
- First poetry examples are found in early Sufi prose works;
- Supremacy of Arabic can be observed in examples found in prose works;
- In progress of time, Persian poems push aside poetry examples in Arabic;
- Persian Sufi poetry emerged in the quatrain and distich genres;
- Development of Sufi poetry is observed through emergence of works with bigger volume as ghazals, eulogies and mathnawis;
- Nasir Khusraw's works can be considered as the transitional period to Persian Sufi poetry;
- Sanai Ghaznavi's "Hadiqat al-Haqiqa wa Shariat al-Tariqah" ("Th eGarden of the Truth and the Law of the Path") and "Sayr al-Ibad ila al-Ma'ad" ("The Journey of Wayfarers towards Resurraction") works are considered as the first examples of Sufi poetry;
- It can be assumed on the basis of Nizami Ganjavi's works ("Treasury of Mysteries", "The Seven Beauties", "The Book of Alexander") that the prominent poet did not ignore issues of Irfan and narrated main Sufi ideas of his time;
- Farid al-Din Attar's works played an important role in the development of Persian Sufi poetry;
- Firstly with Farid al-Din Attar, mathnawis started to be were written with a united plotline and composition;
- Farid al-Din Attar can be seen as an author of both prose ("Tadhkirat al-Awliyah"- ("Remembrance of the Saints") and poetry ("Musibat-nama") dictionaries, thanks to his detailed interpretation of Sufi terminology;

- A dictionary dedicated to 100 Sufi terms and written in verse is found in Farid al-Din Attar's "Musibat-nama" work;
- Activities of Jalal al-Din Rumi, especially "Mathnawi-e Ma'nawi" work is considered as the crown of Sufi literature;
- Despite that many researchers assert that the "Mathnawi" has no single plotline, we claim that not only separate books in it, but even the whole "Mathnawi" bear a united plotline;
- Farid al-Din Attar's "Ilahi-nama" work served as a basis for Jalal al-Din Rumi's"Mathnawi";
- Koranic verses, sayings of Prophet Muhammad and phrases of wisdom from Arabic were used in Persian Sufi literature;
- The content of all Sufi works consists of a salik's (follower of Sufism) travel in the spiritual world, i. e. his travel in is spirit, the stages he passes throughand the existence he strives to reach;
- Abu Abdullah Bakuyi's (Baba Kuhi) Diwan can be considered as the first major work of Persian Sufi literature;
- Abu Abdullah Bakuyi had remarkable influence on main characters of Persian Sufi literature, including Abu Said Abu al-Khayr, Abu al-Hasan Kharagani, Abd al-Rahman al-Sulami, Abu al-Qasim Qushayri and others;
- Personality of Abu Abdullah Bakuyi, his works and activities are mentioned in more than 75 reliable sources;
- Sibak Nishapuri, an author from the 15th century (died in 1448) and Muhammad Fuzuli (1449-1556) wrote their works "Husn-o Del" ("Beauty and Heart") and "Health and Illness", respectively, on the basis of Shihab al-Din Suhrawardi's "Munis al-Ushshaq" ("Companion of Lovers") work;
- Ibn Tufayl al-Andalusi wrote his novel titled "Hayy bin Yagzan" on the basis of "Ghorbat al-Gharbiyyah" of Shihab al-Din Suhrawardi, which was written, in turn, as a continuation of Ibn Sina's "Hayy bin Yagzan" work;
- Ideas promoted by Ibn Sina in "Hayy bin Yagzan" had influence on European literature;
- Activities of Ayn al-Quzat Hamadani played an important role in the development of Persian Sufi literature;

- Works written in Persian by a follower of Ibn Sina, Shihab al-Din Suhrawardi, are the development stage of the language of symbols in Persian Sufi prose and his Sufi works are considered as the crown of Persian symbolic prose.

Scientific Innovation of the Research. The topic of formation and development of Persian Sufi literature has been involved in research in a complex way for the first time. The comparison of the roots of the mentioned literature to Arab and Persian sources can be considered one of the scientific innovations of the research. For the first time, life and activities of Baba Kuhi and his influence on Persian Sufis have been presented in details in this study. Furthermore, Shihab al-Din Suhrawardi's work on the seven Sufis has been involved in research and artistic peculiarities of Ayn al-Quzat Hamadani's "Tamhidat"("Preparations") work have been studied.

As roots of Persian Sufi prose descend to Arab sources, Arabic Sufi sources have been involved in research in the dissertation for the first time, while only after it Persian Sufi prose has been investigated as a complex.

In the dissertation, the initial stage of Sufism, namely ascetism, as well as Sufi notions of stage and state have been thoroughly studied together with the concept of perfect human.

Within the research work, activities of early Persian Sufi poetry representatives Abu Said Abu al-Khayr, Khwaja Abdullah Ansari and Baba Tahir have been studied for the first time as a whole and the mechanism of the formation of early Persian Sufi poetry has been researched from the aspect of common sides in their works.

As known, the main sources of Sufi poetry are the Koran and sayings of the Prophet, while the examples of perfect human for Sufis were the Prophet, the imams and Muslim saints. Therefore, for the first time, the topic of the Koran in Sanai Ghaznavi's "Hadiqat al-Haqiqah" work has been involved in research in the study, which is not coincidental, as the influence of the Koran is clearly observed in the whole Sufi literature. It can be seen in the case of Koranic verses in such works, in their rhymed prose - saj,

which is the well-known style of the Koran and finally, in the preference of a symbolic language under the influence of the Koran.

Nasir Khusraw can be considered as the poet of transition to Persian Sufi literature, as the topics of mind, cognizance, human, thought and philosophy were, for the first time, touched upon in his worksand also, he was the first author, who wrote first eulogies on the spiritual greatest leader of Sufis – Ali ibn Abu Talib. Therefore, the character of Ali has been comparatively researched on the basis of works of Nasir Khusraw and Sanai Ghaznavi. The topic of the struggle between mind and love had begun its known travel in the Manichaean teachings and in Avesta and would continue its way to the works of Jalal al-Din Rumi.So, the topic of mind and love in Sanai Ghaznavi's works has been researched in the dissertation for the first time.

For the very first time, Farid al-Din Attar's "Ilahi-nama", "Musibat-nama" and "Mantiq al-Tayr" works have been studied both separately and comparatively and a research has been conducted on their idea content and plotline. Deemed as the masterpiece of Persian Sufi literature, has been studied separately and thoroughly investigated in comparisonwith six other literary works, namely "Risalat al-Tayr" by Ibn Sina, "Risalat al-Tayr" by Ahmad Ghazali, "Safir-e Simurgh" by Shihab al-Din Suhrawardi, "Risalat al-Tuyur" by Najm al-Din Razi, "Mantiq al-Tayr" by Afzal al-Din Khagani and "Lisan al-Tayr" by Ali-Shir Navai. For the first time, Jalal al-Din Rumi's "Mathnawi-ye Manawi" work has been studied both within its separate books and as a whole in general, where a comparative analysis has been conducted with Farid al-Din Attar's "Ilahi-nama" work, which had serious influence on the former's structure.

Theoretical and Practical Importance of the Research. Practical conclusions derived from the research can be used for lectures and seminars on history of eastern literature and Persian Sufi literature. Theoretically, conclusions of the study can be useful for works dedicated to history of literature, theory of literature and theoretical issues of eastern literature, as well as for

compiling new textbooks and conducting new studies. Scientific conclusions of the dissertation have theoretical and practical importance for education and research on Persian literature, including solving actual issues of literary studies. Also, conclusions of the research can be used for compiling educational programs, textbooks, methodical and educational materials on world and Persian literature for Bachelor and Master's degrees of higher education institutions, as well as compiling lectures on theoretical and special courses on Persian literature.

Approbation and Implementation of the Dissertation. The applicant's 70 scientific works have been so far published in national and international impact index scientific journals, among them 7 in Iran, 4 in Pakistan, 4 in Turkey, 2 in Tajikistan, 1 in Russia, 1 in Kazakhstan, 1 in Ukraine and 1 in England. The author attended international scientific conferences conducted on the topic in Turkey, Iran and Pakistan.

The Affiliated Institution. The dissertation titled "Formation and Development of Persian Sufi Literature (10^{th}-13^{th} centuries)" has been conducted at the Department of Research and Publication of Written Monuments" at the Institute of Oriental Studies after Z.M.Bunyadov, Azerbaijan National Academy of Sciences.

General volume of the dissertation work in characters, indicating volume of each section separately. The dissertation consists of introduction, five chapters, conclusion and references. The introduction consists of 9 pages (15953 characters), the 1^{st} chapter consists of 45 pages (82640 characters), the 2^{nd} chapter consists of pages 75 (150000 characters), the 3^{rd} chapter consists of 35 pages (57400 characters), the 4^{th} chapter consists of 53 pages (86462 characters) and finally, the 5^{th} chapter consists of 67 pages (120000 characters).

Total volume of the dissertation, excluding the appendix and the references, is 522455 conventional signs.

MAIN CONTENT OF THE RESEARCH

The first chapter of the dissertation is titled **"Formation of Persian Sufi Literature"**. In **the first paragraph** titled **"Formation of Sufism within Islam as a Mystical-Ascetic"** movement, the origins of the word *Sufi*, as well as explanation of Sufism and Irfan are presented on the basis of Arab and Persian sources. Research of emergence and development of Sufism in the East bears high importance for better and deeper understanding of later Sufi works. There is so much information on Sufism that it is impossible to include all of it in a single study. In every book dedicated to Sufism and Sufis, various definitions are present on Sufism and Irfan, whereas every author or Sufi tries to explain Sufism from own aspect. Reasons of emergence of Sufism, movements preceding it and development of Sufism enable explanation of many Sufi-philosophical issues present in artistic works.

There are numerous studies conducted on Sufism and scientific conclusions derived from them. As known, successors of the Prophet were members of his family, his companions and followers, who strived to reflect the Prophets way of life in their lives. How did Sufism emerge at the time these people lived? For the purpose of answering the question, we can refer to Qushayri, who expressed his mind on classification of people after the Prophet: *"May God have His compassion on you, behold that the virtuous men after the Prophet were considered by people his companions, as there was no more virtuous name for them than calling them companions of the Prophet. Those who were companions of the (Prophet's) companions in the 2nd (Hijri) century are called "tabi'un" (companions of the Prophet's companions) and those after them are called "atba'i tabiun" (3rd generation companions). After them people became various and were divided by their ranks. Later, those paying attention to religios matters were called ascetics and worshippers. Later, innovations (in religion) emerged and claimants with their own sectsappeared… Those who did not educate their soul except by*

God and protected their hearts from the influence of unawareness and negligence were related to Sufism and great men of the way became popular with it. These all appeared before 200 of the hijrah"[30].

The paragraph systematically presents explanations of various Muslim saints present in Farid al-Din Attar's "Tadhkirat al-Awliyah" work, in order to give detailed and proper explanation to Sufi notions. For example, Sufism is leaving the fleshly life and becoming (spiritually) permanent in God, purity of heart, breaking the bonds with the world and obtaining relations with God, good manners, freedom, ecstasy, obeying time, restraining desires, continuality of good deeds, patience, glow in hearts and etc.

The following saying about self-acquaintance is very popular:

من عرف نفسه فقد عرف ربه.

"Anyone, who knows himself, knows God"[31].

Ali ibn Uthman al-Jullabi al-Hujwiri (1004/1007-1088/1106) writes in his work "Kashf al-Mahjub" ("Unveiling of the Hidden"):

"And the Prophet said":

من عرف نفسه فقد عرف ربه، ای من عرف نفسه بالفنا فقد عرف ربه بالبقاء و یقال من عرف نفسه بالعبودیت عرف ربه بالربوبیت

"*Anyone, who knows himself, knows God, that is to say, whoever understands his mortality, will understand perpetuity of God. Whoever becomes known with his soul's obedience, will acknowledge God as the Lord"*[32].

It becomes clear from the sayings of the Prophet that God created human for the purpose that he become "scient". As Sufism developed, those, who tried to acknowledge God, became known as scients, while those who had love for God became known as lovers.

۳۰سجادی، سید ضیاءالدین. مقدمه ای برمبانی عرفان و تصوف/سید ضیاءالدینسجادی. – تهران: سمت،– ۱۳۷۶. ص. ۴۹

۳۱حائری، محمد حسن. راه گنج: اصول و مبانی عرفان و تصوف در ادب فارسی/ محمد حسن حائری –تهران: موسسه انتشارات مدینه، چاپ اول.– ۱۳۷۹. –ص. ۱۶

۳۲سجادی، سید ضیاءالدین. مقدمه ای برمبانی عرفان و تصوف/ سید ضیاءالدین سجادی – تهران: سمت،– ۱۳۷۶.ص. ۱۲-۱۱

Shihab al-Din Suhrawardi wrote about superiority of Irfan over other types of knowledge in his work "Safir-e Simurgh"[33].

Most of scholars assume that position of scients is higher than that of Sufis, as every scient can be a Sufi, but not ever Sufi can be a scient.

A scient always tries to reach the truth through (spiritual) discoveries, (spiritual) testimony and illumination, achieving inner and outer knowledge. Therefore, it is said whatever scholars, doctors and philosophers can see through knowledge, logic and proof, he can see through illumination. In this regard, Abu Said Abu al-Khayr's meeting with Abu Ali Sina as described in "Asrar al-Tawhid" can be quoted: *"Once sheikh Abu Said had an assembly in Nishapur. Khwaja Abu Ali Sina entered through the sheikh'syard'sdoor. Despite that they had correspondence between them, no one of the two had seen the other before. When Abu Ali entered, the sheikh turned his head and uttered: "Come, if you know wisdom". Khwaja Abu Ali entered and sat down. The sheikh ended his words and after bringing the assembly to an end went home. Abu Ali entered his house. They closed the door and had a hidden conversation during 3 days and 3 nights. No one knew what they spoke. After 3 days, Khwaja Abu Ali left. Disciples asked him: "How did you recognize the sheikh?" He answered: "He sees what I know". Also, followers of the sheikh asked him: "How did you recognize Abu Ali?" He answered: "He knows what we see"*[34].

Apparently, Sufism is the way of ascetism on the basis of religious law, purification of the soul and abandoning the fleshly world (spiritually), whereas Irfan is a school of deep philosophy for acknowledging the truth, learning the essence of issues and difficulties and gaining secrets of knowledge and it is not through

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[33] سهروردی، شهاب الدین یحیی. قصه های شیخ اشراق ویرایش متن: جعفر مدرس صادقی. / شهاب الدین سهروردی. – تهران:نشر مرکز،– ۱۳۷۵.– ص. ۵۰-۴۹

[34] میهنی، محمد بن منور. اسرار التوحید فی مقامات الشیخ ابی سعید[در دو بخش]مقدمه،تصحیح و تعلیقات: دکتر محمد رضا شفیعی کدکنی./محمد بن منورمیهنی–تهران:مؤسسه انتشارات آگاه، بخش اول. ۱۳۷۱.—ص. ۱۹۴

the way of philosophers and scholars, but through the way of illumination, (spiritual) discoveries and testimony.

The second paragraph of the first chapter presents a research on **"Classical Arab Sufi Tractates"**.Conducted studies indicate that it is hardly reasonable to accept appearance of Sufi prose in the first decades after the emergence of Islam, as Sufi prose developed within a tight connection with the Koran and saying of the Prophet. Sufi literature formed in the context of interpretation of the Koran and development of the rules of compilation of the Prophet's sayings. Interpretation of the Book is one of the important fields among Koranic studies. Dozens of interpretations have been so far written to Koran since its descent, which can be classified as follows from the aspect of their content: interpretation related to jurisprudence, irfan (divine wisdom), science, kalam (speech), philosophy and etc.

