



Ibrahim Gulshani nazîra for Rumi's "Masnawî Mânawî" in the Context of Maulvi-Gulshani Relationship

Mevlâna-Gülşani ilişkileri bağlamında Mevlâna'nın "Mesnevî-Mânevî" adlı eserine İbrahim Gülşani Nazîresi

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Abstract

Renowned as one of the leading figures of Eastern culture, Maulana Jalaluddin Rumi's multifaceted literary and mystical legacy has found its most positive reflection in literature. Those captivated by his philosophical thought system have preserved the magic of his words in their works and ideas. Drawing inspiration from the thinker's literary works, hundreds of independent works, commentaries (*sharh*), and abridgments have been written and translated into most of the world's languages. Rumi's masterpiece, "Masnawî," has established itself as a school of thought, revealing its value through those who guide their disciples and train students with its teachings. It has also earned a place in history as one of Eastern literature's most commented-on and emulated works. One of the extensive works inspired by "Masnawî" is "Mânawî," *nazîra* written by Ibrahim Gulshani, the founder of the Gulshan branch of the Khalwati order. Written in Persian with the same rhythm and structure, this work comprises 40,000 couplets. No comprehensive research has been conducted on this work, and the information presented about Gulshani in studies has been primarily descriptive. This article aims to compare "Masnawî" and "Mânawî" within the context of the relationship between the Maulawi and Gulshani traditions.

Keywords: Maulana, Gulshani, "Masnawî", "Mânawî", Nazîra

Özet

Doğu kültürünün en etkili figürlerinden biri sayılan Mevlânâ Celâleddîn Rûmî'nin çok yönlü edebî ve irfanî mirası en çok edebiyatta yankı bulmuş, onun felsefî düşünce sisteminden etkilenenler, sözlerinin büyüsunü kendi eserlerinde ve düşüncelerinde yaşatmışlardır. Düşünürün eserlerinden ilham alınarak yüzlerce eser, şerh ve nazireler yazılmış, dünyanın pek çok diline çevrilmiştir. Mevlânâ'nın mirasının başyapıtı sayılan "Mesnevî"nin değeri irşat görevi yapan mürşitler ve klasik medeniyeti talim eden müderrisler tarafından ortaya çıkarılmış ve doğrulanmıştır. Aynı zamanda, "Mesnevî" Doğu edebiyatında en çok şerh edilen ve nazire yazılan eserlerden biri olarak tarihe geçmiştir. Bu eserin etkisiyle yazılmış geniş hacimli çalışmalardan biri de Halvetîliğin Gülşenîyye kolunun kurucusu İbrahim Gülşenî'nin "Mânevî" adlı naziresidir. Aynı vezin ve sistemle Farsça kaleme alınan bu eser, kırk bin beyitten oluşmaktadır. Bu eser üzerine bugüne kadar kapsamlı bir araştırma yapılmamış olup, Gülşenî ile ilgili çalışmalarda genellikle tanıtıcı bilgiler sunulmuştur. Bu makalede, Mevlevîlik-Gülşenîlik ilişkileri bağlamında "Mesnevî" ile "Mânevî"nin karşılaştırılması amaçlanmıştır.

Anahtar Kelimeler: Mevlâna, Gülşenî, Mesnevî, Mânevî, Nazîre

Introduction

Ibrahim Gulshani (d. 1534), one of the Renaissance-era poets of Turkish literature, began his life within the borders of the Aq Qoyunlu state and completed it in Egypt. He is a highly significant literary figure in the study of Maulana Jalaluddin Rumi's (1207-1273) sphere of influence. In addition to being the *founding pîr*

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of the Gulshani branch of the Khalwati order – one of the most widespread Sufi orders – Gulshani was also engaged in literary creativity, producing works in all three major languages of classical Eastern literature. The similarities between the methods and practices of the Gulshani and Maulavi orders (Evliya, 2012; Şemlelizade, 1982; el-Mevlevi, 1989), along with a *manqaba* found in sources on the Gulshani order stating that Ibrahim Gulshani's arrival had been foretold 300 years earlier in one of Maulana's couplets (Muhyi, 2014; Hocazade, 1904), serve as testaments to Gulshani's deep love and devotion to Rumi. His literary activities also reflect this admiration, making Rumi one of the three figures who most influenced his creative work.

