

**REPUBLIC OF AZERBAIJAN**

*On the rights of the manuscript*

**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**RESEARCH OF THE 15TH CENTURY AZERBAIJANI  
SUFİ TEXTS**

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## GENERAL CHARACTERISTICS OF THE WORK

**Relevance of the topic and degree of development.** Classical Azerbaijani poetry, based on ancient historical roots and traditions, has a unique place in the general Eastern-Islamic literature with its richness and variety. Classical Azerbaijani poets, who created this variety and richness, played a major role in the formation of Eastern-Islamic poetry in general. One of the colors of classical Azerbaijani literature is the inclusion of Tasavvuf, which has undergone great development. *“If we remove the examples of sectarian literature from the artistic products of our medieval literature, we will see that there is little left in its place, and a century-long period of our literature is reduced to a poor appearance”*<sup>1</sup>.

Beginning with the first examples of written literature, Sufism, absorbed into the spirit of Azerbaijani poetry, shows itself more fully in the literature of the 15th century. Sufism, which was first formed as a philosophical trend, gradually began to influence the literature. In the person of artists such as Hallaj Mansur, Jalal al-Din Rumi, Mahmud Shabustari, Sufi literature had been developing on a rising line, creating an artistic foundation for the progress of poetry samples that came after it.

In addition to carrying the elements of many philosophical currents, Sufism is basically based on the Islamic religion. The essence of Sufism is to understand the divine truths. According to Sufis, man is a particle of absolute existence, and was created to confirm that God is one and without partners. Every created being must eventually return to the originality from which it departed. This return is called "vahdati-vucud". A person who wants to achieve unity must protect his heart from being immersed in the filth of the supernatural world.

As in all Muslim societies, Sufism spread in Azerbaijan and left a deep mark on the culture of this nation and played an important role in its social and public life.

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<sup>1</sup> Babayev, Y.M. Azərbaycan ədəbiyyatı tarixi (XIII-XVIII əsrlər) / Y.M.Babayev. – Bakı: Elm və təhsil, – 2014, – s.99.

Unlike other countries, research on Sufism and Sufi literature in Azerbaijan belongs to recent times. Sufism has had a positive influence on the formation and development of many fields, such as philosophy, literature, music, architecture, crafts, and folklore, which are human values of this country, which has a very rich Sufism culture. Along with the pioneering works of Sufi poets such as Avhadi, Nasimi, Fuzuli, Nigari, many little-known or unknown Sufi writers and their works are waiting for the day when they will be brought out from the dark pages of time and will be studied. Depending on its geographical location, Azerbaijan has always attracted the interest of the world with its material and spiritual blessings. This interest, as in other fields, has not always resulted positively for our literature. Azerbaijan, which has a unique place among the Eastern countries, has been subject to invasions from time to time, many monuments have been destroyed, changed, and moved to other countries. Among the national treasures of Azerbaijan, our manuscript texts, which are the only source for studying our literature, have also passed this historical path. The study of the Azerbaijani manuscript book, which is found in many libraries of the world, is one of the great tasks facing the world of literature.

Due to the fact that we lived in the Soviet empire for a long time, a number of mistakes occurred during the study of our classical heritage. In the Soviet ideology, the opposition to religion had a central place. Such a worldview formed a one-sided attitude towards the study of our classical heritage. Because the medieval literature of Azerbaijan is entirely a poetic collection of Sufism, which was born on the basis of Islam, and transferred to literature. Research outside of this concept has caused some works of Sufi nature not to be revealed for a long time, the study of classical literature in the wrong direction and incorrect information about our classics.

Over time, the approach to the study of our literature has also changed. Today, there is a great need to examine the value of our classical heritage, to eliminate the mistakes that occurred due to the strict attitude of the establishment against religious ideology. Sufism, which has a place in our literature along with the first monuments of our classical heritage, and became the core of our developing poetry,

began to take on a wider meaning in the 15th century. Thus, despite being under the influence of Persian and Arabic languages in ancient times for one reason or another, the Azerbaijani language, which was born on a great foundation and developed in a rising line, polished by the pen of Hasanoglu, Gul Ali, Gazi Burhaneddin, Imadeddin Nasimi, reached its highest peak in this period. The most important characteristic of the classical literature of the 15th century is the fuller expression of the Sufi worldview in our native language poetry. Among the system of metaphors that determine the creativity of the works, it is the broad reflection of the Sufi symbols that indicates the mastery of the poets of this period.

Despite a number of difficulties, our researchers have done great work in this field and have discovered and studied manuscript texts preserved in many libraries both in Azerbaijan and around the world. As it is known, the study of this field was prohibited during the Soviet period, so all works dedicated to the study of Sufism literature and Sufism were written during the years of independence. In particular, the works of poets such as Nasimi and Fuzuli were approached from a new perspective, and the Sufism and Sufi meanings present in their works were discovered and studied. Well-known scientists such as Azade Musayeva<sup>2</sup>, Teymur Karimli<sup>3</sup>, Nasib Goyushov<sup>4</sup>, Nazakat Mammadli<sup>5</sup>, Saadat Shikhiyeva<sup>6</sup>, Xuraman Hummatova<sup>7</sup>, etc., have exceptional services to contribute to the development of Sufism-related research in Azerbaijan. A number of

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<sup>2</sup> Musabəyli, A. Şeyx İbrahim Gülşəni Bərdəi və türk “Divan”ı. (İlkin qaynaqlar əsasında araşdırmalar və türk “Divan”ı əlyazmalarının müqayisəli mətninin transfoneliterasiyası): [2 cildə] / A.Musabəyli. – Bakı: Elm və təhsil, – c. 1. – 2012. – 610 s.

<sup>3</sup> Kərimli, T. Çağdaşımız Nəsimi / T.Kərimli. – Bakı: Elm, – 2019. – 278 s.

<sup>4</sup> Göyüşov, N. Təsəvvüf anlayları və dərvişlik rəmzləri / N.Göyüşov. – Bakı: Tural -Ə Nəşriyyat Poliqrafiya mərkəzi, – 2001. – 240 s.

<sup>5</sup> Məmmədli, N.F. Azərbaycandan Dünyaya Doğan Günəş Seyyid Yəhya Şirvani və Xəlvətlik / N.F.Məmmədli. – Bakı, – 2016. – 232 s.

<sup>6</sup> Şixiyeva, S. Nəsiminin ədəbi-nəzəri görüşləri: tətbiq şəkilləri və nəzəri biliklər prizmasından // – Bakı: Sivilizasiya, – 2017. – c. 6, №1, (33), – s. 207-219.