Among interpretations of the Koran related to divine wisdom Sahl Tustari's interpretation[35], Abd al-Rahman Sulami's "Haqayiq al-Tafsir"[36] ("The Truth of Interpretation"), Qushayri's "Lataif al-Isharat"[37] ("Delicacies of Symbols"), Ruzbahan Baqli Shirazi's "Arais al-Bayan fi-Haqayiq al-Quran"[38] ("Brides of Declaration in the Truth of the Koran"), Najm al-Din Razi's "Bahr al-Haqaiq wal-Ma'ani fi-Tafsir al-Sabu-Masani"[39] ("The Sea of Truth and Meanings in the Interpretation of the Chapter of the Opening"), Ismail bin Mustafa Haqqi's "Ruh al-Bayan"[40] ("The Spirit of the Declaration"), Sultan Muhammad Qunabadi's (also known as

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[35]التستری، سهل. تفسیر القرآن العظیم/ سهل تستری. – دارالحرم للتراث. –۲۰۰۴. –۳۴۷ ص.

[36]سلمی، عبد الرحمن. حقایق التفسیر. ترجمه و شرح قاسم میر آخوری. تهران: بازتاب، ۱۴۰۲، ۵۷۴ ص.

[37]قشیری، عبد الکریم. لطایف الاشارات: [در سه بخش] / عبد الکریم قشیری – بیروت: دار الکتب علمیه –۱۹۷۱. –۱۴۰۸ ص.

[38]بقلی، روزبهان. عرائیس البیان فی حقایق القرآن: [۳ اجزاء] / روزبهان بقلی. – بیروت: دار الکتب علمیه، ۲۰۰۸. –۱۶۶۴ ص.

[39]رازی، نجم الدین. بحر الحقائق و المعانی فی التفسیر السبع المثانی/ نحم الدین رازی. – تهران: موسسه پژوهشی حکمت و فلسفه ایران، – ۱۳۹۲. – ۵۳۹ ص.

[40]حقی، اسماعیل. تفسیر روح البیان [۱۰ جلد]/ اسماعیل حقی. – بیروت: احیاء التراث العربي

Sultan Ali-Shah) "Bayan al-Sa'ada fi-Maqamati Ibada"[41] ("The Declaration of Felicity in the Stages of Worship") and others can be given as examples.

Not accidentally, most of authors of Sufi works were either interpreters of the Koran or knew by heart thousands of sayings of the Prophet. One of such men was Khwaja Abdullah Ansari (1006-1088), who interpreted the Koran and knew by heart a great number of sayings from the Prophet.

Abu Abd al-Rahman Sulami (941-1021) included interpretations of İmam Ja'far al-Sadiq, Ibn Ata, Abu al-Husayn Nuri and Husayn ibn Mansour al-Hallaj in his work "Haqayiq al-Tafsir", which indicates that some interpretations to the Koran were related to wisdom even before the appearance of Sufi prose[42].

There is information in sources that Hatam al-Asamm, Ahmad ibn Khizruyyah, Shah ibn Shuja Kirmani and others were authors of Sufi works. Unfortunately, almost nothing survived from their works to the modern times. We can find only some pieces from their works in Abd al-Rahman Sulami's "Haqayiq al-Tafsir" work[43] and it is extremely difficult to form a precise concept about the worldview of the mentioned sheikhs from the context of such small pieces. We can only surely claim that none of such works differed from tractates of Arab sheikhs in the structural sense. Furthermore, most of Persian sheikhs learned from their Arab counterparts and had tight relations with them.

Medieval Sufi prose can be divided into two groups in regards to the authors: those, who were Sufis themselves and those, who only compiled a work related to Sufism.

Hujwiri, the author of the first detailed work on Sufis in Persian, writes about Haris Muhasibi: *"(Haris Muhasibi) wrote a*

٤١الجنابادی، سلطان محمد. تفسیر بیان السعادة فی مقامات العبادة [أربعة مجلدات]/ الجنابادی سلطان محمد. – بیروت: موسسة العلمی للمطبوعات، – ١٩٨٨

٤٢سلمی، عبدالرحمان. مجموعه آثار: [در دو جلد]گرد آوری نصرالله پورجوادی./عبد الرحمن سلمی. –تهران: مرکز نشر دانشگاهی، جلد دوم .–١٣٧٢ .–٥٥١ ص.

٤٣سلمی، عبدالرحمان. مجموعه آثار: [در دو جلد]گرد آوری نصرالله پورجوادی./عبد الرحمن سلمی. –تهران: مرکز نشر دانشگاهی، جلد دوم .–١٣٧٢ .–ص. ١٢٢

book on the basics of Sufism titled "Raqaiq" (Graceful Ones). Besides, the has numerous books about every field"[44].

"He (Shah Shuja Kirmani) has famous tractates on Sufism. He wrote a book titled "Mir'at al-Hukamah" ("The Mirror of Philosophers")[45].

"Abdullah Mubarak has works on every field of knowledge"[46].

"I, Ali ibn Uthman al-Jullabi, saw fifty works of him (Hallaj) in Baghdad and around it"[47].

Farid al-Din Attar wrote about Junayd of Baghdad, Hatam al-Asamm and Ahmad Khizruyyah as follows:

"He (Junayd of Baghdad) has perfect works on signs, truth and meanings. He was the first person, who disseminated the knowledge of symbols. At the time, his foes and jealous people witnessed against him to his blasphemy and atheism"[48].

"He (Hatam al-Asamm) has reputable works"[49].

"Ahmad Khizruyyah was a man of classification"[50].

"Hallaj Mansour is also an author of a divan of poems in Arabic. Besides, he has a book titled "Tawasin" (chapters of the Koran, which begin with the letters ta-sin, or ta-sin-mim). The work "Tasin al-azali"he wrote in jail. Ibn Ata acquired that book in 309 and kept with him. Ruzbahan Baqli interpreted "Tawasin"in Persian and Arabic"[51].

٤٤هجوری، ابوالحسن علی بن ابی علی جلابی. کشف المحجوبه کوشش: محمد حسین تسبیحی./ ابوالحسن هجوری. – اسلام آباد: انتشارات مرکزتحقیقات فارسی ایران و پاکستان،–١٣٧٤.– ص. ١٥٢

45İbid, p.200

46İbid, p.130

47İbid, p.222

٤٨نیشابوری، فریدالدین عطار. تذکرة الاولیاء، **[**دو جلد در یک مجلد**]** با مقدمه میرزا محمد خان قزوینی /–فرید الدین عطار نیشابوری.– تهران**:** گنجینه،– ١٣٨١.– ص. ۶

49İbid, p.221

50İbid, p.258

٥١سجادی، سید ضیاءالدین. مقدمه ای برمبانی عرفان و تصوف/ سید ضیاءالدینسجادی. – تهران: سمت،–١٣٨۶– ص.٧٢

Among classical Arab Sufi tractates, Abu Talib Makki's "Qut al-Qulub" [52] ("The Power of Hearts"), Abu Nasr Sarraj's "Al-Lumah" [53] ("The Glow"), Abu Bakr Kalabazi's "Al-Ta'arruf li-Madhhabi Ahli-Tasawwuf" [54] ("An Introduction for The Community of Sufis"), Abu Said Khargushi's "Tahzib al-Asrar" [55] ("Purification of Mysteries"), Abu Nu'am Isfahani's "Hilyat al-Awliyah" [56] ("Ornament of Saints"), Abd al-Rahman Sulami's "Tabaqat al-Sufiyyah"[57] ("Strata of Sufis"), "Tarikh al-Sufiyyah"[58] ("History of Sufism"), "Haqayiq al-Tafsir" [59] , Ibn Bakuyah Shirazi's "Life and Death of Hallaj"[60], Abu al-Qasim Qushayri's "Risalah"[61] ("Tractate") and Khwaja Abdullah Ansari's"Manazil al-Sairin"[62] ("Stages of Observers") can be given as examples.

Having commenced a new direction in traditional writing style, Abu Ali Sina greatly contributed to the development of Arabic Sufi literature. Abu Ali Sina is mainly known in the world as a doctor and a philosopher. Many researchers admit that he would

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٥٢ مكي، ابوطالب محمد بن ابي الحسن .قوت القلوب في معامله المحجوب . قاهره: مكتبة دار التراث : 2001، 1744 ص.

٥٣ طوسی، سراج. اللمع. / سراج طوسی. – مصر: دار الکتاب،– ١٣٨٠،– ۶۴۶ ص.

٥٤ كلابادي، ابوبكر محمد .التعرف لمذهب التصوف .به كوشش محمد جواد شريعت./ ابو بكر كلابادی. – تهران :اساطير،–١٣٧١. – ۴٩٠ ص.

٥٥ گوندوز، عرفان. تصوف: اصول تصوف ابو سعید عبد الملک ابی عثمان خرگوشی با نگاهی به تهذیب الاسرار/ عرفان گوندوز. – تهران: گویا، –١٣٩٩، –١١٣ ص.

٥٦ اصفهانی، حافظ ابو نعیم احمد بن عبدالله. حلیة الاولیاء و طبقات الاصفیاء: [١١ اجزاء] / ابو نعیم اصفهانی. – قاهرة: دار ام قري،– بی تا.

57 Al-Sulami, Abu abd al-Rahman Muhammad b. al-Husain. Kitab Tabaqat al-Sufiyya –Leiden: E.J. Brill, - 1960.- 589 p.

٥٨ سلمي، عبد الرحمن. تاريخ الصوفيه/ عبد الرحمن سلمی. – تهران: طهوری،– ١٣٨٩. –١٧۶ ص.

٥٩ سلمی، عبد الرحمن. حقایق التفسیر. ترجمه و شرح قاسم میر آخوری/ عبد الرحمن سلمی. – تهران: بازتاب، ١۴٠٢. – ۵٧۴ ص.

60 Məhəmmədi, M., Baba Kuhi Bakuvi. Həllacın həyatı və ölümü: [Elekrton resurs] /https://mesiha.blogspot.com/– Bakı, 23.11.07
URL: https://mesiha.blogspot.com/2007/11/baba-kuhi-bakuvi-hllacin-hyati-v-olumu.html

61 Kuşeyri, Abdulkerim. Kuşeyri risalesi. /Abdulkerim Kuşeyri. – İstanbul: Dergah: –1999. –527 s.

٦٢ انصاری، خواجه عبد الله. منازل السائرین. به کوشش محمد عمار مفید/ خواجه عبد الله انصاری. – تهران: انتشارات مولا، – 1382. – 296 ص.

not be known as an author of very valuable Gnostic works, if Nasir al-Din Tusi and Shihab al-Din Suhrawardi did not exist. The 8th, 9th and 10th chapters of his "Isharat wa Tanbihat"[63] ("Remarks and Admonitions") have been dedicated to Gnosticism. Abu Ali wrote his famous works as "Behjat and Saadat" ("Joy and Happiness"), "Salaman and Absal[64]", "Asrar-e Ayat" ("Mysteries of Signs"), "Maqamat-e Arefan" ("Stages of Gnostics"), "Meraj-nama"[65], "Risala f Mahiyyat-i Ishq" ("The Tractate on the Essence of Love"), "Risalat al-Tayr", "Hayy bin Yagzan" and others about Gnosticism and Gnostics. Nasir al-Din Tusi (1201-1274) later interpreted the "Risalat al-Tayr" work and explained its notions on inner-Gnostic issues. Shihab al-Din Suhrawardi, in his turn, translated the "Risalat al-Tayr" into Persian and compiled his "Ghorbat al-Gharbiyyah" work as a continuation of "Hayy bin Yagzan", presenting in this way Ibn Sina's Gnostic ideas to readers superiorly.

The third paragraph of the first chapter is titled**"Hujwiri's "Kashf al-Mahjub" – an Early Sufi Tractate in Persian"**. It includes a research on Hujwiri's works, history of writing of "Kashf al-Mahjub" and its reasons, as well as an analysis on the structure of the work and its style together with examples. For instance, in the part dedicated to "Companion Imams, Imams from the house of the Prophet, the people of suffah (dorsale), imams of tabi'un (2nd generation companions), imams of 'atba'i tabi'un (3rd generation companions), imams of the last, Sufis", the following sequence has been conformed to in all divisions:

- Beginning of introduction for each person starts with the phrase "ومنهم" ("waminhum – from them");

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٦٣ ابن سینا، ابو علی. ترجمه فارسی اشارات و تنبیهات/ ابو علی سینا – تهران: انجمن آثار ملی، – ١٣٣٢، –٣٣٢ ص.

٦٤ سجادی، ضیاء الدین. قصه حی بن یقظان و قصه سلمان و ابسال/ سید ضیاءالدین سجادی. – تهران: سروش، –١٣٨٢. – ٢٧٢ ص.

٦٥ سینا، ابو علی. معراجنامه نجیب مایل هروی / ابو علی سینا. – مشهد: بنیاد پژوهشهای اسلامی آستان قدس رضوی، –١٣٦٦. – ٢١٢ ص.

- Usage of short *musajja* phrases in accordance with the position of each person;
- Usage of sentences in Arabic;
- Usage of short sentences in Arabic in accordance with the high spiritual position of each person;
- Narration of stories and adventures on them, including their sayings and opinions.

The "Kashf al-Mahjub" work can be considered among the most important Sufi works from several aspects:

1. It was written under the influence of popular Sufi sources as "Al-Lumah", Sulami's "Tabaqat al-Sufiyyah" and "Risalat al-Qushayriyyah";

2. "Kashf al-Mahjub" is a very precious work for discovery and promotion of several sources lost in time.

3. Most of the sources used by Hujwiri were later lost. For example, he wrote, referring to Amr bin Uthman Makki's book titled "The Book of Love":

و عمروبن عثمان المکی گوید رحمة الله علیه اندر کتاب محبت که: خداوند تعالی دل‌ها را پیش از تنها بیافرید و به هفت هزار سال و اندر مقام قرب بداشت...

"*And Amr bin Uthman al-Makki wrote in his book titled "The Book of Love": In the beginning, Lord created hearts only and kept them at the stage of gurb (affinity to God) for seven thousand years*"[66].

4. "Kashf al-Mahjub" had remarkable influence on Sufi works written after it, among which "Tadhkirat al-Awliyah" and "Nafahat al-Uns" can be specially mentioned;

5. "Kashf al-Mahjub" contains important information on historical, social and geographical events and knowledge of its period;

6. Hujwiri's creativeness and innovations in regard to issues of wisdom are also important. He was the first author to use symbolic meanings of words in Sufi literature. The words "eye", "face", "lovelock" and "beauty spot" were used with their

[66] هجوری، ابوالحسن علی بن ابی علی جلابی. کشف المحجوب/ به کوشش: محمد حسین تسبیحی،– اسلام آباد: انتشارات مرکزتحقیقات فارسی ایران و پاکستان،–۱۳۷۴، –ص. ۴۴۹

symbolic meanings in “Kashf al-Mahjub” and Ghazali continued the same style in his “Kimya-yi Sa’adat”.

7. “Kashf al-Mahjub” is a work, where the most detailed information on Hujwiri can be found, whereas from other sources almost no information can be so far derived about him.

Main postulates presented in the first chapter have been reflected in various scientific articles and theses[67’68’69’70’71’72’73’74’75’76’77].

