

Scientific Journal of Mythicism and Literature

Vol. 1

No. 4

Sep. 2025

ISSN: 3062-2085





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“Her harf bir sır, her kelâm bir yolculuktur...”

Tasavvuf ve Edebiyat Dergisi’nin dördüncü sayısına ulaştığımız bu güzel merhalede, her bir satırın bir hakikat arayışına vesile olduğu inancımızla siz değerli okuyucularımızı bir kez daha muhabbetle selamlıyoruz.

Bu sayımızda, geçmişin kadim hikmetleriyle günümüz insanının içsel arayışları arasında köprüler kurmaya devam ediyoruz. Çünkü biliyoruz ki tasavvuf, zamanla sınırlı olmayan bir hakikatin sesidir; edebiyat ise bu sesin dile gelen hâlidir. Bugün, hem bireyin iç dünyasında yankılanan sorulara hem de toplumsal hafızamızda yer etmiş kültürel izlere dönerek, derinlikli metinlerle karşınızdayız.

Dördüncü sayımızda yer alan makaleler, sadece akademik bir disiplinin sınırlarında değil, aynı zamanda ruhu dinlendiren, gönlü yontan, zihni uyandıran bir edebî-tasavvufî yolculuk sunmayı hedefledik.

Dergimizin oluşum sürecinde emeği geçen yazarlarımıza, araştırmacılarımıza, tasarım ve yayın ekibimize gönülden teşekkür ediyor; bu dergiyi ellerinde tutan, gözleriyle satırları takip eden ve kalbiyle hisseden her bir okuyucumuzu, bu ortak yolculuğun en kıymetli yolcusu olarak selamlıyoruz.

Yeni sayımızın, gönüllerde hoş bir seda bırakması temennisiyle...

Baş Editör

Tasavvuf ve Edebiyat Dergisi

Prof. Dr. Ghadir Golkarian

“Every letter is a secret, every word a journey...”

As we reach this beautiful milestone of the fourth issue of the Sufism and Literature Journal, we once again greet you, our valued readers, with affection, believing that every line is a means to a search for truth.

In this issue, we continue to bridge the ancient wisdom of the past with the inner quests of today's humanity. For we know that Sufism is the voice of a truth that is not limited by time; literature is the expression of this voice. Today, we present you with profound texts that address both the questions that resonate within the individual's inner world and the cultural traces etched in our collective memory. The articles in our fourth issue aim to offer a literary-Sufi journey that soothes the soul, refines the heart, and awakens the mind, transcending the boundaries of an academic discipline.

We extend our heartfelt thanks to our writers, researchers, design, and publishing teams who contributed to the creation of our journal. We salute every reader who holds this magazine in their hands, follows the lines with their eyes, and feels it with their hearts, as a precious companion on this shared journey. We hope our new issue leaves a pleasant echo in our hearts...

Mysticism and Literature Magazine

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Prof. Dr. Ghadir Golkarian



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Mevlevî Celaledin Rumi'nin Çağdaşı Kara Halil Efendi'ye Atfedilen Metinler Elyazması Arşivlerinde

Received: June 17, 2025

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Accepted: June 30, 2025

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DOI No. <https://doi.org/10.32955/neujsml2025141103>

Abstract

We have not found any information in the sources regarding the date of birth of Khalil bin Hasan bin Muhammad al-Birgali (1123/1711) al-Rumi al-Hanafi al-Ghazi, the son of Birgali Hasan bin Muhammad and known by the nickname Qara Khalil Efendi. One of the Ottoman scholars, Qara Khalil Efendi is remembered with the names Rumi, Hanafi, Birgali, Aydini and Tirali. Information about his works is provided in a number of authoritative sources. Examples of these sources include: "Ottoman scholars" by Muhammad Tahir Bursali, "Hadiyyatul arifin" by Ismail Pasha Baghdadi, "al-Alam" by Khairaddin Zirikli, "Mojam muallifin" by Omar Riza Kehali, etc.

Gara Khalil Efendi wrote a footnote to the work "Jihatul-vahidah" by the 16th-century Azerbaijan scholar Muhammad Amin Sadraddin al-Shirvani Mollazadeh Aghdashi (1036/1626) and called it "Hashiya ala Muhammad Amin". The work is about logic. We have discovered yet two old printed copies of this work at the Institute of Manuscripts named after Muhammad Fuzuli of the Academy of Sciences of Azerbaijan. These copies are protected under the codes XVI-1692; V-526. Both books were published in Istanbul in 1288/1871 at the "Amira" printing house. On the first page of the V-526 cipher printed book, the phrase "Rajab month 1292/1875, Abdulghani" is written in black ink. Therefore, this book is from the collection of Abdulghani Efendi Nukhavi Khalisagarizadeh.

Shamsaddin Muhammad bin Hamza al-Fanari (751-834/1350-1430) wrote a commentary on the work "Isaghuji" by Azerbaijan scholar Asraddin Mufaddal bin Omar al-Abhari (663/1265) and called it "Sharh al-Risala al-Isaghuji". Some sources have given the name of this commentary as "al-Fawaid al-Fanariyya". Qara Khalil Efendi wrote a footnote to this commentary and called it "Hashiya Qara Khalil ala al-Fanari". Two old printed copies of the work "Hashiya Qara Khalil ala al-Fanari" are preserved at the Institute of Manuscripts of ANAS under the following codes: XVI-1789 and V-422, the copy coded XVI-1789 was printed in 1307/1889 at the "Sinaya" printing house in Istanbul. The copy coded V-422 was printed in 1874 at the "Haji Muharram Efendi Busnavi" printing house in Istanbul. On the first page of the book, the phrase Haji Abdullah Ibn al-Imam al-Nukhawi is written in black ink. This means that this book was also from the collection of Abdulghani Efendi Nukhawi Khalisagarizadeh.

Keywords: work, scholar, author, source, footnote

Özet

Kara Halil Efendi olarak tanınan, Birgali Hasan bin Muhammed'in oğlu Halil bin Hasan bin Muhammed el-Birgali er-Rumi el-Hanefi el-Gazi'nin doğum tarihine ilişkin kaynaklarda herhangi bir bilgiye rastlanmamıştır. Osmanlı alimlerinden biri olan Kara Halil Efendi; Rumi, Hanefi, Birgali, Aydini ve Tirali gibi lakaplarla da anılmıştır. Eserleri hakkında çeşitli güvenilir kaynaklarda bilgi mevcuttur. Bu kaynaklar arasında Muhammed Tahir Bursalı'nın Osmanlı Müellifleri, İsmail Paşa Bağdadi'nin Hadiyyetü'l- 'Arifin, Hayreddin Zirikli'nin el-A'lâm ve Ömer Rıza Kehhâle'nin Mu 'cemü'l-müellifin adlı eserleri yer almaktadır.

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Kara Halil Efendi, 16. yüzyıl Azerbaycan alimlerinden olan Muhammed Emin Sadraddin eş-Şirvani Mollazade Ağdaşı'nın Cihâtü'l-vâhide adlı mantık eserine "Haşiye 'ala Muhammed Emin" adıyla bir haşiye (dipnot) yazmıştır. Bu eserin iki eski basma nüshası, Azerbaycan Milli Bilimler Akademisi Məhəmməd Füzuli adını taşıyan Elyazmaları Enstitüsü'nde XVI-1692 ve V-526 kodlarıyla korunmaktadır. Her iki eser 1288/1871 yılında İstanbul'da "Amira" Matbaası'nda basılmıştır. V-526 kodlu nüshanın ilk sayfasında "1292 Recep/1875, Abdulgani" ibaresi siyah mürekkeple yazılmıştır; bu da eserin Abdulgani Efendi Nukhavi Halısagarizade'ye ait olduğunu göstermektedir.

Şemseddin Muhammed bin Hamza el-Fenari (751-834/1350-1430), Azerbaycanlı alim Esreddin Müfaddal bin Ömer el-Abhari'nin (663/1265) İsaguci adlı mantık eserine Şerhu'r-Risale el-İsaguci adlı bir şerh yazmıştır. Bazı kaynaklarda bu eser el-Fevaidü'l-Fenariyye adıyla geçmektedir. Kara Halil Efendi, bu şerhe "Haşiyetü Kara Halil ale'l-Fenari" adlı bir dipnot çalışması yazmıştır. Bu haşiyeye ait iki eski basma nüsha ANAS Elyazmaları Enstitüsü'nde XVI-1789 ve V-422 kodlarıyla korunmaktadır. XVI-1789 kodlu nüsha, 1307/1889'da İstanbul'da "Sinaya" matbaasında; V-422 kodlu nüsha ise 1874 yılında "Hacı Muharrem Efendi Busnavi" matbaasında basılmıştır. V-422 kodlu kitabın ilk sayfasında siyah mürekkeple "Hacı Abdullah ibn el-İmam en-Nukhavi" ibaresi yazılmıştır. Bu da eserin yine Abdulgani Efendi Nukhavi Halısagarizade koleksiyonuna ait olduğunu gösterir.

Anahtar Kelimeler: eser, alim, müellif, kaynak, haşiye

Introduction

The Institute of Manuscripts has a rich and rare collection of manuscripts in Azerbaijani, Turkish, Arabic, Persian and other languages, covering all areas of medieval sciences - medicine and astronomy, mathematics and mineralogy, poetics and philosophy, theology and jurisprudence, grammar, history and geography, literary prose and poetry. The Institute of Manuscripts now has over 40,000 materials. About 12,000 of these are manuscripts in Arabic script, written or copied in the 9th-20th centuries. In addition, the institute preserves personal documents of prominent Azerbaijan scientists and writers of the 19th-20th centuries, historical documents and fragments, old printed books, newspapers and magazines of previous periods, microfilms and photographs. The oldest manuscript kept at the Institute of Manuscripts is a part of the Quran's "An-Nisa" surah written on leather, dating back to the 9th century.

One of the oldest manuscripts with written records is the manuscript of "As-Sihah", an explanatory encyclopedic dictionary of the classical Arabic language compiled by the renowned lexicographer Ismail al-Jawhari at the end of the 10th century, which was copied from an autograph copy in 1117. Abu Ali ibn Sina's Qanun fi-t-tibb (The Canon of Medicine) (Volume II) is a famous treatise on medicine and pharmacology written in Arabic. It was copied in a naskh script in Baghdad in 1143, 104 years after the author's death. It is one of the rarest copies in the world due to its antiquity (1, pp. 11-14). It is considered one of the fundamental works that had a serious impact on the development of medical science. When this work of Ibn Sina was published in Tashkent in the 80s of the last century in Russian and Uzbek languages, Uzbek scholars used the Baku manuscript as the main copy to compile the scientific-critical text of the second book.

The work of the Arab scholar Abu'l-Qasim az-Zahrawi, who lived in Cordova, Spain, in the 10th and 11th centuries, "Al-Maqala al-Salasun" ("Thirtieth Treatise") is a volume of a fundamental treatise on medicine in Arabic. It influenced scientific progress in the field of surgery in the Muslim East. The main feature of the work is the drawing of about 200 surgical instruments. Az-Zahrawi is the only medieval author who gave a description of surgical instruments and showed the methods of their application during specific operations. The Baku manuscript of the work was copied in the 13th century. A 13th-century copy of the pharmacology work "Zakhireyi Nizamshahi" by the author Rustam Jurjani is kept at the Institute of Manuscripts.

The copy of Abi ibn Huseyn Qazvini's "Manahij ut-talibin wal ma'arif us-sadiqin" kept at the Institute of Manuscripts was copied in 1377.



A copy of Sheikh Mahmud Sabustari's "Gulshani-raz" copied in the 14th century is kept at the Institute of Manuscripts (Qahramanov, 1986).

The following written monuments copied in the 15th century are kept at the Institute of Manuscripts: Khaju Kirmani's "Humay-Humayun" (1415), Kamal Khojandi's divan (1436), Rovshani's divan (1484), Nasimi's divan (1494), Sadi's "Bustan" (1494), Ibn Khalligani's "Vafayat-alayan" (1484), Nasiraddin Tusi's astronomical table "Ziji-Elkhani", Muhammad ibn Abubakr Ash-Shafei's treatise "Irshad-ul-Mohtaj ila Sarhi Minhaj" and others.

The main priority activity of the Institute of Manuscripts is Azerbaijani studies. One of the most serious and urgent problems facing us is the study of the heritage of our writers and scholars, who played a significant role in the development of Azerbaijan and Islamic culture from ancient times to the 20th century, which has reached our time in the form of manuscript books. Individual works, which are pearls of this intellectual wealth, created by the outstanding intellectuals of our people both within and outside the geography of Azerbaijan, have spread across a wide geographical area in the form of manuscripts and have become invaluable monuments of world culture (Zeynalova, 2025). These manuscripts have taken an honorable place in the libraries and museums of London, Paris, New York, Cambridge, Dresden, Vatican, Belgrade, Prague, Moscow, St. Petersburg, Tashkent, Tbilisi, Dushanbe, Ashgabat, Damascus, Baghdad, Tehran, Istanbul, Karachi, Kabul, Delhi and dozens of other cultural centers, as well as in private collections and have become the object of research for scholars in Europe, Asia, America and Africa. While giving due appreciation to the breadth, consistency and perfection of the research conducted, it should be acknowledged that although the works of dozens of Azerbaijan authors who played a significant role in the development of classical culture with their scientific and artistic works have been studied and published in India, Iran, Pakistan, Turkiye and Arab countries, their works have been studied very little or not at all in their native land. Examples of them include Mu'inaddin Abu Nasr Ahmad Tantarani (XI), Ahmad bin Huseyn Charpari Tabrizi (XIV), Muhammad Hanafi Qarabaghi (XV), Jamaladdin Ardabili (XIII), Asiraddin Abhari (XIII), Mahmud Muhammad oghlu Shirvani (XVI), Gul Ahmad Agdashi (XVI), Muhammad Amin Shirvani (XVI), Maulana Hafiz Bardai (XVI), Khaja Yusif Hamadani (XI), Ahmad Hamdi Shirvani (XIX) and others.