Although Rūmī's influence is evident in Gulshani's Turkish and Arabic writings, his Persian works are directly dedicated to him. His Persian "Divan" and "Masnawī-yi Manavī" (also known as *Al-Mānawīyy al-Khafīyyah* or *Sharh-i Masnawī*) are considered by the researchers of Gulshani's literary works to be equivalent to Rumi's "Divan-i Kabir" and "Masnawī" (Yazıcı, 1951; Musabeyli, 2012; Konur, 2000). Unfortunately, while his Turkish works have been thoroughly studied, his Persian writings have not yet been comprehensively examined.

The work "Masnawī-yi Mānawī", which holds a significant place in the poet's literary legacy and represents the most crucial common ground between the Gulshani and Maulavi traditions, is reported in sources to consist of 40,000 couplets (Muhyi, 2014; Şemlelizade, 1982). It is a nazīra to Maulana's work of the same name. Although scholars have differing opinions regarding the quality of the work (Koç, 2014; Yazıcı, 1951), it is undeniable that it was directly influenced by "Masnawī". Unfortunately, since no critical textological edition of the work has been undertaken, it is difficult to determine its full length. However, the reference to 40,000 couplets found in sources appears to be accurate based on preliminary comparisons of known manuscripts.

Although manuscript copies of the work have been discovered only in libraries in Turkey and Egypt, considering the historical spread of the Gulshani order, copies likely exist in other libraries worldwide. Overall, as noted earlier, no comprehensive research has been conducted on this work. However, scholars such as Tahsin Yazıcı, Abdülbaki Golpınarlı, Himmet Konur, Azade Musabayli, Mustafa Koch, and Abdurrahman Adak have provided information about it in their studies on the Gulshani tradition (Yazıcı, 1951; Gölpınarlı, 1983; Konur, 2000; 2002; Adak, 2007; Musabeyli, 2012; Koç, 2014). The most extensive description of the work was made by H. Konur, who compiled and presented a list of its manuscript copies (Konur, 2000).

The content and structure of the work mirror those of *Masnawī*, following a narrative format composed of allegorical stories. It was written using the same motifs and ideological framework. The first 500 couplets were commented on in Turkish by Lali Fenayî Efendi (Lali, 1872; Tek, 2009; Özenç, 2008). According to Golpınarlı, the reason for this commentary was that Gulshani felt compelled to employ Sufi terminology at the beginning of his *Masnawī*, which in turn made the language of the text more complex. This characteristic is also evident in his Arabic *Dīvān*, where some Arab authors have referred to this style as *shath* (Sharani, 1897, II: 133). However, in our opinion, neither the notion of compulsion nor the comparison to *shath* is entirely appropriate. Both "Mānawī" and the Arabic *Dīvān* are sufficiently rich in content and comprehensible. As Muhyi states in "Manāqib-i Ibrahim Gulshan"i, during the process of writing, the sheikh would experience unusual spiritual states, become immersed in the divine realm, and partake in hidden mysteries (Muhyi, 2014). Consequently, some of his couplets remain enigmatic and difficult to decipher.

Connection between Maulavi and Gulshani Traditions

The 13th century in Sufi history is characterized by the formative period and the emergence and spread of new Sufi orders. In the Turkish-speaking world, this period saw the rise of organized orders such as Yasawī, Khalwatī, Bektāshī, Bayrāmī, and Maulavi, which spread to many parts of the world through the system of tekkes, zawiyas, and khanaqahs. Among these, the Maulavi order, which emerged in the Seljuk lands in the 13th century, remains a magnificent example of aesthetics in literature and art that is still revered today. The Maulawī order, which gifted the world with the spiritual legacy of Maulānā Jalaluddin Rumi, has been a



significant part of Turkish culture. Rumi, the proponent of peace and tolerance who echoed across the world, is considered one of the intellectuals who opened a new path in Sufi history. He simplified Ibn Arabi's complex style and transformed mystical idealism into a humanist form (Golpınarlı, 1959), attempting to explain the religious rulings based on the Qur'an and Sunnah through his literary artistry. Despite being opposed to institutionalization in his lifetime as part of his *malāmi* thought (Cihangir, 2025), after his death, the Maulawī order carried out their guiding activities through Maulawī *khanqaqs*.

Gulshaniyyah emerged in the 15th century as a Sufi order founded by Ibrahim Gulshani, with its central *khanqaq* in Cairo. After his death, the order was further organized. Ibrahim Gulshani was born in Amid² lived for a long time in Tabriz and rose to prominence in the court of Uzun Hasan. In addition to his political identity, he also had a significant role in Sufism and literature. Following the Safavid conquest of Tabriz, he migrated to Cairo, where he continued his guiding activities. He maintained constant relations with the ruling powers of the time and passed away in Cairo in 1534, where he was buried in his *khanqaq* (Konur, 2000; Musabeyli, 2012).

