



The Reflection of Maulana's Heritage in the Divan of Shams Mahrebi

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The Reflection of Maulana's Heritage in the Divan of Shams Maghrebi

Mevlâna Edebi Mirasının Şems Mağribi Divanında Yansıması

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Özet

Mevlâna Celâleddîn Rumî, klasik Doğu edebiyatının önde gelen temsilcilerinden biri, seçkin bir filozof-şair ve İslam tasavvufunun dünya çapında kabul edilen en etkili isimlerinden biridir. Rûmî'nin insanlığın manevi yükselişine hizmet eden felsefi ve mistik görüşleri, özellikle onun şiirsel mirasında ifade edilmektedir.

Aynı şekilde, 14. yüzyılın sonları ve 15. yüzyılın başlarında yaşamış bir Sufi şair olan Şems Mağribi'nin şiir külliyyatının temelini, Mevlâna'nın şiirlerine benzer bir üslupta yazılmış Farsça gazeller oluşturur. İdeolojik olarak, Şems Mağribi'nin şiirleri derin mistik-felsefi içeriğiyle karakterizedir ve *Vahdet-i Vücut* (varlık birliği) ile Tanrı ve insan arasındaki ilişkiyi açıkça ifade eder. Mevlâna'nın edebi eserlerinde canlı bir şekilde yansıtılan metafizik kavram, Şems Mağribi'nin şiirlerinde de yorumlanır.

Şems Mağribi'nin şiir külliyyatının, Rumî'nin gazelleriyle karşılaştırılması, İslam tasavvufunun ortak ideolojik ve tematik temellerini ortaya koyuyor. Mağribi şiirlerinin zengin mistik-felsefi içeriği, bu geleneğin temel prensiplerini yansıtır. Mevlâna'nın tasavvuf felsefesinden ilham alan Şems Mağribi, Sufi düşüncesinin temelini açıklar ve insanlığın daha yüksek manevi sorumluluklarını derin şiirsel ifadelerle dile getirir. Şiirleri, insanları derin düşünmeye ve kendini tanımaya yönlendirerek, sıradan varoluşu aşmaya ve daha yüksek manevi alemlere yükselmeye davet eder.

Anahtar Kelimeler: Mevlâna Celâleddîn Rumî, Şems Mağribi, İslam tasavvufu, Vahdet-i Vücut, Sufi şiirleri.

Abstract

Maulana Jalaladdin Rumi, a prominent representative of classical Eastern literature and a distinguished philosopher-poet, is widely regarded as one of the most influential figures in Islamic mysticism. Rumi's philosophical and mystical views, which serve the spiritual elevation of humanity, are primarily expressed in his poetic legacy.

Similarly, Shams Maghrebi, a Sufi poet, lived during the late 14th and early 15th centuries. The basis of Maghrebi's poetry collection consists of Persian ghazals in a style reminiscent of Maulana's poetry, and ideologically, his poems are characterized by their profound mystical-philosophical content, demonstrably expressing the *Wahdat al-wujud* (Unity of existence) and the relationship between God and human. The metaphysical concept, vividly reflected in Maulana's literary works, is also interpreted in Maghrebi's poetry.

A comparative analysis of Maghrebi's poetry collection alongside Rumi's ghazals reveals Islamic mysticism's shared ideological and thematic underpinnings. Maghrebi's rich mystical-philosophical content reflects this tradition's core tenets. Drawing inspiration from Rumi's mystical philosophy, Maghrebi delineates the foundations of Sufi thought and articulates humanity's higher spiritual responsibilities in his profound poetic expressions. His poetry encourages individuals to engage in deep contemplation and self-discovery, inviting them to transcend mundane existence and ascend to higher spiritual realms.

Keywords: Maulana Jalaladdin Rumi, Shams Maghrebi, Islamic mysticism, Wahdati-wujud, Sufi poetry.

Introduction

The prominent Azerbaijani poet Shams Maghrebi, inclined toward the philosophy of Sufism in his literary works, explores themes of divine love and moral-spiritual evolution. Ibn Arabi's concept of *Wahdat al-wujud* (the unity of existence) plays a significant role in his poetic-philosophical thought.

The great philosopher-poet of Eastern literature influenced Shams Maghrebi's poetry collection (Divan), Maulana Jalaladdin Rumi's mystical-philosophical works, and the central ideas of Rumi's philosophy are reflected in Maghrebi's works. Under Maulana's influence, Maghrebi also considers divine love a means for human perfection and attaining eternity through *annihilation* (*Fana*). His mystical ghazals call on individuals to know themselves, understand their inner world, and strive for spiritual elevation.