The prominent Azerbaijan philosopher Asiraddin Mufazzal bin Omar Abhari was born (663/1265) in a place called Abhar, near the city of Zanzan in Southern Azerbaijan (3, III, p.904). After receiving his primary education in the city of Zanzan, he went to Baghdad to continue his education and gain a deeper understanding of the sciences. There, Asiraddin Abhari deeply mastered the works of ancient authors and Muslim philosophers, including Farabi (870-950), Kindi (d. 870), Ibn Sina (d. 1037) and others and gained great fame as an outstanding scholar-philosopher of his time. Asiraddin Abhari worked for a long time as a court physician and astrologer in the Emirate of Mosul and later for a certain period in Asia Minor. The scientist died on February 9, 1265. He left behind a rich scientific legacy. His works "Hidayat al-hikma" ("Introduction to Philosophy"), "Isaghoji" ("Al-Mantiq"), "Tabiiyyat" ("Natural Sciences"), "Lawhiyyat" ("Theosophy"), "Marifat al-usturlab" ("Study of the Usturlab") and others established him as a prominent scholar of his time. One of the most widely distributed and famous works of Asiraddin Abhari is the treatise "Isaghoji". The author of the treatise was the Neoplatonic philosopher Porphyria of Tyre (232-c. 304), a student of Longinus and Plato. Porphyria gained fame as a popularizer of his teacher's system, a commentator on Plato's works and more importantly, Aristotle's treatises on logic. The Isaghoji was used as a textbook on logic in schools.

The Arabic translation of the treatise "Isaghoji" was included in the versions worked on by Kindi, Abul-Faraj bin al-Tayyib, Abul-Abbas Ahmad bin Muhammad as-Sarkhasi, Muhyaddin Abdullatif bin Yusuf al-Baghdadi and Abu Muhammad al-Farabi. After the publication of "Isaghoji" in the version worked on by Asiraddin Abhari, the versions worked on by the above-mentioned authors were suppressed and removed from the field of education. Asiraddin Abhari's "Isaghoji" was used as a basic textbook on logic in Azerbaijan, Iran, Turkiye and Central Asia for nearly 700 years and was taught in madrasas. Therefore, manuscripts of the work are widely spread in European and Asian countries. In his book "Kashf az-Zunun" (Гварамия, Канчавели, Мамулиа & Самкурашвили, 1978), the scribe Chalabi writes: "This work on logic brought great fame to Asiraddin Abhari." At the Institute of Manuscripts of the ANAS, we have identified about 30 manuscript copies of this work that were copied by scribes in

the 15th-19th centuries (Şərifli, 2010). The work "Isaghoji" is a short treatise on logic, written in a concise manner, consisting of five chapters. Hundreds of commentaries, footnotes, taligs and explanations were written on this work in the Middle Ages, as well as verses by several authors. The number of such manuscripts in our treasury is up to 200. Azerbaijan scholars also wrote commentaries and footnotes to the work "Isaghoji". Examples of these Azerbaijan scholars include Sadaddin Sadullah Bardai (Халидов, 1986), Numan bin Sheikh Said Shirvani (Şərifli, 2010), Muhyaddin Talishi (Халидов, 1986) and others. Another commentary on Asiraddin Abhari's treatise "Isaghoji" belongs to Shamsaddin Muhammad bin Hamza al-Fanari (1350-1430). Shamsaddin Muhammad bin Hamza al-Fanari called his commentary on "Isaghoji" "Al-Fawaid al-Fanariyya" (Халидов, 1986; Şərifli, 2010).

The great Ottoman scholar, Sheikh-ul-Islam Shamsaddin Muhammad ibn Hamza al-Fanari, was born in the village of Fanar in 751/1350. Sources provide different information about the Fanari lineage name: "... It is said that this lineage name comes from the village of Fanar, located on the outskirts of Bursa or is related to the art his father was engaged in. After his father died, his sister's family took him under their protection and under this protection al-Fanari lived until his youth" (Karatay, 1966). The scholar, who received his initial education from his father, later studied under Aladdin Ali Asvad in Iznik, Jamaladdin Aksaray in Amasya and Sheikh Akmaladdin Muhammad in Cairo (Aydin, II, 188-189). After receiving permission from Sheikh Akmaladdin, he returned to Bursa and was appointed as a teacher at the Monastır Madrasa by Yıldırım Bayazid and as the gazi of Bursa in 1392. In 1424, Molla Fanari was again appointed as the qazi of Bursa and a teacher at the Manastır Madrasa by Murad II. He also began working as a mufti by Murad II in the same year. It is with this position that the sources state that he began his activities as the first sheikh of Islam. In 1431, Molla Fanari died after returning from the Hajj pilgrimage (Karatay, 1966). He was buried near the mosque he had built in Bursa. Molla Fanari had three mosques and one madrasah built in Bursa and one madrasah in Jerusalem. Molla Fanari wrote more than a hundred valuable works in the fields of tafsir, sufism, fiqh, kalam, logic and rhetoric. The most famous of these are "Ayn al-Ayan", "Al-Fawaid al-Fanariyya sarh ala Isaghuji", "Asas as-sarf fi ilmi at-tasrif", "Majalla min ahli al-Tasawwuf", "Sharh fiqh al-Keydani" etc. (Karatay, 1966).

Dozens of copies of Molla Fanari's work "Al-Fawaid al-Fanariyya sharh ala Isaghuji" (Şərifli, 2010) are preserved in our treasury at the Institute of Manuscripts. This work is one of the numerous commentaries written on Asiraddin Abhari's work on logic "Isaghoji". It is also likely that many of these copies were copied in Azerbaijan. This is clear from the scribes' lineage names and the notes written in Azerbaijani in the margins. These manuscripts, preserved in our treasury, were copied in the 16th-19th centuries.

Gul Ahmad Fazil bin Muhammad al-Aghdashli al-Shirvani wrote a commentary on this work of Molla Fanari and called it "Hashiya ala al-fawaid al-fanariyya." In his book "Kashf az-Zunun" (Гварамия, Канчавели, Мамулиа & Самкурашвили, 1978) the scribe Chalabi highly evaluates this work of Gul Ahmad Aghdashli and writes: "This commentary is the most perfect of all the other written commentaries." Ahmad bin Muhammad bin Khizr Aghdashli Shirvani (706-785/1306-1383), who lived in the Middle Ages, was a well-known philosopher and theologian of his time, known by the pseudonym Qul Ahmad. In medieval sources, Qul Ahmad was called a "virtuous scholar" and "the most accurate researcher." This also shows that Qul Ahmad was one of the most influential figures in the world of science. Qul Ahmad, who had considerable influence in the world of science, gained wide fame in the Near and Middle Eastern countries with his multifaceted creativity and his works have always been the focus of attention of Eastern scholars. The manuscripts of the scientist's works spread over a wide geographical area in European and Asian countries, attracting the attention of scholars, comments and annotations were written on them by various researchers. Qul Ahmad gained fame as a philosopher, philologist and theologian with his multifaceted scientific creativity. Ismail Pasha Bagdadai (Aydin, I, 15), the Georgian manuscripts catalog (Şirinova, 2019), the printed books kept at the Institute of Manuscripts named after Muhammad Fuzuli of the ANAS as Qul Ahmad (Şərifli, 2007), A.B. Khalidov (Karabulut & Karabulut, V, 3050-4069), Fehrist makhtutat mekteveti korpulu (Халидов, 1986) and the Topkapi Palace Museum Arabic manuscripts catalogs (Bursali, III, 670) gave his name sometimes as Qul Ahmad bin Muhammad, sometimes as Qul Ahmad bin Muhammad bin Khizir Jamaladdin al-Kirmasti (Kehhale).



Doctor of Philology, Professor Kamandar Sharifli, writes about Qul Ahmad in his work “Scientist, Pedagogue and Book Scholar”: “... Abdulgani Nukhavi Khalisagarizadeh recorded his full name as Qul Ahmad Chardami Agdashi Shakavi Shirvani” (El-Baghdadi, 1951).

As a result of our research, we have determined that in the medieval manuscripts kept at the Institute of Manuscripts named after Muhammad Fuzuli of the Academy of Sciences of the Republic of Azerbaijan, Qul Ahmad's lineage name is given as Agdashi. Thus, his full name can be given as: “Qul Ahmad bin Muhammad bin Khizr al-Omari Jamaladdin (Shihabaddin) Chardami Agdashi Shakavi Shirvani.”

There is no extensive information in the sources about the life of Qul Ahmad. According to the textual scholar Abdulghani Nuxhavi Khalisagarizadeh, he was born in the village of Chardam in the Agdash province of Azerbaijan. As can be seen from his lineage name, Qul Ahmad later moved to Sheki, one of the cultural centers of Azerbaijan and he settled there. After some time, he moved to the Kirmasti province of Turkiye. His lineage name “Kirmasti” came from here. According to sources, he died in the Kirmasti province in 950/1543 and was buried there (Kehhale).

Qul Ahmad bin Muhammad Aghdashi wrote many works: “حاشية على شرح ايساغوجي” Hashiya ala sharh Isaghuji, “شرح درر البحار في الفروع” Sharh Durar al-bihar fil - furu, “حاشية على حاشية الخيالي على شرح العقائد الصراط المستقيم في تبيان القرآن الكريم” Hashiya ala hashiyat al-Khiyali ala sharh al-Aqaid an-Nasafi, “As-sirat al-mustaqim fi tibyan al-Ouran al-Karim”, “شرح رسالة الاستعارة (الفوائد الفنارية في الاستعارة)” Sharh risala al-istiara faraid fil -istiara” (Aydin, 2005).

Dozens of manuscript copies of Qul Ahmad Aghdashi's “Hashiya ala al-fawaid al-fanariyya”, copied by scribes at various times, are preserved in libraries, museums and manuscript treasuries. Of these, 5 manuscript copies of the work are preserved in the book “Topkapi Palace Museum Library Arabic Manuscripts Catalog” in Istanbul, 6 in the Kekelidze Institute of Manuscripts in Georgia, 2 in the Berlin Manuscript Library, 1 copy in the Koprulu Library in Istanbul (copying date is not given) and about 50 (Şerifli, 2010) manuscript copies copied in the 16th-19th centuries at the Institute of Manuscripts named after Muhammad Fuzuli of ANAS (Kehhale). From the secretarial notes of these copies preserved at the Institute of Manuscripts, it can be concluded that most of these monuments were copied in Azerbaijan.

Abdullah bin Haydar bin Ahmad al-Husaynabadi wrote “Taliqat” on this footnote of Qul Ahmad Aghdashi and called it “Taliqat Hashiya ala al-fawaid al-fanariyya”. Three manuscript copies of this Taliqat (Şerifli, 2010), copied in the 17th–18th centuries, are preserved in our treasury. I have initially discovered two printed books preserved at the Institute of Manuscripts of Qul Ahmad Agdashi. These printed books are kept under the codes XI-241 and XVI-1709. In the printed book with the code XVI-1709, Fanari's commentary is included, with footnotes by Qul Ahmad, Qara Khalil and Burhanaddin ibn Kamaladdin.

Khalil bin Hasan bin Muhammad al-Birkali al-Rumi al-Hanafi al-Qazi(1123/1711), was known by the nickname Qara Khalil Efendi. There is no information in the sources regarding the date of birth of Qara Khalil, the son of Birgali Hasan bin Muhammad. As one of the Ottoman Anatolian Hanafi scholars, he is known by the lineage names Rumi, Hanafi, Birgeli, Aydini and Tirali. Information about his works has been provided in a number of authoritative sources. Information about his works is provided in a number of reputable sources. These sources include: Bursa's Muhammad Tahir's “Ottoman scholars”, Ismail Pasha Baghdadi's “Hadiyyatul arifin” (Aydin, 2005), Khairaddin Zirikli's “al-Alam” (Hacı Khalifa, 1941-43), Omar Riza Kehali's “Mojam muallifin” (Katalog, I, 683), etc. The sources we mentioned above state a number of works by Khalil Efendi: “Tafsir Surat al-Mulk”, “Hashiya ala Adab Tashkopruzadeh”, “Hashiyat ala sharh hikmat al-Ayan”, “Hashiya ala isbat əl-vajib”, “Hashiya ala sharh al-Fanariyya”, “Hashiya ala sharh al-Hidaya”, “Hashiya ala mukhtasar al-muntahiya”, “Hashiya ala sharh al-Tavala lil-Asfahana”, “Risala al-Ahqab”, “Sharh al-Valadiyya va gheyri zalik min al-Havash va ar-Risala”. At the Institute of Manuscripts named after Muhammad Fuzuli of ANAS, we have initially discovered old printed copies of two works by Qara Khalil Efendi. These works are called “Hashiya ala Muhammad Amin” and “Hashiya Qara Khalil ala al-Fanari”. Two old printed copies of this work are preserved in our treasury under the codes XVI-1789 and V-422 (Şerifli, 2007). The copy with the code XVI-1789 (10.88) was printed in 1307/1889 at the “Sinaye” printing house in Istanbul. The copy with the code V-422 was printed in 1874 at the “Haji Muharram Efendi Busnavi” printing house in Istanbul.

