



The Poetic Manifestation of Mystical and Metaphysical Thought in the Works of Rumi and Nabāti

Mevlâna ve Nebatî'nin Eserlerinde Mistik ve Metafizik Düşüncenin Şiirsel Tezahürü

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Abstract

Rumi's years of activity coincided with the flourishing period of the socio-artistic scene of the Old East. The development of theology, natural and social sciences, culture, and art contributed to the growing prestige of Islam-related disciplines. Here, we aim to highlight aspects of Nabāti's poetry that reflect the legacy of his predecessor, Rumi, who lived 700 years before him. Nabāti was a poet who composed works in both classical Eastern poetry and folk art under pseudonyms such as "Majnun," "Majnunshah," and "Khanchobani." His preferred poetic genres included goshma, tajnis, ghazal, charpa, and bahri-tavil. The essence of the Masnavi form is love, through which a complete person attains knowledge and morality. This enlightenment ultimately leads to the eternal Light and the attainment of the great Creator. As Mawlana once said: *"Love is not what you think, but what you sacrifice."* This statement profoundly influenced Nabāti, inspiring him to explore various philosophical and mystical themes. Another notable quote from Rumi states: *Yesterday I was clever and wanted to change the world. Today, I am wise, so I am changing myself."* In his works, Nabāti provides insights into how this philosophy can be experienced and internalized in real life.

Keywords: Rumi, Nabāti, Wisdom, Mysticism, Love, Classical poetry

Özet

Rumi'nin faaliyet yılları, Eski Doğu'nun sosyo-sanatsal sahnesinin gelişen dönemiyle aynı zamana denk geldi. Teoloji, doğa ve sosyal bilimler, kültür ve sanatın gelişimi, İslam ile ilgili disiplinlerin artan prestijine katkıda bulundu. Burada, kendisinden 700 yıl önce yaşamış olan selefi Rumi'nin mirasını yansıtan Nabāti'nin şiirinin yönlerini vurgulamayı amaçlıyoruz. Nabāti, "Mecnun", "Mecnunşah" ve "Hançobani" gibi takma adlar altında hem klasik Doğu şiirinde hem de halk sanatında eserler besteleyen bir şairdi. Tercih ettiği şiir türleri arasında goshma, tecnis, gazel, charpa ve bahri-tavil vardı. Mesnevi formunun özü, tam bir insanın bilgi ve ahlaka ulaştığı aşktır. Bu aydınlanma nihayetinde ebedi Işığa ve yüce Yaratıcı'ya ulaşmaya yol açar. Mevlana'nın bir zamanlar söylediği gibi: "Aşk, düşündüğün şey değil, feda ettiğin şeydir." Bu ifade Nabāti'yi derinden etkilemiş ve onu çeşitli felsefi ve mistik temaları keşfetmeye teşvik etmiştir. Rumi'nin bir diğer önemli sözü şöyledir: "Dün zekiydim, bu yüzden dünyayı değiştirmek istedim. Bugün bilgeyim, bu yüzden kendimi değiştiriyorum." Nabāti eserlerinde bu felsefenin gerçek hayatta nasıl deneyimlenebileceği ve içselleştirilebileceği konusunda fikirler sunar.

Anahtar kelimeler: Rumi, Nabāti, Bilgelik, Mistisizm, Aşk, Klasik şiir

Xülasə

Ruminin fəaliyyət illəri qoca Şərqi ictimai-bədii təfəkkür tarixinə yazılmış işıqlı bir dövrü əhatə edir. Həmin dövrdə ilahiyyat, təbiət və cəmiyyət elmlərinin, mədəniyyət və incəsənətin inkişafı bütün dünyada islamın və onun əsasında yaranmış bir çox sahələrin nüfuzunun artmasına rəvac vermişdir. Rumidən

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(1207-1273) 700 il sonra Xəliq avazı ilə söz söyləyib şeirlər qoşan, “Məcnun”, “Məcnunşah”, “Xançobanı” təxəllüsləri ilə həm klassik şərq, həm də xalq şeri tərzində orijinal əsərlər yazıb yaratmış Seyid Əbülqasim Nəbatinin (1812-1873) yaradıcılığında böyük sələfi ilə səsləşən məqamları işıqlandırmaq maraq doğurur. Öncə xatırladaq ki, sufi-irfani şeirin görkəmli nümayəndəsi olan Nəbati yaradıcılığında qoşma, təcnis, gəraylı, qəzəl, çarpa, bəhri-təvil kimi janrlara üstünlük vermişdir. Mövlana əsərlərinin bünövrəsi eşq əsasında qurulmuşdur. Bu eşqlə kamil insan yüksək biliklərə və əxlaqi keyfiyyətlərə nail olur, nail olduqca əzəli nuruna qovuşaraq Haqq-təalaya yaxınlaşır. Mövlana “Eşq sandığın qədər deyil, yandığın qədərdir”, söyləmişdir. Sələfinin bu səslənişi Nəbatinin də axtarışçı ruhuna hakim kəsilərək ona bir çox mətləbləri araşdırmağa sövq etmişdir. Mövlana yazır ki, dünyanın mən ağıllı idim, ona görə də dünyanı dəyişmək istədim. Bu gün mən müdrikəm, ona görə də özümü dəyişirəm. Nəbati isə bu halın fəlsəfəsindən deyil, onun necə yaşanmasından bəhs edir.