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The main essence of Shams Maghrebi's poetry is the proclamation that human perfection and union with God are only possible through discovering inner truth and divine love. Like Maulana, he emphasizes overcoming the *self* (*Nafs*) to attain a higher spiritual rank. In his works, Shams Maghrebi prioritizes guiding people toward divine truth by helping them transcend material limitations and worldly attachments, bringing them closer to the source of spiritual grace.

The universal significance of Rumi's legacy

Maulana Jalaladdin Rumi (1207-1273), the prominent representative of classical Eastern literature, is considered one of the most significant figures of Islamic mysticism. Rumi's philosophical and mystical views, which serve the spiritual elevation of humanity, are primarily embodied in his poetic legacy. His works, especially his best-known poem *Masnavi-ye Ma'navi*, have profoundly impacted mystical thought worldwide. This work comprises poems with mystical, moral, and ethical stories and advice. Through the "Masnavi" tales, Rumi expresses how a person must purify the ego, achieve spiritual purity, and embark on a mystical journey toward union with God to reach the divine truth.

In Rumi's mystical teachings, love, knowledge, and ethics are at the forefront. According to him, a person must have pure love to know and reach God. The highest truth in Rumi's philosophy is *love*. Through this love, a person conquers their ego and reaches the station of "*Fanafillah*" (the *annihilation of the self*, where the individual's desires and worldly attachments dissolve, and they become one with God).

For Rumi, mysticism is not just a theoretical concept but also a practical path that transforms the divine truth into reality throughout one's life. He emphasizes that a person must renounce material attachments for the soul to leave the material world and unite with the divine realm. Only by living in holy love can one achieve true spiritual freedom.

With his profound mystical thought, Rumi unveils the secrets of the human soul and its relationship with God, acting as a teacher who addresses the spiritual needs of humanity. Rumi's literary works are the pinnacle of Sufi poetry - his "Divani-Shams," named after his master Shams Tabrizi, is a vast treasure of wisdom. Even though nearly eight hundred years have passed since the creation of Rumi's poetry, these poems continue to shine like a beacon, lighting the way for humanity. No mystic poet has turned to the world of Sufism without drawing from Rumi's creative legacy.

Shams Maghrebi Tabrizi – Sufi poet

Shams Maghrebi, also known as Molla Mohammad Shirin Maghrebi Tabrizi (1348-1406), was a Sufi poet who lived during the second half of the 14th century and the early 15th century. He was born in the Emamand village of Rudqat district of Tabriz. (Karbalayi Tabrizi, 1344/1965) Prominent authors such as Hafiz Hossein Karbalayi (d. 1588) in *Riyaz al-Jinan*, Rezaqulu Khan Hedayat (1800–1871) in *Riyaz al-Arifin* and *Majma al-Fusaha*, and Modarres Tabrizi (1878–1954) in *Reyhanat al-adab* have provided information about his life and works.

According to the mentioned sources, the poet's pen name, "*Maghrebi*," originated from his journey to *Maghreb* (*The West*). Abdurrahman Jami (1414-1492), in his biographical work *Nafahat al-uns*, mentions Shams Maghrebi Tabrizi and notes that he was a follower of Sheikh Ismail Sisi, one of the disciples of Nuraddin Abdurrahman Esfaraini. Jami also states that Shams dedicated a particular ghazal to his spiritual guide:

ما مهر تو دیدیم ز ذرات گذشتیم از جمله صفات از پی آن ذات گذشتیم

(Jami, 1996/1375)

We witnessed your love and transcended the particles,

We transcended all attributes for the sake of that essence.

Shams Maghrebi's teachers included Bahauddin Hamadani, Saaduddin Tabrizi, and Abdulmomin Saravi, alongside Sheik Ismail Sisi. Jami notes that Maghrebi received a *khirqah* (*Sufi robe*) from a sheikh who was a disciple of Muhyiddin Ibn Arabi and was also a companion of Kamal Khojandi, one of the mystical poets of his time. (Jami, 1996/1375)

Some sources associate him with the *Suhrwardiyya* or *Marufiyya* Sufi orders. (Karbalayi Tabrizi, 1364/1985)

Shams Maghrebi passed away in 1409–1410 in Tabriz and was buried in the famous "*Maghbarat al-Shuara*" - Cemetery of poets in Tabriz.