Although these two orders are separated by three centuries, they serve as an example of mutual influence between Sufi orders. Ibrahim Gulshani, captivated by Rumi's magnetism, passed on his love for Rumi to the members of his order, and this connection continued even after his death. Some of the facts that demonstrate the closeness between these two traditions are as follows:

1. The prophecy of Gulshani's birth three hundred years before his time in the “*Dīvān-i Kabīr*”

In the sources discussing the life of Ibrahim Gulshani, it is mentioned that his birth was prophesied three hundred years before his time through this couplet in “*Dīvān-i Kabīr*” (Muhyi, 2014):

دیدم رخ خوب گلشنی را، آن چشم و چراغ روشنی را
آن قبله و سجده گاه جان را، آن عسرت و جای ایمنی را

I saw the beautiful face of Gulshani, the light of Rovshani's eye.

I saw the qibla, the place of prostration for the soul, that delightful and safe place.

This information, transmitted by Muhyi and reiterated in other Gulshani sources, has been dismissed as baseless by some scholars, including Golpınarlı, who suggested that the words “rovshan” (light) and “gulshan” (garden) came together coincidentally (Gölpınarlı, 1983). However, there have been researchers who have proven otherwise. For instance, the Turkish scholar Mustafa Koç revealed that this information is not only found in Gulshani sources but also appears in Maulavi sources (Koç, Tanrıverdi, 2014).

2. Gulshani's composition as a response to Maulana's “*Masnawī*”

One of the most prominent indicators of the connection between the Gülşeni and Maulavi orders is undoubtedly Gulshani's composition of a 40,000-verse *sharh* and response (*nazīra*) to Maulana's “*Masnawī*,” which consists of 26,000 verses. This work, titled “*Mānawī*,” is considered a direct literary response to Maulana's “*Masnawī*” (Muhyi, 2014; Şemlelizade, 1982).

² There are two views regarding the birth date of Ibrahim Gushanī in the sources. According to one view, he was born in the city of Berda in Azerbaijan, while the other claims he was born in Āmid (Diyarbakır). Muhyī Gulshanī (d. 1017/1608), who wrote in detail about Gushanī's life from birth to death and was both a disciple and son-in-law of his son Ahmed Khayālī, did not specify his birthplace but linked his genealogy to Āmid, emphasizing that his ancestors were significant figures in Āmid and that their tombs are located there (Muhyi, 2014: 43). Azade Musabeyli conducted a statistical study on 79 sources that mention Gushanī, and found that in 35 of them, his birthplace is listed as Azerbaijan – Berda, in 16 as Diyarbakır, and 27, the birthplace is not mentioned (Musabeyli, 2012: 69-72). In our opinion, he was born in Diyarbakır, but the name of Berda (Karabakh), where he dearly loved and met his spiritual guide and lived for some time, also became part of his nisbah (attribution). Indeed, medieval authors often held multiple nisbahs based on the places they traveled, studied, or lived. Considering that both cities (Diyarbakır and Berda) were under the rule of the Aq qoyunlu state during that period, Gulshanī's national affiliation becomes clearer.

3. The presence of Maulavi cells in the Gulshani khanaqah in Egypt

Sources mention that in the Gulshani kahanaqah, located in Cairo, there were cells specific to Maulavis, where visiting Maulavi dervishes were hosted (Saleh, 1845; Koç, 2014). These cells in the Gulshani lodge were the representatives of the first Maulavi lodge in Egypt. After the conquest of Egypt by Yavuz Selim (1470-1520), Maulavi dervishes among the Turks who came with him began visiting the Gulshani lodge. Over time, as their numbers increased, the need for a Maulavi lodge arose, and a separate Maulavi lodge was established (Koç, 2014). According to Hojazade, who mentions the participation of Maulavi dervishes in dhikr gatherings alongside Gulshani dervishes:

Gülşeni derviş-i güldür, goncalardır Mevlevi,

Bülbül-i hoşhan okur gah Mesnevi, gah Manevi (Hocazade, 1904)

Gulshani dervish-i guldur, goncalardir Maulavi,

Bulbul-i khoshkhān okhur gah Masnawī, gah Mānawī.