Açar sözlər: Rumi, Nəbati, İrfan, Təsəvvüf, Eşq, Klassik ədəbiyyat

Introduction

In the Quran, verse 72 of Surah Al-Ahzab states: *"Man is the trustee of God."* Maulana Jalaluddin Rumi (1207–1273) interprets this verse through the lens of wisdom and art as follows: *"There are many ways to reach God. I chose love... Love is a burden entrusted to man by God"* (M. J. Rumi, 2013). He presents himself as a scholar of profound intellect and refined thought, seeking enlightenment and divine guidance from the Creator.

Jalaluddin Rumi, a great philosophical poet of the 13th century, became a foundational figure in the intellectual and ideological landscape of the East. Through his artistic and philosophical insights, he followed "the path of humility" in pursuing spiritual and artistic greatness. It is possible to create a management system that is efficient but also humane and inspiring by using the teachings of Mevlana. Mevlana Celaleddin Rumi has been evaluated only as a philosopher and scholar of Sufism and the world of Sufism until today; however, the detailed research and results obtained by Muslim and non-Muslim researchers and scholars show that Mevlana's literary texts do not carry only literary meanings, but respond to many important issues of our age in every field. (Golkarian, 2025)

The interpretation of the *Masnavi* states: *"Allah, the owner of speech, revealed a secret to the cloud's ears, and tears fell from the cloud's eyes like buckets of water. He revealed a secret to the ear of the rose, which was adorned with the majesty of color and nature. He revealed a secret to the stone and transformed it into an agate in the mine. In other words, He manifested Himself in divine beauty: He sent a flood from the clouds, made the flowers bloom, and turned ordinary stones into precious gems... Likewise, He entrusted a secret to the human soul. Those who guarded this secret were elevated to infinity. Inspired by the divine realm, these beings transcended the material body and attained the intimate mystery of Truth."* (Topbaş, 2008).

There is no doubt that these mysteries are manifestations of divine love. Like all seekers of this mystery, Rumi sought artistic expressions for a wide range of themes— from metaphysical and cosmogonic visions to the inner and outer dimensions of the spiritual journey of love, from the fundamental truths of life to the philosophical interpretations of worldly sciences.

Literary-Philosophical Parallels in the Works of Rumi and Nabāti

Taking a brief excursion into history, we would like to note that Rumi's years of activity coincided with a remarkable period in the intellectual and artistic history of the ancient East. During this era, the development of theology, natural and social sciences, culture, and the arts significantly expanded Islam's influence and flourishing of various disciplines worldwide.



The prominent English scholar Watt Montgomery asserted: *"From 1100 to nearly 1350, Europeans lagged behind Arabs in intellectual and cultural advancement."* (Ahmed, 2012). Here, the term *"Arabs"* broadly refers to not only ethnic Arabs but also non-Arab peoples, including Turks, Persians, and others, who were part of the Arab Caliphate at the time.

The philosopher-poet, who begins all his works by invoking the name of the Creator—expressing his love, faith, and servitude—does not merely engage in cognition but also seeks to depict the movement of the entire universe. In a broader sense, he illustrates the dynamics of nature, the essence of creation, the principles governing existence, and their artistic representation as essential components of human understanding. Before proceeding to our main discussion, it is fitting to recall the verses of Yunus Emre:

Söz qaradan ağdan deyil, yazıb oxumaqdan deyil,
Bu yürüyən xalqdan deyil, Xaliq avazından gəlir (Yunus, 2004)

*Soz qaradan aghdan degil, yazib okhumaqdan degil
Bu yuruyen khalqdan degil, Khaliq avazından gelir.*

(The word does not consist of black and white, not by reading and writing, not by the people you see, but by the voice of the Creator).

Seven hundred years after Rumi, the creative works of Seyid Abulqasim Nabāti (1812–1873), who spoke and composed poems in the voice of the Creator, reveal intriguing parallels with his great predecessor. Nabāti wrote original works in both classical oriental and folk poetry under various pseudonyms, such as "Majnun," "Majnunshah," and "Khanchobani." Exploring the similarities between Nabāti's works and those of Rumi sheds light on how deeply the influence of Rumi still resonated in the 19th century.

First and foremost, it should be noted that in Nabāti's works, he gave special attention to genres like couplets, *tajnis*, *garayli*, *ghazal*, *chara*, and *bahri-tawil*. Historical sources show that Nabāti's father, Seyid Mir Yahya, was a dervish who spread Islamic beliefs in and around their region. Nabāti received his early education from his father, studied classical poetry—especially the works of Hafiz—and delved deeply into Eastern Sufism. From his youth, Nabāti joined his father as a blacksmith and traveled extensively on foot throughout Azerbaijan. Given that "Kalandari" refers to a dervish who abandons worldly affairs to live a mad, ascetic life in search of Truth, Nabāti's biography reflects aspects that connect him to his great predecessor, Rumi.