Precise information about Maghrebi's death is mentioned in the introduction to his divan by L. Lewishon, who refers to a chronogram found in these verses attributed to his well-known disciple Abdurrahim Khalvati:

چون مغربی از مغرب تن رفت به مشرق در جنت فردوس بدیدم که به سیر است
پرسیدمش از عاقبت و سال وفاتش خندان و خرامان شد و فرمود که خیر است

(Lewishon, 1988-1989)

When Maghrebi's soul journeyed from the West to the East,

I saw him wandering in the Garden of Firdaus.

I inquired about his fate and the year of his passing,

He, laughing gracefully, replied, "All is well."

The word *kheyr* (well) corresponds to the year AH 810/AD 1407-1408, based on the abjad calculation.

In addition to Persian, Shams Maghrebi also composed poetry in Arabic and the local Azerbaijani Turkish dialect, known as *fahlaviyyat* (in Persian: فهلویات), a term referring to "folk poetry." This poem genre represents ordinary people's daily lives, struggles, desires, aspirations, and social circumstances. It is used in literature and folklore to describe short poems reflecting the lives of ordinary folk.

Maghrebi's Persian Divan consists of approximately three thousand couplets, including 192 ghazals, three tarjibands, 33 rubaiyat, 14 fahlaviyyat, and several fragmented verses.

Nadir Mirza Kajar, in the section "Poets and Philosophers of Tabriz" from his book titled *"The History, Geography, and Notable Figures of the Dar al-Saltanat of Tabriz,"* notes that Maghrebi, known as Molla Mohammad Shirin Shams Maghrebi, hailed from Tabriz and was one of the mystics of Shahrukh's era. He also includes a two-verse sample of Maghrebi's poetry from his Divan.

The morning, unable to bear it, demanded a few of the candles,

It did not discard a few of the footsteps.

In a special robe, it brought a few from the commoners,

And it shamed a few of the honorable ones.

(Kajar, 2019)

The Iranian researcher Ismail Azar notes that no comprehensive study has yet been conducted on Shams Maghrebi Tabrizi and states that 17 manuscripts and printed copies of the poet's *Divan* exist in various libraries worldwide (Azar, 1398/2019). Manuscript and lithographic copies of Maghrebi Tabrizi's *Divan* are also preserved at the Institute of Manuscripts, named after Mohammad Fuzuli, under the National Academy of Sciences of Azerbaijan. The oldest of these copies dates back to the 16th century.

The introduction to the poet's *Divan* differs from the traditional preface. In this brief text, Maghrebi explains the core themes of his literary works in a challenging style typical of classical prose. In his ghazals, the preface indicates that Maghrebi poetically expressed the central idea of Ibn Arabi's school, *wahdat al-wujud* (the unity of existence). Like all great mystics, Ibn Arabi compares the universe to a mirror, in which one can see the signs of wisdom and power of the one *Creator* (God). (Najafov, 1999)

The prominent American orientalist Leonard Lewisohn (1953–2028) prepared the critical scholarly edition of Shams Maghrebi's *Divan*, published in Tehran in 1993.

Mohammad Ali Tarbiyyat (1877–1940) mentions that Shams Maghrebi, in addition to his *Divan*, authored other works, including *Nuzhat al-Sasaniyya*, *Jame Jahannama*, *Mir'at al-Arefin*, and *Kulliyat al-Ilm al-Tawhid ya Marateb al-Wujud*. (Tarbiyyat, 1378/1999)

Shams Maghrebi and Sufi Philosophy

In Islamic philosophy, numerous scholars have explored the question of divine truth – namely, the essence of God and His relationship with the universe and humanity – from both philosophical and theological perspectives. This subject has been examined in various ways in the Eastern and Western orientalist studies.

One of the central issues in Sufi philosophy is the problem of divine truth. The root of this problem lies in the essence of God and the direct experience of connection with Him. The Sufi tradition emphasizes that attaining divine truth is achieved through spiritual knowledge and personal mystical experience.

Prominent Sufi philosophers, such as Ibn Arabi, developed the *Wahdat al-Wujud* (the Unity of Being) concept, which posits that all existence manifests as God. According to this perspective, God is simultaneously hidden and apparent within the universe, and everything reflects His existence. Proponents of this view argue that true unity with God's essence and comprehension of ultimate reality can only be achieved through self-knowledge, detachment from physical attachments, and attaining spiritual liberation. Supporters of this theory often cite a hadith attributed to the Prophet Muhammad.:

"One who knows himself knows his Lord. One who understands himself through annihilation recognizes his Lord through eternal existence. Whoever comprehends his ego through servitude will perceive his Lord through lordship."