The first page of the book has the phrase Haji Abdullah Ibn al-Imam al-Nukhawi written in black ink. This means that this book is from the library of the textual scholar Abdulghani Efendi Nukhawi Khalisagarizadeh.

Qara Khalil Efendi wrote a footnote to the work “Jihat al-wahdah” by the Azerbaijan scholar Muhammad Amin Sadraddin al-Shirvani Agdashi (1036/1626), who lived in the late 16th and early 17th centuries and called it “Hashiya ala risala jihat al-wahdah” (Koprulu library catalog, 1401, V).

Muhammad Amin Sadraddin Shirvani received his primary education in Istanbul. It is clear from the information provided in the catalogs of oriental manuscripts that he had great influence in the world of science and was one of the famous personalities of his time. In one of the medieval manuscripts of Muhammad Amin Shirvani's work “Jihāt al-wahdah” preserved in the collection of the Institute of Manuscripts named after Muhammad Fuzuli of the Azerbaijan National Academy of Sciences, he is called “Ash-Sheikh ar-raïs”. This is a clear proof of the level he rose to in science. There is very little information about the life and work of Muhammad Amin Shirvani in medieval sources and in the manuscripts of the scientist's works that have survived to our time. According to the reference “al-Aghdashî” mentioned in one of the manuscripts of his work “Jihāt al-Wahdā”, we can say that he was born into an intellectual family in the Agdash region of Azerbaijan and received his first education there. Considering that Muhammad Amin Shirvani's father, Sadraddin, was one of the well-known scholars of his time, it can be assumed that his father also contributed greatly to his mastery of certain fields of science (Aydin, 2005).

Muhammad Tahir from Bursa called Muhammad Amin Shirvani “Fazil oghlu fazil” and addressed his father Sadraddin as “respected father.” Muhammad Tahir from Bursa wrote that Sadraddin Shirvani was the author of “Hekayatul-mutaa’aliyati” and other works. Since his father was one of the well-known scholars of his time, Muhammad Amin Shirvani was given the nickname “Molla oghlu” (Mollazadeh).

Muhammad Amin Shirvani traveled to Istanbul to continue his education and studied with many famous scholars there and lived and worked in Istanbul until the end of his life. According to various sources, he died in 1036 AH / 1626 (Koprulu library catalog, 1401). According to Muhammad Amin Shirvani's will, he was buried in the beautiful landscape of Uskudar.

Muhammad Amin also wrote a work on literary ethics called “Jihāt al-wahdah” (“The Direction of Unity”). Like Nasiraddin Tusi's “Adab al-Mu'ta'alimin”, this work by Muhammad Amin is also dedicated to teaching correct methods of obtaining education. The scholar commented on the correct teaching methods and directions of individual sciences and subjects. This work, which is not very large in terms of volume, was widely distributed in the East and attracted the attention of researchers. Abdullatif bin Muhammad bin Danjan bin Hamza Daghistani, one of the well-known scholars of his time, wrote a commentary on this work of al-Hazi Muhammad Amin entitled “Utur al-yasamin” (“The Fragrance of Jasmine”). On page 2b of the copy of this commentary kept at the Institute of Manuscripts, the scholar Sheikh Ali bin Abdullah Haji Sughuri wrote a verse-based praise for it. On page 3a of the same manuscript of the work, it is noted that in 1303 AH/1885, the scholar Shihabaddin bin Bahaeddin Kazani Marjani, the author of many scientific works, read this commentary and highly appreciated it. Later, on page 3b of the manuscript, the scholar Hasan Husni bey Tuyrani from the Saranik province of Turkiye wrote a positive opinion about the commentary.

Conclusion

Muhammad Amin Shirvani also wrote a commentary entitled “Risala ala beht “Ji-hatul-wahda” on his work “Ji-hatul-wahda”. I initially discovered two old printed copies of the commentary written by Qara Khalil Efendi in the treasury of the Institute of Manuscripts. These margins V-526, XVI-1692 are preserved in our treasury under the ciphers (Şerifli, 2007). Both books were published in Istanbul in 1288/1871 by the “Amira” printing house. On the first page of the printed book with the code V-526, the phrase “Rajab month 1292/1875, Abdulghani” is written in black ink.



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Mevlana Studies in Azerbaijan: A Historical and Scientific Review

Azərbaycan'da Mevlâna Araştırmaları: Tarihi ve Bilimsel Bir İnceleme

Received: June 17, 2025

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Accepted: June 30, 2025

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DOI No. <https://doi.org/10.32955/neujsml2025141102>

Abstract

Mevlana Jalal al-Din Rumi (Molānā Jalāl ad-Dīn Muḥammad Rūmī), as the founder of a widely spread school of thought in the Islamic world, has influenced numerous cultures. Through his teachings, he advocated for the spiritual development, Divine love, and mystical enlightenment of humanity. His legacy holds significant importance not only as a poet and philosopher but also as a guide, mentor, and spiritual leader in the history of mankind.

In Azerbaijan, Mevlana studies are focused on the examination of Mevlana Jalal al-Din Rumi's philosophy, literary heritage, Sufi thought, and mystical worldview. Mevlana promoted the spiritual development and Divine love of humanity, and his legacy holds a significant place in the history of mankind, not only as a poet and philosopher but also as a spiritual guide.

Mevlana Jalal al-Din Rumi's philosophy has had a profound influence on literature and the arts, also playing a significant role in the development of Azerbaijani literature. His impact began to be felt strongly from the 14th to the 16th centuries and continued into the 19th and 20th centuries in Azerbaijani literature. Mevlana studies also examine the place and influence of this philosophical heritage within Azerbaijani culture.

The article thoroughly examines the history and development of Mevlevi Studies in Azerbaijan. It also investigates the scientific research conducted in this field, the influence of Mevlevi thought on Azerbaijani culture and literature, ongoing discussions within academic circles, and efforts to preserve the Mevlevi heritage.

Keywords: Mevlana Jalal al-Din Rumi, Mevlana Studies, Sufi Philosophy, Sufism, Mevlevi Order

Özet

Mevlâna Celâleddîn Rûmî (Molānā Jalāl ad-Dīn Muḥammad Rūmī), İslam dünyasında geniş ölçüde yayılmış bir düşünce ekolünün kurucusu olarak birçok kültürü etkilemiştir. Onun öğretileri, insanlığın manevi olgunlaşması, İlahi aşk ve tasavvufi aydınlanma fikrini savunmuştur. Mevlâna'nın mirası, yalnızca bir şair ve filozof olarak değil, aynı zamanda insanlık tarihinde bir mürşid, manevi rehber ve önder olarak büyük önem taşımaktadır.

Azərbaycan'da Mevlâna çalışmaları, Mevlânâ Celâleddîn Rûmî'nin felsefesinin, edebi mirasının, tasavvufi düşüncesinin ve mistik dünya görüşünün incelenmesine odaklanmaktadır. Mevlâna, insanın ruhsal

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gelişimini ve İlahi aşkı yücelterek, yalnızca bir şair ve düşünür değil, aynı zamanda ruhani bir rehber olarak insanlık tarihinde derin izler bırakmıştır.

Mevlâna Celâleddîn Rûmî'nin felsefesi, edebiyat ve sanat üzerinde derin etkiler bırakmış, aynı zamanda Azerbaycan edebiyatının gelişiminde önemli rol oynamıştır. Onun etkisi, özellikle 14. yüzyıldan 16. yüzyıla kadar olan dönemde yoğun şekilde hissedilmiş, 19. ve 20. yüzyıllarda da etkisini sürdürmüştür. Mevlânâ çalışmaları, bu felsefî mirasın Azerbaycan kültüründeki yeri ve etkisini de araştırmaktadır.

Bu makalede Azerbaycan'da Mevlânâ araştırmalarının tarihi ve gelişimi ayrıntılı olarak ele alınmaktadır. Alanda yapılan bilimsel çalışmalar, Mevlevî düşüncesinin Azerbaycan kültürü ve edebiyatına etkisi, akademik çevrelerde yürütülen tartışmalar ve Mevlevî mirasının korunması yönündeki çabalar da incelenmektedir.

Anahtar Kelimeler: Mevlâna Celâleddîn Rûmî, Mevlâna Araştırmaları, Tasavvuf Felsefesi, Tasavvuf, Mevlevilik.

Introduction

Mevlana Jalal al-Din Rumi (Molânâ Jalâl ad-Dîn Muḥammad Rûmî), as the founder of a school of thought that is widespread in the Islamic world and has influenced numerous cultures, promoted the spiritual development, Divine love, and mystical enlightenment of humanity through his teachings. His legacy holds a significant place in the history of mankind, not only as a poet and philosopher but also as a spiritual guide and leader. “*Mevlana, as a scholar, poet, and thinker, has become one of the irreplaceable figures of Turkish culture with his ideas and works*” (Yurdal, 2025).

Mevlana studies focus on deeply understanding his profound philosophical heritage and teachings, as well as analyzing the content and philosophical foundations of his works. The development of Mevlana studies in Azerbaijan also encompasses the exploration of the influence of his philosophical teachings and literary heritage on the country's literature and culture. It is important to emphasize that Mevlana studies is a philosophical and spiritual doctrine with rich and profound traditions within the Islamic world. This doctrine is not merely a religious theory, but also a life philosophy aimed at the spiritual development of the individual. Mevlevi philosophy, widely spread in the East and influencing various cultures, encompasses a wealth of wisdom, profound thoughts, and philosophical reflections concerning the inner world of the individual. The influence of this doctrine has deeply permeated Azerbaijani culture, to the extent that it has not only remained a spiritual movement within these lands, but has also become one of the fundamental factors shaping the society's mode of thought, literature, and art.

Mevlana Jalal al-Din Rumi wrote all his works in Persian. His major works, such as *Mathnavi*, *Divan-i Kabir*, *Maktubat*, *Fihi ma-fih* and *Maqa'is-i Saba*, continue to be read in the original Persian language in Persian-speaking regions. In addition, translations of his works have spread widely, especially in Turkey, Azerbaijan, the United States of America and South Asia. However, among these works, the one that attracts the most attention and has had the longest-lasting impact is undoubtedly the *Mathnavi*. As the pinnacle of Mevlana Jalal al-Din's intellectual thought, the *Mathnavi* not only influenced his own era but also created a broad sphere of influence in later periods, becoming one of the most important Sufi teachings. It is worth noting that Rumi's understanding of poetry differs significantly from traditional approaches. He did not evaluate poetry solely based on craftsmanship and linguistic proficiency, but rather regarded it as a spiritual and philosophical experience. Starting from the 19th century, the *Mathnavi* was translated into European languages and various commentaries were written on it” (Məhəmmədi, 2010). In this context, the *Mathnavi* serves as a work that not only highlights Rumi's influence as a poet but also his profound impact as a spiritual guide and instructor. “*From the 15th and 16th centuries onwards, numerous commentaries were written on Rumi's works, particularly his Mathnavi. Selections of the Mathnavi have been translated into*



various languages, both in full and in excerpts, and hundreds of artists influenced by Rumi's teachings have emerged" (Rüstəmov, 2002).

It is noteworthy that the study of Rumi's heritage has received considerable attention in Turkey. Among the researchers in this field, names such as F. Köprülü, A. Karahan, A. Kabaklı, H. Aktaş, N. Araz, B. Çelebi Celaeddin, B.H. Tahir, Can Şefik, A. Gölpınarlı, and many others can be mentioned" (Aktaş, Araz, Büyükkörükçü, Can, Çelebi). Among these authors, A. Gölpınarlı has authored significant monographs based on primary sources, offering an in-depth exploration of Rumi's life and worldview. Through these works, he has left a profound imprint on global Rumi studies. His research has clearly revealed Rumi's philosophical and mystical universe, while also making substantial contributions to the advancement of scholarly knowledge in this field (Gölpınarlı). The dissertations written at universities across Turkey regarding Mevlana and his works reflect the increasing interest in this field and the advancement of scholarly research. These dissertations analyze Mevlana's life, thought, philosophy, and mystical ideas from various perspectives, making significant contributions to the development of Mevlevi Studies both in Turkey and globally. These studies are also significant as a source that opens new avenues for future researchers and deepens their investigations.

The Life and Works of Jalal al-Din Rumi

Mevlana Jalal al-Din Rumi was born in 1207 in the city of Balkh, in the Khorasan province of present-day Iran. At the age of four, Rumi began his education under the guidance of his father, Baha' al-Din Walad, who taught him subjects including philosophy, philology, and religion. From a young age, he demonstrated exceptional intellectual abilities and grew into a distinguished scholar. In 1214, Rumi and his family migrated from Iran to Anatolia (Paydaş, 2007).