The Azerbaijani literary scholar Firudin Bey Kocherli wrote: "Sayyid Abulqasim belongs to the same category as Khaja Shamseddin Hafizi and Shams Tabrizi, and in some cases, to Maulana Jaleleddin Rumi among the Azerbaijani Turks. Just as Hafiz was the leader of Persian-speaking poets in thought and speech, Nabāti is a prominent figure among Azerbaijani poets. Like Hafiz, Nabāti followed his poetic path, and just as he followed the teachings of the spiritual master and murshid, he entered the circle of dervishes. He socialized and interacted with them, ignoring the world's wealth. He spent his days in worship, avoided sin, and dedicated himself to writing poetry" (Kocherli, 1981).

Both poets' works delve into the internal and external, the introverted and extroverted, the rational and irrational, and the physical and metaphysical realms. Maulana's intellectual journey was grounded in Sufism, particularly concepts such as nonexistence, immortality, ecstasy, divine enchantment, and unity with the body. Through these, he elevated Sufism to an art form and brought it into intellectual discussions. At the heart of Maulana's works lies love. According to Maulana, this love leads a perfect person to attain profound knowledge and moral excellence. He gets closer to God Almighty and experiences His eternal Light through it.

Maulana said, "Your feelings do not define love, but by how much you burn." This voice of his predecessor profoundly influenced Nabāti's inquisitive spirit and encouraged him to explore many matters:

Bu misi-qəlbi ərit buteyi-iflasdə,

Vur ona iksiri-eşq, qabili-nəqqad qıl.

Həlqeyi-zənciri bir silkələ, səslən genə,

Eşq ilə bir "hay-hu", şur ilə bir dad qıl (Nabāti, 2004).

Bu misi ərit bute-yi iflāsdə

Vur ona iksīr-i eshq, qābil-i naqqād qıl

Halqa-yi zanjīr-i bir silkələ, səslən gene,

Eshq ile bir "hāy-hū" shūr ile bir dād qıl.

(Melt this fake copper in a pot (jewelers' melting pot), make it pure, then pour a love potion on it, and be the one who separates the pure money from the fake money. Move the chain link, and say "hay" and "hu" with love; it will make a noise with love).

Or:

Eşqdən gör nə əcəb nəf'ə yetişdim, vəh, vəh!

Aqili-əsr ikən etdi məni divanə. (Nabāti, 2004)

Eshqdən gor nə əjəb nəf'ə yetishdim, vəh, vəh!

Āqili-əsr ikən etdi məni dīvānə. (Nabāti, 2004)

(Look what a great profit I achieved with love; love turned me into a mad even though I was the smartest of my time).

Although Nabāti was not a theological scholar like Maulana, he was a deep thinker and served as a murshid. His love for searching and attaining what he sought in the places he wandered led him to explore various ideas and beliefs, providing him with the impetus to strengthen his convictions. Maulana once said, "What you are looking for is the one who is looking for you," and "Pray without pain is cold. When you are worried, the prayer comes from the heart." Nabāti, like the madmen and the negligent, sought God with a restless heart, yearning to uncover deep secrets. An interesting aspect of both poets was their inclination toward their respective sects and their desire to distance themselves from the majority. They chose the path of humility, circling the path that leads to the Creator with a burning desire to understand.

For Nabāti, avoiding sins, retreating into seclusion, and drawing nourishment from meditation was essential. He sought spiritual enlightenment, much like his predecessors. It is worth noting that in the 19th century, while the influence of Sufi sects weakened in many Eastern nations, there was a renewal and revival of Sufism in Azerbaijan. Prominent figures such as Seyid Nigari, Bahaddin Efendi, and Sadi Sani Karabagi made significant contributions to the history of Azerbaijan's social and cultural thought. Nabāti belonged to the Ahli-Haq sect and was a follower of the Shia sect of Nematullah Vali, a prominent medieval thinker. He promoted these Sufi and sectarian ideas in his works. According to the Nematullahi sect, one must forget



the material world, suffer destruction, and attain the Truth in this way to reach God. Only those who have purified their inner selves can say "Analhaqq" and believe they have reached the Truth. Nabāti, too, believed that by continuing this path, a person could rise to the level of God through spiritual perfection. In one of his poems, Nabāti states: "All creation is nothing but us. There is nothing but us on earth, sky, sea, and mines" (Nabāti, 2004).

Maulana, the founder of the Mevlevi sect, spent three years in prison trying to learn the connection between existence and nonexistence. "Rumi mentions that it is important to accept and face life's challenges" (M. Karaaziz S. Yakar, 2025). It is also significant to note that Nabāti's "analhaqq" philosophy aligns him with his predecessors, Rumi and Nasimi. Rumi's interpretation of "analhaqq" was distinct in that, by saying "I am God," the individual zeroes himself in front of God and declares, "There is only You." With these insights, Saadat Shikhiyeva discusses Rumi's works, particularly "Fihi ma fih," quoting Maulana: "The people consider saying 'analhaqq' a great claim. But 'analhaqq' is a great humility. Because the one who says 'I am a slave' proves two existences: one proves himself, and the other proves God. 'I am God' means I do not exist; He is the one who exists. There is no existence other than God. I am nothing," he says. "There is more humility in this" (Shikhiyeva, 2007).

In conclusion, the works of both poets show that there is no duality in union. Though Nabāti frequently mentions Hallaj Mansour, he is careful not to glorify the claim of being hanged for attaining the Supreme Beauty and uncovering hidden secrets. Instead, he recognizes the humility inherent in the profound truths his predecessors, including Rumi, sought and expressed.