The second chapter is titled **“Persian Sufi Literature from the 11th to the 1st Half of the 13th Centuries”** and in its **firstparagraph “Development and Functionality of Sufi Prose”** has been studied. In this paragraph, activities of prominent Sufis as Abu al-Hasan Kharagani (963-1033), Abu Said Abu al-Khayr (967-1049), Khwaja Abdullah Ansari (1006-1088), Abu Hamid

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[67] علیزاده، آیگون. رشید الدین میبدی و تفسیر کشف الاسرار// چکیده مقالات هفتمین مجمع بین المللی استادان زبان و ادبیات فارسی،–تهران: –۲۸ -۲۹ دی ماه،– ۱۳۷۹، – ص. ۱۹۸

[68] Əlizadə, A.Ə. Rəşidəddin Meybodi və onun “Kəşfül-əsrar” əsəri // Müasir Şərqşünaslığın aktual problemləri, – Bakı: 1-2 iyun 2011, – 2011, – s. 160

[69] علیزاده، آیگون. طبقات الصوفیه // دومین همایش بین المللی ادبیات تطبیقی فارسی و عربی، – مشهد: دانشگاه فردوسی مشهد، –مهرماه ۱۳۹۳، – ۱۳۹۳، – ص. ۴۹۱-۵۰۳

[70] Əlizadə, A.Ə. Əbu Nəsr Sərrac və “əl-Lümə fit-təsəvvüf” əsəri // Şərq xalqları ədəbiyyatı: ənənə və müasirlik” mövzusunda Beynəlxalq elmi konfrans, – Bakı: – 10-11 oktyabr, – 2014, – s. 586-588

[71] Əlizadə, A.Ə. Əbu Nəsr Sərracın “əl-Lümə fit-təsəvvüf əsərində şeirlər”// Aida İmanquliyevanın 75 illik yubileyinə həsr olunmuş “Şərqşünaslığın aktual problemləri” mövzusunda respublika elmi konfransı, – Bakı: – 2014, – s. 234-236

[72] Əlizadə, A.Ə. Əbdürrəhman Süləminin “Həqayiqüt-təfsir” əsəri // Orta əsr əlyazmaları və Azərbaycan mədəniyyətinin tarixi problemləri, – Bakı: – 22-24 may, – 2015, – s. 21-23

[73] علیزاده، آیگون.عناصر نمایشی در کشف الاسرار میبدی // اولین همایش ملی پژوهش عناصر نمایشی در ادبیات فارسی، –بوشهر: – ۴-۳ اسفند، –۱۳۹۲، ص. ۷۷

[74] Ализаде А.А. Суфизм в арабском халифате. // – Душанбе: Вестник Таджикского нацианального университета, –2015, №3/4 (170) – с.172-177

[75] علیزاده، آیگون.فرهنگ اسلامی و عرفان// لاهور: آناهیتا، –۲۰۱۶. – شماره اول، – ص. ۸-۳۰

[76] Alizade, A.A. Zoroastrianism and Gnosis// – Kazakhstan, – 2023. №1, – p. 31-49

[77] Alizade, A.A. Gnosis in Zoroastrianism // 1st International conference on humanity and social sciences, – Beysehir: –27-29 oktyabr 2023, –2023, – p. 438

Ghazali (1058-1111), Ahmad Ghazali (died in 1123-1126), Ayn al-Quzat Hamadani (1098-1131), Shihab al-Din Suhrawardi (1155-1191) and Farid al-Din Attar (1145-1221) have been researched separately and general peculiarities of the Sufi prose have been consequently defined on the basis of the mentioned works. These peculiarities can be grouped as follows:

- Together with hagiographic works written in the form of tadhkirah, works reflecting life, biography and sayings of a Sufi sheikh also began to appear ("Nur al-'Ulum"("The Light of Sciences"), "Asrar al-Tawhid", "Sokhanan va Halat-e Sheikh-e Ma"("Words and Sgates of Our Sheikh);
- The *saj* style spread in Sufi prose. An apparent example for it is works of Khwaja Abdullah Ansari's works;
- Munajaat (orisons) were also presents in Sufi prose and it further beautified the language of the prose;
- Poems in Persian and Arabic were given in works;
- Verses from the Koran and sayings of the Prophet were presented in works;
- Explanation of main notions of Sufism were properly included in each work regardless of the works type;
- Annotated stories were widely used in Sufi prose;
- Language of works was rich with means of artistic expression.

The **second paragraph** of **the second** chapter is titled **"The First Poets of Sufi Poetry"**, where remarkable contribution of Baba Kuhi (948-1037), Abu Said Abu al-Khayr (967-1049), Khwaja Abdullah Ansari (1006-1088) and Baba Tahir Hamadani (11^{th} century) to the development of Sufi literature has been underlined. Here, Baba Kuhi's "Diwan", Abu Said Abu al-Khayr'sand Khwaja Abdullah Ansari's quatrains and Baba Tahir Hamadani's distiches have been researched. It was mentioned in the paragraph that poems in Arabic and Persian found in Sufi prose works had great influence on the appearance of Sufi poetry. Hujwiri's "Kahsf al-Mahjub", Khwaja Abdullah Ansari's "Tabaqat al-Sufiyyah", Farid al-Din Attar's "Tadhkirat al-Awliyah" and

Najm al-Din Razi's "Mirsad al-'Ibad" can be examples in this regard.

The third paragraph of the second chapter is titled **"Ansari's Works as the Reflection of the Ideological Basics of Sufism"** and includes a research of Ansari's hagiographic work "Tabaqat al-Sufiyyah", a study of the structure of "Manazil al-Sairin" and its comparison with "Sad Meydan" ("A Hundred Squares") written in Persian.

Study of works composed in every period as Islamic Irfan developed is oh high importance from the aspect of acknowledging culture, literature and religion of Islam. Works written in the 11th century can be grouped in regard to their genre as follows: 1. Interpretations of the Koran from the aspect of Irfan; 2. Tadhkirah works written about saints; 3. Mathnawi works; 4. Theoretical works on Irfan.

"Tabaqat al-Sufiyyah" is a book written on stages and sayings of Sufi sheikhs by Khwaja Abdullah Ansari in Herat Persian. Ansari interpreted Sulami's "Tabaqat al-Sufiyyah" in gatherings and one of the followers collected and compiled them as a work.

On the other hand, Sulami's "Tabaqat al-Sufiyyah" and Ansari's "Tabaqat" differ from each other. Sulami based his work on the remembrance of five strata of sheikhs, where he mentions in each stratum twenty sheikhs, noting 23 sheikhs only in the fifth one. In Ansari's "Tabaqat", however, the necessity of consequence is not seen and sometimes sheikhs from the last stratum in Sulami's book appear in Ansari's book in the beginning or vice versa.

Apparently, Ansari may have used, in addition ti Sulami's book, other sources on Sufi sheikhs.

In the research, it has been derived from a comparison between "A Hundred Squares" and "Manazil al-Sairin" that a salik (follower of Sufism) may reach perfection after passing a hundred stages. The paragraph presents similarities and differences between the two mentioned works:

1. "A Hundred Squares" ("Sad Maydan") was written before "Manazil al-Salihin";

2. “Sad Meydan” was written in Persian, while “Manazil al-Salihin” was composed in Arabic;

3. Stages of Sufism have been named “meydan” (square) in “A Hundred Suqares”, while in “Manazil al-Salihin” they have been titled “manzil”;

4. In “Sad Meydan”, stages are given in a definite consequence, but in “Manazil al-Salihin”, as Khwaja Abdullah himself narrates, *“later I set chapters and paragraphs for them, so that they can stay aside from boring long narrations and that there is no room for a question. Therefore, I set a hundred stages and divided it into ten”*[78];

5. “Sad Meydan” begins with the Stage of Penitence and ends with the Stage of Perpetuity;

6. “Manazil al-Sairin” begins with *yagza* (awakening) and ends with oneness;

7. 24 stages found in “Manazil” are absent from “Sad Meydan”, while 25 stages present in “Sad Meydan” have not been included in Manazil. So, only 75 stages overlap in the two books, while the others are different;

8. These are the “Manazil” stages absent from “Sad Meydan”: 1. Sorrow; 2. Invocation; 3. Wish; 4. Thankfulness; 5. Creation; 6. Foresight; 7.Bow; 8.Inspiration; 9. Enthusiasm; 10. Inner sufferings; 11. Thirst; 12. Admiration; 12. Glow; 14. Taste; 15. Submergence; 16. Absence; 17. Grief; 18. Ecstasy; 19. Wakefulness; 20. Union; 21. Separation; 22. Investigation; 23. Covering; 24. Flesh;

9. “Sad Meydan” stages absent from “Manazil”: 1. Courage; 2 Jihad (Struggle); 3. Devotion; 4. Treatment; 5. Attention; 6. Refuge; 7. Properness; 8. Fear; 9. Dread; 10. Dislocation; 11. Humbleness; 12. Grandeur; 13. Demand; 14. Convergence; 15. Continuity; 16. Ideas of the salik (follower); 17. Breakup; 18. Openings; 19. Premonition; 20. Miraculous Deed; 21. Truth; 22. Reign; 23. Consent; 24. Oneness; 25.Awareness;

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[78] انصاری، خواجه عبد الله. منازل السائرین. به کوشش محمد عمار مفید/ خواجه عبد الله انصاری. – تهران: انتشارات مولا، – 1382. –ص. 7

10. All stages of the two works together are 124 or 125 in number (not 100). Another interesting issue is that stages in the two works have been given as alternatives for each other.

The fourth paragraph of the second chapter is titled **"The Role of Sanai's "Hadiqat al-Haqiqah" in the development of Sufi literature"**. Here, information has been given on Sanai Ghaznavi'slife and activities and the role of his "Hadiqat al-Haqiqah" work in the development of Sufi literature has been defined. The three main topics of "Hadiqat al-Haqiqah", namely, the Koran, Ali ibn Abu Talib's position and comparison between mind and love have been studied. As known, the second paragraph of "Hadiqat al-Haqiqah" is about the Koran. An analysis of Ali's character in the activities of Nasir Khusraw and Sanai Ghaznavi demonstrates the phenomenon of perfect human in Sufi literature. Besides, entrance of Muhammad, Ali and other companions and saints into literature as the embodiment of perfection has been researched in the study. At the end of the paragraph, superiority of true love over mind has been investigated on the basis of the paragraph dedicated to the description of mind in Sanai's work.

In **the fifth paragraph** titled **"Attar's Mathnavi's as Examples of Sufi Fable"**,works as "Ilahi-nama", "Mantiq al-Tayr" and "Musibat-nama" have been studied and similarities between them have been discovered. In "Musibat-nama", issues as human cognition have been viewed, in "Mantiq al-Tayr" inner transformation of a salik (a Sufi follower) have been narrated and in "Ilahi-nama"matters depriving human soul of perfection have been interpreted. So, human cognition, his path in life and matters depriving him from perfection have been discussed upon here.

According to Attar, ways of perfection are the following ones: human spiritcan reach perfection through thinking, inner transformation and struggle.

Another issue suggested by Attar is that human should notice his defects and flaws. In "Mantiq al-Tayr", "Ilahi-nama" and "Musibat-nama" obstacles depriving human of seeking truth have been shown. For instance, in "Mantiq al-Tayr" each bird represents a flaw in human nature. The birds are: nightingale, parrot, peafowl,

duck, peasant, phoenix, goshawk, heron, owl and shrike. Each of these birds abstains from taking the road with various excuses. Here, actually, Attar touches upon matters depriving people from facing the truth. These obstacles are: the nightingale is in love with beauty, the parrot with eternal life, the peafowl withParadise, the duckwith outer cleanness, the peasant with jewelries and the phoenix with power and authority, while the goshawk bends his body for a handful of food, the heron represents grief, the owl scavengers of treasury in ruins and the shrike is an example for those, who promote human weakness. So, beauty, eternal life, love for paradise, outer cleanness, jewelry, power and authority, flattery, grief, scavenging and promotion of human weakness deprive human of self-cognition and seeking for truth.

Farid al-Din Attar presents very logical responses to each of the birds using the hoopoe and demand that they break their fleshly bonds and gain motion towards the truth. For example, the nightingale prefers its love to flowers to everything. Flowers are the symbol of beauty. But the hoopoe says to it that temporary beauty of flowers deprives the nightingale of eternal beauty. Flowers are beautiful, but their life is short.

The parrot is so addicted to knowledge that at the end it becomes deprived of the Known(God). The hoopoe says that knowledge is supposed to lead to the Known, but the scholar is so tied to knowledge that the main aim gets forgotten.

Some people choose the way of worshipping in order to deserve Paradise. They worship so much that they get deprived of seeing the truth. So, the author calls such people those, who obey their desires. Shortly, Attar describes all human flows and defects in several distiches and shows the way for escaping from them.

In the work “Ilahi-nama” we witness flaws dominating human soul, too. The elder son desires the daughter of the King of fairies, the second one strives for magic and sorcery, the third boy is thirsty for Jam-e Jam (the cup of divination) and the fourth one for the Fountain of Youth, the fifth son desires Solomon’s ring and the sixth son wishes to embrace chemistry.Each of them talks to their father at their respective level and listen to him attentively. In

the father'swords, falling in love with the daughter of the King of fairies means sensuality, thirst for the cup of divinationmeans interference in everything, strive for magic and sorcery refers to becoming the slave of desires, passion for the Fountain of Youth refers to the endlessness of desires and addiction to fleshly life, the will to obtain Solomon's rings means the strife for power and the desire for chemistry refers to ambition. According to the father's words, all these originate from strong bonds to the world. Attar's hero, in his turn, is supposed to leave such bonds and fly like a free bird.

In the "Musibat-nama" work, we read about human's relationship with other creatures. Here, human asks creatures in 40 different paragraphs for help to reach the truth, but in the end, his own soul helps him. That is to say, human soul has a very high level of grandness and so, can include all the features described in the work.

The three plotlines bear similarities. First of all, the plotline begins with human spirit and obstacles preventing human spirit from the truth are described and ways of salvation are shown here (the seven valleys of love in "Mantiq-al Tayr", the five valleys in "Musibat-nama" and the father with his six sons in "Ilahi-nama"). At the end, human returns to his soul.

In **the sixth paragraph** (of the chapter) titled **"Genre Variety of Sufi Lyrics, Farid al-Din Attar's "Mukhtar-nama"**, the place of the mentioned work in Suli literature has been defined. The "Mukhtar-nama" and "Mantiq-al Tayr" works of Attar Nishapuri bear a symbolic character in general. According to Attar's statement in the introduction of the "Mukhtar-nama", he had six thousand quatrains, 2200 of which are included in the latter.

Interesting issues have been touched upon in the introduction of the Attar's "Mukhtar-nama", one of which is related to the name of the work: *"We chose the name "Mukhtar-nama" and it is*

supposed that no such a work has been so far appeared from an author. If it has been, it would have been reflected in a mirror"[79].

According to the statement, we can assume that the reason behind the name "Mukhtar-nama" is that the author wrote the work freely, with no compulsion. In case that the attribution of the introduction to Attar is accepted, we should also accept that the division was also made by him.

On the other hand, Attar states that, just as his other works, "Mukhtar-nama" is a Gnostic work.