(The Gulshani dervishes are the roses of the garden, and the Malawi dervishes are the buds of those roses; The sweet-voiced nightingale sometimes sings the Masnawī and the Mānawī)

4. Similarities in the methods and etiquette of the two sufi orders

Both orders are based on outward dhikr, and the dhikr gatherings were accompanied by music and hymns and performed with the Sema (whirling) and other rituals (Çelebi, 2012; Gölpınarlı, 1963). While in Gulshaniyya, the Sema ritual was not as structured as in the Maulavi order; the dervishes performed the Sema during the dhikr (Konur, 2002). These similarities were also reflected in the attire, musical instruments, and titles used within the tekkes (Koç, 2014).

5. Other Gulshani poets and their proximity to the Maulavi order

The mutual love between the poets Khayālī, Usūlī, and others and the fact that Vardar Yeniceci nearly turned the Maulavi lodge into a Gulshani center are proof that this connection continued later (Adak, 2007). There are also instances where Maulavi dervishes took khilafah (spiritual leadership) from Gulshaniyyah. For example, Yusuf Sīnecak Dede, one of the commentators of the “Masnawī,” initially followed Gulshaniyyah for three years, took khilafah, and later turned to Maulaviyyah (Çoban, 2021).

6. The Gulshani-Rovshani connection and its inspiration from the Maulana-Shams relationship

Ibrahim Gulshani, upon reaching maturity, was in search of a sheikh. He settled in Tabriz under the pretext of acquiring knowledge and, thanks to his wit, reached the rank of “tarkhan” under the rule of the Aq Qoyunlu Sultan Uzun Hasan. Though he was known as Molla Ibrahim, he had yet to complete his spiritual evolution until he heard the call of Dede Omar Rushani through Uzun Hasan's brother Uveys. After completing his spiritual journey with Dede Omar in Karabakh, he succeeded him after his sheikh's passing (Muhyi, 2014). His deep love and devotion to his sheikh are evident in his Turkish and Arabic poetry, where he frequently mentions both his name and that of his sheikh in every stanza, showing his loyalty as a salik (spiritual traveler). This devotion evokes the connection between Shams and Maulana.

From “Masnawī” to “Mānawī”

Maulana Jalāl ad-Dīn Rūmī, through his works in Persian such as “Masnawī-yi Mānawī”, “Divān-i Kabīr” (Divān-i Shams), “Fīhi Mā Fīhi,” “Maktūbāt,” and “Majālis-i Sab‘ā,” continued the literary path previously established by Sanā‘ī and Attār. While each of these works holds its unique place, the “Masnawī-yi Mānawī” is the one most integrally associated with his name. This universal masterpiece is a work that can be evaluated both in terms of its didactic-moral ideas and Sufi teachings, presented in the form of stories and lessons (Saygın, 2025). Composed of 26,000 verses, it is a complex, six-volume Persian poetic work. Since the Middle Ages, it has been the subject of commentaries, responses, and lexicons, with the “Masnawī” literature having been developed around it.



One of the largest works inspired by this text is “Mānawī”, written by Ibrahim Gulshani, a lover of Maulana. It consists of 40,000 verses and was composed in the same bahr (remel), in Persian, as a response to the “Masnawī.” We learn from Muhyi that this work was written in Amida, and during its composition, strange occurrences were manifest in the sheikh. He would spontaneously recite prayers, sometimes uttering verses in Arabic, Persian, and Turkish, losing himself in moments of ecstasy, speaking, and at other times crying out in anguish: “*Mankuldur ki, Manevi kırk iki bin beyttir. Recep ayının evvelinde ibtida etmiş, gelecek Recebin ahirinde itmam etmiş ki, on üç ay tamam olur...*” It is reported that “Mānawī” consists of forty-two thousand couplets. He began writing at the beginning of the month of Rajab and completed it at the end of the following Rajab, which makes a total of thirteen months (Muhyi, 2014).

Saleh Efendi, in his work “Manqaba’ al- ‘Awliyā’ al-Mısr”, notes that the followers of Gulshani were guided by Maulana’s “Masnawī” and that he consolidated all six volumes into one cohesive work, writing “Mānawī” as a response to Maulana’s text (Saleh, 1845). Although the exact date of its composition is unknown, it is believed to have been written around the time of Gulshani’s migration from Tabriz to Amid, likely around 1500.