The earliest traces of the theory of *Wahdat al-wujud* can be identified in ancient Indian and Chinese traditions and Greek philosophy. However, the eminent philosopher and scholar Muhyiddin Ibn Arabi (1165–1240) first articulated its scientific and theoretical principles, transforming it into one of the foundational pillars of Eastern philosophical thought. Through seminal works such as *Fusus al-Hikam* and *Futuh al-Makkiyya*, Ibn Arabi laid the groundwork for a new intellectual trajectory in Eastern literature. This theory served as the basis for the emergence of a philosophical school within medieval Eastern philosophy. (Ibn Arabi, 2017) Key figures of this school included luminaries such as Maulana Jalaladdin Rumi, Sheikh Faridaddin Attar, Saadi Shirazi, and Hafiz Shirazi.

Shamsaddin Muhammad Shirin Maghrebi, an Azerbaijani poet born in Tabriz in the 14th century, was also one of the poets of this esoteric-philosophical current. His poems, considered among the best examples of Sufi poetry, reflect the core ideas of Ibn Arabi's esoteric philosophy. Iranian researchers A. Hoseini and Z. Varedi note the strong influence of Ibn Arabi's theory of *Wahdat al-wujud* on the formation of Shams Maghrebi's Sufi views. (Hosseini, A.; Varedi, Z., 1391/2012) The idea of the unity of existence and the manifestation of God in the universe, as articulated in Ibn Arabi's "Fusus al-Hikam," is the main theme of Maghrebi's poetic Divan. Let us consider one of his ghazals, where he explains that the foundation of the universe is the manifestation of the *Vajib al-wujud* (Necessary being):

ما مظهر جمله صفاتیم	ما جام جهان‌نمای ذاتیم
ما گنج طلسم کائناتیم	ما نسخه نامه اللهیم
هم معنی و جان ممکناتیم	هم صورت واجب‌الوجودیم
تفضیل جمیع مجملاتیم	هر چند که مجمل دو کونیم
بیرون ز جهات و در جهاتیم	برتر ز مکان و در مکانیم
محبوس نحیف را نجاتیم	ما هادی جمله علومیم

(Maghrebi, 1358/1979)

*We are the mirror that reflects the world,
We are the manifestation of all qualities.
We are a copy of God's letter,
We are the enchanted treasure of the universe.
We are the image of the Necessary being,
And the essence and soul of the possible.
Although we are the sum of two realms,
We are a detailed explanation of all conclusions.
We are above space and beyond space,
We are both outside and within the directions.
We are the guides of all sciences,
The saviors of the weak and captive.*

This poem reflects profound mystical themes, particularly aligning with Sufi philosophy and the concept of the *Wahdat al-wujud*. This ghazal by Shams Maghrebi, which carries a mystical-philosophical essence, reflects the Sufi ideas influenced by Ibn Arabi's philosophy. Relying on the doctrine of *wahdat al-wujud*, he expresses the idea that humans manifest divine truth and emphasize their spiritual capabilities. Therefore, the poet refers to himself as a *Jami-Jahan Numa* – a mirror embodying divine attributes, a manuscript authored by God, and a mystical treasure of the universe. He also perceives himself as existing beyond the concepts of time and space while simultaneously being present in various aspects of the world.

In the ghazal, using the symbolic language of Sufism, the unity between the Creator and the created, the transient nature of the world's external stability versus the permanence of the inner reality, as well as humanity's intermediary position between two worlds, are expressed in significant verses. The poet also points to the path of guidance and salvation, inviting people to turn toward the truth to free themselves from spiritual pain and inner thirst.

As this ghazal demonstrates, the central feature of Shams Maghrebi's creative work is his reliance on the philosophy of Sufism.