"*It is a treasure of holy meanings just like "I was a hidden treasure and I wanted to be known". It is a treasure from among hidden treasures (Keys of the unknown are with Him and no one can know it except Him). If the reader thinks and reaches the end of the treasure's secret, it is impossible that his/her aim will bear no fruit* ". [80]

In his Gnostic works, the poet explained the usage of *candle, moth, beauty spot, lips and flower* words with his submission to the traditions of his period, illuminating, hereby, the issue of presentation of material symbols in a Gnostic work.

We can present, according to the poet's introduction, the following statements:

1. Farid al-Din Attar is the author of the introduction and the division of 50 chapters;
2. He named the work "Mukhtar-nama", as there was no compulsion to compose the work;
3. The work included 6000 quatrains in the beginning, 1000 of which were burnt and some of the remained poems were included in "Mukhtar-nama" and the rest in the "Diwan";
4. All of the quatrains, be it those reflecting Sufi teachings or those "in the clothes of lovelock, beauty spot, lips and mouth", bear a Gnostic content;

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[79] نیشابوری، فرید الدین عطار، مختارنامه : [Electronic resource]/ گنجور. – تهران، بی تا.— URL: https://ganjoor.net/attar/mokhtarname/mghdme

[80] Ibid

5. Just as in “Tadhkirat al-Awliyah”,the author invokes that God forgives his sinsover the work;

6. Accepting the attribution of the introduction to Attar, we also accept that the works mentioned in it also belong to him, which are, namely, “Khusraw-nama”, “Asrar-nama”, “Maqamat-i Tuyur”, “Diwan”, “Musibat-nama” and “Mukhtar-nama”.

From the introduction, a product of Attar’s pen, we learn that he had wiped out 1000 quatrains out of his 6000 in total. We can read about this tradition among Sufis: *“Washing and burying books and works were ancient traditions and old ceremonies among Sufis. Prior to our sheikh, Abu al-Hasan bin Abu al-Havvari (died in Hijri 230), Muhammad bin Ali Hakim Tarmandi and Abu Said Abu al-Kayr (375-440 Hijri), who were of the Sufi seniors, also washed their books with water. According to another story, Abu Said buried all his books and planted a tree on them”*[81].

As seen from the division of the chapters of the book, approximately 50 topics were touched upon in it. Each chapter includes a different number of quatrains.

Badiuzzaman Foruzankar writes about the content of the quatrains as follows: *“The 50 chapters of the book are about different and various topics. Some of them have been dedicated to Gnosticism, while others bear thoughts on denominations, personal issues and cases. Others include description of panoramas from nature, as well as depiction of spring, night, flowers and dawn. Also, in several love-struck chapters, there is description of the beauty’s eyes, eyebrows, facial lines, lips, mouth, stature and depiction of her disloyalty and the lover’s desperation. Despite that most of quatrains in the chapters bear repeated content, the high level of Attar’s poetic talent masterfully decorated them with new ornaments”*[82].

The 50 chapters of the work have been dedicated to different and sometimes similar topics. We would like to give

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[81] فروزانفر بديع الزمان، شرح احوال و نقد و تحليل آثار شيخ فريد الدين عطار نيشابورى، تهران، ۱۳۷۴، ص. ۸۵

[82] Ibid, p.85-86

some information about only one of them in the present context: An interesting issue that drew our intention in regard to the division of Attar's quatrains is a meaning similarity between the poems. Studying form and content peculiarities of a taken chapter, we can observe that they are, actually, integral parts of a whole, only described in various works and phrases. For instance, several quatrains in the eighth chapter can be a good example for it:

صد دریا نوش کرده اندر عجبیم
تا چون دریا از چه سبب خشک لبیم
از خشک لبی همیشه دریا طلبیم
ما دریاییم خشک لب زین سببیم[۸۳]

"In astonishment after having drunk a hundred seas,
We ask why our lips are as dry as seas.
We wish seas, as our lips are dry,
But our lips are dry, as we are at sea".

This chapter is related to the notion of *"destroyed in union and perishablein separation"*. In the quatrain, magnificence of human after reaching the stage of oneness has been described. The quatrain, which consists of only four lines, bears a great meaning. As known, numerous times we can see the usage of the metaphor of drop and sea in Gnostic literature, which refers to the whole and its particle. One is astonished by the dryness of his lips after having drunk a hundred seas and looks for a sea, as his lips are dry. At the same time, his lips are dry, because he is at sea.

این سودایی که میدواند ما را
هرگز نتوان نشاند این سودا را
گویند که خویش را فرود آر آخر
دربند چگونه آورم دریا را[۸٤]

[۸۳]نیشابوری، فرید الدین عطار، مختارنامه : [Electronic resource]/ گنجور. – تهران، بی تا.— URL: https://ganjoor.net/attar/mokhtarname/bb6/sh1

"This love that drives us out of mind,
It can never be appeased
We are said to get down at last,
But how can I tie the sea"

Ideas in "Mukhtar-nama" sometimes may contradict. If we accept that quatrains of the work were written in one period, such contradictions cannot be accepted normally. On the other hand, Attar himself notes in the introduction that he had 6000 quatrains in total, 1000 of which he "washed", 2200 of them he included in "Mukhtar-nama" and the rest he incorporated into his diwan. Most probably, he did it at the end of his life. Shafii Kadkani described the mentioned contradictions in Attar's work as follows: "In a quatrain, a poet's experience and states are more important than the form, as a quatrain is the product of states. In every quatrain a poet describes a different minute of his life. Life of each person is colorful and its minutes are different from each other. Therefore, the contradiction in the quatrains and the variety in them can be accepted as normal. Some researchers even have doubts in regard the attribution of both the introduction and the division of the chapters to Attar"[85]. The style of the quatrains in "Mukhtar-nama" is very close to that of Attar from the aspect of content and idea. Meanings in the names and distiches of the first several chapters resemble each other substantially. In the 8th to 28 chapters, we can find Attar's mathnavis, as well as religious thoughts and Sufi teachings existing in "Tadhkirat al-Awliyah". Beginning from the 29th chapter, Attar's symbolic spirit can clearly be felt. Symbolism is one of the main peculiarities of Attar's quatrains. Attar Nishapuri managed to create a symbolic system in "Mukhtar-nama" and "Mantiq al-Tayr". Usage of a symbolic system was a success that only Farid al-Din Attar achieved among all Gnostic poets. In "Mukhtar-nama", he attributed a symbol to each chapter

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[٨٤] نیشابوری، فرید الدین عطار، مختارنامه : [Electronic resource]/ گنجور. – تهران، بی تا.— URL: https://ganjoor.net/attar/mokhtarname/bb6/sh2

[٨٥] زرین کوب عبد الحسین. حکایات همچنان باقی/ تهران: سخن. – ١٣٧٥، ص. ١٧٩-

and tied a natural event to each of them. Content sequence and description in quatrains have been accomplished so masterfully that each event resembles a complete symbol. The moth in the 49th chapter, the flower in the 45th chapter, the candle in the 47th chapter, dawn in the 46th chapter, as well as body parts of the beauty, lovelock, eyes, stature, lips and etc. in other chapters are all symbols yet to be studied and researched. For instance, a flower is depicted in various forms in the 56 quatrains of the 49th chapter. The lengthy depiction of the flower has created a symbolic aureole around it. What does a flower symbolize? Hastiness, instability, pride, bloody liver, a creature, whose blossom resembles its decline and finally, mortality of human in Attar's meadow of quatrains. Such symbols are numberless in Attar's "Mukhtar-nama" and further studies on them can pave the way for interesting discoveries.

Main postulates presented in the second chapter and conclusions derived in it have been reflected in scientific articles and theses[86'87'88'89'90'91'92'93'94'95'96'97'98'99'100'101'102'103'104'105'106'107'108'109'110'111'112'113'114'115'116'117'118'119'120].

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86 Əlizadə, A.Ə. Aqioqrafik əsərlərin tipoloji xüsusiyyətləri // – Bakı: İran filologiyası məsələləri, – 2011, №2, – s. 207-234

87 Əlizadə, A.Ə. Fəridəddin Əttarın "Təzkirətül-övliya" əsərində bədii ifadə vasitələri // Yaxın və Orta Şərq: Dünəni, Bu günü, Sabahı, – Bakı: 24-25 oktyabr 2007 – 2011, – s. 500-506

88 Əlizadə, A.Ə. "Təzkirətül-övliya" əsərinin türk ədəbiyyatına təsiri // Uluslararası Seyyid Yahya Şirvani ve Halvetilik Sempozyumu, – Eskişehir; Bakü: - 21-23 kasım 2013; 25-27 kasım 2013, – 2013, – s. 519-533

89 Əlizadə, A.Ə. Fəridəddin Əttarın "Təzkirətül-övliya" əsəri farsdilli sufi ədəbiyyatının mənbəyi kimi / Bakı: MA Kompani, – 2013, 229 s.

90Əlizadə, A.Ə. "Təzkirətül-övliya" və Əlişir Nəvainin "Nəsaimül-məhəbbət" əsəri // Azərbaycan xalqının Ümummilli lideri Heydər Əliyevin anadan olmasının 91-ci ildönümünə həsr olunmuş Gənc tədqiqatçıların ıı beynəlxalq elmi konfransı, – Bakı: – 18-19 aprel 2014, – 2014, s. 218

۹۱علیزاده، آیگون. ابو سعید ابو الخیر در کتب معتبر عرفانی// نخستین کنگره ملی بزرگداشت عارف نامی ابو سعید ابو الخیر مهنه، – تربت حیدریه: دانشگاه تربت حیدریه، – اردیبهشت ماه ۱۳۹۳، ۱۳۹۳–، – ص. ۶

[92]Əlizadə, A.Ə. Sinan Paşanın “Təzkirətül-övliya” əsəri // VIII. Uluslararası Türk Kültürü, Sanatı ve Kültürel Mirası Koruma Sempozyumu, – Konya: – 15-17 may, – 2014, – s. 323-327

[93]Əlizadə, A.Ə. Xacə Abdullah Ənsari yaradıcılığında “Kəşfül-əsrar” əsəri // Çağımızdan görünən orta əsrlər, – Bakı: –2014, – s. 481-485

[94]Əlizadə, A.Ə. X-XIII əsrlərdə sufi əsərlərinin əsas inkişaf istiqamətləri // Bakı: Sivilizasiya, – 2014. № 9, – s. 27-34

[95]Əlizadə, A.Ə. “Təzkirətül-övliya” əsərində “Füzeyl Ayazın zikri” // Bakı: Şərq filologiyası məsələləri, – 2014, №8, – s. 120-131

[96]Əlizadə, A.Ə. Fəridəddin Əttarın “Məntiqüt-teyr” əsəri // – Bakı: Sivilizasiya, – 2015, №6, – s. 34-42

[97]Əlizadə, A.Ə. Malik Dinarın zikri // – Bakı: İran filologiyası məsələləri, – 2015. №3, – s.176-183

[98]Ализаде, А.А. Духовные ступени тасаввуфа в творчестве Санаи и Аттара // –Душанбе: – Вестник Таджикского нацианального университета, – 2015. №3 (50), – с.242-251

[99]Əlizadə, A.Ə. Fəridəddin Əttarın “İlahinamə” əsərində şairlər (Fəxrəddin Qurqani, Rabiə bint Kəəb və Məhsəti Gəncəvi)// – Bakı: Filologiya məsələləri, – 2015, №7, – s.326-332

[100]Alizade, A.A. Comparison of mind and love in the work “Hadigatul-hagiga” by Sanayi//– Yekaterinburg: Russian Linguistic Bulletin, – 2015, №4 (4), – p. 52-56

[۱۰۱]علیزاده، آیگون. تاثیر تذکره الاولیا در نسائم المحبه // همایش بین المللی اندیشه ها، آثار و خدمات امیر علی شیر نوایی، – مشهد: بهمن ماه ۱۳۹۳، – ۱۳۹۳، – ص. ۱۹۳

[102] Əlizadə, A.Ə. Fəridəddin Əttar Məhsətidən yazır // Bakı: Azərbaycan şərqşünaslığı, – 2016. №1(14), – s. 68-70

[103]Alizade, A.E. Ferideddin Attarın “İlahiname” adlı eserinin şekil ve içerik özellikleri –Türkiye: Akademik Tarih ve Düşünce Dergisi, –2016, 3 (10), – s. 130-152

[104]Əlizadə, A.Ə. Fəridəddin Əttarın “Məntiqüt-teyr” əsərində quşların vəsfi// Bakı: Filologiya məsələləri, – 2017. №4, – s. 249-258

[105]Əlizadə, A.Ə. Xacə Abdullah Ənsarinin “Təbəqatus-sufiyyə” əsəri farsdilli sufi nəsrinin mənbəyi kimi // İslam həmrəyliyi -2017: Reallıqlar və perspektivlər” mövzusunda respublika elmi-metodik konfrans, – Bakı: –25-26 aprel, – 2017, – s. 170-171

[106]Əlizadə, A.Ə. Fəridəddin Əttarın “Məntiqüt-teyr” əsərində “Şeyx Sənan” dastanı // – Bakı: Filologiya məsələləri. №7, – s. 332-338

[107]Əlizadə, A.Ə. Fəridəddin Əttarın “Müsibətnamə” əsərinin “İlahinamə” və “Məntiqüt-teyr”lə müqayisəsi// – Bakı: Şərq filologiyası məsələləri, – 2017. №10, – s. 267-293

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108 Əlizadə, A.Ə. Xacə Abdullah Ənsarinin "Mənazilüs-sayirin" əsərinin quruluşu və qısa məzmunu // Bakı: Əlyazmalar yanmır, – 2018. №1(6), – s. 176-187

109 Alizade, A.A. Poetical epics about Bahram Gur //İnternational conferance:Commemoration of Ferdowsi Toosi, –Lahur: 13-15 mart, –2017, – s. 1

110Əlizadə, A.Ə. İbrahim ibn Ədhəm (rəhmətullah əleyhin) zikri// – Bakı: İran filologiyası məsələləri, –2018. №4, – s. 159-178

111Alizade, A.A. The theme of Qur'an in the work "Hadigatul-hagiga" by Sanayi Ghaznavi//The role of Mysticism in Establishing Harmony and Peaceful Coexistence, – Lahore: –21-23 fevral, –2018, p. 7

112Əlizadə, A.Ə. Xacə Abdullah Ənsarinin "Səd meydan" və "Mənazilüs-sairin" əsərlərinin müqayisə və təhlili// – Bakı: Dil və ədəbiyyat, – 2018. №3 (107), – s. 315-319

113Əlizadə, A.Ə. İrfani eşq dastanı Şeyx Sənan// –Bakı: Sivilizasiya, – 2019. №8 (1), – s. 90-99

114 Əlizadə, A.Ə. Fəridəddin Əttarın "Muxtarnamə" əsərinin ideya-tematik əsasları// Bakı: Şərq filologiyası məsələləri, –2019. №9, – s. 213-229

115 Əlizadə, A.Ə. Quran və Sənayi Qəznəvinin "Hədiqətül-həqiqə" əsəri//Şərqşünaslığın aktual problemləri mövzusunda respublika elmi konfransı, – Bakı: –18-19 dekabr, –2019, – s. 149-151

116 Riaz, Farzana "The persian Quran" – "Hadigatul-hagiga" by Sanayi Ghaznavi/ A. Alizade, Z. Faleeha// Global Social Sciences Review, – Pakistan: –2019. 4 №1. – p. 380-386

117Əlizadə, A.Ə. Nizami və irfan// "Nizami Gəncəvi və Şərq ədəbiyyatları: ədəbi təsirin hüdudları" mövzusunda Beynəlxalq elmi konfrans, – Bakı: –8 oktyabr, –2021, – s. 47-48

118 Alizade, A.A. The importance of Farid ad-din Attar's work of "Ilahi-name"//First international conference "Iranian studies in the world" – Gilan: –20-21 oktyabr, –2021, p. 1-19

119 Əlizadə, A.Ə. Sənayinin "Hədiqətül-həqiqə" əsərində ağıl və eşqin qarşılaşdırılması//–Bakı: Hikmət, –2022. №20, – s. 128-145

120Alizade A.A. The Character of Ali in the Poems of Nasir-i Khusraw and Sana'i Ghaznavi// Turkiye: Türk kültürü ve Hacı Bektaş Veli Dergisi, – 2023. №106, – s. 81-108

was the initial form of Sufism. Observing development history of Sufism, we can see that Sufis were those, who continued the way of life of ascetics.