The manuscript copies of “Mānawī” reflect Gulshani’s widespread influence across various regions where he lived and where his teachings spread. These copies can be found in numerous countries, including Azerbaijan, Turkey, Egypt, Iran, and even European libraries. However, not all countries have digitized their manuscript heritage to the extent of Turkey, which has made physical visits essential for thorough research. In particular, Egypt’s libraries are filled with manuscripts, and scholars like Pekolcay, Kufralı, and Beysanoghlu have mentioned some of the manuscripts of Gulshani’s “Mānawī”, with Himmet Konur being the first to classify them systematically (Konur, 2000). His compiled list was later published by the distinguished philologist Azada Musabayli, who also added her contributions (Musabeyli, 2012).

Here are some of the known manuscript copies of “Mānawī”:

1. **Suleymaniye Library, Nafiz Paşa 694:** A 383-page manuscript written in a four-column format. It was completed in Cairo in 929 AH (1522 CE) by Murad al-Azhari. The manuscript is in Arabic and begins with a four-page prologue, although some versions omit parts of this introduction.
2. **Suleymaniye Library, Halet Efendi 272:** This manuscript contains 382 pages and is dated 928 AH (1521 CE), written by Mahmud Khalifa’s son Abdullah. The manuscript includes Gulshani’s poetry and some rubaiyat in addition to the main text.
3. **Suleymaniye Library, Asad Efendi 2908:** A 379-page manuscript written in a fine calligraphy style with 25-28 lines per page. It was copied in 936 AH (1529 CE) by Khalifa Mahmud Abdullah.
4. **Suleymaniye Library, Ayasofya 2080:** A 393-page manuscript decorated with headings and bound in blue leather. It was completed in 928 AH (1521 CE) by Hacı Omer in Cairo.
5. **Turkiye National Library, Ankara Adnan Otuken İl Halk Kutuphanesi, 06 HK 330:** A manuscript with dark brown leather binding.
6. **Bayazid State Library, B3588:** This 386-page manuscript has beautifully decorated pages and was written in 928 AH (1521 CE) by Hacı Hasan bin Huseyin from Ardabil.
7. **Topkapi Palace Museum Library, A-1502:** A 508-page manuscript; detailed cataloging is pending due to the manuscript’s limited accessibility.
8. **Suleymaniye Library, Mehrishah Sultan 256:** A 383-page manuscript, written in 1025 AH by Dervish bin Muhammad, includes a prologue and begins with an introduction.

Additionally, there are separate prologue manuscripts (*Dibāche-i Mānawī*) in libraries, such as:

1. **Suleymaniye Library, Shehid Ali Pasha 1390-006:** A 10-page Arabic manuscript with a red title, containing a *tawhid* (unity of God).

2. **Suleymaniye Library, Pertev Pasha 00314M-003:** A manuscript containing both the *tawhid* and the prologue, probably meant to be part of a larger manuscript.
3. **Nuruosmaniye Library, 4900-007:** This manuscript includes the *Dibāche-i Mānawī* and *tawhid* on pages 67-71, written in 1673-74 by Ahmed Gulshani.

Finally, Shemlelizade mentions in his work “*Shive-i tarikat-i Gulshaniyya*” that he transcribed a copy of “*Mānawī*”, which consists of 40,000 verses (Şemlelizade, 1982).

(Date of istinsakh)

تا بود ظاهر فیوضات سنی

ممشوی آگه ز نور روشنی

ای که در خواهی زمن تاریخ تمام

راهبر کن معنوی گلشنی

(1064 / 1653)

Unfortunately, this manuscript has not been obtained yet. As seen, most of the manuscripts were transcribed during the author's lifetime and in his circle, making them highly valuable.

Comparison of the structure and content of two works

The “*Masnawī*”, written by Maulana Jalaluddin Rumi, is a six-volume masterpiece that has inspired hundreds of commentaries to understand the luminous beauty it conveys. This timeless work, fully titled “*Masnawī-yi Mānawī*”, follows the classical *Masnawī* form, using the *failatun failatun failun* (remel) *bahr*, and each volume begins with a prose introduction. The introductions to the first, third, and fourth volumes are in Arabic, while the others are in Persian (Aydn, 2023). After the introduction, the first volume starts with the *Neyname*, consisting of the first 18 verses, and the main body of the text continues with various stories. The poet's narrative technique is very simple, delivering even the most complex content in an easily understandable way. As Maulana himself states, he did not write the “*Masnawī*” simply to compose poetry; for him, poetry is a means of expressing his thoughts. He believes that meaning cannot be contained within poetry and that letters cannot fully represent meaning. He views poetry as a form that depicts meaning but also stresses that meaning cannot emerge without form (Ceyhan, 2004).