<sup>7</sup> Hümmətova, X. Təsəvvüf Azərbaycan ədəbiyatı kontekstində: / Hümmətova X. – Bakı: Optimist – 2023. – 198 s.

works related to the research and investigation of Seyid Yahya Bakuvi's manuscripts belong to Mehmet Rıhtım. He conducted research on manuscripts in the Institute of Manuscripts named after Muhammad Fuzuli of ANAS and Istanbul libraries, studied Bakuvi's works, wrote a dissertation on "Seclusion in Eastern literature, the formation of Sufi views and Seyid Yahya Bakuvi's work", and published the book "Seyd Yahya Bakuvi and seclusion". Using various sources, he managed to determine the complete list of Sayyid Yahya Bakuvi's works<sup>8</sup>.

From Sayyid Yahya Bakuvi, who wrote a large part of his works in Arabic-Persian languages, to Habibi, whose works date back to the beginning of the 16th century, all artists contributed to the further development of our native language. The stylistic subtleties, simplicity, sweetness, poetics and imagery of our language allow complex philosophical ideas to be conveyed to the reader in an understandable manner. All these characteristics of 15th century poetry created the ground for Shah Khatai to declare our language as the state language for the first time in history. The realization of this by the aforementioned ruler can be explained by him being a poet. It is also undeniable that it was the literary environment of the 15th century that raised Khatai and some literary figures who came after him as great poets. Therefore, providing detailed and accurate information about the artists of this period serves a deep and comprehensive study of our medieval literature in general.

The presented candidate's dissertation is relevant because the classical Azerbaijani literature of the 15th century was systematically studied and involved in the research. Acting on this demand, the creativity of the artists of that period was investigated, Sufism as a literary trend was filtered and the Sufi symbols, which are the main attribute of Sufism, were widely analyzed.

**The object and subject of the research.** The object of the research is 15th century Sufi texts. Also, Sufi symbols, which form the core of Sufi poetry, and the theory of Sufism are included in the

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<sup>8</sup> M.C.Rıhtım. Şərq ədəbiyyatında xəlvətlik təsəvvüfi görüşlərinin təşəkkülü və Seyid Yəhya Bakuvi yaradıcılığı: / filologiya üzrə fəlsəfə doktoru dis. / – Bakı, –2005. 165 s.

object of the work.

The subject of the research is manuscript sources, works of Azerbaijani and foreign researchers who theoretically study Sufism, and research works written about Sufi poets of the 15th century.

**Research goals and objectives.** The main purpose of the research is to examine the poetic Sufi texts in the manuscript sources, to provide detailed information about the 15th century Azerbaijani Sufi poetry, and to talk about the features of the development of Sufi symbols in poetry.

**Research methods.** While writing the dissertation, research methods of literary studies were taken into account, comparison, historical-comparative, semiotic and systematization research methods was used.

**The main provisions defended:**

1) to study the 15th century poetic Sufi texts on the basis of manuscript sources and study the history of the 15th century writers;

2) to examine murid-murshid relations, which have a special place in Sufism based on the work of Sheikh Ibrahim Gulshani;

3) to draw the artistic trajectory of the literary worldview, which has a special place in our classical poetry in the works of Haqiqi and Habibi and the influence of Nasimi;

4) to work on Sufi symbols in a theoretical aspect and interpret Sufism symbols, which are the main component of 15th century Sufi poetry, on the basis of examples.

**Scientific novelty of the research.** In the dissertation, a full impression of the literary landscape of the 15th century was created based on the history, life and creativity of poets Sayyid Yahya Bakuvi, Dada Omar Rovshani, Sheikh Ibrahim Gulshani, Khalili, Afsaheddin Hidayat, Mirza Jahanshah Haqiqi, Nematullah Kishvari, and Habibi who lived and created in the 15th century.

For the first time, Sufi poetry was analyzed based on manuscript sources, and some Sufi texts from the 15th century were uncovered from manuscript sources and involved in research. Sufi symbols have been widely interpreted based on the available works of poets of this period.

**The theoretical and practical significance of research.** The theory of Sufism is widely explained in the thesis. At the same time, referring to the works of Sufism researchers, the essence of Sufism as a philosophical movement was discussed, and its position in poetry was investigated. Also, the artistic description and means of expression found in the mystical poetry of the 15th century, and the theoretical aspects of Sufi symbols were studied.

The practical significance of the research is that the works of the 15th century wordsmiths were investigated and studied in the manuscript sources. Based on the works of poets who lived and created in this period, the theoretical aspects of Sufi symbols were investigated and the system of metaphors was analyzed with relevant examples.

The dissertation is of scientific importance in terms of studying classical Eastern poetics, conducting comparative studies and theoretical generalizations in this field. The work may be of practical importance in studying the works of medieval, especially 15th-century classical Azerbaijani poets in the Sufi aspect, and in preparing textbooks on classical poetics. The materials contained in the dissertation can be used in special courses on Eastern poetics, in teaching the history of Azerbaijani literature.

**Research approval and implementation.** Presentations were made at conferences and symposia regarding the main provisions of the research. 14 scientific articles have been published, including two abroad.

**The name of the institution where the dissertation work was performed.** The dissertation work was carried out at the Department of Turkish Manuscripts the Institute of Manuscripts named after Muhammad Fuzuli of ANAS.

**The total volume of the dissertation with a sign indicating the volume of the structural sections of the dissertation separately.** The research paper consists of introduction (16510 sign), three chapters of seven paragraphs (I: 71331; II: 74915; III: 70602 signs), conclusion (3649 sign), and a list of references. The total volume of the dissertation is 237007 symbols.



## THE MAIN CONTENT OF THE RESEARCH

In the **Introduction** part, the relevance of the topic is justified, the level of development is determined, the object, subject, goals and tasks, methods of the research are disclosed, the main provisions put forward for defense are listed, the scientific novelty, theoretical and practical importance of the research is discussed, the approval and application of the work, the name of the organization where the dissertation work is performed, information is given about the structure and volume of the dissertation work separately.

Chapter I is called "Literature of Sufi sect" and consists of 3 paragraphs. In the first paragraph, entitled "The history of formation and development of Tasawwuf literature", it is said that Sufism has maintained its authority for a long time, starting from the first years. Sufism is a religious-philosophical, mystical spiritual-moral thought and behavior system that was widespread in the Islamic world in the Middle Ages. There are various interpretations about the origin and essence of this term as a term.

Various definitions have been given to Sufism from time to time. However, as Sufism researchers have emphasized, none of these definitions fully contain its essence. As Abu Bakr Shibli said, "Sufism is a journey whose beginning is wisdom and the end is monotheism"<sup>9</sup>.

According to the information provided by Islamic sources, as the first Sufis - Abu Dharr al-Ghifari, Hudhayfah ibn al-Yaman (died 656), Salman al-Farsi (568-656), al-Hassan al-Basri (died 728), Malik ibn Dinar (died 748) from Hasan al-Basri, who is considered one of the famous companions of Islam. others are Ibrahim ibn Adham (718-777), Junayd Baghdadi (died 909) and al-Qushayri (died 1072), Zun Nun al-Misri (died 854) and others. information is provided<sup>10</sup>.