This migration took place particularly during the period when the Mongol invasion began. Mevlana spent the entirety of his life in the city of Konya, the capital of the Seljuk Empire at the time, where he engaged in significant intellectual and religious activities. The Seljuk Sultan of Anatolia, Alaeddin Keykubad, commissioned the construction of a madrasa in Konya for Mevlana and his father's educational and teaching purposes. Due to the region in which he lived and the education he received, Mevlana's name became more widely recognized when the suffix "Rum-i" (meaning "one who resides in the land of Rum") was added, as he carried out his work in the land of Anatolia, known as the "land of Rum". After the death of his father in 1231, Jalal al-Din Rumi began giving lectures. His teachings were not solely focused on religious education but also covered topics related to Sufi philosophy and worldviews. His students, out of love and respect, began to refer to him with the title "Mevlana". The mystic poet and philosopher, Jalal al-Din Rumi, known for his profound philosophical thoughts, scholarly reflections, and influential poetry, created works of great significance in the history of literature. His most famous work, the *Masnavi*, consists of six volumes and offers deep wisdom on both Sufism and the spiritual development of the human being. Other important works of his include *Divan-i Kabir*, *Mektubat*, *Majalis-i Saba*, and *Fihi Ma Fih*. All of these works are primarily written in Persian and constitute a vast treasure for understanding Mevlana's language, rich philosophical thinking, and deep mystical insights. Some sources mention that Rumi also employed Arabic in his poetry and letters. However, his primary language of writing remained Persian (Özok, 2025).

His most renowned and significant work, the *Masnavi*, is regarded as one of the greatest poems written in Persian and is considered one of the pinnacles of world literature. The *Masnavi* explores profound philosophical ideas about the inner world of the human being, spiritual development, and the connection with God, making it both a religious and philosophical masterpiece of great importance. Other works by Mevlana also reflect his rich Sufi philosophy and thoughts on the spiritual progress of humanity.

Additionally, translations of his works have spread widely, particularly in regions such as Turkey, Azerbaijan, the United States, and South Asia. Mevlana's worldview and teachings on the spiritual

development of the human soul have been embraced and beloved not only within the Islamic world but also by people worldwide.

Mevlana Jalal al-Din Rumi passed away on December 17, 1273, at the age of 66. Even after his death, Mevlana left a profound legacy with his works and philosophy, influencing both the Eastern and Western worlds as a source of inspiration. His thoughts and teachings continue to guide individuals towards spiritual quests and inner peace to this day.

The Works of Jalal al-Din Rumi and Their Impact:

The works of Mevlana Jalal al-Din Rumi reflect the profound influence of Sufism and mysticism within Islam, encompassing a rich blend of literary, philosophical, and spiritual depth. His writings emphasize the inner world of the human being, spiritual quests, and the process of spiritual development. A central theme in Rumi's philosophy is the pursuit of a higher, more perfect ideal, transcending the ordinary confines of daily life (Shamizi, 2025). This idealism not only depicts the struggle of an individual striving to understand the true meaning of life, but also illuminates the spiritual journey undertaken to connect with God and find the purpose of creation.

As a proponent of profound philosophical thoughts, this great thinker created works in Persian such as *Masnavi*, *Fih Ma Fih*, *Divan-i Kabir*, and *Majalis-i Saba* to express his emerging ideas and spiritual emotions. Each of his works serves as a crucial source reflecting the intellectual and spiritual life of his time. Among these works, however, the one that has drawn the most attention and continued to have a lasting impact is undoubtedly the *Masnavi*. As the pinnacle of Jalal al-Din Rumi's thought, the *Masnavi* not only influenced his own era but also created a broad sphere of influence in later times, becoming one of the most significant teachings of Sufism. This work brings together Mevlana Jalal al-Din Rumi's multifaceted thoughts and his philosophical concepts deeply explored concerning Divine love and the spiritual perfection of the human being. It has been appreciated and valued by a wide audience both in the East and the West. The *Masnavi* is a work that embodies Mevlana's profound spiritual teachings and philosophical reflections, written in the *aruz* meter (failatun failatun failun). This poetic form not only structures his poetic language but also served to express the rhythm of Mevlana's thoughts and emotions. However, Rumi did not compose the *Masnavi* merely as a poetic work or for the purpose of writing poetry; rather, he wrote it to express the Divine truths inspired in his heart, the spiritual experiences of the human being, and the quest for spirituality. For him, poetry was a tool for fulfilling a purpose; it was not just an aesthetic form, but a language and means of conveying Divine love, the inner world of humanity, and spiritual development.

Mevlana's understanding of poetry differs significantly from traditional approaches. He did not measure poetry solely by craftsmanship and linguistic skill, but regarded it as a kind of spiritual and philosophical experience. Each verse of the *Masnavi* aims to uncover a layer of meaning and shed light on the inner life of the human being. For Mevlana, poetry was more than presenting beauty and rhythm to external eyes; it was a means to help each individual embark on a journey within their own soul, clarify their spiritual development, and connect with Divine meaning.

This work is not limited to poetic expressions; it is also filled with profound philosophical and theological thoughts. Mevlana Jalal al-Din Rumi used this aspect of poetry to more clearly express his Divine love, the human soul's quest for purity, and the depths of the connection with God. Through poetry, he highlighted the importance of the freedom of the human soul, which is "under the influence of Satan", the power of love, and the necessity of each person's return to their true nature. Mevlana constructed the *Masnavi* as a school, a manual of teachings, and wrote each of its verses with the purpose of presenting these teachings to a broader audience.

This approach has transformed the *Masnavi* into not just a poetic work, but also a guide that illuminates the spiritual journey of the human being, a tool for spiritual enlightenment. The poetry of Mevlana aims to shed



light on the inner world of the human being and to clarify it, with each verse presenting a new lesson or a proposal for deeper contemplation as a result of the poet's own search. In Rumi's poetry, every word aims to reveal a truth and help the individual understand their connection with God on a deeper level. The *Masnavi* is one of the most-commented works in Sufi literature. Particularly from the 15th century onwards, commentaries on the *Masnavi* have increased, and dozens of commentaries have been written on this work. These commentaries have primarily been written in Persian and Turkish. However, some *Masnavi* commentaries from the India and Pakistan regions were written in Urdu. Starting from the 19th century, the *Masnavi* was also translated into European languages and commentaries were written on it as well (Məmmədaliyeva, 2017).

Mevlana used his poetry not only as a poet but also as a spiritual guide, an instructor, aiming to lead people on the path of spiritual development. Each verse of the *Masnavi* aims to bring the individual closer to God, to learn from Him, and to serve Him. The meanings in the poetry are not merely composed of words and sentences; they represent the profound experience of a spiritual journey. With this work, Mevlana offered not only a poetic beauty but also reached out to the hearts and souls of his readers.

All of these aspects transform the *Masnavi* into not just a literary work, but also an embodiment of a profound Sufi philosophy and the teachings of Divine love. Mevlana did not view his poetry merely as an art form; he regarded each of its verses as a means to awaken the Divine love within the human being, to illuminate the spiritual journey, and to guide the individual toward discovering their true identity. In this sense, the *Masnavi* is a work of art and thought that demonstrates the immense influence of Mevlana not only as a poet but also as a spiritual guide and instructor.

Mevlana Jalal al-Din Rumi, with his rich heritage and profound thoughts, has exerted a significant influence not only in the Islamic world but across all global cultures. Mawlanism, stemming from the Sufi tradition of Islam, has spread widely as a school of thought focused on the spiritual development of the individual and the union with God. This philosophy promotes love, humanism, compassion, and inner peace, encouraging individuals to take steps toward spiritual perfection. Mevlana Jalal al-Din Rumi and his followers emphasized the possibility of approaching God by exploring the inner depths of the human soul. "Starting from the 15th and 16th centuries, numerous commentaries have been written on Mevlana's works, especially on his *Masnavi*. Selections of the *Masnavi* have been translated into various languages multiple times, and hundreds of artists have emerged, inspired by the influence of Mevlana" (Rüstəmovə, 2006).

In Turkey, significant attention has been given to the study of Mevlana's heritage. Among these researchers are prominent figures such as F. Koprulu, A. Karahan, A. Kabaklı, A. Hasan, A. Naziha, B. Chalabi Jaleddin, B. H. Tahir, C. Shefik, A. Golpınarlı, and many others. Among these authors, A. Golpınarlı has written significant monographs based on primary sources, deeply analyzing Mevlana's life and philosophy, leaving a profound mark on the field of Mawlavī studies worldwide. His research has clearly revealed the philosophical and mystical world of Mevlana and has made important contributions to the development of scientific knowledge in this field (Rüstəmovə, 2006). Mevlana Jalal al-Din Rumi continues to maintain his significance as a subject that is enriched by new research every passing day. Today, Mevlana Jalal al-Din Rumi has become one of the most researched figures, with numerous conferences and symposiums being organized about him. The dissertations written at universities across Turkey on Mevlana and his works reflect the growing interest in this field and the deepening of academic research. These dissertations examine Mevlana's life, thought process, philosophy, and mystical ideas from various perspectives, making significant contributions to the development of Mawlavī studies both in Turkey and worldwide. These studies also serve as important resources for future researchers, opening new pathways and deepening their investigations.

Development and Evolution of Mawlavī Studies in Azerbaijan

Mevlana studies is a field deeply rooted in Azerbaijani culture, with a rich history of development over the centuries. The primary aim of this field is to study in a broad and comprehensive manner the legacy of Mevlana Jalal al-Din Rumi, exploring his philosophy, literary heritage, Sufi thought, and mystical worldview in depth. In Azerbaijan, the influence of Mevlana Jalal al-Din Rumi's thoughts and ideas extends beyond religious and philosophical considerations; it is also evident in literature, poetry, art, and music. Mevlana Jalal al-Din Rumi (Molānā Jalāl ad-Dīn Muḥammad Rūmī) and his works have played a significant role in the development of Azerbaijani literature. Rumi's creative legacy holds particular significance in terms of the interaction and influence it has had on Azerbaijani literature. The Rumi influence, which held an important place in the literature of Turkic peoples during the 14th to 16th centuries, also played a role in the development of 19th-century literary and social thought. This influence became increasingly prominent in the works of Azerbaijan's prominent literary figures, such as A. Bakikhanov, G. Zakir, M.F. Akhundov, S.E. Shirvani and other significant personalities, strengthening over time and acquiring a new and richer quality. Rumi's philosophy and literary heritage manifested both directly and indirectly in the works of these great thinkers, deeply impacting Azerbaijani literature and making a substantial contribution to its development.

In the works of Jalal al-Din Rumi, Sufi philosophy, particularly the expression "anal-haqq" (I am the Truth), has amplified the influence of mystical and Hurufi thought in Azerbaijani poetry. Rumi's works played a pivotal role in the integration of these philosophical elements into Azerbaijani poetry. The expression "anal-haqq", originating from Hallaj Mansur, carries profound meanings related to the unity of being and non-being. This expression finds a second life in the poetry of Imadeddin Nesimi. In Mevlana's works, the philosophy of "anal-haqq" is closely linked to the concepts of absolute existence and non-existence. He emphasizes the idea that God created existence out of nothing and presents the unity of particles and their interconnections through poetic elements. Traces of these philosophical ideas can be found in Rumi's works such as *Mathnavi* and *Divan-ı Kabir*. Imadeddin Nesimi, a prominent representative of Hurufi poetry, embodies a distinctive period in our native poetry. In his works, the influence of Rumi and Hallaj Mansur's thoughts is clearly evident. The concept of "anal-haqq" in Nesimi's poetry symbolizes the beginning of a new era in his poetic language. In Turkish Sufi poetry, the concept of "anal-haqq" holds particular significance, especially in Nesimi's work, where this expression carries not only philosophical depth but also artistic richness. By placing this expression at the core of his poetry, Nesimi skillfully presents its mystical and spiritual meaning (Nesimi). In the works of Jalal al-Din Rumi, Sufi symbols such as "anal-haqq" appear frequently. In fact, many of the symbols and philosophical concepts in Rumi's poetry also find their counterparts in Nesimi's poetry. This indicates that both poets share the same mystical and Sufi worldview.

In Azerbaijani literary criticism, the approach to the works of Jalal al-Din Rumi has been evaluated from various perspectives over an extended period. However, the article titled "On the subject of Mollāyi Rumi and his classification," written by M.F. Akhundzade in 1876, marked an important milestone in the reevaluation of Rumi's works from a new perspective and in assessing their influence on Azerbaijani literature and the history of thought.

In his article, M.F. Akhundzade evaluated Rumi's poetry and teachings from a new perspective, examining the influence of his artistic language and philosophical thoughts on Azerbaijani literature and the broader Islamic world. Not only did he present Rumi as a prominent representative of Eastern literature and Sufi philosophy, but he also highlighted the deep meanings, humanism, and the richness of Rumi's worldview in his poetry and teachings. This approach led to a new phase in Azerbaijani literary criticism, fostering a more serious consideration of Rumi's works as a philosophical and literary value.