Xatirim istər ola sirr – “ənəlhəq” məzhəri,

Kəlleyi-dar üzrə bir culafi gəzlər gözlərim (Nabāti, 2004).

Khātirim istər ola sirr – “ənəlhəq” məzhəri,

Kəlleyi-dār üzrə bir julafi gəzlər gozlərim

(My heart wants "Analhaq" to reveal the secret. But I am waiting for the executioner to hang my neck.)

In our opinion, Maulana did not cease to be a sectarian poet. Still, he aimed to become a man of enlightenment by adopting a moderate stance – avoiding extremes in solving conflicting issues. The spiritual and philosophical ideas of the renowned Islamic scholar Muhyiddin Ibn Arabi, who spoke about the possibility of gaining access to supernatural realms in certain circumstances, also illustrated the fusion of Sufism, mysticism, and art. Drawing from Ibn Arabi's teachings, Rumi concluded that this cognitive ability could play an essential role on the path to spiritual perfection and embodied this understanding in art, utilizing inner occupation and feeling. As P. Alioglu notes, "He introduced poetry, music, and the sky into the *khanah* (Sufi gatherings) and legitimized them in a spiritual and moral sense" (Alioglu, 2016).

According to Maulana, man is a book of God - an ocean of meaning from top to toe. Man is the essence, the foundation, the very purpose of everything. Thus, intellect and thought are slaves to man (Rumi, 2022).

Haq döndürür haldan halə.

Dünya onun, axrət onun

Nemət onun, möhnət onun

Tamu onun, cənnət onun.

Haqqa mənə nə mal gərək,

Diləyim eyi hal gərək,

Nə qül gərək, nə qal gərək
Kəndisini bilən qula (az.wikisource.org)

*Haq dondurur haldan-halə.
Dunya onun, akhræt onun
Nemæt onun, mohnæt onun
Tamu onun, cənnæt onun.
Haqqa mənə nə mal gərək,
Diləyim eyi hal gərək,
Nə qovl gərək, nə qal gərək
Kəndisini bilən gula*

(The Creator turns everything from state to state; the world, the hereafter, blessings, hardships, hell, and heaven belong to him. I don't need wealth; I don't need noise. A creation who knows himself needs only a good situation).

According to the renowned theologian Aghamirza Abdulkarim Agha Badkubi, "There are two ways to prove the importance of existence: through evidence and conscience. The proof of existence (Burhani) is further divided into mental and narrative categories. The mental proof is derived from creation to God or from God to creation. Narrative proof refers to the hadiths and narrations of the Prophet (s) and his successors." The comparison method emphasizes the importance of existence: "Substance is that which comes into being by itself. It does not need anything to come into existence, unlike inanimate nature, such as plants and animals" (Abilova, 2016).

Here, a person is assumed to be free-willed and conscious. In this context, Rumi emphasizes that people can elevate themselves to the level of a Prophet by perfecting their souls. Similarly, Nabāti highlights the significant role of the murshid (whether physical or spiritual) and emphasizes the potential for inner transformation that occurs through their guidance. For example, in his poem about Hazrat Ali, he writes:

Edibdir sane-davər

Hər kimi bir şahə çəkər,

Məni bir divaneyi-mehtər,

Səni bir sərvər yaradıb (Nabāti, 2004).

Edibdir sāne-yi dāvər

Hər kimi bir shāhə chākər,

Məni bir dīvāne-yi mehtər,

Səni bir sərvər yaradıb

(God, the Creator, created everyone in one way; he created me as a crazy, stable worker and you as a leader.)

In another example:

Yox, yalan dedim, hərzə söylədim,



Vazehin deyim, doğru söyləyim,

Həqqə arifi vasil etməyə

Bir dodaqları gülşəkər gərək (Nabāti, 2004).

Yox, yalan dedim, hərzə söylədim,

Vāzehin deyim, doghru soyləyim,

Hæqqæ ārifi vāsil etməyə

Bir dodaqları gulshækær gæræk.

(No, I have lied, now it is obvious, let me tell the truth. To unite the wise one with the Creator, one needs a mind with rose-scented words coming from his lips).

Maulana writes that I was smart yesterday and wanted to change the world. Today, I am wise; therefore, I change myself (Rumi, 2022). Nabāti does not talk about the philosophy of this situation but how to experience it:

Gah abid oldum, gah brəhmən,

Gah məscid, gah bütخانə oldum.

Gah dərviş oldum, gah qələndər,

Gah məst, gah da məstanə oldum (Nabāti, 2004).

Gah ābid oldum, gah bræhmæn,

Gah mæsjid, gah butkhanæ oldum.

Gah dærvish oldum, gah qælændær,

Gah mæst, gah da mæstānæ oldum.

(Sometimes, I became a priest; sometimes, I became a Brahmin. Sometimes, I became a mosque member; sometimes, I became an idolater. Sometimes I became a dervish, sometimes I became a person seeking the Truth, sometimes I became a drunkard, sometimes I became a reveler).

Tərk edib islamı, tutdum məzhəbi-Ruhullahı,

Səcdə qıldım xaçə, bir rəhbani gözlər gözlərim.