In the paragraph entitled "Sufi Tendencies in the Classical Eastern Literature", a number of definitions of Sufism were discussed,

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<sup>9</sup> Güner D. Şibli, Ebu Bekir // TDV İslam Ansiklopedisi: [44 ciltte] / – İstanbul: Türkiye Diyanet Vakfı, – c. 39. – 2010 – s. 125. / URL: <https://cdn2.islamansiklopedisi.org.tr/dosya/39/C39012758.pdf>

<sup>10</sup> Babayev, Y.M. Azərbaycan ədəbiyyatı tarixi (XIII-XVIII əsrlər) / Y.M.Babayev. – Bakı: Elm və təhsil, – 2014. – s. 104-107.

and the methods and rules of the sect, which were not smooth and not easy, were discussed by the Sufis who thought that the souls had separated from God and returned to God; The influence of the Sufis who gained God's approval by passing through the stages of Shariah, Tariqat, Truth and Enlightenment on the classical Eastern literature was discussed.

If we take it in general, Sufism means the way to God, thought, understanding. Thus, the Sufis who think that the souls come from God, turn to a path, a sect, for the soul to return to God again. Therefore, many Sufi sects have been established in the East for this purpose since the beginning. It is also worth noting that the meaning of the word tariqat in Arabic is a path, and every Sufi can travel a certain distance on this path in exchange for his spiritual power and talent. To advance on this path is to move from one spiritual state to another superior spiritual state. It is in this way that Sufism has produced many great personalities who have the power and experience to guide others in a short period of time. Over time, a large number of murids gathered around such Sufis, who were called sheikhs, murshids and pirs.

*"From the middle of the second century of the Hijra, such societies appeared in Damascus, and later in Iraq and Khorasan. So, according to available information, the first Sufi zawiya was founded by Kufali Abu Hashim (died 779) in Damascus, and the first "Sufi" nickname was given to Abu Hashim"*<sup>11</sup>.

Paragraph III of Chapter I is called "Sufism and Sufi literature in Azerbaijan". The location of Azerbaijan at one of the main junctions of the trade routes connecting the West and the East, the fact that it is a geographically and culturally important place, as well as a military-strategic one, led to the conquest of this place by Muslims from the early days of Islam (20-22/AD 641-643). was. Islam religion was accepted by the local population over time.

It is an undeniable fact that Sufism was one of the factors that had the greatest influence on the people living here becoming

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<sup>11</sup> Yetkin, S.K. Muhyiddin-i Arabi ve Tasavvuf // – İstanbul: Ankara Üniversitesi İlahiyat Fakültesi Dergisi, – 1952. c. 4 – s. 117.

Muslims. If we take into account the fact that the benevolent concept of Islam of Sufis affects people's hearts, we can clearly see that no pressure is applied in accepting this religion and we will understand the importance of Sufism.

In this paragraph, Abu Husayn Dundari-Shirazi (died 964), Ibn Bakuyya Baba Kuhi, Husayn ibn Yazdinyar, Abu Hasan, Abu Zura (died 1024), Abu Abbas, Abu Said Abdal Bakuvi, Abu Abbas Ahmed, Akhi Faraj Zanjani (died 1065) , Baba Faraj, Khaja Mohammad Khoshnam, Said Qasim oglu Bardai, etc. Azerbaijani Sufis such as.

If we look at the sources on the history of Sufism in Azerbaijan, we will witness that the Sufi movements here began in the 10th century. We find the names of Azerbaijani Sufis in books related to this history, which historians who study Sufism call the "period of Sufism".

The first Sufis of the Sufism period expressed their religious feelings and emotions mainly in the form of short sentences and did not pay much attention to poetry. Therefore, the first works that appeared in Sufi literature were in prose form. The first Sufi works were written in Arabic. From the 11th century onwards, Persian, and from the 13th century onwards, the Turkish language, became the language of Sufi literature. Starting from the 11th century, takka literature played an important role in the formation of divan literature. Most of the divan poets were Sufi inclined. From this century, it can be observed that the influence of Sufism gradually increased in Persian poetry. Abu Sa'id Abulkhayr (967-1094) was the first to create Sufism poetry in classical Eastern literature. Among the Sufi poets who wrote in Persian in later times, great geniuses such as Sanai (1080-1131), Farid-ud Din Attar (1136-1221), Mawlana Jalaluddin Rumi (1207-1273) grew up.

Azerbaijani scientists and thinkers who contributed to Islamic culture in science, philosophy, art and other fields, as well as outstanding people who were engaged in Sufi literature, had exceptional services. Thus, Babakuhi Shirvani, Nizami Ganjavi, Mahmud Shabustari, Imadaddin Nasimi, Dada Omar Rovshani, Ibrahim Gulshani, Shah Ismayil Khatai, Muhammad Fuzuli, Abulgasim Nabati, Hamza Nigari and other Sufi poets created immortal works in the classical

Azerbaijani literature. Among Azerbaijani Sufis, Sufi Babakuhi Bakuvi (934-1074) was the first to compose a divan. Known as the first ghazal autor of native language poetry in the history of Azerbaijani literature Izzaddin Hasanoglu (13th century), is considered one of the famous Sufi sheikhs.

The 15th century Sufi thinker and writer Sayyid Yahya Bakuvi is one of them. "Shafaul-asrar" is the most important of his works that have survived to this day in manuscript form. This work is a precious treasure for the Sufi literature of Azerbaijan, as much as it is of great importance for Islamic Sufism literature. It has special importance as the main work of the great Sufi school of seclusion.

Chapter II is called "Sufi literature and prominent representatives in Azerbaijan in the 15th century". In paragraph I entitled "Socio-political, literary environment in Azerbaijan in the 15th century", its creation is attributed to Fazlullah Naimi, its spread and influence in classical poetry is attributed to the genius philosopher-poet I. Hurufism, which belongs to Nasimi, and the similarities and differences between Hurufism and Sufism have been discussed. Sufism was born within the framework of the tenets of the Islamic religion and developed as a form of service to the religion, later it was divided into a number of sects. Speaking of sects, we should also mention that the idea of hurufi was widely reflected in medieval Azerbaijani literature along with the promotion of the Sufi worldview. This can be connected with the fact that the founder of letter writing, Fazlullah Naimi, was an Azerbaijani. It is true that although the books about the teaching of letter writing were written in Persian, the poetry created in the Azerbaijani language was able to use the trend perfectly as a means of literary expression.

*"Naimi, the founder of Hurufism, began to widely spread the trend of Hurufism since 1486. His teachings on literacy are explained in "Javidannama" <sup>12</sup>*

Hurufism is a philosophical and political movement. The social factors of Hurufism, whose philosophy is based on the human

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<sup>12</sup> Azərbaycan ədəbiyyatı tarixi: [3 cildə] / Red. H.Araslı, M.Quluzadə, M.C.Cəfərov – Bakı: AzSSR EA, – c. 1. – 1960. – s. 216.

concept, were the ignorance and brutality born from the invasions of Timur (1336-1405).