M.F. Akhundzade's article also serves as a reflection of the intellectual and literary innovations of his time. In it, he analyzes the concepts of humanity and God in the poet's works, the complex and multifaceted aspects of Sufi philosophy, as well as the deep spiritual messages embedded in his poetry. Akhundzade



demonstrates that these works are not only connected to the literature of their time but also hold significance across time and space.

This article not only allowed for a reassessment of the literary criticism regarding the works of Jalal al-Din Rumi in Azerbaijan but also provided an opportunity to evaluate them from philosophical and religious perspectives. As a result, this work enabled the understanding of Rumi not only as a poet but also as a figure whose philosophical and religious teachings, as a whole, should be appreciated, while offering a deeper understanding of their impact on Azerbaijani culture and literature.

Thus, the article written by Axundzadə initiated a new phase in the approach to the works of Jalal al-Din Rumi, expanding the relationship with his works beyond a mere literary assessment and creating an opportunity to explore the deep meaning, significance, and impact of the poet's philosophical and religious teachings.

In the early 20th century, the works of Jalal ad-Din Rumi began to be studied in depth from the perspective of literary scholar F. Köçerli. Köçerli analyzed Rumi's literary and philosophical thought within a broad context, emphasizing that his works were not limited to the Eastern world but also influenced Western literature and philosophical traditions. Köcherli's research illuminated the significance of Rumi's works both in the fields of literature and philosophy, showcasing how his ideas had parallel developments with Western philosophers and left a profound impact on various intellectual realms. This approach allowed for the evaluation of Rumi's teachings and works from a universal perspective rather than being confined to a single cultural framework. The scholarly attention Rumi received during the Soviet era deepened further, with new research methods applied to the exploration of his works and philosophical ideas, shedding light on their cultural and philosophical value. During this period, prominent literary scholars, including F. Gasınzada and H. Araslı, put forward significant ideas regarding the position of Jalal al-Din Rumi in classical Eastern literature and philosophical thought, as well as his role in Azerbaijani literature. F. Gasınzada emphasized that in addition to being a great poet, Rumi was also a profound thinker, and that his works and ideas served as a cultural bridge. He highlighted that Rumi's philosophical system was an influential factor in the formation of Azerbaijani literature. H. Araslı, on the other hand, focused on the universal nature of Rumi's ideas and analyzed the innovations he contributed to world culture and philosophy.

In the past two decades, interest in the works of Jalal al-Din Rumi has significantly increased. During this period, the philosophical and poetic significance of Rumi's thought and poetry in a modern context has been researched and analyzed in a broader scope. Rumi's works have come to be studied not only as a religious and philosophical treasure but also as a rich source for psychological, sociological, and cultural analysis. Contemporary research on Rumi's *Masnavi* and other works has revealed that his works create a profound spiritual legacy that reflects the philosophical and poetic richness, as well as the search for a comprehensive understanding of human nature and spiritual purity.

Contemporary researchers have delved deeper into the influence of Jalal al-Din Rumi's ideas on the inner world, spiritual and psychological development of individuals in the modern world. They have demonstrated that his works are applied across various academic fields, particularly psychology, literary studies, philosophy, and social sciences. These analyses further confirm how Rumi's works serve as a spiritual guide on the path to inner peace and union with the Creator, addressing the pressing needs of the modern era. Thus, the creative legacy of Jalal al-Din Rumi remains not only relevant to his own time but also continues to serve as a rich and inspirational heritage for future generations.

The scientific works of I. Ibrahimova's "*The Masnavi-ye Manavi of Jalal al-Din Rumi as One of the Main Sources of Islamic Mysticism*" and S. Asgari's "*Humor in Jalal al-Din Rumi's Masnavi*", are significant indicators of the growing interest in Rumi's legacy in recent years (Ibrahimova, 2005; Asgari, 2014). These studies not only reveal the depths of Rumi's works but also introduce new approaches to analyzing them

from different perspectives. Ibrahimova's work investigates the place and significance of "*Masnavi-ye Manavi*" within the framework of Islamic mysticism, shedding light on the influence of this work both historically and in the contemporary era. By interpreting the spiritual and ethical foundations of mysticism, she analyzes Rumi's thought system in the context of both Islamic culture and the broader philosophical tradition of the world.

S. Asgari's research on the theme of humor in the *Masnavi* offers a new and interesting approach to Rumi's works. Asgari examines how the elements of humor present in the poetry and thought of the *Masnavi* are integrated with the didactic aspects of Rumi's teachings and evaluates their significance. In Rumi's works, humor does not merely serve the purpose of entertainment or jokes; rather, it emerges as a tool to help better understand a person's inner journey, spiritual purification, and the search for truth. This analysis demonstrates that the profound meanings in Rumi's works are not only linked to serious philosophical thoughts but are also connected to the elevation of the human soul through humor and irony.

These studies have provided a deeper analysis of the various aspects of Jalal al-Din Rumi's legacy and have opened new avenues for further research into his works. In the contemporary world, Rumi's writings are regarded not only as a religious and philosophical treasure but also as a rich source for psychological and social science analyses, further emphasizing their global influence.

The in-depth exploration of the poetic connections between Jalal ad-Din Rumi and G. Zakir draws attention as an important subject in both Eastern and Western literature. As is well known, the six fables written by G. Zakir – *The Lion, the Wolf, and the Jackal*, *The Camel and the Donkey*, *The Fox and the Wolf*, *On the Treacherous Companions*, *The Fox and the Lion*, and *On the Loyal Friends* – are primarily derived from the rich heritage of Azerbaijani folk literature, mythical tales, and classical literature. These fables also present lessons that reflect various aspects of life, moral principles, and themes of friendship and betrayal. The six fables created by G. Zakir are written drawing upon traditions and folk culture. Zakir's fables provide lessons and wisdom regarding certain life situations, helping readers internalize moral values and shape a correct mindset about life. However, an even more interesting point is that three of these fables – *The Lion, the Wolf, and the Jackal*, *On the Treacherous Companions*, and *The Fox and the Lion* – also appear in the famous *Masnavi* by Jalal ad-Din Rumi (Teymurxanlı, 2016). This shows that G. Zakir's works are inspired not only by local traditions but also by the depths of world Eastern philosophy and literature. Additionally, the similarities between the fables in *Masnavi* and the stories created by G. Zakir reveal that both thinkers aimed to explain universal truths about the human inner world, each within the same cultural context, albeit in different periods. For example, the meaning present in the fable "*The Lion, Wolf, and Jackal*" explores not only the issues of individual strength and weakness but also the social relationships within a society, including themes of friendship and betrayal. This fable completely aligns with the moral lessons found in *Masnavi*. Both Rumi and G. Zakir juxtapose positive and negative characters to explain the various manifestations of life, guiding the reader's attention to these relationships in order to foster the individual's spiritual progress. These parallels demonstrate how both poets approach the same themes with similar philosophical and ethical considerations. C. Rumi and G. Zakir deeply analyze human nature, moral values, and the relationships between different members of society through the use of fables. Both authors, by means of allegory, address the subtle aspects of human behavior, presenting an artistic embodiment of morality and life. These parallels also reveal how both poets treat themes such as morality, friendship, betrayal, and spiritual purification in a similar manner, further strengthening the influence of their art and philosophies.

During the period of independence, alongside the diversity of themes and issues in poetry and the increase in creative freedom, there was also a heightened appreciation of Jalal al-Din Rumi's legacy, and the process of poets drawing from this legacy was accelerated. This era not only provided artists with greater freedom and opportunities for expression, but also established a new perspective on Rumi's works and his Sufi philosophy.



The folk poet Zalimkhan Yagub, draws inspiration from the depths of Sufi philosophy and its teachings in his poetry, not only enriching his verses but also continuing and preserving the tradition of cultural heritage and literary legacy in Azerbaijani literature. In the poet's works, the depiction of Turkish-Islamic ethics and the artistic expression of Sufi thought infuse Azerbaijani poetry with a new spiritual depth and ideological richness.

In Zalimkhan Yagub's poem "Mövlənə türbəsinə" (*In the Tomb of Mevlana*), the complex philosophical contradictions between love and reason in Mevlana's thought are analyzed with subtlety. The main narrative of the poem illustrates how Turkish-Islamic ethics have evolved into the highest moral values over time. This work transforms the idea of Jalal al-Din Rumi that "the human being moves from the particle to the whole, and from the whole to God" into a vital principle within the poet's poetic world, further promoting his philosophy. By rediscovering Rumi's thoughts in his own poetry, Zalimkhan Yagub presents Jalal al-Din Rumi's legacy and Sufi philosophy through poetic language, thereby profoundly influencing Azerbaijani poetry.

In Zalimkhan Yagub's series of poems titled "İstanbulda quşlar qondu çiyimə" (*Birds Landed on My Shoulder in Istanbul*), his references to the works of Jalal al-Din Rumi, in various ways, complete the eight-century-long interaction between Rumi and Azerbaijani literature (Teymurxanlı, 2016). These references complete the centuries-long continuous connection between Jalal al-Din Rumi and Azerbaijani poetry, while also symbolizing the shift of poetry towards deeper philosophical and spiritual layers in the post-independence era. In Zalimkhan Yagub's poems, the influence of Rumi does not merely repeat his philosophical principles but also transforms them into poetry in a unique way, presenting a new aesthetic understanding. This connection further demonstrates that Zalimkhan Yagub reflects the legacy of Jalal al-Din Rumi not only through his individual poetic experience but also through poetic expressions based on the moral and spiritual values that form the foundation of Turkish-Islamic culture.

Mevlanaism is deeply intertwined with Zalimkhan Yagub's soul and manifests profoundly in his creativity. A trace of Mevlana's Sufism exists in the poet's inner world, breathing life into his poetry. I wish to reveal one of his secrets: Zalimkhan Yagub writes poetry inspired by Mevlana. One of the poet's latest books is titled *Gel*.

Oxuyub ozan ollam,

Bextini yazan ollam,

Gec gelsen xezan ollam,

Rengim saralmamış gel.

"I read and became a poet,
I became the one who writes fate,
If you come late, I may turn into autumn,
Come before my color fades".

In these lines of the poet, traces of Mevlana's Sufi philosophy are evident. By using the word "come", the poet emphasizes the transient nature of time, life, and love, while also highlighting how a person changes over time and finds their path. In his poems, Zalimkhan Yagub also presents the deep philosophical thoughts of Mevlana: "Mevlana says that a person goes through three stages in life: rawness, maturation, and burning". The poet uses these words to fully express the meaning of life and the stages a person goes through in this world. He adds: "*Blessed is the one who knows how to burn...*" This clearly reflects Zalimkhan Yagub's worldview and his approach to understanding life. His works are truly rich in deep thoughts about the meaning of life and mystical principles.

It should be noted that, during the period of independence, the study of Mevlana studies deepened and expanded in Azerbaijan. This era is marked by significant attention given to the analysis of Mevlana Jalal al-Din Rumi's legacy in both the scientific and cultural fields. The influence of Mevlana's thought on Azerbaijani literature and culture began to be more clearly felt, and various scientific studies and literary works on his philosophy, poetry, and Sufi theories emerged. The study of the poet's legacy became an important step in demonstrating how deeply his ideas and works have influenced Azerbaijani society. This development also created an opportunity for local and international researchers to explore the connections and influence of Mevlana Jalal al-Din Rumi on Azerbaijani culture. As a result, significant achievements have been made in the field of Mevlana studies during the period of independence, which has allowed for the continued promotion of Mevlana Jalal al-Din Rumi's legacy in Azerbaijani literature in a manner that aligns with modern-day requirements. Among such works, we can mention Yusif Rustamov's work titled "*Mövlana Cəlaləddin Ruminin sufilik fəlsəfəsi*" (*The Sufi Philosophy of Mevlana Jalal al-Din Rumi*) (Rüstəmov, 2002). Y. Rüstəmov's work, titled "*The Sufi Philosophy of Jalal al-Din Rumi*", written in 2002, is an important scholarly work that deeply examines the theoretical and practical foundations of Sufism and spiritual orders. (Rüstəmov, 2002.). This work is focused on the in-depth study of Sufi philosophy, particularly the thoughts of Mevlana Jalal al-Din Rumi. In this work, Y. Rustamov examines the ideas, life, and philosophical system of Mevlana Jalal al-Din Rumi within a broader context, also linking them to the rich traditions of the Turkic world and Sufi philosophy. The work primarily presents a comprehensive overview of the emergence and development of Sufism and various spiritual orders. Sufism is a teaching that combines both religious and philosophical elements, seeking the unity of the individual with Allah and the pursuit of spiritual perfection. Y. Rustamov carefully explains the historical roots, fundamental principles, and the evolution of this teaching in different periods, clearly demonstrating the place and significance of the concept of Sufism within the Islamic world.

The work also extensively explores the life of Mevlana Jalal al-Din Rumi and his intellectual world. Rumi's life is presented not only through his personal experiences but also by considering the social, political, and religious context of his time. Y. Rustamov analyzes Rumi's major works, particularly significant writings like "Divan-i Kabir" and "Fihi Ma Fih," to explain the development of his philosophical and religious worldview. Rustamov emphasizes that Rumi's intellectual approach is primarily oriented towards the spiritual and psychological development of the individual, and this development is realized through the application of the principles of Sufi teachings.