Din nədir, məzhəb nədir, mən aşiqi-divanəyəm,

Eylərəm məşqi-cünun, cananı gözlər gözlərim.

Məsti-cami-Sədr-afaqəm, qələndər məşrəbəm,

Zibi-Iran xütteyi-Tehrani gözlər gözlərim (Nabāti, 2004).

Tærk edib islami, tutdum mæzhæb-i Rūhullāhı,

Sæjdæ qıldım xachæ, bir ræhbani gozlær gozlærim.

Din nədir, mæzhæb nədir, mæn āshiq-i divānæyəm,

Eylæræm mæshq-i jünun, jänānı gozlær gozlærım.

Mæst-i jām-i Sædr-āfāqæm, qælændær mæshræbæm,

Zīb-i Iran khutte-yi Tehrānı gozlær gozlærım.

(I left Islam and followed the path of Ruhullah (Jesus); I bowed down to the cross and waited for the monks' path. Religion and sect were not for me; I am in love with the couch; I am crazy and waiting for my soul. I am in the world of drunken mosques, and I have a strong personality; my eyes are looking for the jewels of Iran and Tehran.).

Here, Nabāti expresses not just admonitions but the experiences, descriptions, and interpretations of the journey – searching for the path to wisdom and enlightenment, the hardships endured, and the findings discovered along the way. He suggests that it is impossible to resist without understanding the essence of this path, which has no beginning and end. As a theological scholar, the great Maulana outlined methods for confronting the soul along this path, discussing its types and categories: "Your soul is a dragon. Don't think that it is dead or asleep. It sleeps because it lacks an opportunity. It will awaken as soon as your pain ends. True honor is awakening the soul, even when there is no pain. Closeness to God is neither going up nor going down. Closeness to God is to shed the garment of existence" (Rumi, 2022).

Mæst ikæn bir gün varıb ustadıma
Söylədim: "Varlıq nədir, yoxluq nədir?"
"Boylə der: xalqın əzasından uzaq
Var və yox insan üçün bir pərdədir" (az.wikisource.org).

*Mæst ikæn bir gün varıb ustādıma
Söylədim: "Vārlıq nədir, yokhluq nədir?"
"Boylə der: khālqın əzāsındān uzaq
Var və yokh insān üchhün bir pərdədir"*

(One day when I was drunk, I asked my master what is existence and nonexistence. He said existence and nonexistence are a thick veil for all humanity.)

Nabāti, like his predecessor, expresses these experiences in such a sincere way that it is as if, for the love of God, all the events that happened in his inner world are shown in the form of vivid tableaux:

Ta ki, sənə ram ola hirs-i səgi-nəfsi-dun,

Qəmkədeyi-izlətə təb'ini mö'təd qıl (Nabāti, 2004)

Tā ki, sənə rām olā hirs-i səg-i nəfs-i dun,

Qəmkəde-yi izlətə təb'ini mo'təd qıl

(If you subdue this low self, similar to the greed of a dog, you will become a master of sorrow with your glory; you will get used to it with your whole nature).

Maulana writes using very interesting narrations and hadiths. Point to a hadith: "Every time light enters a person's heart, the heart opens and expands." What is the glow of that Light, he was asked. He said that [the shine] is to get away from the land of delusion, return to the eternal home, and be prepared before death. Point to a hadith: "Beware of the wisdom of a believer." Because he will see with the Light of God,



there is food for the wise in another place from the Light of the Truth. *"My nights are in the presence of my Lord, and He feeds and drinks me."* *"Hunger is God's food,"* says Rumi (Kırlangıç, 2007).

Nabāti, who prefers to fall in love with the fire of the heart and is not just a protector like the ascetics, says:

Ariflərin əhvalın edən aləmə əzhər,

Ol badeyi-əhmər.

Mənsur-sifət şamü səba zikri-"ənəlhəq"

Olmuş mənə adət.

Bu ərsədə baş qoydu bəsa mərdi-dilavər,

Çox sahibi-əfsər.

Gör eşqi ki, gəvvəsi-bühar oldu Nəbati

Bifənni-səbahət (Nəbati, 2004).

Ariflərin əhvālın edən ələmə əzhər,

Ol badeyi-əhmər.

Mənsur-sifət shāmu səbā zikr-i "ənəlhəq"

Olmush mənə ədət.

Bu ərsədə bāsh qoydu bəsā mərd-i dilāvər,

CHokh sāhib-i əfsər.

Gör eşqi ki, gəvvəs-i buhār oldu Nəbati

Bifən-ni səbāhət

(This red goblet explains the state of the wise one to the world. Like Mansur, I say "analhaqq" in the morning and the evening. With this intention, many brave sons and throne-holders sacrificed their heads. See what kind of love made Nabāti a swimmer of the rivers without knowing it.)

As can be seen from Nabāti's works, he referred to the Prophet and his family more than to his murshids when he said the scholars. He says in his poem dedicated to Hazrat Ali:

Kaşifi-"elmi-lədünni", alimi-"mafiz-zəmir",

Vaqifi-sirri-əzəl Mirzanı gözlər gözlərim.