The main essence of this sect, which believes in the sanctity of letters and explains the secrets of the universe based on letters, is the idea of saving humanity from ignorance. Belief in the sanctity of letters does not begin with letterism. This belief also existed in sects before Hurufism.

*"Hurufism is not only based on the sanctity of letters. Hurufis strive to reveal the secrets of the universe with the secrets of letters. They connect the secrets of letters with people. By saying that the letters are manifested in the human face, they affirm the human divinity, which is the source of all mysteries"*<sup>13</sup>.

Sufi poets of the 15th century, Seyid Yahya Bakuvi, Dada Omar Rovshani, Sheikh Ibrahim Gulshani, Khalili, Mirza Jahanshah Haqiqi, Nematullah Kishvari, Afsaheddin Hidayat, and Habibi, were selected as objects of research in the second paragraph called "Representatives of Sufism in the 15th century Azerbaijani literature and their works". covers the history of the study of meetings. However, since some of the great Nasimi's works coincided with the 15th century and, as mentioned in the previous paragraphs, Nasimi's heritage had a direct influence on the works of 15th century poets, the history of his literary heritage was also discussed. The first source of information about the great Azerbaijani philosopher-poet Imadaddin Nasimi is the great Uzbek poet Alishir Navai's "Nasayimul-mahabba" and Amir Kamaladdin Huseyn's "Majalisul-ushshag" tazkirs. The poet was also mentioned in many tazkiras of the later period. Among them are "Mashahir-ush-shuara" by Gastamonili Latifi, "Tazkirat-ush-shuara" and "Mashair-uz-zuara" by Ashiq Chalabi, "Tazkirat-ush-shuara" by Hasan Chalabi, "Travelogue" by Avliya Chalabi, "Kunhul-akhbar" by Ali of Gallipoli, "Ottoman authors" by Mehmed Tahiri from Bursa and others can be cited as an example.

Information about Nasimi's research can also be found in European sources. The first step in this regard belongs to the German

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<sup>13</sup> Azərbaycan ədəbiyyatı tarixi: [3 cilddə] / Red. H.Araslı, M.Quluzadə, M.C.Cəfərov – Bakı: AzSSR EA, – c. 1. – 1960. – s. 136

orientalist Hammer Purgstall. He introduced the poet to the European literary environment by using the works of Turkish tazkirists. Dorn, Gibb, Franz Babinger, Alessio Bombachi, among the European philologists, also conducted research on Nasimi.

The first step in the study of this great poet in Azerbaijan belongs to the 20th century literary critic Firudin Bey Kocherli. In 1923, Salman Mumtaz's article about Nasimi was published in the magazine "Education and Culture", and in 1926, he published the poet's "Divan". Since 1937, Hamid Arasli has done a number of works related to the research of Nasimi's creativity. The philosophical essence of Nasimi's creativity was investigated by Zumrud Guluzadeh.

In connection with the 650th anniversary of the great poet, 2019 has been declared "Nasimi's Year", and Nasimi's legacy has been refined again<sup>14</sup>. Nasimi's works have been studied by many of our scientists<sup>15</sup>.

**Chapter III - "Symbols and Symbols in Sufi Texts"** contains two paragraphs. Paragraph I is called "Sufi Symbols and Symbols in Theoretical Aspect". There are various opinions about the origin, development, and influence of Sufism, which is noted by researchers to have been formed at the end of the 7th century and the beginning of the 8th century. Sometimes it is mentioned that in addition to Islam, Buddhism, fire worship, Christianity, Neo-Pythagoreanism and Neo-Platonism are also at the root of Sufism. However, according to Javad Nurbakhish, Sufism cannot live outside the concept of Islam. According to Junayd Baghdadi, *"Sufism is that the right takes you from you and revives you with it." Sufi is like soil, everything bad can be thrown into it, but only beautiful things come out of it. It is like the earth, and good on it. he also lives badly, he is like a cloud that overshadows everything, like rain that waters the earth.*"<sup>16</sup>.

In Sufism there is no rational understanding. The understanding

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<sup>14</sup> Nəsimi–650, “Ey Nəsimi, cahanı tutdu sözün” mövzusunda İmadəddin Nəsiminin 650 illiyinə həsr edilmiş II Beynəlxalq Elmi Konfransın materialları – Bakı: Elm, – 2019. – 376 s.

<sup>15</sup> Əbədiyyət günəşi Nəsimi–650, – Bakı: Zərdabi Nəşr, – 2019, – 352 s.

<sup>16</sup> Mahir İz Tasavvuf, İstanbul, 1990. – s. 86.

of truth is by feeling and inspiration. The methods and means of understanding are feeling, reason, observation and comparison. In this way, a person passes through stages and becomes polished. It is cleansed from the impurities of the world, becomes perfect and returns to the original. Only the perfect person understands the truth. For this, it is necessary to gain inclination, desire, love and affection by going through the paths of sharia, sect, enlightenment and truth. In Sufism there are special rules for crossing these paths. These rules are developed by each sect in its own way. There are general laws of these sects to pass through the stages of Sufism.

The stages of the path to truth are called milestones. Among the Sufis, Abu Nasri gave seven, Imam Ghazali nine, Najmuddin Razi seventeen, Mir Sayyid Ali Hamadani forty, Najmuddin Kubra ten, Fardiduddin Attar and Sayyid Yahya Bakuvi seven points. By giving an explanation of the points indicated by Fariduddin Attar, let us summarize the means available to reach the understanding of truth in Sufism:

1. **Requirement** - at this point, Salik should feel that he wants to be a guide of God's path with all his being. Must be a tax collector. In other words, he should feel the demand in himself.

2. **Love** - It is said in one of the hadiths: Whoever seeks me, finds me. Whoever finds me knows me. If he knows, he loves, if he loves, he is in love, if he is in love with me, I love him too. I kill the one who loves me. As I kill, so I pay for his blood. I also get the blood I paid for. This is the love of the Sufi. Love is a step on the way to god.

3. **Enlightenment** is understanding and love of truth. Enlightenment in Sufism is also the third of the four stages. This is the feeling of God's love.

4. **The exception** is indifference. A Sufi meditates so much within himself that he becomes indifferent to his surroundings.

5. **Monotheism** is belief in the oneness of God in religion. "Allah is alone and has no partners." Since God is alone, Salik is alone and constantly remembers God.

6. **Astonishment** - being amazed by God's love. This is ecstasy. The sky is used for ecstasy.

Sama is the Arabic word for hearing, listening, and it refers to admiration performed through music and poetry. In its original meaning, sama combines the meanings of playing and listening to musical works. In this way, music enters the life of Sufis. A person who loses his self during the sky hears God in every sound. This sound is the word ol ("be!") uttered by God when he created the world, and the Sufi who dances to this ecstatic melody hears that word. Instruments such as ney, tambourine, guitar, and lute are used to create music in the sky.