Sayings of the Prophet and the Imams, as well as words and remarks of saints and scholars indicate that ascetism is a Gnostic case with a very deep meaning. Generalizing related considerations we can conclude that:

1. Ascetism means standing away from material things, as things related to the material world are no ties with ascetism;
2. Ascetism emerged as a contradiction to inclination towards the worldly life;
3. An ascetic is one, who stands away from the world and its felicity;
4. Ascetics prefer afterlife, as they know that the world is ephemeral;
5. Ascetism is abstaining from human desires and its fleshly demands.

In **the second paragraph** titled "**The Notion of Stage and State in Sufism, the Concepts of a True Follower and Perfect Human**", it is mentioned that stages and states of Gnostics are destinations a follower should pass through in order to get closer to God. Of course, Sufis always claimed that the aim of Sufism was not any virtue, state or stage, on the contrary, all virtues, stages and states are to be passed to reach God. Still, for reaching the Supreme Entity, human should first experience all the mentioned virtues. Sufis note that there is a difference between temporary spiritual destinations and permanent ones on the pathway of the wayfarer (follower). Here, permanent destinations are called, in Sufi terms, *maqam (station/stage),* while the formers are named *hal(state)* (maqamat and ahwal in plural, respectively*)*. Sufis illuminated the issues of maqamat and ahwal and their relation in details. Each Gnostic described the mentioned notions in accordance to his experience and mood and therefore, their considerations and statements in regard to maqamat and ahwal differed from each other. But actually, the inner contents of their statements almost overlap and coincide. Definitions of stages and

states and the difference between them have repeatedly described in classical texts on Sufism.

Conclusions of researches on the stages and states can be generalized and grouped as follows:

1. Despite numerous definitions of Gnostics on states and stages, most of them can be accepted – a stage is acquired, optional and stable, whereas a state is endowed, non-optional and temporal;
2. The origine of the terms *maqam* (stage) and *hal* (state) can be found in the Koran and sayings of the Prophet;
3. In Persian texts, there are various names of stages and states: valley (Farid al-Din Attar's "Mantiq al-Tayr", Ahmad Ghazali's "Risalat al-Tayr", Ali-Shir Navai's "Lisan a-Tayr"), square and destination (Khwaja Abdullah Ansari's "Sad Meydan" and "Manazil al-Sairin"), mountain (Ibn Sina's "Risala-yi Tayr"), planets (Najm al-Din Razi's "Risalat al-Tuyur") and etc.
4. Together with names, there is disunity also about the number of the levels of the wayfarer (or a way that a follower shall cover). For instance, Abu al-Huseyn Nuri is convinced that one can reach the magnificence of God after passing three seas, while Shagig Balkhi thinks that there are four destinations. Farid al-Din Attar named in his "Musibat-nama" the valleys of feeling, imagination, mind, heart and soul. The first person among Gnostics, who tells the number of destinations is seven is Hakim Tirmizi (in his tractate "Manazil al-Qasidin"). Later, Abu Nasr Sarraj in his "Al-Lumah" and Farid al-Din Attar in "Mantiq al-Tayr" also wrote that it was seven. Khwaja Abdullah Ansari, in his turn, speaks about a hundred stases in his "Sad Meydan" and "Manazil al-Sairin" works;
5. It was clarified after studying the subject matter of the stages that what was considered as a stage by some authors, might be evaluated as a state by other gnostics and vise versa – a group of authors might see an object with the meaning of state as a stage;

6. The sequence of stages is not very importance for ordinary people, while for a wayfarer (follower) reaching the stages or the states in his spiritual travel was very important, as a follower would like to reach the highest positions in accordance with his belief;
7. The most important change in regard to Gnostic stages and states was realized by until the end of the 13th century (Hijri 6th century), i. e. by Abu Nasr Sarraj in the 10th (Hijri 4th) and by Khwaja Abdullah Ansari in the 11th (5th) centuries. These two authors substantially contributed to the development of Sufism. So, the period between the 10th to the 12th centuries already can be seen as the period when theoretical evelopment of stages and states took place.

In this paragraph of the chapter a concept of perfect human on the basis of Farid al-Din Attar's works has been presented. Farid al-Din Attar's concept of perfect human, which the author necessitates both with a symbolic language and openly, possesses the following features:

محمد آنکه نور جسم و جانست
گزین و مهتر پیغامبرانست
حبیب خالق بیچون اکبر
درون جزو و کل او شاه و سرور[۱۲۱]

"Light of flesh and spirit - Muhammad
The chosen one and the leader of prophets
The greatest companion of the Creator, undoubtedly
The essence of the particles and the entirety, that King and Leader"

In Attar's works, the concept of perfect human can be researched from both theoretical and practical aspects.From the aspect of theoretical Gnostics, the author considers human as a mirror of the truth, where each beauty in his/her creation is the

[۱۲۱]نیشابوری، فریدالدین محمد عطار. الهی نامه/ ته تصحیح و مقدمه و حواشی هلموت ریتر-تهران: انتشارات توس– ۱۹۴۰– ص. ۱۱

reflection of the absolute beauty. His/her inner world is a cup that encompassed the whole world and the place of reflection of divine secrets.

عزیزا هر دو عالم سایه تست
بهشت و دوزخ از پیرایه تست
تویی از روی ذات آیینه شاه
شه از روی صفاتی آیه تست [۱۲۲]

"My dear, the two worlds areyour shades,
Paradise and Hell originated from your decoration,
You are the mirror of the King due to your essence,
The King's attributes are your signs".

Human is the pole of the world, everything rotates with him and even the planets rotate due to their respect to humanity. The main pole of the world is Prophet Muhammad and the Ka'ba is wearing the cloth of the House of God thanks to him. After him, Ali is considered as the pole of the world and the House of the Prophet, as he was born in the Ka'ba, the center of the world.

قطب اصل او بود پیدا و نهان
سر از آن بر کرد از ناف جهان
او چون قلب آل یاسین آمدست
قلب قرآن یا و سین زین آمد ست
قلب قرآن قلب پر قرآن اوست
وال من والاه اندر شان است. [۱۲۳]

"The pole of his origins became clear and mysterious,
He emerged from the center of the world.
He appeared as the heart of the House of the Prophet,

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[۱۲۲]نیشابوری، فرید الدین عطار ، دیوان اشعار: [Electronic resource]/ گنجور. – تهران، بی تا.–
URL: https://ganjoor.net/attar/divana/ghazal-attar/sh39

[۱۲۳]نیشابوری، فرید الدین عطار، مصیبت نامه: [Elekrton resurs]/ گنجور. – تهران، بی تا.–
URL: https://ganjoor.net/attar/mosibatname/mbkhsh0/sh13

Heart of the Koran and Ya with Sin came with him.
Heart of the Koran is his heart full of the Koran,
"O God, love one that loves him" is in his fame"

Attar's perfec thuman is one, who stays in between drunkenness and wakefullness, fleshliness and immortality, blasphemy and faith. He does not considerthe perfect human bound to any stage and state, on the contrary, perfection is viewed by the poetas the state of "selflessness" and sometimes as the state of "own self". Here, neither drunkenness nor wakefulness can overcome each other and this state becomes the sign of human perfection.

زمانی کل شده در قدس و پاکی
زمانی آمده در قید خاکی
گهی بیخود، گهی باخود و حالش
که تا هم زین بود هم زان کمالش[۱۲٤]

"One it was fully holy and pure,
One it came out of earth,
Sometimes selfless, sometimes self-conscious
The perfection was due to the two"

Another feature of the perfect human is the secret knowledge (which God bestowed only to human, not to angles even). In "Mantiq al-Tayr", the hoopoe responsible for leading the birds possesses the Greatest Name of God, which encompasses all characteristics of the Rahman (Compassion) and Rahim (Merciful) names of the Creature. Therefore, the hoopoe is aware of the mysteries of the unknown. The presence of God's name in the hoopoe's beak is a sign for the secret knowledge given by God to the perfect human.

Despite that Attar does not accept the oneness concept, he believes in submerging in the truth and in transience of creation.

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[۱۲٤]نیشابوری، فرید الدین عطار، الهی نامه: [Elekrton resurs]/ گنجور. – تهران، بی تا.– URL: https://ganjoor.net/attar/elahiname/ebkhsh11/sh6

اینجا حلول کفر بود اتحاد هم
کین وحدتی است لیک به تکرار آمده
یک صانع است و صنع هزاران هزار بیش
جمله ز نقد علم نمودار آمده
این را مثال هست به عینه یک آفتاب
کز عکس او دو کون پر انوار آمده[۱۲۵]

"Here incarnation meant blasphemy, as did oneness,
It is oneness, but came with repeating.
The Creator only is supreme above all creatures,
All exposed to the analysis of knowledge.
Just like the Sun, which the earth
Is full of radiance in abundance".

One of the features of God is that He bears no sign, as He has limited grandness, which is not bound to any description. This feature can reflect on and manifest itself in one He chooses among creatures.

ز کنه ذات او کس را نشان نیست
که هر چیزی که گویی اینست آن نیست[۱۲۶]

"No one has some knowledge on His entity,
Anything you may think, He is not it".

The unsigned state of human perfection is important for two reasons. The first one was created in the perfect human as a result of fleshly features, while the second one is because he is absent from home and so, he is not known by others.

۱۲۵نیشابوری، فرید الدین عطار ، دیوان اشعار: [Electronic resource]/ گنجور. – تهران، بی تا. –
URL: https://ganjoor.net/attar/divana/ghasidea/sh26

۱۲۶نیشابوری، فرید الدین عطار، اسرارنامه : [Elekrton resurs]/ گنجور. – تهران، بی تا.–
URL: https://ganjoor.net/attar/asrarname/abkhsh1/sh1

سالک راه تو بی نام و نشان اولیتر
در ره عشق تو با نام و نشان نتوان دید.[۱۲۷]

The follower of your path has no fame and sign,
For walking on your path with fame and sign is unacceptable.

Therefore, Attar's considers that perfect humans are like hidden treasures and the pearl of the two worlds:

گنج‌های مخفی‌اند این طایفه
لاجرم در گلخن و ویرانه‌اند
هر دو عالم پیش‌شان افسانه‌ای است
در دو عالم زین قبل افسانه‌اند[۱۲۸]

"This group is (like) hidden treasures,
They are wrecked in the ruins of desperation.
If the two worlds were a mother-of-pearl,
This group (of people) would be the pearl in it".

In the **third paragraph** of **the third** chapter **"The Symbolic Language of Sufi literature"** has been studied. The language used by Gnostic literature can be divided into two from the aspect of words used in it: Sufi terms and symbols in Sufi works. Words included in the first group are terms related to Sufism. Such words were used as terms of Sufism in works and emerged at the first stage of the formation of Sufism. These words originated mainly from Arabic and bear an abstract meaning. Among them are *tajalla* (self-manifestation), *sahv* (wakefulness), *sukr* (drunkenness), *fana* (annihilation), *karamat* (charism), *pir* (saint), *salik* (follower/wayfarer), *suluk* (pathway/path), *istighna* (self-suffucuency), *hayrat* (astonishment), *tawba* (penitence), *zuhd* (ascetism), *inziwa* (reclusion), *haqiqa* (truth), *baqa* (perpetuity)

۱۲۷نیشابوری، فرید الدین عطار ، دیوان اشعار: [Electronic resource]/ گنجور. – تهران، بی تا.– URL: https://ganjoor.net/attar/divana/ghazal-attar/sh256

۱۲۸نیشابوری، فرید الدین عطار ، دیوان اشعار: [Electronic resource]/ گنجور. – تهران، بی تا.– URL: https://ganjoor.net/attar/divana/ghazal-attar/sh288

and etc. Apparently, these words are abstract nouns in general, which are known as terms of Sufism.

Words with a Gnostic meaning different from their lexical meaning appeared in early Gnostic works. Khwaja Abdullah Ansari's "Sad Meydan" and "Manazil al-Sairin", Qushayri's "Risalat al-Qushayriyyah", Abu Nasr Sarraj's "Al-Lumah", Hujwiri's "Kashf al-Mahjub" and other works bear such words. The tendency of presenting the explanation of Gnostic terms in prose works developed into a style, where the terms were presented in scattered poems, which in turn, developed and gained a shape of poetic dictionary in the end. In the above-mentioned works, each Gnostic term has been explained. The works themselves are divided into two groups as to the usage of terms. Some works include parts dedicated to the explanation of terms. Alsom in separate places of works information is given about them. For example, in Farid al-Din Attar's "Tadhkirat al-Awliyah" the explanation of almost every Sufi term can be found, while in "Musibat-nama" an entire separate paragraph is dedicated to such terms.

The dictionary of "Gnostic terms" existing in Farid al-Attar's "Musibat-nama" and "Tadhkirat al-Awliyah" works is unique and matchless. The poet himself presents the explanation of 100 words in the part titled "Fi-Sifatihi" ("About His Attributes") in "Musibat-nama", while the number of Gnostic terms in "Tadhkirat al-Awliyah" is above a thousand. Therefore, Farid al-Din Attar can also be considered, in addition to his position of a great poet and a writer, also as an author of "a dictionary written in prose and poetry". Surely, Sanai Ghaznavi also worked on the explanation of separate Gnostic terms in his poems prior to Attar. However, Attar's name as the author of the first poetic Gnostic terms dictionary should be mentioned especially.

The mentioned part consists of 101 lines in the work and the terms subject to explanationinclude only 7 Persian words, while the rest is in Arabic. By the way, it also indicates that only 7% of terms in early Persian Gnostic literature were of Persian origin and 93% were borrowed from Arabic. The lines begin with a very simple

question; i. e. a question begins each explanation. For example, what is love? Then we read the answer of each respective question, in our case, explanation of love: Love is making sea out of a droplet and turning mind into the bottom of shoes.

The dictionary has unique features. Attar demonstrated his utmost talent in composing the dictionary with a hundred terms. Pun among words, antonyms and synonyms, rhyming words and etc. used in the work are worth attention. Implementation of so many details in a single work demands a very high level of mastery. Therefore, Farid al-Din Attar's name always is distinguished when the topic is Sufi literature .Notably, each separate line in the work includes means of artistic expression.