Another significant aspect of the work is the exploration of the followers of Mevlana Jalal al-Din Rumi's ideas and how his legacy has been preserved. Rumi's teachings spread widely after his death and were embraced by various schools and orders of Sufism. Y. Rustamov compares and analyzes the thoughts of these followers, highlighting the richness and multifaceted nature of Rumi's teachings.

Another important aspect of the work is that Y. Rustamov provides a detailed explanation of Mevlana Jalal al-Din Rumi's philosophical and religious teachings by breaking them down into more specific topics. Among these topics, particular attention is given to the concepts of God and Islam, the purpose of human creation and the idea of existence, divine love and its impact on the human inner world, the notions of knowledge and philosophy, as well as the purification of intellect and soul, envy, and asceticism, which are significant moral issues. Y. Rustamov does not only present these topics within a theoretical framework, but also links them to practical life, explaining how Mevlana's teachings are applied in daily life.

One of the particularly notable issues in the work is the distinction between the concepts of form and meaning. Mevlana Jalal al-Din Rumi distinguishes between the outward and inward aspects of life, calling on individuals to seek inner spiritual purity and unity with God. This concept forms the foundation of Sufi philosophy, and Y. Rustamov emphasizes the significance of this topic. The proportional relationship established between light and darkness is also one of the central themes in Mevlana's worldview. For him, light symbolizes spiritual clarity, while darkness refers to the trap of the self (nafs) and worldly desires.



In addition, the work extensively explores the concepts of asceticism, faith, and scholarship. Mevlana Jalal al-Din Rumi interprets asceticism not merely as renunciation of the world, but also as a turn toward the spiritual realm. Faith, in this context, is closely related to complete submission and trust in God, requiring the individual to act in accordance with divine will in every aspect of their behavior. Scholarship, on the other hand, is not solely about rhetoric or knowledge but is more closely tied to understanding one's spirituality and the divine truths.

It should be noted that this work covers both the theoretical and practical aspects of the philosophical teachings of Mevlana Jalal al-Din Rumi, revealing the depth and richness of his legacy. In his work, Y. Rustamov not only discusses Rumi's teachings but also draws attention to the relevance of these teachings in the contemporary world, exploring how they influence human inner development, spiritual perfection, and moral behavior in a modern context.

Y. Rustamov's aforementioned work is a valuable resource for researchers interested in the analysis of Mevlana's teachings and Sufi philosophy in general. By presenting Mevlana's rich teachings comprehensively and scientifically, and by emphasizing the application areas and significance of these teachings in contemporary times, Rustamov has brought a new perspective to the subject.

Later, A. Rustamova's 2005-published work '*Mevlana Jalal al-Din Rumi*' is important scientific research that explores Mevlana's creativity in greater depth and from various theoretical perspectives. One of the key points of this work is the central role of the theory of 'emanation' in Mevlana's creativity. Emanation is a philosophical approach used in Mevlana's thought to explain the manifestation and embodiment of existence, particularly the creation of God. A. Rüstamov elaborates on how this theory developed within the thought of Mevlana, explaining in detail how the divine light (nur) manifests upon beings. The author also examines the position of this concept within Sufi philosophy and broader Islamic thought, illustrating how the theory of emanation reflects Mevlana's expression of Divine Love and his understanding of existence.

In the work, Mevlana's thoughts on the visible and invisible realms are also analyzed in depth. Mevlana, transcending the outward aspects of the world, focuses on the realities encountered by the human soul in its inner world and its journey towards eternity. A. Rustamova explains how these thoughts are reflected in Mevlana's poetry and teachings. The idea that the visible world is merely a "shadow" and that the true reality is concealed in the invisible realm is extensively explained by A. Rustamova. Mevlana argues that in order for a person to comprehend the truth and attain unity with God, they must understand this invisible realm and merge with it.

Mevlana's poetic structure and artistic features are also of particular importance in the work. A. Rustamova analyzes the structure and rhythm of the poet's verses, showing how Mevlana's poetry consists of numerous recurring elements and symbols. The metaphors, symbolism, and imagery he uses play a crucial role in conveying Mevlana's spiritual and philosophical messages. A. Rustamova emphasizes that Mevlana's poetry is not just an art form, but also a guiding tool that encourages spiritual development. He points out that each verse of the poet's work reflects the individual's connection with Allah and their quest for spiritual enlightenment.

Another important section of the work is the stylistic features of the *Masnavi*. A. Rustamova thoroughly analyzes the style of Mevlana's most famous work, *Masnavi*, examining how its artistic characteristics reflect the poet's philosophical thoughts. The elevated poetic language of the *Masnavi* and the spiritual teachings within it reveal that the work is not only a literary masterpiece but also a religious and philosophical text. A. Rustamova extensively explains the complexity of Mevlana's style in the *Masnavi*, highlighting both its depth in content and form.

Thus, A. Rustamova's work *Mevlana Jalal ad-Din Rumi* evaluates Mevlana's poetry and philosophy not only from a literary perspective but also within a philosophical and religious analytical framework. By examining Mevlana's thoughts and art from several different angles, A. Rustamov further clarifies the richness of the poet and his works. This work serves as a valuable resource for anyone interested in Mevlana Jalal ad-Din Rumi, contributing to a deeper understanding of his poetry and philosophical teachings.

Furthermore, in Azerbaijani literature, there are significant works dedicated to the promotion of Mevlana Jalal Ad-Din Rumi's legacy in line with the demands of contemporary times. These works help deepen the understanding of Rumi's mystical worldview, Sufi philosophy, and his concept of the "perfect human". For example, in M. Shekikhanova's work titled "*The Concept of the Perfect Human in Sufi Philosophy*", the philosophical principles explaining the life and spiritual development of the "perfect human," as defined by Mevlana as an embodiment of the ideal person, are extensively analyzed (Şəkixanova, 2007).

D. Gurar's "*A Look at Mevlana Jalal al-Din Rumi's Quest for Love*" delves into Rumi's concept of love, examining it as a spiritual and emotional foundation for humanity's journey toward God. Rumi views love not just as an emotion but as a key element in one's divine connection and spiritual ascent (Gürər, D).

F. Hacıyeva's "*The Summit of Hz. Mevlana*" thoroughly investigates Rumi's wisdom, considering him as a pinnacle of both worldly and spiritual knowledge. This work offers a deep exploration of how Rumi's intellectual and mystical teachings converge, highlighting his unique role as a guide in both the material and spiritual realms.

F. Aghayeva's "*Mevlana Jalal al-Din Rumi and Shams Tabrizi*" meticulously presents the profound and intimate relationship between Mevlana and Shams Tabrizi. The work effectively showcases how this bond served as a transformative turning point in Rumi's life and philosophy, influencing his spiritual development and intellectual growth. Ağayeva highlights the profound impact of Shams on Rumi, not only as a mentor but as a source of divine inspiration that shaped the course of Rumi's mysticism and poetic expression (Ağayeva, 2009).

N. Topçu's "*Mevlana and Sufism*" thoroughly investigates Mevlana's Sufi philosophy, delving into his life and the nature of his worldview. This work provides a deep analysis of how Rumi's spiritual teachings and philosophy were shaped by his understanding of Sufism, and it explores the key components of his mystic beliefs (Topçu, 2015).

Furthermore, M. Mohammadi's "*Shams and Mevlana*" explores the spiritual journeys of Mevlana and Shams Tabrizi, offering a comprehensive analysis of their mutual influence. The work demonstrates how the dynamic relationship between the two played a crucial role in the development of Rumi's ideas and his philosophical evolution. M. Mohammadi highlights how Shams's presence and teachings significantly contributed to the transformation of Rumi's spiritual path and intellectual thought (Məhəmmədi, 2010).

Q.T. Mammadaliyeva's "*Mevlana Jalal al-Din Rumi's Masnavi and Its Commentaries*" offers a profound analysis of Rumi's most famous work, *Masnavi*, alongside various interpretations and commentaries on the text. This study explores the multiple dimensions of *Masnavi*, providing insights into the philosophical, mystical, and literary layers of the work. By examining different scholarly perspectives and interpretations, the author uncovers the rich spiritual and intellectual depth of *Masnavi*, shedding light on its significance within Sufi thought and Rumi's overall philosophical worldview (Məmmədaliyeva, 2017).

S. Shikhiyeva's "*Ana'l-Haqq: Interpretations of Mevlana and Nasimi*" examines how two great thinkers, Mevlana Jalal al-Din Rumi and the poet Nasimi, interpreted the concept of "*Ana'l-Haqq*" ("I am the Truth"). The work analyzes their differing views on this profound mystical declaration, exploring the philosophical and theological implications of this concept within their respective poetic and spiritual frameworks. While both Rumi and Nasimi embraced Sufi mysticism, their interpretations of "*Ana'l-Haqq*" reflect their unique



spiritual journeys and intellectual approaches, shedding light on the diverse ways in which this concept has been understood in Islamic thought and poetry (Şıxıyeva, 2010).

These works not only provide the opportunity to deeply explore the philosophical heritage of Mevlana Jalal al-Din Rumi but also demonstrate how his legacy has been adapted to the modern era and its significant role in enriching Azerbaijani literature. Such research also contributes to the continuous preservation and further development of the Sufi and mystical traditions in our culture. Rumi's works, by transforming his profound wisdom into a more contemporary and universal language, spiritually enrich people both locally and globally.

It should be noted that in recent years, the study of Mevlana's legacy has been actively promoted in Azerbaijan. The dissertations written on Mevlana's legacy occupy an important place in the academic environment and are scientific works aimed at a thorough examination of this topic. These studies explore Mevlana's life, works, and philosophical thoughts from various perspectives. The dissertations typically cover topics such as his literary heritage, philosophical views, Sufi teachings, and intercultural influence. Furthermore, these studies also consider the impact of his cultural legacy on Azerbaijani literature and the broader Eastern culture. For example, V. Teymurkhani's dissertation titled "*Cəlaləddin Rumi və Azərbaycan ədəbiyyatı*" (*Jalal al-Din Rumi and Azerbaijani Literature*) analyzes the influence of Rumi's works on Azerbaijani literature, thus making a significant contribution to contemporary research in this field (Teymurxanlı, 2016). Kh. Aliyeva's work "*Mövlana Cəlaləddin Rumi yaradıcılığında tərbiyə problemləri*" (*Educational Issues in the Works of Mevlana Jalal al-Din Rumi*) emphasizes Mevlana's educational and ethical views, linking them to Sufi teachings (Əliyeva). S. Asgar's study titled "*Cəlaləddin Ruminin 'Məsnəvi' ində yumor*" (*Humor in Jalal al-Din Rumi's Mathnavi*) analyzes the humorous elements in Mevlana's famous *Mathnavi* and examines their philosophical and cultural significance (Əsgəri, 2014). At the same time, I. İbrahimova's dissertation titled "*Mövlana Cəlaləddin Ruminin 'Məsnəvi-ye mənəvi' əsəri İslam təsəvvüfünün əsas qaynaqlarından biri kimi*" (*The Mathnavi -ye Manavi of Mevlana Jalal al-Din Rumi as One of the Fundamental Sources of Islamic Sufism*) considers Mevlana's *Mathnavi* as one of the fundamental sources of Islamic Sufism and mystical thought (İbrahimova). These studies contribute to a deeper understanding of the richness of Mevlana's legacy and its significance across various cultures.

It should be noted that all of these scholarly works not only make a significant contribution to the development of Mevlana studies in Azerbaijan and the deepening of research in this field, but also create a foundation for the future exploration of Mevlana's legacy by a wider audience. These dissertations shed light on various aspects of Mevlana studies, filling gaps in the field and contributing to a deeper understanding of Mevlana's cultural and philosophical heritage.

Conclusion

Mevlana studies in Azerbaijan represent a rich and multidimensional field rooted in deep historical, cultural, and philosophical traditions. These studies not only honor the legacy of Mevlana Jalal al-Din Rumi as a poet and philosopher but also explore the profound spiritual dimensions of his teachings, which continue to resonate with the human inner world. Rumi's worldview – centered on the values of divine love, human compassion, self-knowledge, and spiritual purification – has played a transformative role in shaping ethical and intellectual discourse throughout the Islamic world, including in Azerbaijan.

The influence of Mevlana's thought in Azerbaijan is not merely a passive reception but an active cultural and literary engagement. His philosophy has permeated various layers of Azerbaijani literature, particularly poetry, where metaphysical themes of divine union, the quest for inner truth, and the dissolution of the ego have been recurring motifs. From classical poets such as Imadeddin Nasimi, who combined Sufi metaphysics with bold expressions of divine unity, to later literary figures, the impact of Rumi's teachings has remained a source of inspiration and spiritual reflection. Nasimi, in particular, stands out as a poet whose

mystical worldview often echoes Rumi's ideas, particularly in his explorations of divine love, the unity of being (wahdat al-wujud), and the sanctity of the inner journey.

In contemporary times, this intellectual and poetic engagement continues to evolve. Modern Azerbaijani poets, including figures such as Zalimkhan Yaqub, have embraced Mevlana's legacy, reinterpreting his spiritual messages for the modern reader. These poets bridge traditional Sufi concepts with present-day existential concerns, thereby ensuring the relevance and continuity of Rumi's ideas in new literary contexts. Their work illustrates how Mevlana's philosophy continues to inspire not only individual spiritual growth but also national cultural identity.