Abu Muhammad Sheikh Ruzbehan Bagli (1128-1209), Abu Ali Daqiqi, who gave the classification of the sky, classified it for ordinary people, for the chosen people, for the chosen ones of the chosen ones, hypocritically, passively, actively, etc. classified as

It should be noted that the understanding of God through the sky is a small symbol of Fana Fillah. In other words, a person who dances to music goes through different stages and completely forgets himself and realizes God. But this is not death, but fainting. The stages leading up to this state are called:

Don't remember God;  
Don't forget yourself;  
Don't think about God;  
Don't get carried away;  
Excitement and grief.

Excitement and grief are the beginnings of ecstasy. Ecstasy is the sight and hearing of the heart. A person who sees and hears with his heart becomes ecstatic with the presence of God. Various Sufis consider the sky as knowing God, understanding, knowing His secrets, and praying.

7. **Faqrufana** is the last step on the path to truth in Sufism. This step is in the last place in all the above-mentioned classifications, with this name. "Faqri" is also mentioned by many Sufis as a separate stage. Faridaddin Attar calls the last stage "fagru-fana". Faqru-fana means giving up everything and disappearing. The road to Baga starts from Fana. The absence of this world is the eternity of that world. In the literature related to Sufism, there are three types of fana.

1. Fana fish-sheikh;



2. Fana fir-rasul;
3. Fana-fil-Allah<sup>17</sup>.

Passing through these stages, four degrees of the sect are revealed:

- 1) Demanding
- 2) Student
- 3) Who started following the path of the sect
- 4) Who granted his wish

"Reflection of Sufi symbols in 15th century Azerbaijani poetry" is the II paragraph of the III chapter.

In this paragraph, the explanation of love, ashik, wasl, gham, wahdat, zunnar, but, mutrib, div, can, gash, simurg, nightingale, sky, hu and other symbols used in the classical Azerbaijani poetry of the 15th century, based on various references, is explained in this paragraph. given, it was involved in the analysis based on the examples we brought from the works of the artists of this period.

**Eşq (Love).** "In Sufism, it is called the last floor of love. In Sufism, love is divine light. Divine love is true love because it is produced by the service of reason.

The explanation of the word love is given in the sources that the letter "ع" (ayn) in the Arabic word "عشق" (esq) means knowledge (recognition) of the truth, "ش" (shin) means love and enthusiasm for the truth, and "ق" (gaf) means being close to the truth. The love of Sufis is forgetful and selfless<sup>18</sup>.

In Sufism, love is divided into two parts: True; Metaphorically. True love is the love of true beauty.

*"This is a love that is not related to worldly feelings and is addressed directly to God."*<sup>19</sup>. According to Sufis, loving God means obeying him. As Fakhruddin Iraqi says, "la ilaha-illa-l-esq".

Figurative love is love for earthly beings that are the

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<sup>17</sup> Eminoglu, M. Kuran işığında kainat ve göklerin fethi / M.Eminoglu. – Konya: Eminoglu Yayınları, – 1979. – s. 208-209.

<sup>18</sup> Yılmaz, N. Osmanlı toplumunda tasavvuf sufiler, devlet ve ulema / N.Yılmaz. – İstanbul: OSAN, – 2001. – s. 59.

<sup>19</sup> Eminoglu, M. Kuran işığında kainat ve göklerin fethi / M.Eminoglu. – Konya: Eminoglu Yayınları, – 1979. – s. 65.

manifestation of divine beauty. It is called metaphorical because the path of divine love is through worldly love. It can be said that figurative love is a symbol of divine love. In Sufism there is a love-mind contrast. This contrast is reflected in the works of Sayyid Yahya Bakuvi and Dada Omar Rovshani:

عقل را با عشق نباید کرد راست<sup>20</sup>.

*(The mind does not work well with love)*

*Listen to your lover  
Move your lips for the word of love.  
Love brings people closer to God,  
And the mind takes away<sup>21</sup>.*

*Even if an old man is a companion in love, he becomes young.  
If you are loveless, you will be restless, don't consider  
yourself as strong as Rustami-Zal<sup>22</sup>.*

Among all the 15th century poets, it is Sheikh Ibrahim Gulshani who appeals more to the symbol of love. In all aspects of his work, it is emphasized that love is eternal and strong. The poet compares the effect of love with the image of Rustam Zal, which is used as a symbol of power in literature, and as a result emphasizes that a person without love has no spiritual strength, which makes old people young.

*Who does not sacrifice all his desires for love  
It won't achieve anything and it can't keep up with me<sup>23</sup>.*

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<sup>20</sup> باکوی سید یحیی. غزلیات. مانیسا مرادیه، 102b•2906

<sup>21</sup> دیوان روشنی 115aƏYİ B – 778

<sup>22</sup> Musabəyli, A. Şeyx İbrahim Gülşəni Bərdəi və türk “Divan”ı. (İlkin qaynaqlar əsasında araşdırmalar və türk “Divan”ı əlyazmalarının müqayisəli mətninin transfoneliterasiyası): [2 cildə] / A.Musabəyli. – Bakı: Elm və təhsil, – c. 2. – 2012. – s. 660.

<sup>23</sup> Musabəyli, A. Şeyx İbrahim Gülşəni Bərdəi və türk “Divan”ı. (İlkin qaynaqlar əsasında araşdırmalar və türk “Divan”ı əlyazmalarının müqayisəli mətninin

Apparently, this ghazal of Gulshani is about the love that is chosen to reach love, which is the last stage of Sufism. In Sharin's opinion, those who desire love should exclude themselves from all desires. A person who cannot do this cannot achieve his desire, that is, he cannot meet the one he loves - God. Emphasizing an idea that belongs to all Sufis, Gulshani says: A lover who falls in love should leave his soul and this world and think only about love. Let him die in the path of love, reach "fana-fillah" and reach "baga-billah".

*You can't fall in love without worshipping love,  
If that's what you believe, you can't find your lover<sup>24</sup>.*

In this example from Rovshani's work, the theme of love is discussed. If the goal of Sufi love is to reach the Beloved, you should go through the stages of Sufism and try to fall in love. Otherwise, you will not be able to achieve your desire to meet God.

The symbol of love is used in an interesting way in Kishvari's creativity. He says that the path of love is difficult, but he is sure that those who choose this path out of love will be protected by God:

*There are many troubles on the path of love, but who  
He entered this path with love, God is his friend<sup>25</sup>.*

**Aşiq (Lover).** "Gloomy, fond, emphatic, excessive and extremely loving in Sufism"<sup>26</sup>.

The characteristics of the mentioned symbol in Dede Omar's work are described:

*A man in love must cry like a pipe,  
His heart must always burn on fire like an ud.(a stringed*

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transfoneliterasiyası): [2 cilddə] / A.Musabəyli. – Bakı: Elm və təhsil, – c. 2. – 2012. – s. 324.