Dr. Leonard Lewishon, noting that the works of Shams Maghrebi are among the finest examples of Persian Sufi poetry, emphasizes the following points:

"The central theme of his poetry is the concept of Wahdat al-wujud, a philosophy whose most renowned proponents include Fakhr al-Din Iraqi. His poems also incorporate the imagery of romantic Persian poets such as Salman Savaji and Humam Tabrizi, which adds a unique brilliance and subtle beauty to his works. However, his poetry gained its primary fame for interpreting the philosophy of Ibn Arabi." (Lewishon, 1993)

Based on L. Lewishon's observations, it is evident that Shams Maghrebi's works are deeply intertwined with Sufi philosophy and that he thoroughly grasped the essence of Ibn Arabi's philosophy, expressing it through poetic language. The presence of the key characteristics of romantic Persian poetry in Maghrebi's works has enriched his poems both in form and content, imparting aesthetic beauty and depth.

A closer examination of Maghrebi's works reveals that, alongside the poets listed by Lewishon, he was also influenced by many other figures in Persian literature, particularly Sufi poets such as Attar, Rumi, Sana'i, Sa'di, and Hafiz. In his *Divan of poems*, Maghrebi frequently acknowledges his inspiration from the

mystical works of Iraqi and Sana'i. This influence can be observed in the following couplets from his ghazals:

نشود کسی عراقی به حقایق عراقی نشود کسی سنائی به معارف سنائی

(Maghrebi, 1358/1979)

No one can become Iraqi with the truths of Iraqi,

No one can become Sana'i with the wisdom of Sana'i.

تکرار نیست چونکه کتابی است مختلف وین موج ها ز قلزم ز خار آمد
از موج اوشده است عراقی و مغربی وز جوش او سنائی و عطار آمده

(Maghrebi, 1358/1979)

It is not a repetition, for this book is different.

These waves come from the Qalzam sea (the Red Sea), from the thorns.

From its waves, Iraqi and Maghrebi were born,

From its surge, Sana'i and Attar emerged.

Many Iranian literary scholars have also explored the Sufi views of Shams Maghrebi. In the article titled "*Az Khodacu-yi ta Khodakhuyi dar Ashar-e Shams Maghrebi*" ("*From Selfhood to Divine Selfhood in the Works of Shams Maghrebi*"), researchers from the Arak Azad University of Islamic Sciences, Mohammad Reza Asad, Mehdi Reza Kamali Banyani, and Rizvan Derakhshandeh examine the manifestation of the philosophy of Wahdat al-wujud in Maghrebi's works and emphasize that he is one of the worthy followers of Ibn Arabi's Sufi school. (Asad, M. R.; Kamali Banyani, M. R.; Derakhshandeh, R., 1396/2017)

European Orientalist scholar G.M. Martini was the first to attempt to study the creative works of Shams Maghrebi from the aspect of Visual Sufism. European Orientalist scholar G.M. Martini was the pioneering figure who first endeavored to explore the creative works of Shams Maghrebi through the lens of Visual Sufism. In his groundbreaking research, Martini sought to examine the intersection of Maghrebi's mystical poetry and the symbolic use of visual elements, positioning the poet's work within the broader context of Sufi thought and artistic expression. His approach opened new avenues for understanding the intricate relationship between visual representation and spiritual experience in the Sufi tradition. This area had been relatively underexplored in prior academic studies. (Martini, 2023)

Shams Maghrebi's works have not been extensively researched in Azerbaijani literary studies. In the third volume of the modern "History of Azerbaijani Literature," a short research article on the life and works of Shams Maghrebi, written by Ch. Sasani, has been included. (Sasani, 2020)

Shams Maghrebi and Rumi: Common features in their literary works

Shams Maghrebi is among the poets who engaged deeply with the works of the philosopher-poet Maulana Jalaladdin Rumi. In his Divan, more than 20 ghazals are composed in a manner that closely resembles the style of Rumi's ghazals. Several of these ghazals present parallel comparisons within their opening couplets. Below, we examine a selection of these verses:

1. From the Maulana's Divan:

سیر شیشه کن آن جنیان دانا را بریز خون دل آن خونیان صہبا را

(Maulana, 1374/1994)

Make them prisoners of glass, those wise lunatics,

Spill the blood from the hearts of those wine lovers.

From the Maghrebi's Divan:

ز روی ذات برافکن نقاب اسما را نهان به اسم مکن چہرہ مسما را

(Maghrebi, 1358/1979)

Do not conceal the true face with names.

Lift the veil of names from the essence's face,

In these two couplets, both poets emphasize the inner light of the heart, urging the seeker to turn inward rather than searching externally. The concept of the inner self as the source of light and truth is central to the mystical philosophies of both poets.