Moreover, academic research in Azerbaijan has increasingly turned its attention to systematic studies of Mevlana's writings and their reception across different historical periods. Conferences, publications, and interdisciplinary studies have enriched the field, making it more accessible to younger generations of scholars and students. This scholarly activity is essential in preserving the dynamic essence of Rumi's teachings, allowing them to be interpreted anew in light of changing intellectual, social, and spiritual contexts.

In conclusion, Mevlana studies in Azerbaijan are not confined to the past but remain a living, evolving discipline. By bridging historical reverence with modern relevance, Azerbaijani scholars, poets, and thinkers continue to ensure that Mevlana's universal message of love, unity, and transcendence is both preserved and revitalized for future generations.

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Kıbrıs Türk Edebiyatı'nda Kadın Edebiyatçıları

Women Writers in Turkish Cypriot Literature

Received: July 2, 2025

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Accepted: July 31, 2025

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DOI: <https://doi.org/10.32955/neujsm12025141108>

Özet

Bu çalışma, Kıbrıs Türk edebiyatında kadın yazarların edebi serüvenini tarihsel ve toplumsal bağlamda incelemektedir. Kadının tarih boyunca karşılaştığı sosyal, kültürel ve cinsiyete dayalı ayrımcılıklar çerçevesinde, Kıbrıs'ta kadın edebiyatçıların sesini duyurmak için verdikleri mücadeleye odaklanılmıştır. Makalede, 20. yüzyılın ortalarından itibaren özellikle şiir, roman ve tiyatro alanlarında üretim yapan kadın yazarların biyografileri ve eserlerine yer verilmiştir. Kadınların edebi sahada görünürlük kazanması, erkek egemen edebi kanon içerisinde yer edinme çabaları ve feminist bakış açısıyla kadının yazınsal üretimindeki yeri irdelenmiştir. Kıbrıs Türk kadın yazarlarının edebiyat tarihindeki katkıları, özgün sesleri ve kimlik mücadelesi bağlamında değerlendirilmektedir.

Anahtar Kelimeler: Kıbrıs Türk Edebiyatı, Kadın Yazarlar, Feminizm, Toplumsal Cinsiyet, Edebi Kanon, Biyografi

Abstract

This article examines the literary journey of women writers in Turkish Cypriot literature within a historical and sociocultural context. It focuses on the struggles of female writers in Cyprus to make their voices heard against the backdrop of gender-based discrimination. The study provides biographical insights and highlights the literary works of prominent female authors active especially in poetry, fiction, and theatre from the mid-20th century onwards. The analysis addresses women's efforts to gain visibility in a male-dominated literary canon and investigates the place of women's literary production through a feminist lens. The contributions of Turkish Cypriot women writers are evaluated in terms of their unique voices and identity-based struggles within literary history.

Keywords: Turkish Cypriot Literature, Women Writers, Feminism, Gender, Literary Canon, Biography

Giriş

İnsanoğlunun yaratılışından bugüne kadar hangi toplumda ve çağda olursa olsun, kadın, vazgeçilmez bir varlık olarak karşımıza çıkmaktadır. Ancak kadının vazgeçilmezliğinin aksine, kadın ve erkek arasındaki cinsiyete dayanan bir ayrımcılık irdelendiğinde erkek üstünlüğü öne çıkmaktadır (Kızılkaya, 2004). Fakat kadın cinsiyet açısından genelde ikincil planda olsa da anaerkil toplumlarda tanrılaştırıldığı da görülmüştür. Bunlardan biri sayılabilecek olan Ana Tanrıça kültü, insanın psikolojik ve toplumsal gelişiminin ilk basamaklarına yerleştirme konusundaki çabalarının ortak özelliğidir. Bu zamanla öyle bir hal almıştır ki ana tanrıçaya duyulan inanç, kendi zamanı içinde evrensel bir değere ulaşmıştır (Roller, 2004).

Kadın, toplumsal yaşam içerisinde yer yer tanrılaştırılmış olsa da tarih boyunca değerlilik ya da değersizlik değişkeni ile yüz yüze kalmıştır. Kadının bu durumu, ona bakışın bir tür yansıması olarak biçim kazanmıştır.

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Kâinat tarihinde, kadınlar hemen hemen her alanda ikinci sınıf bir muameleyle karşı karşıya kalmışlardır. Günümüzde hala daha özellikle bazı Doğu toplumlarında kadınlara ikinci sınıf vatandaş gözüyle bakılsa da maziyle karşılaştırılırsa kadınların kazandığı bu yeni statüleri küçümsemek gerekir.

Tarih boyunca birçok kültür ve gelenekte erkek her zaman özne, kadın ise ona bağımlı bir varlık olarak görülmüştür. Mesela, Michelet 'Kadın şu bağımlı varlık...' der. 'Eflatun, Tanrıya önce kendisini köle değil de özgür bir insan, sonra da kadın değil de erkek yarattığı için şükretmekteydi.' (Beauvoir, 1980) Kadın günümüze kadar birçok toplumda daima daha edilgen bir yapıya sahip olmuştur.

İnanç açısından da düşünüldüğünde kadına bakış açısının İslamiyet öncesiyle sonrası arasında farklılıkların olduğu çok açık bir şekilde görülecektir. Örneğin İslamiyet'ten önceki bazı Arap toplumlarında (kabilelerde) kız çocukları değersiz bir varlık olarak görüldükleri için diri diri toprağa gömülürlerken, İslamiyet ile "cennet annelerin ayağı altındadır" inancı ile kadına bakış açısı değişmiştir. Görüldüğü gibi kadına bakış her çağ'da, her toplumda ya da inanışta kendini farklı bir şekilde göstermektedir.

16. yüzyılda, Paris'te hazırlatılan 'Parislilerin Aile Düzeni' adlı bir el kitabında kadınların tek görevinin eşlerinin rahatını sağlamak olduğu belirtilir. Tarihin çarkları kadınların lehine dönmeye başlamıştır. Reform hareketlerine destek veren kadınların sayısı erkeklerinkinden fazlaydı. Kadınlar eşitsizliğe karşı çıktılar. 18. yüzyılda kadınlar Çariçe II. Katerina örneğinde olduğu gibi ülke yönetiminde etkin oldular. Bu yüzyılda feminist hareketler diğer yıllara göre daha çok arttı. J.J Rousseau gibi aydınlar kadının özgürleşmesiyle toplumun özgürleşeceğini savundular. 1848 devriminden sonra kadınların ekonomik hayattaki talepleri arttı. (Arat, 1998)

Modern dönemlerde kadın konusuyla ilgili tartışmaların 'feminizm' kavramı etrafında düğümlendiği görülür. 'Feminizm' sözcüğü Fransızcaya 1837'den sonra girmiştir. (Showalter, 1979) Robert Sözlüğü, bu sözcüğü 'kadınların toplum içindeki rolünü ve haklarını genişletmeyi öngören bir öğreti olarak tanımlanmaktadır.' (Michel, 1993) Feminizm kelimesi, aynı zamanda kadınların haklarının daha genişletilmesi için yapılan eylemleri de içerir.

Woolf feminizmi değerlendirirken o. feminizmi ayrıştırıcı, kadınla erkeği kutuplaştırıcı bir feminizm değil, erkeği kadının gözünden bakmaya zorlayıcı, birleştirici bir feminizmdir. Ne modern dünyamızda feminizm adı altında pazarlanan başka birtakım değerler, ne de yüzyılların acısını çıkartmışçasına hareket etme mantığıyla bir ilgisi yoktur. Woolf'un feminizmi olması, ulaşılması ve cinsiyet fark etmeksizin herkes tarafından anlaşılması gerekendir.

Kadın yüzyıllardır "yazar olamadı, edebiyatta yer alamadı" diye pişmanlık değil, aksine, edebiyatın oluşmasında en büyük katkıları verdiği için kendisiyle gurur duymalıdır. Onlarca erkek vardır ki yazılmasına direkt olarak kadınların vesile olduğu bu şiirlerle yontulmuş, kalbini açmış ve aşkın en masum halini yaşamıştır. Velhasıl o kadının karşısında erkeklerin kimisi oksijenini dost sohbetinde, kimisi edebiyatta kimisiyse başka dünyalarda bulmaya çalışmıştır. Zaten Ülkü Tamer'in deyişiyle de Tanrı kadını şiir okuduktan sonra tekrar yaratmamış mıdır?

*"Tanrı
Bin birinci gece şairi yarattı,
Bin ikinci gece Cemal'i,
Bin üçüncü gece şiir okudu tanrı,
Başa döndü sonra,
Kadını yeniden yarattı."* (Tamer, 2001)

Kadın yazarlara karşı olan ön yargılar ve karşılarına çıkarılan engeller kadar isabetsiz, talihsiz yaşanmışlıklardır. Kadın edebiyatta hep var olmuştur, Woolf'un döneminden beri onun istediği şekilde de var olmuştur, bundan sonra daha da kuvvetli bir biçimde var olmalıdır.



Edebiyat tarihi ve antolojilerinde kadınlara yer vermemek onları edebiyat kanonunun dışına itmek demektir. Aynı durum ders kitapları için de söz konusudur. Edebiyat öğretiminde kaynak alınan ders kitaplarında kadın yazar ve şairlere yetersiz bir yer ayrılması, toplumsal cinsiyet olgusuna ve cinsiyet eşitsizliğine dair oluşturulabilecek farkındalıklar açısından bir eksikliklerdir. (Golkarian, 2018)

Ancak günümüzde bu durum kadınlar lehine farklılaşmıştır. Kadın sanatçılar, her alanda kendilerini kabul ettirme yolunda büyük bir yol kat etmişlerdir (Baylan, 2012). Buna paralel olarak kadınlar sanatın hemen bütün dallarında başarılarla imza atmışlardır.

Hem biyolojik hem de sosyolojik olarak kadın ve erkeğin birbirinden ayrı oluşları onların edebi eser yaratıcılığında da farklı bakış açılarına sahip olmalarını getirmektedir. “Kadın, bir sanatçı olarak nasıl ve ne şekilde yazmaktadır?”, “Ayrı bir kadın edebiyatının varlığından bahsedilebilir mi?”, “Varsa böyle bir edebiyatın özellikleri nelerdir?” gibi soruları zihinlere getirmektedir. Bugün hala bu sorulara cevap verme denemeleri sürerken “kadın ve edebiyat/ı” başlığıyla yeni bir inceleme sahasının doğmuş olduğu kabul edilen bir gerçektir.

Sonuçta kadın da edebiyatta varlığını kabul ettirmiştir. Türk edebiyatında da kadın yazarların, bu alanda yer almaları, kendilerini kabul ettirmeleri oldukça zor olmuştur, zahmetli olmuştur. Bugün “Kadın edebiyatı ve edebiyatçıları” başlığı altında açıkça yer aldıkları görülmektedir. Türk edebiyatında da Tomris Uyar, Ayşe Kulin, Leyla Erbil, Canan Tan ve niceleri ile genç kuşaktan kitapları otuzdan fazla dile çevrilen Elif Şafak gibi yazarlar önemli yerler edinmişlerdir.

Son yıllarda daha birey-toplum çatışması içinde kalan, kendisini sorgulayan, ayakları üzerinde durmaya kararlı bir kadın vardır. Özellikle 1980 sonrası toplumdaki hızlı değişim ile bu kadın imajı daha çok yaygınlaşmıştır. Bu durum 1980 sonrası yazılan romanlardaki kadın profilini bambaşka yapmıştır. Türk edebiyatında romanın kadınlar tarafından en fazla kuşatıldığı dönem olan 1980 dönemi, edebiyatımız ve özellikle romanımız için deyim yerindeyse bir “kadın edebiyatı devri” olmuştur. 1980 ve sonrasının toplumumuz için bir dönüşüm devri olmuştur.

Cahit Uçuk, anılarının bir kısmını yayınladığı kitabının adını şöyle koymuştur. “Erkekler Dünyasında Bir Kadın Yazar” bunun nedeni ise bu dünyada yer alabilmek için erkek adını kullanmakla olmuştur. “Cahit Uçuk ismi beni ele vermiyordu: erkek adıydı. Gerçekten öyle olmuştum, hem erkek adı altında gizli kalan Cahide’yi Cahit’leştirmiştim hem de soyadımı değiştirmiştim.” Artık bir erkek adıyla bir kadın olarak bu dünyanın içinde yer almış oluyordum.

Kıbrıs türk kadınının bu konudaki seyir defterine baktığımızda, diğer dünya kadınlarının geçirmiş olduğu evrelerin aynılarını ya da benzerlerini yaşamışlardır. Araplara satılan kızlarımızı, kadınlarımızı unutmamız mümkün mü? Edebiyatımıza birçoğunun yaşamlarının yansıdığını, konu olarak işlendiğini biliyoruz. Bekir Kara’nın son romanı, Neriman Cahit’in çalışması gibi...

Edebiyatımızda kadınlarımızın varlığı, edebiyatımızın canlılığının olduğu kırklı yıllarda hemen görülmeğe başlanmıştır. Kıbrıs Türk edebiyatının başlangıç yıllarına kısaca değinmek isterim.