Çakəri-Qənbər, qulami-Heydəri-Düldülsəvar,

Bir, Nəbati, rindi-bipərvanı gözlər gözlərim (Nabāti, 2004).

Kāshif-i “elm-i ləduddi”, ālim-i “māfi’z-zəmir”,

Vāqif-i sirr-i əzəl Mirzānı gozlər gozlərim.

Chākər-i Qənbər, qulām-i-Heydər-i Duldulsəvār,

Bir, Nəbāti, rind-i bipərvānı gozlər gozlərim.

(My eyes are searching for the scribe who discovers hidden sciences and inner worlds, who knows the secrets of the unseen. My eyes are searching for Qanbari, the brave servant of Heydar (referring to Hazrat Ali), who rides Duldul (a black horse).

By the way, it should be noted that Hazrat Ali is praised in many places within the works of the great Maulana, regarded as a person of exceptional intelligence and fortitude, possessing extraordinary spirituality in the history of humanity, with a heart constantly beating with the love of unity. Maulana says, "Those who walk in the path of God are those who seek, and Ali (a.s.) is the one sought. Those who speak will speak and remain silent, but he does not remain silent; he will continue speaking. Eternal knowledge shone in his roots. He knew and revealed the secrets of the revelations as truth" (Rumi, 2022).

Cosmic Order in the Works of Rumi and Nabāti

The expression "point-birthmark," widely recognized in classical literature, symbolizes the movement of creation under the presence of the Divine Substance. The material world, which initially had no volume, came into being through some form of pressure after the "Big Bang," as confirmed by science. In other words, the concept of the preexistence of all beings in one point is expressed in classical literary-philosophical texts - sometimes seriously, sometimes with a touch of color—through various figurative idioms. Maulana elegantly expresses these concepts:

Ağılın, bu rəmzlərin içindən xəbəri yox,

Bu sirrləri anlayan, Haqqdan qeyri, biri yox!

Ağılın özünün də bu sevdəylə nə işi?!

Anadan kar doğulan, zurna ilə nə işi?!

Onun gözəlliyinin təsviri gəlməz dilə,

Xalının yerin verməz, hər iki aləm belə (Rumi, 2007)

Ağılın, bu rəmzlərin içində xəbəri yox,

Bu sirrləri anlayan, Haqqdan qeyri, biri yox!

Ağılın özünün də bu sevdəylə nə işi?!

Anadan kar doğulan, zurna ilə nə işi?!

Onun gözəlliyinin təsviri gəlməz dilə,

Khəlının yerin verməz, hər iki ələm belə



(The mind does not know about these symbols; no one understands these secrets except God. What does the mind itself have to do with this love? What can it have to do with a trumpet born deaf? Cannot replace her single birthmark.)

The same idea is expressed in Nabāti's works following the laws of language and thought of the XIX century as follows:

Mah üzrə düşən nöqteyi-xalın nə bəladır,

Ey gözləri cadu!

Bu dairədə nöqteyi-pərkar qalib mat,

Şətrəncdə çun şah (Nabāti, 2004).

Māh üzrə düşən noqte-yi khālın nə bəladır,

Ey gözləri jādu!

Bu dāirədə noqte-yi pərkar qālīb māt,

Shətrəncdə chun shāh.

(O seditious eye, your birthmark, like a dot falling on your face, is causing trouble, Even the pargar who draws this circle, and your work dumbfounds the king in chess)

Of course, when speaking of the "point-of-view," the poet referred to the creation of the world and the event of the lover's making circle. In philosophy and Irfan (mysticism), there exists the concept of "mustadir (circle) actions," which is also used in works with divine content. It has been known since ancient times that architectural structures such as archways, arches, mosques, minbars, temples, and monuments are arranged in a circular shape. This symbolizes the possibility of bowing down, prostrating, or turning to the root, as in the phrase "inna lillah" (we belong to God), by performing a circular motion. As Nasimi expressed:

Zilli sanidir saçın innə iləyhə rəciun,

Qul kəfanın əfitabı ol məani göstərir (Nasimi, 2004).

Zilli sānidir saçın innə iləyhə rājiun,

Qul kəfanın əfitabı ol məāni gostərir.

(The two black hairs are like "inna ileyha rajiun" ("we will return to his side" - Quranic verse). The Light of the word "Qul kafa" ("say enough" - Quranic verse) reveals this meaning.)

It can be felt from all the verses that the secrets from "Qalu-Bela" (Bagara Surah) were always interesting for Nabāti:

Sənə qurban, gətir saqi,

Bircə piyalə, piyalə.

“Qallu bəli” dəndir qismət

Mənə nəvalə, nəvalə (Nabāti, 2004).

Sənə qurban, gətir saqi,

Birjə piyalə, piyalə.

“Qallu bəli” dəndir qismət

Mənə nəvalə, nəvalə.

(Oh, Sagi (distributing wine), let me be a sacrifice to you; bring a cup; our fate is from the world of "trouble"; it has been bestowed on me.)

There are many lines where the reader finds themselves at the intersection of Rumi's art and faith. In one of these, he affirms the idea that the Prophet consistently emphasized with his words: "The Prophet said: "He who hides his secret, quickly achieves his desire" (Rumi, 2022)."

Kainat naxış naxış, sirr-i məhəbbət ilə.