116a «ƏYİ B – 778 دیوان روشنی<sup>24</sup>

<sup>25</sup> Kişvəri. Əsərləri / tərt. ed. və ön söz. C.Qəhrəmanov – Bakı: Yazıçı, – 1984.

– 163 s. – s. 44.

<sup>26</sup> Yücer, M.H. Osmanlı toplumunda tasavvuf / M.H.Yücer. – İstanbul: İnsan, – 2003. – s. 64.

*musical instrument played with mizrab widely used among many Eastern peoples-Sh. M.)* <sup>27</sup>.

This term has a special meaning in Gulshani's work. The poet considers the lovers to have a great position, and says that those who beat them are crazy:

*A man who scolds a lover is himself mad,  
His condition is an empty legend* <sup>28</sup>.

In one of his ghazals, he talks about the merits of lovers like his murshidi Rovshani:

*A man in love has forgotten his desire  
He should live according to his lover's wishes* <sup>29</sup>.

*The one who wants to be reunited with his lover with break up  
Don't call him a lover, his name is a farmer* <sup>30</sup>.

Using the ascetic-lover juxtaposition, which is often found in true classical poetry, he says that the ascetic is a fake, self-deceitful, faithful lover:

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<sup>27</sup> Musayeva, A. Dədə Ömər Rövşəni əlyazmaları üzərində araşdırmalar: [2 cilddə] / A.Musabəyli. – Bakı: Nurlan, – c. 1. – 2003. – s. 278.

<sup>28</sup> Musabəyli, A. Şeyx İbrahim Gülşəni Bərdəi və türk “Divan”ı. (İlkin qaynaqlar əsasında araşdırmalar və türk “Divan”ı əlyazmalarının müqayisəli mətninin transfoneliterasiyası): [2 cilddə] / A.Musabəyli. – Bakı: Elm və təhsil, – c. 1. – 2012. – s. 389.

<sup>29</sup> Musabəyli, A. Şeyx İbrahim Gülşəni Bərdəi və türk “Divan”ı. (İlkin qaynaqlar əsasında araşdırmalar və türk “Divan”ı əlyazmalarının müqayisəli mətninin transfoneliterasiyası): [2 cilddə] / A.Musabəyli. – Bakı: Elm və təhsil, – c. 1. – 2012. – s. 329.

<sup>30</sup> Musabəyli, A. Şeyx İbrahim Gülşəni Bərdəi və türk “Divan”ı. (İlkin qaynaqlar əsasında araşdırmalar və türk “Divan”ı əlyazmalarının müqayisəli mətninin transfoneliterasiyası): [2 cilddə] / A.Musabəyli. – Bakı: Elm və təhsil, – c. 1. – 2012. – s. 329.

*The cunning of the hermit was revealed  
I am madly in love, I do not know false sorrow*<sup>31</sup>.

In the works of Sayyid Yahya Bakuvi, the chanting of this symbol is given as follows:

عاشقان از جام وحدت می خورند  
پیش بسوی جان جانان می پرند<sup>32</sup>

*Lovers drink from the glass of unity,  
Then they fly towards the soul of the lover.*

The signs of this Sufi symbol are also mentioned in Kishvari's works. He uses the isolation of Sufis and preaches that there is nothing but God in the thoughts of true lovers:

*A lover is a person who is sad  
Like Kishwari, he doesn't think about how to get rid of her*<sup>33</sup>.

**Səbr (Patience).** *"Not to complain to anyone other than Allah about the sufferings that happen in Sufism. According to the people of Sufism, a slave should only express the distress he faces and the sadness caused by troubles to God and ask for His grace"*<sup>34</sup>.

In the 15th century Sufi poet Khalili's "Firghatname" it is said about this term:

*O Khalili, welcome the separation.  
One day the moment of reunion will come and*

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<sup>31</sup> Həqiqi. Seçilmiş əsərləri / tərt., müqəddimə və lüğətin müəl.: Ə. Rəhimov, L. Hüseynzadə, Hacı Mail – Bakı: Şərq-Qərb, – 2006.– s. 68.

<sup>32</sup> بکوی سید یحیی. غزلیات. مانيسا مراديه، 107a•2906

<sup>33</sup> Kışvəri. Əsərləri / tərt. ed. və ön söz. C.Qəhrəmanov – Bakı: Yazıçı, – 1984. –s. 24.

<sup>34</sup> Cebecioğlu, E. Tasavvuf terminleri ve deyimleri sözlüğü / E.Cebecioğlu. – Ankara: Rehber, – 1997. – s. 529;

ص فر هنگ اصطلاحات عرفانی تهران / مقابل دانشگاه تهران، ۱۳۷۸، 120

*the separation will be easier*<sup>35</sup>.

According to Sayyid Yahya, “The sekond creator” (“piri-sani”) of Khalwatiyah sect, patience is a person's gain that can help him in both worlds:

درون صد بلا صبرش بود یاد  
که در دو جهان عینش بود کار<sup>36</sup>.

*Patience is a helper in a hundred troubles.  
This is the gain in both worlds.*

In the following poetic examples from Sheikh Ibrahim Gulshani, the idea that it is impossible to end the path of love without patience is highlighted.

*A lover needs to be patient.  
You can't sleep until you enter that road*<sup>37</sup>.

*You need to be very patient in the path of love,  
You can't reach the driver of that road*<sup>38</sup>.

**Qəm (Grief).** "In Sufism, Sufism, the demand of the beloved and his full effort (to show devotion), the hardships of the lover on

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<sup>35</sup> Musayeva, A. XV-XVI əsrlər Azərbaycan mühacirət ədəbiyyatı və Xəlili “*Firqətnamə*”si (əlyazma qaynaqları əsasında araşdırma və mətn) / A.Musabəyli. – Bakı: Elm, – 2007.– s. 250.

<sup>36</sup> باکوی سید یحیی. منازل العاشقین. مانيسا مراديه 2906، 66a

<sup>37</sup> Musabəyli, A. Şeyx İbrahim Gülşəni Bərdəi və türk “Divan”ı. (İlkin qaynaqlar əsasında araşdırmalar və türk “Divan”ı əlyazmalarının müqayisəli mətninin transfoneliterasiyası): [2 cildə] / A.Musabəyli. – Bakı: Elm və təhsil, – c. 1. – 2012.– s. 485.

<sup>38</sup> Musabəyli, A. Şeyx İbrahim Gülşəni Bərdəi və türk “Divan”ı. (İlkin qaynaqlar əsasında araşdırmalar və türk “Divan”ı əlyazmalarının müqayisəli mətninin transfoneliterasiyası): [2 cildə] / A.Musabəyli. – Bakı: Elm və təhsil, – c. 1. – 2012. – s. 495.

the way to the beloved"<sup>39</sup>.