These shared themes of spiritual discovery and the quest for divine truth underscore the profound influence of Sufi thought on their works. The exploration of unity of being, love, and the divine presence in all aspects of life constitutes a hallmark of their poetry.

The ghazal, beginning with the matla' verses, consists of nine couplets in which Maghrebi uses rhymes such as *asma*, *musamma*, *tamasha*, *ashya*, *ma*, *anqa*, *darya*, *bina*, *ziba*, and *Azra*, four of which overlap with the rhymes of Maulana's ghazal.

This ghazal reflects one of the core Sufi concepts integral to Maulana's artistic and philosophical thought. This poem expresses the concept of *Fana* (the annihilation of the self), a central idea in Sufi philosophy. By referencing the jinn, prisoners of the glass, the poet alludes to individuals enslaved by their egos. The notion of transparency and purity in the spiritual journey toward the essence of God is emphasized. 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 toward the divine.

Following his predecessor, Maulana, Shams Maghrebi calls for a turn toward the essence of God and urges individuals to transcend egoistic traits to perceive God's proper form. He posits that God's name and attributes are mere veils, and to attain the truth, one must remove these veils to witness the essence of God. He views the concealment of God's essence behind names as a diversion from the ultimate truth.

2. From the Maulana's Divan:

ای گشته ز شاه عشق شهوات در خشم مباش و در مکافات

(Maulana, 1374/1994)

*O one who the king of love has defeated,
Do not chase behind anger and punishment.*

From the Maghrebi's Divan:

ای روی تو مهر و گون ذرات ذات تو برون ز نفی و اثبات

(Maghrebi, 1358/1979)

*Your face is the mine of the Sun and the atoms,
Your essence is beyond denial and affirmatio*

In these verses, Maulana elucidates the spiritual state of an individual and their journey along the path of Sufism. He compares the king of love, and a king checkmated on a chessboard. Through this metaphor, the poet portrays the individual who has attained divine love, highlighted the challenges and suffered they must endure.

In his work, Shams Maghrebi similarly emphasizes that to reach divine truth, one must first relinquish material and egoistic desires. He asserts that God's grace and love can only illuminate the heart.

The poet further argues that the essence of God lies beyond human comprehension and transcends any limitations of perception. All created beings are reflections of divine light, yet the nature of God cannot be confined by affirmation or denial, as it exists above and beyond all.

These couplets collectively examine how Maulana and Shams Maghrebi present the spiritual journey and their reflections on the divine. Maulana compares the path of love to the struggles encountered in a chess game, illustrating the hardships one must face in pursuing divine love. On the other hand, Shams underscores the necessity of purifying oneself from worldly desires and turning toward God's grace. Both poets convey that the true essence of God transcends human understanding, existing beyond all forms of affirmation and negation.

3. From the Maulana's Divan:

خدمت بی دوستی را قدر و قیمت هست نیست خدمت اندر دست هست و دوستی در دست نیست

(Maulana, 1374/1994)

*Is there any value in service without friendship? No,
Service is accessible, but friendship is not.*

From the Maghrebi's Divan:

هیچ کس را این چنین یاری که ما را هست نیست کس ازین باده که ما مستیم او سرمست نیست

(Maghrebi, 1358/1979)

*No one has a beloved like the one we have,
No one became drunk as we are from this wine.*

Maulana's ghazal revolves around friendship, imbuing service with spiritual value. The poet underscores that outward acts of service lack true worth without genuine friendship and sincerity. While service is a human and accessible act, true friendship and love are far more challenging and rarer. In this context, the poet highlights a key concept in Sufism: external worship and service hold no meaning without the love and sincerity of the heart.

Shams Maghrebi's ghazal, inspired by the matla of Rumi's ghazal, is deeply rooted in Sufi themes and closely aligned with the philosophy of *wahdat al-wujud*. In the first verse of his ghazal, the union of the lover and the beloved – both external and internal, representing the union of the human soul with God – is expressed through the symbolic language of Sufism. Here, *Yar (beloved)* refers to the divine (God) and the concept of spiritual love. In Sufi thought, it is believed that there exists a special bond of love between God and the human soul. The poet seeks to convey that the love and connection of his experiences are unique and beyond the comprehension of others, indicating a deeply personal relationship between God and the individual.

In the second couplet, the poet's reference to *bade* (wine) and *masti* (drunkenness) metaphorically symbolize divine love and the awe it evokes within the individual. According to the poet, this intoxication is not universally accessible – only the chosen ones, those with a special connection to God, can experience this state.