Kaş aləm yaradılmış, sirr-i məhəbbət ilə!.. (Rumi, 2013)

Kainat nakhış nakhış, sirr-i məhəbbət ilə.

Kash aləm yaradılmış, sirr-i məhəbbət ilə!..

(The secret of love created this patterned universe and world)

Gizli sirrlərini söyləmədə cahanın

O yanıq ney, o yanıq ney, yanıq ney

Ney nedir? O, busəsi gözəl cananın

Öpdüyü şey, öpdüyü şey, öpdüyü şey (Rumi, 2013)

Gizli sirrlərini söyləmədə jahanın

O yanıq ney, o yanıq ney, yanıq ney

Ney nedir? O, busəsi gözəl jananın

Opduyu şey, opduyu şey, opduyu şey.

(Ney, who plays brightly, tells the secrets of humanity. Ney is an instrument that touches the breath of a beautiful lover and kisses her).

As a famous hadith says, "I was a hidden treasure, I wanted to be known, I created a man." It is derived from Qur'anic verses and authentic hadiths, pointing to the revealing properties of the Nabata secret unity:

Qoyginən qədəm deyərə ləcərəm,

Nəqşi-bütdə gör sirri-vəhdəti.

Bu çigunədən vaqif olmağa

Bir cünuni-həq mərdi-ər gərək (Nabāti, 2004).

Qoyginən qədəm deyərə ləcərəm,



Næqsh-i butdæ gor sirr-i væhdæti.

Bu chigunædæn vaqif olmağa

Bir junun-i hæq mærdi-ær gæræk

(Step into the tavern and see the secret of unity in all creation. To be aware of these secrets, you need to be a brave person who loves God).

A prominent literary critic, Salman Mumtaz, stated that understanding the meaning of Nabāti's poems is very challenging. He acknowledged that Nabāti's goal and words were evident to a certain degree but insisted they held a more profound, elusive meaning.

Mystical illumination, the tear-stone-heart (well), divine ecstasy, the approach to divine mercy, and the divine sunset form the essence of Rumi's creativity. *"The wise jinn represent spiritual beings who must overcome their egos to reach a higher level of spirituality. In this context, wine symbolizes love, which distances the individual from worldly desires and redirects the heart"* (Ceferzade, 2025). Reflecting on his transformation, Rumi said: 'If you have turned to ashes, expect to turn to flowers again. And remember not how many times you turned into ashes in the past but how many times you rose from the ashes and became a new flower... No more than three words - these three words are my whole life: *I was raw, then I was cooked, then I was burned* (Selected Examples, M.J. Rumi, 2013). Nabāti, too, uniquely embraced the life philosophy of his predecessors:

Saqi, mənə bir cam də ver, dövrü tamam et,

Dur, qılma təəllül (Nabāti, 2004).

Saqi, mənə bir jam də ver, dövrü tamam et,

Dur, qılma təəllül.

(Sagi, give me a glass, complete this cycle without hesitation.)

Öldüm dəxi, qurbanın olum, rəhm elə bir az,

Bəsdır bu qədər naz.

Yandım, külə döndüm (Nabāti, 2004).

Oldum dəkhi, qurbanın olum, rəhm elə bir az,

Bəsdır bu qədər naz.

Yandım, külə döndüm

(O beauty, let me be a sacrifice; I'm already dying, have mercy, don't flirt so much, I've burned to ashes.)

The last issue we want to dwell on is the search for reincarnation, or tanasukh (transmigration of the soul) and hulul. Because Maulana, as in pantheism, did not value existence as an essence or a part of God, existence reflects not the essence of the Creator but the manifestation of His names and attributes. He said, *"I was lifeless, I died, I became a growing plant. I died as a plant and appeared as an animal. I passed through an animal's body, died as an animal, and became a man. Why am I afraid of being dead? Let me*

do one more thing: die like a human, go to the world of angels, and open my arms and wings. Even after becoming an angel, it is necessary to cross this level and leave the image of an angel... Everything is mortal perishes, but its Truth remains," emphasizes not on procreation or pantheism, but on the Truth of "oneness" achieved through the eyes of the heart, just like Mansur" (Rumi, Wikisource). According to scholars' research, this approach in Maulana is very different from the thought of reincarnation in Buddhism and other religions.

Nabāti, like his great predecessor, tried to be cautious enough to be felt in matters such as analhaqq, tanasukh, hulul, and secularism, which were voiced against Islam:

O gün ki, yarandı insan,

Qələm yazdı belə fərman:

Səni bir şahı-gülruşan,

Məni qələndər yaradıb (Nabāti, 2004).

O gun ki, yarandi insan,

Qələm yazdı belə fərman:

Səni bir shāh-i gulrukhan,

Məni qələndər yaradıb.

(The day man was created, the Creator made you a rose-shaped king and me a dervish)

Keçdim tamami-ələmdən,

Süleyman ilə Xətəmdən,

Guya deyildim Adəmdən,

Bir hübab idim, pəst oldum (Nabāti, 2004).

Kechdim tamam-i aləmdən,

Suleyman ilə Kətamdən,

Guya deyildim Adəmdən,

Bir hubab idim, pəst oldum.