The second group of words in Sufi works consists of symbolic descriptions within Gnostic literature. Sufis considered the topic of their wisdom as an issue non-understandable by logic and non-explainable by feelings. For the declaration of personal, Gnostic and inner experience, a language of symbols and signs was used. In this sense, each of descriptions consisting of the names of natural and sense organs, as well as elements, are symbolic meanings that Gnostics could not explain clearly. In Persian poetry, usage of symbols began to spread with the activities of Sanai Ghaznavi. In the poetry prior to him such a tradition was very weak, despite that this kind of descriptions had their roots in the past. Usage of symbolic phrases in Sufi literature did not emerge instantly and Sufis take the advantage of previous ancient literary heritage to create symbols. For example, the notions as cup (of wine), drinking party, lover, nature and love affairs with beauties have their ancient roots in Persian and Arabic literatures. Seems like Sufis had found a ready raw material in literature for the expressing their personal experience. As if poetry had made necessary preparation for expressing Sufi thoughts and soon became the biggest means of expression for Sufis. The "khamriyyah" tradition existing in the Jahiliyyah (pre-Islamic) period in Arabic poetry continued until the Abbasid age. Notions and phrases as cup (of wine), public house, cupbearer, visiting the public house before dawn,spreading petals in drinking parties,

serving the drunken, red color of wine, red faces of the drunken, pureness of fine wine, wine mixed with water and etc. had been used in Arabic poetry and later such elements began to be transferred to Sufi literature.

In the formation of the symbolic language of Sufi literature, each author played his role. Authors brought symbols to Sufi literature on the basis of their experience.

Most of Sufis, among which names of Abu Nasr Sarraj, Qushayri, Hujwiri and Ghazali can be mentioned, preferred to use symbols and signs to hide their secrets. Abu Nasr and Qushayri included in their works special terms.

There was only a minor dispute among Sufi schools over meanings of received terms in Sufi literature and the main charges were directed to description of feelings, as formally it did not conform to the religious law. Words as wine, cup (of wine), cupbearer, lovelock, drunkenness and etc. raised questions and caused Sufis to become the target for charges. As the number of such words with meanings contradicting the religion and religious law increased, their explanation and interpretation became necessary. Therefore, Muhyiddin ibn Arabi (1165-1240), Yahya Bakherazi (1190-1261), Fakhr al-Din Iraqi (1213-1289), Sheikh Mahmoud Shabestari (1288-1340) and Shams Maghribi (1349-1408) wrote explanations and interpretations to Sufi symbols in their works. Abu al-Makhafir Yahya Bakherazi explained 25 Gnostic symbols in his book titled "Ourad al-Ahbab was Fusus al-Adab"[129] ("Remembrance of Friends and Truth of Etiquette"), Fakhr al-Din Iraqi interpreted in his "Istilahat"[130] tractate symbols infrequently found in Gnostic poetry, Alfata Tabrizi explained approximately 300 Sufi symbols in his tractate titled "Rashf al-Alhaz fi-Kashf al-

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۱۲۹باخرزی، یحیی بن احمد. اوراد الاحباب و فصوص الاداب/ یحیی باخرزی؛ به کوشش ایرج افشار. – تهران: دانشگاه تهران، –۱۳۸۳.– ۳۹۷ ص.

۱۳۰.عراقی، فخرالدین ابهراهم. رساله لمعات و رساله اصطلاحات/ فخر الدین عراقی.– تهران: خانقاه نعمت اللهی، –۱۳۵۳.– ۷۶ ص.

Alfaz" ("End of Moments in Discovery of Words")[131], Sheikh Mahmoud Shabestari illuminated 12 Sufi symbols in his work titled "Gulshan-i Raz"[132], while Shams Magribi shed light upon 64 Gnostic symbols in 18 distiches of his Diwan[133].Y. E. Bertels writes that *approximately 550 Gnostic signs were interpreted in the "Mir'at al-Ushshaq" ("The Mirror of Lovers") tractate*[134].In the work, interpretation of signs as cloud, organ (musical instrument),legend, finger, lament, game, roof, purple, father, bridge, leaf, a pair of eyebrows, channel, black eyes, green line, black line, tambourine, house, beauty spot, beauty, pilgrimage, church, sorrow, heart, hand, gold, lovelock, zunar (belt or girdle worn by non-Muslims), face, day, olive, ruby, hair, melody, flute, raw, puppy, base, winter solstice night, jug, candle, phoenix and etc. has been presented.

Such symbols were once created by authors as Ayn al-Quzat, Sanai, Ghazali, Ibn Sina, Shihab al-Din Suhrawardi and later spread further to be used by others. Ayn al-Quzat,for instance, used words as divine light, face, eyes, lips, beauty spot and face line to express Gnostic meanings.

What a pity for that you hear.See the black beauty spot as the stamp of Muhammad, which bore the phrase "There is no deity but God" decorating its face. A face can have no beauty without a beauty spot. Beautiful ornament of "There is no deity but God" cannot exist without Muhammad's beauty spot. It cannot be described, but hundreds of thousands of lovers has been so far in love with this beauty. Between a human and God there is only one screen left and after passing it, there is nothing but the beauty of seeing God's beauty. And what is that screen? Lines: there is no

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[131] تبریزی، حسین بن الفتی. رشف الالحاظ فی کشف الالفاظ/ الفتی تبریزی. – تهران: انتشارات مولی، –۱۳۶۲، ۱۳۵ ص.

[132] شبستری، محمود. گلشن راز: باهتمام صمد موحد/ محمود شبستری. – تهران: طهوری، – ۱۳۶۸. – ۱۵۶ ص.

[133] مغربی، شمس. دیوان کامل/ شمس مغربی. –تهران: زوار. – ۱۳۵۸. – ۳۲۷ ص.

134 Бертельс, Е.Э. Суфизм и суфийская литература/Е. Э. Бертельс. –Москва: Наука,–1965.–с.126-178

other way but the two tops of the attester's lovelock. It is the stage[135]*.*

Shihab al-Din Suhrawardi composed his Persian Sufi tractates under the influence of Ibn Sina's three works written with a symbolic language and just like Ibn Sina, he also used symbols in abundance. Ibn Sina's "Hayy bin Yagzan", "Risala-yi Tayr" and "Salaman and Absal" works can be seen here as the perfect level of the spiritual travel of followers. In "Hayy bin Yagzan" work, after meeting the angel, the wayfarer recognizes the way to turn to East and the obstacles on the path. The angel instructs him and invites him to follow him. In "Risala-yi Tayr" work, aware of his loneliness and desperation, the wayfarer begins the journey with other birds. He reaches the residence of the ruler and asks him to unshackle him. But is a temporary visit in homeland, as the time for his permanent salvation from foreign lands has not come yet. Salvation comes with the death of the wayfarer in the first story and with the death of Absal in the second story, when the journey of life ends.

Usage of symbols and signs before Sanai was present only in prose works. Sanai is considered the first poet, who brought the first Gnostic symbols to poetry in Persian. Referring to his weakness in presenting Gnostic meanings, he writes in his poems:

معانی و سخن یک با دگر هرگز نیامیزد
چنان چون آب و چون روغن یک از دیگر گران دارد

Meanings and words do not blend ever,
They stay separately just like oil and water.

معانی را اسامی نه اسامی را معانی نه
وگر نه گفته گفتنی آنچه در پرده نهان دارد

[135] همدانی، عین القضات. تمهیدات، تصحیح: دکتر عفیف عسیران/ –تهران: انتشارات منوچهری، – ۱۳۷۰.– ص.29.

Meanings has no names, names has no meanings,
What if the word hidden under cover has already been said?

همه دردم از آن آید که حالم گفت نتوانم
مرا تنگی سخن در گفت سست و ناتوان دارد

All my sorrows originate from the reason that I cannot describe my situation,
Due to (spiritual) troubles I can utter only weak words.

معانیهای بسیارست اندر دل مرا لیکن
نگنجد چون سخن در دل زبان و ترجمان دارد[۱۳۶]

Lots of meanings hide in my heart, but
As words do not fit for heart, tongue exists as a translator.

Signs used by Sanai the most can be classified in five groups:

1. Personages: rind (tolerant), tax collector, Sufi dervish, sheikh and etc.;
2. Words used in ghazals: beauty, love, lovelock, face, beloved, belle and etc.;
3. Words related to drunkenness: wine, cupbearer, drunken, ruin, glass (of wine), drinking house, public house and etc.;
4. Words related to Islam and other religions: mosque, Ka'ba, prayer rug, idol, goddess, zunar (a belt or grid worn by non-Muslims), kenesht, saumee, bishop, deyr (words referring to temples), temple (of polytheists), prayer beads, gebr (fire worshipper) and etc.;
5. Iranian mythological elements: Jamshid, cup of divination, Rostam, Keykavus, Rakhsh, Firidun, Zahhak and etc.

Attar Nishapuri created very interesting symbols in his "Mukhtar-nama" and "Mantiq al-Tayr" works. Each chapter in his "Mukhtar-nama", a collection of quatrains, is dedicated to a

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۱۳۶غزنوی، سنائی. دیوان اشعار: قصیده شماره ۳۵/ [Electronic resource]گنجور
URL: https://ganjoor.net/sanaee/divans/ghaside-sanaee/sh35

separate symbol. In every chapter he describes a different object so that it turns into a symbol. A moth, a flower, a bell, body parts of a beauty, a lovelock, eyes, stature and lips are among symbols included in the work. In the 49th chapter, 57 quatrains have been dedicated to description of a flower in various shapes, which present a flower as the symbol of "hastiness, instability, pride, bloody heart, a creature, whose blossom resembles its decline, mortality of human" and etc.

In Farid al-Din Attar's "Mantiq al-Tayr", birds resemble the spirit of a wayfarer. Usage of such a tradition was widespread in Persian literature.

In his poems, Jalal al-Din Rumi narrates new events and objects, which were not very popular prior to him:

1. Musical instruments: flute, tambourine, harp,tanbur, rubab;
2. Usage of words as shah, sun, sea for referring to the "Majesty of Truth";
3. Symbols created by him on the basis of words as lion, gazelle, duck, grapes and etc.

Main postulates presented in the third chapter of the dissertation and derived conclusions have been reflected in scientific articles and theses[137'138'139'140'141'142'143'144'145'146].

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137 Ализаде, А.А. Аскетизм – как первый этап суфизма // – Алматы: Известия, – 2015. №3 (38), с. 164-176

138Əlizadə A.Ə İlahi və bəşəri kəlamda zöhdün nəzəri və praktik əsası // Bakı: Şərq filologiyası məsələləri, – 2016. №9, – s. 219-244

139Əlizadə A.Ə Fəridəddin Əttarın əsərlərində həqiqi salik // "Şərqşünaslığın aktual problemləri", – Bakı: –27-28 dekabr, –2017, s. 121-123

140Ализаде, А.А. Понятие об аскетизме в Коране и в произведении Али ибн Абу Талиба (д.б.м.) «Нахдж-ул-балага»//Киев: Мова и культура, –2018. №1(190), –с.213-221

141 Əlizadə A.Ə. Əttar yaradıcılığında kamil insan konsepsiyası// – Bakı: Sivilizasiya, –2019. №8 (2), – s.166-173

142Əlizadə A.Ə. Sufilikdə məqam və hal anlayışı // – Bakı: Şərq araşdırmaları, –2019. №1, – s. 74-84

143Əlizadə A.Ə. İrfan ədəbiyyatında kamil insan konsepsiyası (Fəridəddin Əttar yaradıcılığı əsasında)// Bakı: Əlyazmalar yanmır, –2019. №2 (9), – s. 47-55

The fourth chapter of the dissertation is titled **"Blossoming of Persian Sufi Literature in the 2nd Half of the 13th Century; Jalal al-Din Rumi"**. In the **first paragraph** of the chapter, **"Jalal al-Din Rumi's Lyrics"** have been studied on the basis of Shams Tabrizi's "Diwan". Here, first of all, a research was conducted on mind and love, after which the issue of love in Rumi's consideration has been studied. For better understanding each distich of the ghazals, Persian grammar, literary techniques and various issues of Sufism and Gnostics should be acknowledged well. One cannot understand Persian poems without knowing construct cases of metaphor and simile, allusion, reference, quote, example, inspiration, paradox and other means of artistic expression. For example:

۱ – آمد بهار عشق، به بستان جان درآ
بنگر به شاخ و برگ به اقرار آمده.[۱۴۷]

1- Spring of love has come, go out to the garden of souls,
Behold how branches and leaves speak actively.

۲ – شمس تبریزی تویی، خورشید اندر ابر حرف
چون برآمد آفتاب، محو شد گفتارها.[۱۴۸]

2- You are Shams Tabrizi, the Sun above the cloud of words,
When the Sun rises, words can do nothing but perish.

"بهار عشق" - "spring of love", "بستان جان" - "garden of souls" and "ابر حرف" - "cloud of words" are construct cases of metaphor.

۱ – دیده عقل مست تو، چرخه چرخ پست تو
گوش طرب به دست تو بی تو به سر نمی شود. [۱۴۹]

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[144]Əlizadə A.Ə. "Həft peykər"də yeddi irfan məqamı//The great Azerbaijani poet Nizami Ganjavi and Eastern-Western literary-cultural heritage, – Baku: –23-24 dekabr, –2022, p. 33-42

[145]Əlizadə A.Ə. Nizami və irfan// –Bakı: Azərbaycan şərqşünaslığı, –2021. №01(20). – s. 33-39

[146]Abdullah Hatifi. "Həft mənzər"/ Bakı: "Elm"–2021, – 428 s.

[۱۴۷]مولوی، جلال الدین محمد؛ گزیده غزلیات شمس، به کوشش محمد رضا شفیعی کدکنی/ تهران: موسسه انتشارات امیر کبیر، چاپ دوازدهم؛ ۱۳۶۰.– ص. ۴۸۴

[148]İbid, p.45

[149]İbid, p.113

1- The mind's eye is your drunken, the orbit of planets are lower than you,
The ear of joy is in your hands, it cannot ascend to the head without you.

۲ – خیز، کلاه کج بنه و ز همه دامها بجه
بر رخ روح بوسه ده، زلف نشاط شانه کن. ۱۵۰

2 - Get up, put your hat on slanted and jump over all traps,
Give a kiss to the spirit's face, Comb the lovelock of joy.

"دیده عقل" - "eye of mind", "گوش طرب" - "ear of joy", "رخ روح" - "spirit's face" and "زلف نشاط" - "lovelock of joy" are construct cases of simile here.

Distinctly from philosophers, Gnostics think that the lover should perish in the beloved after reaching the beloved, as the beloved has great richness and excellence. But the lover's existence is full of needs, weaknesses and derogations. Rumi indicated it in one of his ghazals:

هر که را اسرار عشق اظهار شد
رفت یاری زانکه محو یار شد.
شمع افروزان، بنه درآفتاب
بنگرش چون محو آن انوار شد؟
نیست نور شمع، هست آن نور شمع
هم نشد آثار و هم آثار شد.۱۵۱

Whoever is exposed to secrets of love,
Is deprived of being a lover, as he perished in the beloved.
Put a lighting candle under the Sun,
Behold how it perishes in lights.
The candle has no light anymore; it has become the light itself,
There is no influence, as influence became dominant.

جوی، جویان است و پویان سوی بحر

۱۵۰مولوی، جلال الدین محمد؛ گزیده غزلیات شمس، به کوشش محمد رضا شفیعی کدکنی/ تهران: موسسه انتشارات امیر کبیر، چاپ دوازدهم؛ ۱۳۶۰.– ص. ۳۶۲

151İbid, p.172

گم شود چون غرق دریا بار شد.
تا طلب جنبان بود مطلوب نیست
مطلب آمد آن طلب بی کار شد.
پس طلب تا هست ناقص بد طلب
چون نماند آنگهی سالار شد. ۱۵۲

Channels search, move towards the sea,
When it reaches the shore, it perishes in it.
If the desire begins motion, the desired one disappears.
If the desired one appears, the desire becomes useless.
No matter how long the desire exists, it is always defected,
It became a leader afterwards, as it did not stay.