*As long as Kishvari is alive, he will not escape from grief.  
Because if the army sees a gift from its king, it will not turn  
its back on it*<sup>40</sup>.

In this verse, Kishvari used the symbol of grief. According to him, as long as there is strength in his soul, a person who is in love should not avoid the grief of his beloved. Because grief is God's gift to a lover.

*Whatever sorrow comes from you is acceptable to me,  
I am happy with your sorrow in this world*<sup>41</sup>.

This verse, which is an example of Hidayat's creativity, talks about the grief of the Creator for the lover. However, that grief gives him joy in this world, and the lover considers such joy as the most precious concept for his whole life.

This is how the expression of the symbol of grief is manifested in the works of Dede Omar Rovshani:

*We are happy with the sorrow of love  
We are slaves of the king of love*<sup>42</sup>.

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<sup>39</sup> Cebecioğlu, E. Tasavvuf terminleri ve deyimleri sözlüğü / E.Cebecioğlu.  
– Ankara: Rehber, –1997. – s. 223; Göyüşov, N. Təsəvvüf anlayışları və dərvişlik  
rəmzləri / N.Göyüşov. – Bakı: Tural-Ə Nəşriyyat Poliqrafiya mərkəzi, – 2001.  
– s. 56

3b, ƏYİ M – 27 دیوان کشوری<sup>40</sup>

<sup>41</sup> Hidayət. Əsərləri // AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutu Elmi  
arxiv fondu, 110 a. – 1981-84. – s.17.

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*O king, my heart has discovered love in its sorrow,  
He reached the floor of God's love*<sup>43</sup>.

The meaning of the verse is that, oh king, my heart fell to the declaration of love in your sorrow, it reached the level of love. Because the soul found eternal life in your soul, your home became eternal love. Haqiqi's poem describes the long journey of a Sufi saint from poverty to prosperity: A person is born. It falls away from unity. She is grieving because of her separation from her lover. This grief increases his love. Addiction to love takes him to the highest floor. By turning away from this world, attain the status of a true and faithful lover. Finally, he meets eternity - the immortal love he has been yearning for all his life.

**Mütrib (Musician).** *"The rabbinical scholar who guides the wayfarers of the path of truth, the perfect murshid who opens the symbols and fills the hearts of the wise with divine light"*<sup>44</sup>.

Let's turn to Nasimi's poetry:

*Fill your love tank, sing your love song,  
Those who are intoxicated by this wine should be both  
overwhelmed and amazed*<sup>45</sup>.

Here, the poet uses the word mutrib in the sense of a perfect mentor according to the meaning of the symbol and says: Fill your body with love, sing the song of love, because the righteous people of the path of truth must fall in love and be admired.

In Rovshani's help, Mutrib's characteristic of always speaking the truth is brought to mind:

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<sup>43</sup> Haqiqi. Seçilmiş əsərləri (qəzəllər və rübailər) / tərt., müqəddimə və lüğətin müəll.: Ə.Rəhimov, L.Hüseynzadə, M.Əliyev – Bakı: Yazıçı, – 1986. – s. 59.

<sup>44</sup> Uludağ, S. Tasavvuf terminləri sözlüğü / S.Uludağ. – İstanbul: Marifet yayınları, – 2000. – s. 347.

<sup>45</sup> İmadəddin Nəsimi. İraq divanı / tərt. ed. Q.Paşayev – Bakı: CBS-PP, – 2018. – s. 212.



*The singer, whatever you say, it's nice  
We are ready to hear the word of truth*<sup>46</sup>.

**Simurq (Simurgh).** "A perfect person who understands the wisdom of love and truth that is not visible in Sufism"<sup>47</sup>.

In Sufi poetry, we also see that this symbol is used as a sign of absolute existence – God.

This symbol is used in different ways in Nasimi's work.

*My soul is ready to fly  
The Simurgh of Gaf Mountain  
must be able to fly in the sky*<sup>48</sup>.

In this verse, the poet declares that his heart is ready to rise to the status of God.

**Arif (Wise man).** "*The perfect person whom God raised to the position of witness is the one who has brought to him the understanding of his face and essence. At this point, the understanding of God for the wise is not through knowledge and wisdom, but through feeling and inspiration*"<sup>49</sup>.

Sheikh Ibrahim Gulshani reminds us of the importance of patience to achieve a state of enlightenment and for this he points out that solitude is a necessary condition:

*The wise man is the one who knows the secret of the hidden  
treasure,  
Let him face what he sees with patience*<sup>50</sup>.

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<sup>47</sup> Cebecioğlu, E. Tasavvuf terminleri və deyimleri sözlüğü / E.Cebecioğlu.

–Ankara: Rehber, – 1997 – s. 574; Göyüşov, N. Təsəvvüf anımları və dərvişlik rəmzləri / N.Göyüşov. – Bakı: Tural-Ə Nəşriyyat Poliqrafiya mərkəzi, – 2001.

– s. 168.

<sup>48</sup> İmadəddin Nəsimi. İraq divanı / төрт. ed. Q.Paşayev – Bakı: CBS-PP, – 2018.

– s.137.

<sup>49</sup> فرهنگ اصطلاحات عرفانی تهران / مقابل دانشگاه تهران، ۱۳۷۸، ۸۱۳صحنه، 525

<sup>50</sup> Musabəyli, A. Şeyx İbrahim Gülşəni Bərdəi və türk "Divan"ı. (İlkin qaynaqlar əsasında araşdırmalar və türk "Divan"ı əlyazmalarının müqayisəli mətninin

According to Jahanshah Haqiqi, a scholar is a person who knows the secrets of hidden treasure. The position that Vahdat calls the sage sees its owners on the floor of the office because they are superior to their souls:

*Divine wisdom is the secret of hidden treasure,  
Those who know unity are those who hold its harmony.  
Matching is good in chess,  
Those who overcome their ego are heroes<sup>51</sup>.*

The Sufi symbols that we have analyzed in the dissertation work are selected from hundreds of terms used in Sufi poetry. Taking into account the volume of the abstract, we found it necessary to show some analyzes here as examples. When analyzing the symbols used in the classical Azerbaijani poetry of the 15th century, in which Sufi terms are widely used, some Sufism meanings are more (eşq (love), aşiq (lover), vəsl (meet), qəm (grief), vəhdət (unity), zünnar (belt), büt (idol, etc.) and some are relatively less (mütrib (musician), div(monster), can (soul), qaş (eyebrow), simurq (simurgh), bülbül (nightingale), etc.), and some of them were used less often (sema, hu, etc.). This also differs according to the meaning carried by Sufi symbols and the outlook and approach of the wordsmiths who refer to these terms.

In the "**Conclusion**" part of the dissertation, the results and conclusions obtained from the research are reflected.