The final couplet of the ghazal also possesses a fascinating artistic composition:

هستی ای گر مغربی را هست، آن هستی اوست مغربی را اینکه از خود هیچ هستی هست نیست

(Maghrebi, 1358/1979)

If you exist, Maghrebi, your being is from His existence,

Maghrebi has no existence of its own.

In this couplet, the poet refers to *Fana* (annihilation in God) and emphasizes that actual existence belongs to the beloved. The Sufi poet has dissolved himself (his existence) in the love of the beloved, losing his identity. This reflects the Sufi idea of selflessness, where the lover becomes one with the beloved, and the distinction between them ceases to exist.

It's also notable that the poem with the "*nist*" *radif* (repeated word) by Rumi is very famous, and Azerbaijani poets such as Mujiraddin Beylaghani and Shah Qasim Anvar have written ghazals inspired by it.

4. From the Maulana's Divan:

از چرخ فرود آمد و در ما نگران شد بر چرخ سحرگاه یکی ماه عیان شد

(Maulana, 1374/1994)

In the morning, a moon appeared in the sky,

It descended from the sky and gazed upon us.

This is a metaphorical description where *the Moon* could symbolize a divine or spiritual presence, suggesting a connection between the celestial and the earthly realms and the moment when divine light or understanding descends to enlighten or "*gaze upon*" the people.

From the Maghrebi's Divan:

چون عکس رخ دوست در آینه عیان شد بر عکس رخ خویش نگارم نگران شد

(Maghrebi, 1358/1979)

When the beloved saw her face in the mirror,

My beloved gazed upon the reflection of her face.

The ghazal covering Sufi themes in this context often reflects the ideas of divine love, the manifestation of God's light, and the concept of *wahdat al-wujud*. *Dust* or *Yar* refers to God, as understood in Sufi philosophy. In this context, the *mirror* symbolizes the heart of a person. The beauty and manifestation of God are reflected in this mirror. When the beloved (God) sees their reflection in the mirror, it signifies the reflection of God's beauty in the universe.

As seen from the opening verse, the central theme of this ghazal by Shams Maghrebi is the idea that the signs of God are reflected in every particle of the universe, and divine existence reveals itself in the world it has created. Like many other ghazals in his collection, this poem expresses that to understand the essence of divine reality, one must realize that everything in this world is a divine manifestation.

In Sufi thought, this idea reflects a profound spiritual truth that everything in the world reflects the divine, and understanding this helps a seeker perceive the unity and interconnectedness of all creation with the divine source.

1. From the Maulana's Divan:

درخت و آتشی دیدم ندا آمد که جانانم مرا میخواند آن آتش مگر موسی عمرانم

(Maulana, 1374/1994)

*I saw a tree and a fire, and a voice came saying, "My beloved,"
That fire was calling me as if I were Musa ibn Imran.*

From the Maghrebi's Divan:

کزین در ظلمت کفرم وزان در نور ایماتم

گه از روی تو مجموعم گه از زلفت پریشان

(Maghrebi, 1358/1979)

*At times, I am captivated by the beauty of your face, and at times, I am troubled by the waves of your hair;
On one side, I am in the darkness of disbelief; on the other, I am in the light of faith.*

In this ghazal, the poet draws upon the story of Prophet Moses and his encounter with the burning bush on Mount Sinai. This story is often used in Sufi literature to symbolize when an individual experiences a divine revelation or the presence of the divine. The burning bush in this context represents the moment of divine manifestation, which signifies the mystical experience of God's light or presence in Sufi tradition.

The poet uses the metaphor of Moses' story to convey the challenges and spiritual trials a person must endure on the path to spiritual perfection (*seyr-o suluk*). The internal conflict between doubt (represented by *Kufr*) and faith (represented by *Iman*) is a central theme, illustrating the constant tension in the spiritual journey. The poet sees himself as a chosen one, akin to Moses, who is called to respond to a divine call. The references to "face" and "hair" (representing divine beauty and the material world) reflect the duality of the spiritual path, where the seeker is torn between the pull of the material world and the call of the divine.

The terms *Kufr* and *Iman* symbolize darkness and light, respectively. *Kufr* (disbelief) represents confusion, ignorance, and spiritual darkness, while *Iman* (faith) signifies clarity, divine illumination, and spiritual enlightenment. The poet expresses the paradoxical nature of the spiritual journey, where one is simultaneously lost in worldly distractions and illuminated by the light of divine love.