The “*Mānawī*” of Gulshani, which is a commentary on “*Masnawī*”, is even larger in volume than “*Masnawī*”, consisting of 40,000 verses. As mentioned earlier, it is difficult to determine the exact number of verses due to the lack of a critical edition, but a comparison of available manuscripts reveals approximately 40,000 verses. It is also written in the same *bahr* (ramal). The “*Mānawī*” starts with a prose introduction in Arabic, followed by a section on *tawhid*, and continues with the *Neyname*, rich with metaphors of the *ney*, before moving on to the *Munājāt* (prayers). Muhammed Yusuf Akbak has compared the *Neyname* in “*Mānawī*” with the one in “*Masnawī*” (Akbak, 2022). After the initial prayer, there are chapters explaining certain Quranic verses and hadiths, with additional prayers scattered between them. The first 500 verses of the work were commented upon by Lāli Fenāyi Mehmet Efendi, a disciple of Sezāi Gulshani, who was also a Gulshani himself. When compared to the manuscripts, this amounts to 7-8 pages of text (Asad ef., 2908, vr. 7a; Ayasofya 2080, vr. 15). The entire work is approximately 400 pages long. Lāli Efendi wrote a commentary of 168 pages on this 7-page portion. The final chapter of the commentary (on the 70th verse of *Al-Isra* and the 2nd verse of *Sharah*) is also provided with an explanation (Lāli, 1872). When considering “*Mānawī*” with the Turkish and Arabic works of the poet, it becomes clear that each seemingly repetitive phrase hides a different meaning. Concepts like love, manifestation, unity and difference, observation, absolute being, error and ecstasy, states, and stations are constantly present in the poet's language. These terms are used in every verse, not intentionally or falsely, but spontaneously and as the result of inspiration, giving rise to unique and rich content.



The rest of the work continues with stories, explanations of Quranic verses, and hadiths. The flow of the work aligns with "Masnawī", but the stories are not presented in the same sequence as in "Masnawī"; instead, they are given in a more complex manner, corresponding to the topics Gulshani seeks to address.

The "Masnawī" stands out not only in its structure, system, narrative style, and language but also for its comprehensive, rich content. In the six volumes, the poet integrates thousands of topics and motifs, unveiling the entire philosophy of Sufism. Rather than presenting his thoughts directly, the poet reveals them indirectly through symbols and characters. His work has been studied not only from the Sufi perspective but also from various scientific viewpoints, revealing multidisciplinary topics. Structurally similar, the contents and philosophical sources of these two works are naturally aligned. They explore the pillars of the philosophy of *wahdat al-wujud* (unity of existence), divine love, the journey of the soul, and universal moral and didactic themes. Maulana's ideas in the *Neyname* are echoed by Gulshani in the "Mānawī", especially in their shared interpretations:

هر که شد چون نی تهی دل نغمه ساز
اوست آگاه از دم دمساز راز

*Whoever empties their heart like the reed will make beautiful melodies,
They will be aware of the secret breath of the friend.*" (Asad ef., 1b)

"Mānawī" is not a direct commentary on "Masnawī" but rather a work inspired by it. The poet conveys his message through this composition, influenced by the teachings of Maulana.

Conclusion

Despite a three-century gap between them, there are numerous points of connection between Maulana Jalaluddin Rumi and Ibrahim Gulshani, which have been preserved and carried on through their followers. These include Rumi's prophecy of Gulshani's future in "*Dīvan-i Kabīr*", similarities in their mystical practices and musical instruments, the presence of Maulavi cells in Gulshani's *khanqah* in Egypt, and mutual influence between Gulshani and the Maulavi poets. Undoubtedly, the most significant of these connections is "Mānawī", which was written by Gulshani as a work inspired by "Masnawī". Written in Amid, this 40,000-verse Masnawī has several manuscript copies in libraries across Turkey and the world. The work begins with an Arabic prose introduction and moves into the *Neyname*, where the metaphor of the reed and the richness of the *ney* are used extensively, followed by prayers. The core of the text is filled with stories, explanations of Quranic verses, and hadiths. The overall flow serves to align closely with the "Masnawī". The stories are not presented in the same sequence as in "Masnawī" but are instead organized around the themes Gulshani sought to expound upon.

Gulshani wrote "Mānawī" as a guide to aid in the proper understanding of "Masnawī" reinforcing its spiritual teachings.

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