گفت: "اکنون چون منی، ای من! درآ
نیست گنجایی دو من در یک سرا
نیست سوزن را سررشته دوتا
چون که یکتایی، در این سوزن درآ[۱۵۳]،[۱۵۴]

For everyone aware of the secret of love becoming a lover is no more possible, as the lover has already reached and united with the beloved.

Said: "Now, if you are me, you (that became me), leave away,
Because, two egos cannot fit in a palace.
As the hole of the needle is only one,
You leave and go out of it".

In **the second paragraph** titled "**Fihi ma Fihi in the Context of Sufi Literature**", the structure, stylistics and means of artistic expression in the work have been researched. "Fihi ma Fihi"is a special and unique work among Rumi's all works. It was written in

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۱۵۲مولوی، جلال الدین محمد؛ گزیده غزلیات شمس، به کوشش محمد رضا شفیعی کدکنی/ تهران: موسسه انتشارات امیر کبیر، چاپ دوازدهم؛ ۱۳۶۰.– ص. ۱۷۲-۱۷۳

۱۵۳مولانا، جلال الدین، مثنوی معنوی: [Elekrton resurs]/ گنجور. – تهران، بی تا.– https://ganjoor.net/moulavi/masnavi/daftar1/sh144

۱۵٤علیزاده، آیگون. غزلهای عاشقانه مولانا // سومین سمپوزیوم مثنوی معنوی مولانا پیام آور صلح و دوستی، – ارومیه: دانشگاه ارومیه، – ۱۶-۱۵ اکتبر، – ۲۰۱۴، – ص. ۵۲۵-۵۴۱

prose and mainly views Sufi issues. It is very close, in terms of content and repletion, to the "Mathnawi" and bears some similarities with the author's "Diwan", as well. Issues viewed in the work indicate that it was composed in the most productive years of the author. Therefore, in order to understand these three great works properly, a comprehensive full-scale reading of them should be conducted.

Jalal al-Din Rumi's "Fihi ma Fihi" work bears high importance in terms of fables used in it. Fables in "Fihi ma Fihi" can be divided into 3 groups from the aspect of content: cognition of God, cognition of human, cognition of creation. Each of the groups also are further divided into sub-groups:

Cognition of God – God's will, servanthood to God, Prophets as mediators between God and servants, revelation, divine secret, ways of reaching God, manifestation of divine entity, submergence;

Cognition of human –searching God, searching truth, spirit, inner states, Gnostic journey, meaning, Gnostics, saint and desire, sheikh, love, wisdom, irresponsibility;

Cognition of creation – cognition of objects, cognition of abstract world, cognition of universe, deceptiveness of the world.

Another topic yet to be researched properly in Sufi prose is the tradition of writing discussions conducted in gatherings. In order to attract listeners, topics discussed in gatherings had a simple language and were full of anecdotes/jokes and fables. It was one of the teaching ways of Sufis. Such works bear both similarities and differences with Persian Sufi works in general. The similarities are as follows:

1. Usage of verses from the Koran and sayings of the Prophet;
2. Small-size poems in Persian and Arabic;
3. Stories from lives of prophets and imams.

The differences are as shown below:

1. Simplicity of language in works composed on the basis of gatherings;

2. More fables were used in works composed on the basis of gatherings;

3. Anecdotes/jokes made discussions more interesting;

4. Discussions in gatherings included questions and answers, as listeners had to be taken into consideration, too. Such questions consisted of artistic questions, contrasts, reduplications and etc.

1. Stories presented by Rumi with fables in them can be divided into three parts:1. Thoughtsexpressed before the fable; 2.Presentation of a fable for supporting the thought; 3. Expression of the conclusion derived from the fable;

2. Sometimes, a fable is narrated within another fable or an object resembles two or more things in a fable;

3. Rumi presents explanation of most of fables for the purpose to ease matters for listeners. Such explanations enable to avoid challenges in understanding, further making them easier;

4. Many fables cause humor, which increase attractiveness of the narration.

Together with numerous fables, there are lots of anecdotes/jokes in "Fihi ma Fihi", too. There are 141 fables in the work, in total, most of which are brief and include only several sentences. The fables can be grouped as follows: objects, plants, animals, humans, locations, skies, the four elements, non-material objects.

Objects: lamp (چراغ), candle (شمع), sword (شمشیر), ruby (لعل), cradle (گهواره), jewel (گوهر), flour (آرد), mill (آسیاب), curtain (پرده), clothes (جامه), pen (قلم), cage (قفس), violin (کمان),precious stone(جواهر), flag (علم), glass (of wine) (قدح), sieve (غربیل), mirror (آینه), astrolabe (اسطرلاب), tent (چادر), cross (چارمیخ), bezel (خاتم), bowl (کاسه), musk (مشک), leather bottle (مشک), pot (سفال), piece of brick,clod (کلوخ) and etc.

Plants:tree (درخت), tree branch (شاخدرخت), leaf (برگ), grapes (انگور), tree roots (بیخدرخت), stick (چوب), grain scab (پوستدانه), sugar (شکر), wheat (گندم), fruit (میوه) and etc.

Animals:fish (ماهی), cat (گربه), phoenix (عنقا), gazelle (آهو), horse (اسب), moth (پروانه), bat (خفاش), lion (شیر), cow (گاو), fly (مگس), mouse (موش), bird (مرغ), donkey (خر), camel (اشتر), wolf (جانور) and etc.

Humans:teacher (معلم), astrologist (منجم), child (طفل،کودک،بچه), ruler (امیر), gardener (باغبان), diver (قواص), sailor (کشتیبان), tax collector (شحنه), person (سخص), builder (بنا), surgeon (جراح), mother (مادر), homeowner (صاحبخانه), caravan (کاروان), army (سپاه), caravaneer (کاروانی), vizier (وزیر), peasant (روستایی), bondwoman (کنیزک) and etc.

Locations:garden (باغ), bath (حمام), sea (دریا), desert (دشت), castle (قلعه), Ka'ba (کعبه), corridor (دریا), village (ده), town (شهر), home (خانه), shop (دکان) and etc.

Skies:sky (آسمان), Sun (آفتاب), star (ستاره), sunshine (شعاع آفتاب) and etc.

The four elements:water (آب), fire (آتش), wind (باد), clay (گل), breeze (نسیم), breath (نفس).

Non-material objects:fragrance of musk (بویمشک), spring (بهار), habitants of Paradise (بهشتیان), wakefulness (بیداری), dream (خواب), habitants of Hell (دوزخیان), shadow (سایه), darkness (سیاهی), mind (عقل), angel (فرشته), prayer (نماز), light (نور).

Let's view the following fable in order to support our thoughts:

"Majnun was said that people could find for him girls better than Layla. He replied: "I don't love Layla's appearance. She is not just a shape for me; she is like a glass in my hand. I drink wine from the glass. I love the wine in the glass and you see just the glass, unaware of the wine. If I had a glass decorated with precious stones with something in it other than vinegar or wine, I didn't need it. A piece of old and broken squash would be a hundred times more valuable for me than that kind of glass. Love and desire is needed for understanding the value of wine looking at the glass. It is the comparison between one who has not eaten for last ten days and one who has eaten five times during the last day. Both of them would look at the bread, while the hungry man would see his soul in the bread and the full man would only see its appearance. This glass is like that bread and the wine in the glass

is like the bread (for me). One should not see that wine only from the aspect of appetite and desire"[155].

In the part from the work, the glass resembles Layla's appearance, while the wine in it resembles her inner world. It is a fable within a fable. Here, bread is like glass and its taste is like wine.

In **the third paragraph** titled **"Rumi's "Mathnawi" as the Climax of Sufi Literature"**, a comprehensive research has been conducted on the structure of the "Mathnavi". It was proved that the structure of the work was built under the influence of Farid al-Din Attar's "Ilahi-nama" work. For instance, main content of each of six chapters in it, namely the flesh, Satan, mind, wisdom, humbleness and oneness (of God), were borrowed from Attar's mentioned work. Conducting a research on the structure of the "Mathnawi", one should pay attention to divisions as distiches, parts, chapters and the entire work. The structure of distiches has nothing to say about them, as all rules of poetry have been conformed to in them. As to parts, at first sight it appears that they have been arranged with no special array. For example, a part may begin with a story, and then followed by two didactical parts. Later we see another story and then another didactical part and at the end it returns back to the first and second stories. After all of the mentioned parts comes another didactical part, after which again the author turns back to the first story. It continues with more didactical parts and then again we turn back to the second story. All these lead to the assumption that there is no single structure in the work. For the purpose of determining the structure of the work, two methods can be used: classification of related topics within each part and classification of the parts.

The paragraph also presents determination of discourses in the 3rd and 6th chapters and is given in diagrams. A conclusion from the study of the 3rd chapter can be made on that the wayfarer is

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۱۵۵مولوی جلال الدین محمد. کتاب فیه ما فیه. با تصحیح و حواشی بدیع الزمان فروزانفر. - تهران: امیر کبیر- 1362- ص. ۸۷

supposed to travel through his minuscule mind towards the universal mind.

1. The story of those who ate the baby elephant and the abandonment of the sermonizer's sermon

2. The story of the deception of the town dweller by the peasant

3. How the jackal fell into a color pot and claimed that it was a peafowl

4. The story of the mule in front of the camel

5. The story about Daqiqi and his miraculous deeds

6. The story of one who sought cheap but honest livelehood in David's reign

7.The story of Jesus fleeing to mountaintop from fools

8. The story of Sheba people and their stupidity

9. The meaning of precaution and the examples of the deliberate man

10. The Prophet said:Indeed, God has hidden saints

11. The story of the man who asked Musa the language of animals

12. The story of the woman whose child didn't survive

13. The story of the vicegerent ruler of the world

Main postulates presented in the fourth chapter and derived conclusions have been reflected in scientific articles and theses[156,157].

The fifth chapter of the dissertation is titled **"Medieval Sufi Literature of Azerbaijan (10th to 12th centuries)"** and consists of three paragraphs. In **the first paragraph** titled **"Abu Abdullah Bakuyi as a Member of Early Sufi Literature"**, Abdullah Bakuyi's life and activities have been researched on the basis of Arabic and Persian sources. Here, some issues subject to disputes among researchers have been hopefully illuminated. Among such

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[156] علیزاده، آیگون. غزلهای عاشقانه مولانا // سومین سمپوزیوم مثنوی معنوی مولانا پیام آور صلح و دوستی، – ارومیه: دانشگاه ارومیه، – ۱۶-۱۵ اکتبر، – ۲۰۱۴، – ص. ۵۲۵-۵۴۱

[157] Əlizadə, A.Ə. Həqiqət axtarışında / A.Ə. Əlizadə. Bakı: Avropa, – 2018, – 657 s.

issues are the origins of Abu Abdullah Bakuyi Shirazi, identity of Abu Abdullah Bakuyi and Baba Kuhi and identification of the author of the "Diwan", whom we know only by his penname Kuhi. Most of modern Iranian scholars consider that Abu Abdullah Bakuyi and Baba Kuhi were different persons and the mentioned "Diwan" does not belong to either of them. Azerbaijani, Russian and European scholars, on the other hand, assume that Abu Abdullah Bakuyi is Baba Kuhi himself and the "Diwan" belongs to him. For conducting the research properly, we have viewed almost all notes and works on Abu Abdullah Bakuyi. Considering the numerous researchers and richness of information, two tables have been set in this regard in the study. One of them includes related authors and their works, while the other one includes systemized information given about Abu Abdullah Bakuyi. For the first time, life and activities of Abu Abdullah Bakuyi have been comprehensively studied within the research. Sufficient information can be found in sources about Baba Kuhi. There is a dispute among researchers if Abu Abdullah Muhammad bin Abdullah bin Ubaydullah al-Bakuyi al-Shirazi was Baba Kuhi himself. For the purpose of conducting the research more precisely and presenting more credible assumptions, we have rather taken the advantage of original sources than conducted researches and information derived from sources can be summarized as follows:

- Baba Kuhi's name is, according to most of sources, Muhammad. But in some of sources it is Ali;
- In all sources, his teknonym is Abu Abdullah;
- He is known as sheikh, imam, saleh, muhaddith, Sufi sheikh and brother of Pir Husayn;
- Shamsaddin Zahabi and Omar Rza Kahalat defined his birth date as 951, while Sara Ashurbayli set it as 948;
- His date of death varies in sources;
- Place of birth has not been noted;
- Authors indicate that his tomb is in Shiraz;
- Works attributed to him in sources are: "Kitabul-hekayat" ("The Book of Stories"), "Manamat al-Mashayikh" ("Dreams of

Sheikhs"), "Akhbar al-Arifin" ("Information about Scients"), "Bidayat al-Hal al-Huseyn bin Mansur al-Hallaj wa-Nihayatuhu" ("Beginning and End of Husayn bin Mansour al-Hallaj's Case), "Akhbar al-Ghafilin" ("Information on Ignorants") and "Diwan".

If to quote from Abdulhossein Zarrinkub, Abu Abdullah Bakuyi was almost as famous as Abd al-Rahman Sulami in the East:

از ابن باکویه روایات و اقوال بسیار در رساله القشیریه و تاریخ بغداد و تلبیس ابلیس و مآخذ دیگر هست که کثرت روایات و اطلاعات او در احوال و اقوال مشایخ نیز او را ازین حیث با ابو عبد الرحمن سلمی قابل مقایسه می کند و شاید از اسباب عمده توجه وی به سلمی و اقامت در خانقاه او نیز همین سنخیت بوده باشد[۱۵۸].

"There is so much information about Ibn Bakuyi in "Risala-yi Qushayriyyah", "Tarikh-i Baghdad", "Talbis-i Iblis" and other sources, that in regard to abundance of information about states and sayings of sheikhs, he can be compared even to Abu Abd al-Rahman Sulami. Maybe it was due to the fact that he stayed in Sulami's home and paid much attention to him".

For acquiring more information on Baba Kuhi, we analyzed his distiches, where he gave information about himself and it was defined that:

1. The poet likens himself to the Phoenix, whose nest is in Mount Qaf:

چو عنقا شد نهان کوهی ز مردم بر سر کوهی
ولی آوازه سیمرغ هم از قاف می آید[۱۵۹]

Kuhi hid from humans on mountain tops like the Phoenix
But the Phoenix sounds on Mount Qaf, too.

2. Sometimes, he simulates the Prophet, who considered the cave a safe place in order to hide from his enemies:

در غار سینه کوهی بنشست و دم فروبست

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[۱۵۸] زرینکوب، عبد الحسین . جستجو در تصوف ایران/ عبد الحسین زرینکوب.–تهران: امیر کبیر ،– ۱۳۷۹، –ص. ۲۱۷

[۱۵۹] کوهی، بابا. دیوان/ بابا کوهی –شیراز: مروی. –۱۳۵۳، – ص. ۴۶

چون مصطفی حجابی در غار مینمائی[۱۶۰]

He sat in the cave on the mountain slope and kept silent,
Just like Mustafa made a screen at the entrance of the cave.

It may be also supposed that Kuhi secluded himself in the cave with the intention to "see" the Prophet. We can see his love to the Prophet in his numerous ghazals.