Our research suggests that Sufism, which has been absorbed into the spirit of Azerbaijani poetry since the first examples of written literature, shows itself more fully in the texts of the 15th century. The examples of literature belonging to the 15th century are an indicator of the richness of the Azerbaijani language, both in terms of the

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transfoneliterasiyası): [2 cilddə] / A.Musabəyli. – Bakı: Elm və təhsil, – c.1. – 2012.– s. 329.

<sup>51</sup> Həqiqi. Seçilmiş əsərləri / tərt., müqəddimə və lüğətin müəll.: Ə. Rəhimov, L. Hüseynzadə, Hacı Mail – Bakı: Şərq-Qərb, – 2006. – s. 123.

development of Sufi terms and poetic expressions and tools.

The research carried out in the dissertation allows to come to the following general conclusion:

1. Sufi poetic texts of the 15th century were examined on the basis of manuscript sources, detailed information was provided on the existence of Sufic poems in the sources, their discovery, and the history of the study of the literary heritage of writers who had a role in the creation of Sufic poetry.

2. It is known that Sufism is divided into different sects. Since some of the authors of the 15th century were representatives of the Khalvatiya sect, the reflection of this sect in poetry is brought to the fore in the dissertation. The general laws and rules of the Khalvatiya sect, which existed from Suhraverdi to Pir Omar, were systematized by Sayyid Yahya Bakuvi, a prominent representative of this sect. At the same time, the author, who presents theoretical propositions in many of his works, also gives ample space to the poetic chanting of Sufism in his works.

3. The artistic merits of the masnavis of Dada Omar Rovshani, the representative of the second Khalvatiya sect referred to in the dissertation, were analyzed. In terms of his creativity, he was a poet who approached poetry in terms of a philosopher.

4. In the work of Sheikh Ibrahim Gulshani, the next representative of the Khalvatiyya series, the philosophical essence of divine love was given ample space. Likewise, murid-murshid relations, which have a special place in the elements of Sufism, are of special importance in his work.

5. Among the Sufi poets of the 15th century, Khalili's work has been left out of research for a long time, and the absence of his only large-scale work, "Firgatnama", resulted in wrong scientific conclusions about the poet. With this monument, which was discovered for the first time as a result of the serious efforts of Professor Azade Musayeva, an opportunity was created for researchers to thoroughly investigate Khalili's heritage.

6. Haqiqi, who occupies a special place in the Sufi poetry of the 15th century, is a glorifier of the essential worldview in the Sufi

khirga.

7. In the dissertation, special attention is paid to the relations related to the study of Habibi's heritage. There is a great need for a detailed study of this matter, as some points related to Habibi's life and work, which have remained obscure for science in the sources, lead to errors in the study of our classical poetry.

8. On the basis of Kishvari's creativity, the influence of Navai on the poetry of the 15th century and the connection of our written literature with folklore have been revealed, at the same time, the poet's Sufi poems were involved in the research.

9. The Sufi tendencies in the work of Hidayat, which has a special place in the Sufi poetry of the 15th century, were detected and analyzed.

10. Sufism literature of the 15th century is the peak of the literary language of Azerbaijan in terms of its artistic merits. The artists of this period have enriched Azerbaijani poetry thanks to their artistic imagination. Therefore, it was considered appropriate to investigate the means of artistic representation and expression manifested in their creativity.

11. In terms of historical stage, it is necessary to refer to the theoretical information for the study of the classical literature of Azerbaijan, which is dedicated to the singing of Sufi poetry. Therefore, it is considered important to give some space to the theory of Sufism in the research work. As a result of Sufism being contrary to the ideology of the Soviet empire, which we lived under the influence of for a long time, it has not been able to find a proper place in the theory books. In order to get rid of this blow to our literary studies, the study of Sufism theory should be set as a goal.

12. The depth of Sufi poetry is provided by the system of symbols. Therefore, when studying Sufi poetry of the 15th century, Sufism symbols, which are considered to be its main component, were interpreted both in the theoretical aspect and on the basis of examples.

**The main scientific-theoretical provisions and results of the dissertation are reflected in the following articles and theses:**

1. Kişvəri yaradıcılığında atalar sözlərinin işlənməsi // – Bakı: Pedaqoji Universitetin Xəbərləri, – 2003, – s. 207-208.
2. Şeyx İbrahim Gülşəni yaradıcılığında mürid-mürşid münasibətləri // – Bakı: Filologiya məsələlərinə dair tematik toplusu, – 2003. №1-2 (24-25), – s. 109-111.
3. XV əsr poeziyasında sufi rəmzlərinin əksi // – Bakı: Pedaqoji Universitet Xəbərləri, – 2005. №2, – s. 53-58.
4. Суфизм и поэзия / – Москва: Актуальные проблемы гуманитарных и естественных наук, – 2009. №5, – с. 186-190.
5. Dədə Ömər Rövşəni yaradıcılığında dini motivlər // İslam həmrəyliyi elm və təhsildə: hədəflər və çağırışlar mövzusunda Respublika elmi konfransı, – Bakı: – 14 aprel, – 2017, – s. 171-174.
6. Hidayət yaradıcılığının XV əsr Azərbaycan poeziyasında yeri // BMU, Gənc tədqiqatçıların I Beynəlxalq Konfransı, – Bakı: – 5-6 may, – 2017, – s. 689-691.
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8. Seyid Yəhya Bakuvi poeziyasında sufi rəmzlərinin əksolunması // – Naxçıvan: AMEA-nın Naxçıvan bölməsinin İncəsənət Dil və Ədəbiyyat İnstitutu, Axtarışlar, – 2017. №3, – s. 60-65.
9. Влияние наследия Насими на творчество Мирзы Джаханшаха Хагиги // – Алма-Ата, Казахский Национальный Университет Имени Аль-Фараби Вестник Казну, Серия Востоковедения, – 2018. №1 (84), – с. 192-197.
10. XV əsr irfan poeziyasına Nəsimi irsinin təsiri // Əl-Fərabî 5-ci Beynəlxalq Sosial Elmlər Konfransı, – Bakı: – 1-4 avqust, – 2019, – s. 25-29.

11. Kuran ayetlərinin İmadeddin Nesimi şiirlərinə yansıması // Karadeniz 2. Uluslararası sosial bilimler kongresi, – Rize: – 23-25 ağustos, – 2019, – s.82-87.
12. XV əsr təsəvvüf poeziyasında mürid-mürşid münasibətləri / Avrasiya zirvəsi 5-ci Elmi Araşdırmalar və Aktual Problemlər konfransı – Bakı: – 16-19 dekabr, 2019, – s. 59.
13. XV əsr poeziyasında təsəvvüf rəmzlərinin əksi // Uluslararası Nevruz kültür və medeniyet kongresi, – Bakü: – 22 mart, – 2020, – s. 469-476.
14. Azərbaycan təsəvvüf poeziyasında qəm rəmzi // – Bakı: Filologiya məsələləri, – 2024. №2. – s. 465-472.



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