(After passing through all the worlds with Suleiman... As if I was not Adam, I was a bubble, I disappeared)

Ənqə kimi bəs dövr elədim çərxə müqabil,

Yetdim bu məqamə (Nabāti, 2004).

Anqa kimi bəs dovır elədim chərkhə muqābil,



Yetdim bu məqamə

(I circled this road like the bird Anga and reached the moment)

As can be seen from the verses, even though the poet chooses Hazrat Ali as his spiritual "Sagi," he does not mention issues such as tanasukh (transmigration of the soul) and hulul anywhere, the return of the soul of the Creator or these murshids and living in his soul, etc. he did not mention such issues in any way. In some sources, there is the idea that the poet is Ali-Allah, which we think is a wrong idea:

Mən ruzi-əzəldə sevmişəm bir şahı,

Allah deyər, ona əliallahi,

Hər kim ona Allah desə, kafirdir,

Şəkkəldir ol Nəbati tək, vallahi (Nabāti, 2004).

Mæn ruz-i əzəldə sevmishəm bir shāhi,

Allah deyər, ona Aliallahi,

Hər kim ona Allah desə, kafirdir,

Shəkkāldır ol Nəbāti tək, vallahi.

(I have loved a king since immemorial, and the Ali Allahs (the sect's name) call him Allah. Anyone who calls that person Allah is a disbeliever. He looks at everything with doubt like Nabāti)

Conclusion

The parallels drawn between the works of Jalal al-Din Rumi and Nabati highlight similarities and differences in their worldviews. The most significant distinction between the two thinkers is that, unlike Rumi, Nabati was not a theologian and did not write extensive philosophical-mystical works. Rumi engaged in literary and scientific-ideological activities, whereas Nabati utilized these themes in artistic forms. Unlike Rumi, Nabati wrote only poetic works, expressing what he learned from his predecessors and spiritual guides through various genres of lyrical poetry.

While Rumi discussed the spiritual and theoretical essence of mystical states and stations, Nabati focused on the experiences, descriptions, and interpretations of those states and the search for wisdom and enlightenment.

Nabati dedicated his entire life to the dervish way of living, preferring seclusion. He considered dervishhood the only means to avoid becoming a slave to the self, a principle he learned from his predecessors. However, in our opinion, while Rumi took a reconciliatory stance on some controversial and conceptual issues, Nabati preferred to tread more cautiously, often avoiding making explicit statements.

Sufi-mystical thought is, of course, a vast intellectual system. Nevertheless, similarities in the ideas of both authors can be observed. The foundation of Rumi and Nabati's works is built upon love. The idea of reaching the eternal divine light through spiritual perfection via love forms the central theme of their writings. Their poetry's spiritual and mystical quests encompass both the external and internal aspects of existence. One of the key aspects of the Sufi worldview, self-discipline, and vigilance, is essential for the spiritual journey of a person striving for perfection. Both poets emphasize understanding worldly desires in conjunction with

an individual's inner world and spiritual transformations. The allure of the world is evaluated through its visible and hidden aspects, forming the main themes of their works. Their Sufi-mystical perspectives highlight the presence of both rational and irrational thought and the role of this duality in defining one's existence. Their works' perception of the world integrates both the physical and metaphysical, emphasizing the necessity of intellectual contemplation.

Both poets were in a constant state of search, striving to strengthen their beliefs. For them, suffering and its role in purifying the soul and the cycle of spiritual burning were central themes. Self-discipline, seclusion, and drawing strength from isolation for spiritual elevation were crucial to Rumi's and Nabati's philosophies. Although differing in scope and depth, both poets acted as spiritual guides, aiming to help others grasp Islam's more profound, hidden aspects through the paths of Sufism and mysticism.

In their works, prophets and saints are portrayed as figures of exceptional spiritual status, regarded as divine guides. Although Nabati expressed boundless love and respect for all saints, Hazrat Ali held a particularly special place in his mystical worldview. This aspect serves as a connecting link between him and his great predecessor, Rumi.

Concepts frequently encountered in classical literature, such as the "point of the mole," the "point of the compass," and the "secret," symbolize the movement of subsequent creation under the existence of the Divine Substance. These themes occupy a special place in the works of both authors. However, while Rumi extensively referenced Quranic verses, hadiths, and religious traditions to explain these matters, approaching them as an ideologue rather than just a poet, Nabati expressed these ideas through poetic means. He did not merely articulate them but devoted his entire life as a poet-dervish to spreading these ideas.

Like his great predecessor, Nabati was cautious in addressing issues such as Anā al-Haqq (I am the Truth), reincarnation, incarnation, and renunciation of the world—topics often criticized in Islamic thought. Instead, he employed these themes as a means of expressing divine unity. The conclusions drawn from both poets' works suggest that the concept of ittiḥād (union with the Divine) preoccupied them deeply. Their ultimate realization was that in ittiḥād, duality does not exist.

Since the beginning of human history, people have sought ways to understand the connection between the Creator and the created, attempting to decipher the existential codes granted to them. The unifying force between Rumi and Nabati was precisely this quest. Mystical illumination, divine ecstasy, proximity to God's mercy, and the notion of divine closeness form the foundation of their works. Their contributions are inscribed in human history as cultural and social phenomena and will be eternally preserved because both remained devoted "custodians" of these ideas.

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