Through these metaphors and references, the poet portrays the intense inner struggle and transformation the lover experiences on the path toward union with the divine. The burning bush symbolizes this moment of divine revelation, while the imagery of *face* and *hair* reflects the contrasting forces within the heart and mind of the seeker.

Maulana's contemporary, Maghrebi, who composed a similar ghazal, articulates that if Allah were to lift the veil from His face, the brilliance of His manifestation would ignite both the worldly and the eternal realms. Before the revelation of His Essence, the entire universe would be annihilated. Just as no one can withstand the force of a mighty wind, no being can endure the radiance of the Divine Essence.

The poet implores his heart to remove the veil from the Divine Truth and to refrain from asking questions. As one comprehends the Divine Reality, one will be overwhelmed and consumed by the grandeur of His glory.

This ghazal elucidates key principles of Islamic mysticism, particularly *Fanafillah* (annihilation in God) and *Baqabillah* (subsistence with God). To attain ultimate truth and perfection, an individual must renounce their identity and worldly attachments, dissolving completely into the light and essence of God. Through this transformative process, the individual distances themselves from the ego and approaches absolute truth.

Mystical states such as Fana and Baqa are fundamental stages of the spiritual journey (*seyr-o-suluk*) and have been extensively discussed in Sufi literature by renowned poets such as Hafiz, Rumi, and Attar.

Like many mystically inclined poets, Shams Maghrebi focuses on divine love and the journey toward God. While his poetic style is situated between Sanai and Attar, some scholars contend that his poetry is artistically weaker than both poets. His tendency to repeat rhymes, frequent use of Arabic words and expressions, and extensive application of Sufi terminology have contributed to developing his distinctive style. This suggests that Shams Maghrebi was primarily a Sufi mystic rather than merely a poet or versifier.

As evident from the examples provided, Shams Maghrebi was a poet with a Sufi worldview and an inclination toward Islamic mysticism. His significant poetic style reflects the influence of Rumi Sanai and Attar. Undeniably, the religious-mystical pantheism and the *Wahdat al-wujud* doctrine of Ibn Arabi also played an essential role in shaping Shams Maghrebi's artistic and aesthetic thought. These influences were fundamental in forming his creative style.

Like many mystically inclined poets, Shams Maghrebi centers his thinking on divine love and the journey toward God. While his poetic style is positioned between Sanai and Attar, some researchers consider his poetry to be artistically weaker than that of both poets. His tendency to repeat rhymes, the frequent use of Arabic words and expressions, and the extensive application of Sufi terminology have contributed to developing his distinctive style. This also indicates that Shams Maghrebi was primarily a Sufi mystic rather than a poet or versifier.

Conclusion

The shared elements in the works of two prominent Eastern Sufi poets, Maulana Jalaladdin Rumi and Shams Maghrebi of Tabriz, are primarily rooted in their profound reflections on the pursuit of divine love and enlightenment.

In the poetry of both poets, the approach to God is depicted as a long and transformative spiritual process known as *seyr-o-suluk* (spiritual journey). This journey involves detachment from worldly concerns, the abandonment of the ego, and a merging with divine light. Influenced by Rumi, Shams Maghrebi delves into the essence of this spiritual path in his poetry.

Both poets possessed profound knowledge in the realms of wisdom and mystical philosophy. The mystical insights in Rumi's verses enabled Maghrebi to grasp this Sufi philosophy and effectively integrate it into his poetic expressions.

Both Rumi and Shams Maghrebi employed symbolism and allegory extensively in their works. Their ghazals are replete with symbols that reflect their philosophical views on love, nature, and the Divine.

Rumi's influence on Shams Maghrebi's poetry significantly enriched it, with central themes of the spiritual journey (*seyr-o-suluk*) and divine love permeating Maghrebi's verse.

The poems under examination, paralleling Rumi's ghazals, clearly reflect the core ideology of Islamic mysticism, characterized by their philosophical depth and spiritual richness. Within these verses, the poet evokes the *Wahdat al-wujud* (unity of being) in Islamic mysticism. From this perspective, an individual is not only a manifestation of divine attributes but, through profound self-understanding, can also reach the source of divine truth and spiritual realities.

Thus, Shams Maghrebi, inspired by Rumi's Sufi philosophy, lays the foundation for mystical thought, emphasizing the higher spiritual responsibilities of humanity through his significant artistic works.

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