3. He sometimes compares himself to those, who believed in one God among polytheists:

ز عالم گوشه گیر ای جان بیاد آن خم ابرو
نشین در غار دل کوهی که یار غار میآید[۱۶۱]

You, my soul, leave the world; remember the curve of the eyebrow,
And sit in the cave, maybe the beloved of the cave comes one day.

Research of Abu Abdullah Bakuyi's life and activities, who apparently was from Baku, bears high importance in terms of settling some issues within Sufi literature. We have tried to define Abu Abdullah's identity, whose name stand in the same line with great Sufis as Khwaja Abdullah Ansari, Abu Said Abu al-Khayr, Abd al-Karim Qushayri, Abu Abdullah Khafif and Abd al-Rahman Sulami, and to research his rich works in the basis of Arabic and Persian sources.Disagreements on several issues among European, Azerbaijani, Russian and Iranian researchers have been viewed in the dissertation.For the purpose of settling the mentioned issues, we have conducted a research using sources in Arabic, Persian, Russian and Azerbaijani and concluded that Abu Abdullah Bakuyi Shirazi was the same person named Baba Kuhi and the "Diwan" belongs to him, too. Highly esteemed by Sa'di Shirazi and Hafiz Shirazi, Baba Kuhi must have been an extraordinary person. Biography of Baba Kuhi can deserve respect of the two prominent

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۱۶۰.کوهی، بابا. دیوان/ بابا کوهی –شیراز: مروی. –۱۳۵۳، – ص. ۱۰۸

161İbid, p.47

Persian authors only if we accept his identity with Abu Abdullah Bakuyi Shirazi. On the other hand, the author's "Diwan" has also been thoroughly studied in the dissertation. Notably, despite that small-size examples of poetry in Persian Sufi literature possess strong meaning, they draw attention with their weak technique. Therefore, we do not accept the assumptions claiming that the "Diwan" cannot belong to Baba Kuhi only because the language used in it is weak. There is a few number of authors in Persian Sufi literature, who were capable of creating both prose and poetry and among them Farid al-Din Attar is distinguished. Other authors, being not capable to create their diwans, could only be satisfied with small-size poems in their prose works. However, Abu Abdullah Bakuyi tested his pen both in prose and poetry and gained, in our opinion, enough popularity in his time.

In **the second paragraph** titled **"The Place of Shihab al-Din Suhrawardi's Literary Heritage in History of Sufi Thought"**, seven Persian Sufi tractates of the great philosopher have been involved in research. The following are the seven tractates:

1. Aghl-e Sorkh
2. Avaz-e Par-e Jabrail
3. Ruzi ba Jamaati Sufiyan
4. Safir-e Simorg
5. Lughat-e Muran
6. Fi Halat-i Tufuliyyah
7. Munis al-Ushshaq

Suhrawardi's tractates have been involved, within the dissertation, in a complex research, in order to illuminate his Sufi activities properly. Considering his prominent name as a great philosopher on one hand and the language of symbols used by him in his works, including the fact that each tractate has been dedicated to a very deep topic, the scheme of each tractate has been presented in separate tables enabling a precise comparison between the works. Similarities between the seven works have been shown in the tables. Naturally, the works bear essential differences in terms of content and form, which were mentioned in

analyses of respective works. Just like other Sufi authors, Suhrawardi wrote his works in the traditional way, too. Every work begins with glorification of God and salutation of the Prophet. The reason of composing the work is asked in a question given by the author and the answers to questions shed light upon the reason.

Comparing the seven mentioned Sufi works of Shihab al-Din Suhrawardi, we have found many similarities, which we have decided to note here only in general characteristics:

1. "Aghl-e Sorkh" and "Safir-e Simurgh" were written on the basis of Ibn Sina's "Risala-yi Tayr" and since a bird here resembles human spirit, a hawk in "Aghl-e Sorkh" and a hoopoe in "Safir-e Simurgh" were presented as a wayfarer;

2. In "Aghl-e Sorkh" and "Munis al-Ushshaq" works, the final goal of the wayfarer is the Fountain of Youth and in both of them, it is indicated that human body has been created from the four elements;

3. In "Munis al-Ushshaq" and "Safir-e Simurgh", definition of love has been thoroughly presented and 19 birds have been described in both works;

4. The common side of "Avaz-e Par-e Jabrail" and "Safir-e Simurgh" is that in both of them the wayfarer aims to reach and unite with Jabrail;

5. In four works except "Munis al-Ushshaq", "Lughat-e Muran" and "Safir-e Simurgh", the author narrates in the first person singular – in "Aghl-e Sorkh", "Avaz-e Par-e Jabrail", "Fi Halat-i Tufuliyyah" and "Ruzi ba Jamaat-e Sufiyan" he narrates with the subject "I";

6. Notions as the precious stone illuminating the night, Tuba tree, Mount Qaf and Simurgh's nest on Tuba are found both in "Aghl-e Sorkh" and "Fi Halat-i Tufuliyyah";

7. Characteristically for all Sufi prose works, verses from the Koran, sayings of the Prophet and small poems in Persian and Arabic are found in all the mentioned works of the author.

The third paragraph of the fifth chapter is titled **"Ayn al-Quzat Hamadani's "Tamhidat" Work in the Light of Literary**

Traditions". Here, the structure of the work has been studied and its artistic features have been researched. Hamadani's "Tamhidat" work is distinguished among other Sufi works mainly with the place of verses from the Koran and sayings of the Prophet in it. As known, the main characteristic of Persian Sufi prose is the usage of Koranic verses, sayings of the Prophet and poems in Arabic and Persian. Viewing Sufi works before and after Hamadani, we can observe this feature all along, where respective Koranic verses were given separately from the main text and only then its relation to the topic was indicated. Hamadani's method is ultimately different. The author settled Koranic verses and sayings of the Prophet in between sentences in Persian so masterfully that the text became bilingual – in Arabic and Persian, whereas the sentences bear no harm. Viewing Koranic verses found in the work, we can observe that they were not clearly translated, but only interpreted in a simple language. It should be noted that Hamadani's frequent usage and interpretation of Koranic verses in the work creates the impression of a religious interpretation of the Koran based on Koran, as he supports meanings of Koranic verses with the usage of another verse, after which appeals to other verses to support the latter. It was defined as a result of the research that Ayn al-Quzat Hamadani used in his mentioned work 500 verses from the Koran. How can this high number of Koranic verses be explained? Was it due to his intention to show that the origin of his views was the Koran? Or maybe to support his views by use of Koranic verses? Many scholars consider that he did not translate the verses properly, as most of his readers knew Arabic. However, we consider that the usage of verses (from the Koran) and sayings (of the Prophet) in the Persian work in their original language bestowed special uniqueness on the work.

Sentences in Arabic used in "Tamhidat" can be classified in regard to the place of their usage as follows:

1. Verses and sayings accommodated to the text;
2. Invocations given in Arabic;
3. Questions and their answers in Arabic;
4. Translated verses and sayings;

5. Koranic verses interpreted by use of other verses from the Koran;

6. Responses in Persian to questions in Arabic;

7. Responses in Arabic to questions in Persian;

8. Results of obeying verses and sayings;

9. Responses to qustions on the basis of verses and sayings;

10. Absence of translation of a verse followed by a sentence in Arabic with translation into Persian.

In "Tamhidat", Ayn al-Quzat Hamadani used numerous means of artistic expressionas metaphors, similes, figurative expression, signs and hints. Main part of metaphors used in "Tamhidat" are presentedin the construct form. The following sentences include examples of such metaphors:

آتش عشق او را چنان گرداند که همه جهان آتش بیند... آتش عشق پروانه را قوت میدهد[۱۶۲]

"The fire of love made him see the whole world as fire only. Fire of love is what gives the moth power".

Interstingly, the author uses the word *'fire'* both in real and figurative meanings:

آتش شمع که معشوق باشد باوی بسوختن درآید تا همه شمع[۱۶۳]

"All candles begin to burn by the fire of the beloved candle".

اما خواص خواص را حجابهای نور صفتهای خدا باشد[۱۶۴]

"But for the specials of the specials, screens of light will be God's attributes".

تفضیلی که دارند نه از جهت زر و سیم دارند بلکه از جهت معنی دارند که گوهر حقیقت ایشان درقیمت خود نیاید[۱۶۵].

"There is no privilege due to gold and silver, it is due to meaning, which bears the jewels of truth with no actual price".

هرگز دیده‌ای که هدهد جان تو یک لحظه از حضرت ربوبیت، خالی بوده باشد [۱۶۶]

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[۱۶۲] همدانی، عین القضات. تمهیدات، تصحیح: دکتر عفیف عسیران/عین القضات همدانی. –تهران: انتشارات منوچهری،– ۱۳۷۰.– ص. ۹۹

[163] İbid, p.100

[164] İbid, p.102

[165] İbid, p.41

"Have you ever seen the hoopoe of your soul staying aside from God's presence?"

Another interesting side of construct metaphors used by the author is that he adds several words to it:

یاد رحمت عشق لایزالی دل را در ولایتهای خود میگرداند تا جایی ساکن شود و سکون یابد ۱۶۷

"The everlasting wind of love takes (human) to travels in its provinces so that he can find tranquility somewhere there.

Apparently, the phrase "the wind of compassion is like everlasting love" has been used here as a construct metaphor. The author could have said "the wind of love", but he created an interesting poetical figure adding the two words to a news metaphor.

خود که او را استعداد آن نبود که بدام جمال عشق ازل افتد که آنگاه بتابشی از آن هلاک شدی بفرمودند تا عشقی لیلی را یک چندی از نهاد مجنون مرکبی ساختند.۱۶۸

"As they did not have the talent of falling into the beautiful trap of the everlasting love, upon perishing they ordered to make a temporary saddle for Layla's love out of Majnun's body".

هر که بر صراط شرع، مستقیم آمد، بر صراط مستقیم حقیقت، راست آمد.۱۶۹

"Anyone, who came straight to the path of religion, came right on the right way of truth".

Most of construct metaphors in "Tamhidat" work consist of the usage of verses or sayings as a part of the metaphors, which can be viewed as a talent of poetry and authorship not only in Ayn al-Quzat Hamadani's works, but in the entire Persian Sufi prose.

کفر و ایمانهر ساعت رونده را شرط و لازم باشد، چنانکه سالک خبری دارد و هنوز خود را چیزی باشد، از دست راه زن «وَلَأُضِلَّنَّهُمْ» خلاص نیابد.۱۷۰

۱۶۶همدانی، عین القضات. تمهیدات، تصحیح: دکتر عفیف عسیران/ –تهران: انتشارات منوچهری، – ۱۳۷۰.– ص. ۴۹

167İbid, p. 54

168İbid, p.105

169İbid, p. 289

170İbid, p. 49

“Blasphemy and faith are essential for a wayfarer in every hour, becauseif the wayfarer is aware of himself and thinks himself important, he cannot get rid of the robber called “has certainly sustained a clear loss” (Nisa, 4/119).

خلق از معرفت گنج «كُنْتُ كَنْزاً مَخْفِيّاً فأَحْبَبْتُ أنْ أعْرَفَ» نصیبی دهند و هم صحبتان را[۱۷۱].

“People give a share to companions from the wisdom of the treasure of “I was a hidden treasury and desired to be known”.

Other means of artistic expression used in the work also have been studied on the basis of examples from the work.

Postulates and conclusions of the fifth chapter of the dissertation have been presented in various scientific articles and theses.[172, 173, 174, 175, 176, 177, 178, 179]

At the end of the dissertation, convictions and conclusions derived from the study have been reflected in the **“Conclusion”**

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[۱۷۱] همدانی، عین القضات. تمهیدات/ تصحیح: دکتر عفیف عسیران–تهران: انتشارات منوچهری: –۱۳۷۰– ص. ۹۰

[172] Əlizadə, A.Ə. Əbu Əli Sinanın “Risaleyi-teyr” əsəri//Azerbaijani Oriental Studies in the Context of East-West Scientific-Cultural and Socio-Political Dialogue, – Bakı: –14-15 dekabr, –2022, s. 220

[173] Əlizadə, A.Ə. İbn Sinanın “Risaleyi-teyr” əsəri və “Eyniyyə” qəsidəsi// – Bakı: Hikmət, –2022, №21-22, – s. 124-136

[174] Alizade, A.A. The rosery of Azery poetry / A. A. Alizade. London: Nikaan House, –2022, –124 p.

[175] Əlizadə, A.Ə. İbn Sinanın “Eyniyyə” qəsidəsinin tərcüməsi və şərhi // Şərqşünaslıq: Yeni istiqamətlər, – Bakı: 15-16 noyabr 2022, –2023, – s. 67-71

[176] Əlizadə, A.Ə. Şəhabəddin Söhrəvərdinin “Luğət-e muran” əsərinin təhlili// – Bakı: Şərq araşdırmaları, –2023. №1, –s. 33-45

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part of the work. It has been defined as a result of the research that the topic of creation and formation of Persian Sufi literature encompasses a very rich and extensive literature. Conclusions derived from the dissertation can be grouped as follows:

1. Gnosticism and Sufism are a topic out of any limited frame. From the very day of creation, human has always tried to acknowledge himself, the surrounding world and the Creator;

2. Existence of the Islamic Prophet and the holy book descended to him made a great change in the mind of humanity;

3. Interpretation of the Koran and sayings narrated from Prophet and other saints greatly stimulated the formation of Sufi literature;

4. Arabic sources dedicated to Sufism paved the way for creation of Persian Sufi literature;

5. Abu al-Hasan Hujviri, Muhammad bin Munawwar, Najm al-Din Razi, Farid al-Din Attar and Khwaja Abdullah Ansari greatly contributed to Persian Sufi prose;

6. The initial stage of Sufism was ascetism. Therefore, many issues related to ascetism draw attention in Sufi works;

7. The notions of stage, state, wayfarer, murid (novice), murshid (guide) and perfect human bear a high importance;

8. Persian Sufi literature formed its own terminology under the influence of Arabic;

9. The language of sings were used in Sufi literature;

10. Beginning from Ibn Sina, the symbolic language of Sufi prose began to developand reached its climax in Shihab al-Din Suhrawardi's Persian tractates;

11. Content dedicated to Muhammad, Ali and other holy personages prevail in Persian Sufi literature;

12. Sufi literature developed so dynamically that its substantial influence was felt not only in the East, but also in the West;

13. Development directions of early Persian Sufi poetry were in genres as rubai (quatrain) and dubayti (distiches). The language of the poems was close to that of ordinary people and hence was easily understood by population, whom Sufism was propagated;

14. Nasir Khusraw tried to explain the topics of world, human, creation of human, mind and love in his works prior to Persian Sufi literature;

15. Sanai Ghaznavi can be seen as the founder of Persian Sufi poetry, as all Sufi conceptions were widely reflected in his works, despite lacking systematization;

16. With his "Ilahi-nama" and "Musibat-nama" works, Farid al-Din Attar bestowed a new breath upon literature;

17. Farid al-Din Attar's "Mantiq al-Tayr" work greatly contributed to the development of Persian Sufi literature;

18. Works of Jalal al-Din Rumi, especially the "Mathnawi" raised Sufi literature to its peak;

19. Azerbaijani thinkers, including Baba Kuhi, Shihab al-Din Suhrawardi and Ayn al-Quzat Hamadani played an important role in the development of Persian Sufi literature;

20. Persian Sufi tractates of Shihab al-Din Suhrawardi are unique in terms of usage of fable and symbolic language;

21. Ayn al-Quzat Hamadani's "Tamhidat" work reflects all peculiarities of Sufi prose in the most magnificent manner.

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