Gazetelerin ilk yayınlanmaya başladığı yıllar 1891 “zaman” gazetesi

Akbaba’da ilk hikâye örneği.

İlk tiatro örneği “Namus İntikamı yahut Dilenci.

İlk basılı roman kaytazzade Mehmet Nazım Yedigâr-ı Muhabbet 1909

İlk basılı tiyatro eseri 1910 “Safa Yahut Netice-I İbtıla

Avrupalı şiir örnekleri kaytazzade.

Aradan otuz kadar yıl geçti; bu arada bir durgunluk yaşandı. 1936'da yeniden romanlar yazılmaya başlandı. Bu yıllara hikayeleriyle, romanlarıyla, tiyatrolarıyla, şiirleriyle Mapolar damgasını vurmuştur. 40'lı yıllara gelince "Çığ" dergisi çevresinde toplanan şairler grubu oluştu. Bu topluluğun içinde yer alan dört kadın şairimiz de yer aldı. Bunları kısaca tanıyalım isterseniz.

Urkiye Mine Balman (Lefke, 29.1.1927-) İlkokul öğretmenliğinden yetişme, Engin Gönülle birlikte Çığ hareketine katılan iki kadın şairimizden biri olup, 1940'lı yılların gazete ve dergilerinde adına sık sık rastlanmaktadır. Engin Gönül gibi o da 50'li yıllardan itibaren şiiri yavaş yavaş bırakırken şiirlerinin bir bölümünü bir kitapta toplamıştır. Eserleri:

Yurduma Giden Yollar, Şiirler, Lefkoşe,

Bir gölge gibi koştum peşinden sokak sokak

Gönlüm çakılı kaldı duvar oyuklarında.

Ruhumuzun tasında bir günah tütüyor bak,

Kalbim yırtık bir pabuç gibi ayaklarında.

Hangi rüzgâr saçını okşuyor bilmeliyim

Geceler gözlerine doldukça kıskanırım.

Ben şimdi rüyasını kaybeden bir deliyim.

Yollarda kaybettiğim hayalini tanırım...

Dört kadın şairimizden biri olan Emine Hazım Remzi idi. Şiirlerinin çoğunu Engin Gönül takma adı ile yayınlayan Emine Hanım'ın, "Sana doğru" adında, yayınlanmış bir de şiir kitabı bulunmaktadır. Aslen Nergislili (Yenağra) olan Emine Hanım, Viktorya Kız Lisesi'ni bitirdikten sonra, birkaç yıl Enformasyon Dairesi'nde çalıştı. Ayrıca Ayasofya İlkokulu'nda da 11 yıl öğretmenlik yaptı. 1953 yılında eşi Hazım Remzi ile ticaret hayatına atılan Emine Hanım, 1999 yılında rahmetli oldu.

Sararken gölgeler topraklarını

Rüzgarlar aşkınla çağlıyor Kıbrıs

Tarih yızarken yapraklarını

Seni yıldızlara bağlıyor Kıbrıs

Zümrütten bir ışık renk ve çiçek

Akdeniz'in süsü sensin ve teksin

Daha yükseklere yükseleceksin

Geçmişin davana ağlıyor Kıbrıs

Necla Salih Suphi 1926 yılında Lefke'de doğdu. Viktorya Kız lisesini ve Omorfa Öğretmen Kolejini bitirdi. İlkokullarda ve ortaokullarda öğretmen olarak çalıştı Londra'ya yerleşti ve yine orada hayata veda etti. 1940'lı yıllarda ün yapan ve adını Türkiye'ye duyuran dört kadın şairimizden biridir. Yazın yaşamı kısa sürmüştür. Şiirleri gazete ve dergi sayfalarında kalmıştır. Yayınlanmış şiir kitabı yoktur. Ocak ve Dünya dergilerinde şiir yazarak adını duyurmuştur.



*İçinde duysa da ölüm sesini
Korkusuz verecek son nefesini
Ne acı ne isyan ne de bir feryat
Gönül biliyor ki “hayat bu, hayat”
Kim geldi de kaldı kimler gitmedi
Hangi ateş bir gün sönüp bitmedi
Bir uzun yol ki bak herkes yürüyor
Herkes peşi sıra hayal sürüyor*

Pembe Marmara 25.12.1925'te Lefkoşa'da doğdu. 31.04.1984'te Lefkoşa'da öldü. İlk, Orta ve lise öğrenimini Lefkoşa'da bitirdi. Türk Öğretmen Koleji'ni de burada bitirdikten sonra uzun yıllar orada öğretmenlik yaptı. Evlendikten sonra bir vakte kadar İstanbul'da yaşadı. Şiirlerinin büyük bir çoğunluğunu 1944-1958 yılları arasında yazdı ve Kıbrıs'ta yerel gazetelerde yazıları Pembe Marmara, Gülen Gaye, Nevin Nale, Lafazan, Fırtına, Meçhul, Funda gibi değişik takma isimlerle Türkiye'de Yedigün ve Türkiye Doğru mecmualarında yayınlandı.

MERDİVENLER

*Rüyalarım giren
Hülyalarımı saran
Işıkları pırıl pırıl yanan
Bir aleme ulaşmak
Sokaklarında dolaşmak
Parklarında gezmekti gayem
Hem öldükten sonra da yaşarım belki...
Siz söyleyin beni sevenler
Ulaştırır mı beni bu gayeme şu merdivenler*

Şerif Münevver Özgerek 1934 yılında Mağusa'da doğdu. Resim çalışmaları yanında şiirler de yazmıştır.

İlkay Adalı, 14 Ocak 1944 yılında Mağosa'da doğdu. Kutlu Adalı'nın eşidir. Şiirle uğraşmıştır. Şiirleri Kıbrıs Türk basınında ve çeşitli kültür sanat dergilerinde yayınlanmıştır. Yayınlanmış şiir kitapları: “Sekize Üç Kala”, “Prangalı Umut”

*Bir zeytin dalıyım boynu bükük
Yoksul yelinde Akdenizin
Ve yazın o korkunç sıcaklığında
Kök salmışım toprağa yarım asırdır
Dünyanın beşiğini sallamış yellerde
Kalmışım dimdik ayakta...*

Filiz OKTA Zorali 1958' de Magosa kazasının Mehmetçik köyünde doğdu. Namık Kemal lisesinden mezun olduktan sonra rehberlik belgesi alarak bir seyahat acentesinde çalışmaya başladı. Şiir yazmaya okul yıllarından itibaren yazmaya başladı; yayınlanmış bir kitabı vardır: Ak Güvercinler.

Ayşen Dağlı, 1962 yılında Serdarlı'da doğdu. Orta ve liseyi Lefkoşa'da tamamladıktan sonra Yüksek Teknoloji Enstitüsünden İnşaat mühendisi olarak mezun oldu. Şiir çalışmalarının yanısıra masallar da yazmıştır hem şiir kitapları hem de masal kitapları vardır.

Dökebilsem kendimi gözlerine

Sıcaklığımı avuçlarına doldurabilsem

Böyle kolay kaçamazdın,

Beni sevmekten.

Fatma Sevem, Baf kazasının Ayvarvara köyünde doğdu. Şiir çalışmalarında kendini yetiştiren ve sürekli yazarak kendini geliştiren kadın şairlerimizdendir. Şiirlerinin önemli bir kısmı hem kendisi hem de başkaları tarafından bestelenmiştir. Basılmış iki şiir kitabı vardır. Tiyatro ve roman çalışmaları da vardır.

Hikâye roman sahasında da edebiyatımızda kendine yer etmiş kadın romancılarımız vardır. Bu alanda başarılı çalışmaları ile erkek romancılar kadar söz sahibidirler...

Sevim Baran: İki Halkın Hikayesi adlı eseri kaleme alan yazar, 1945 yılında Lapta'da doğmuştur. İlkokul öğrenimini Lapta'da, ortaokul öğrenimini Girne Anafartalar Lisesi'nde, lise öğrenimini Türk Kız Lisesi'nde yapmış olan yazar, daha sonra 3 yıl Türk Öğretmen Koleji'ne devam etmiştir. 1966-1986 yılları arasında Kıbrıs'ın çeşitli okullarında öğretmenlik yapmıştır. Evli ve iki çocuk sahibi olan yazar, emekli öğretmendir

Sultan: “Kurşun Sesi Duymadan Yaşamak” isimli romanı yazan Sultan, 1961 yılında Kıbrıs'ta doğmuştur. Uzman Klinik Psikolog olan yazar, evli ve bir çocuk sahibidir. Girne'deki Anafartalar Lisesi'nden mezun olduktan sonra, 1979 yılında Orta Doğu Teknik Üniversitesi (O.D.T.Ü.) Endüstri Mühendisliği Bölümü'nü kazanarak Ankara'ya gitmiştir. O.D.T.Ü.'deki ikinci yılında tekrar sınava girerek Psikoloji Bölümü'ne geçmiştir. 1985 yılında lisans, 1988 yılında ise Klinik psikoloji dalında yüksek lisans derecelerini aldı. Akademik çalışmaları sürmekteyken, "tam gün" yazar olmaya karar vererek Ege Üniversitesi'nde başlamış olduğu Doktora Programını terk etmiştir. İlk kitabı “Kurşun Sesi Duymadan Yaşamak”tan sonra diğer eserlerini yazmaya İzmir'de devam etmiştir.

Şerife Münevver Özgerek: ” Yorgun Yollar” adlı eseri kaleme alan yazar, 1934 yılında Gazi Mağosa'nın Arıdamı köyünde doğmuştur. Çocukluğunu köyünde geçiren yazar, 1958 yılında Lefkoşa Gençlik Kolu'na üye yazılarak Lefkoşa Hastanesi'nde gönüllü olarak ilkyardım stajı görerek milli hizmetlerde bulunmuş ve bazı acı olaylardan etkilenecek şiir yazmaya başlamıştır. 1960 yılında Türkiye'ye giden yazar, bir süre Türkiye'de kalmış ve Türkiye'nin pek çok yöresini gezmiştir. 1962 yılında Kıbrıs'a geri dönen yazar, Gazi Mağosa'ya yerleşmiş, birkaç kez Londra'ya giderek seyahat etmiş ve bunların da etkisi ile şiirler yazmaya devam etmiştir. 1983 yılında “Dertli Damlacık” isimli şiir kitabı yayınlanan yazarın, 1992 yılında “Sevgi Çiçekleri” isimli şiir kitabı yayınlanmıştır. Bunların yanı sıra resim çalışmalarına da devam eden yazar, biri Güney Kıbrıs'ta olmak üzere 7 kez karma sergiye katılmış ve bu sergilerde başarı sağlamıştır. Beş çocuk sahibi olan yazarın, dizgiye hazır iki şiir kitabı, iki romanı yayınlanmayı beklemektedir.

Özden Selenge: 1947'de Magosa kazasına bağlı Altınova köyünde doğdu. 1968'de Ankara Gazi Eğitim enstitüsünden resim hocaları olarak mezun oldu. Kıbrısta değişik okullarda resim ve sanat tarihi hocalığı yaptı. Sergilerinin yanında hikâye, roman ve tiyatro çalışmaları da vardır. Eserlerinin bazıları: Fincandaki Kraliçe, Sana sevdam Sarı. Lale Yüreğin Beyaz.



Tijen Zeybek: 1965'te Lefkoşa'da doğdu. Uzun yıllar Kıbrıs Türk gazetelerinde şiir ve makaleleri yayımlandı. Yeni Düzen ve türkiyede Evrensel gazetelerinde haftalık makaleleri yayınlanmaktadır. Roman çalışmaları da olan yazarın iki romanı kitaplaşmıştır. Bir Yaz Üşümesi onun eseridir.

Seher Bilgehan: 1973 Boğazlıyan doğumlu olan yazar kktc'de ikamet etmekte ve edebiyat öğretmeni olarak çalışmaktadır. Aynı zamanda Halkın Sesi Gazetesindeki köşesinde şiir ve deneme yazıları yazmaktadır. "Karpaz" adlı bir romanı vardır.

Sonuç

Kıbrıs Türk edebiyatı, uzun yıllar boyunca erkek egemen bir yapı içerisinde şekillenmiş olsa da kadın yazarlar zamanla bu yapıyı sorgulamış ve dönüştürmeye başlamışlardır. İlk şiir örneklerinden itibaren seslerini duyuran kadın edebiyatçılar, sadece edebi alanda değil; toplumsal hayatta da kadın kimliğini görünür kılma mücadelesi vermişlerdir. 1940'lı yıllardan günümüze kadar gelen süreçte, kadınların edebiyata katkısı artarak devam etmiş, özellikle şiir, roman ve tiyatro gibi türlerde kadın kalemi güçlü bir şekilde hissedilmiştir. Kadınların kendi yaşantılarından süzülen deneyimleri yazıya aktarmaları, Kıbrıs Türk edebiyatına hem içerik hem de biçim açısından yeni soluklar getirmiştir. Bugün Kıbrıslı Türk kadın yazarların eserleri hem yerel hem de uluslararası düzeyde tanınmakta, kadın edebiyatının kurucu unsurları arasında yer almaktadır. Bu bağlamda kadın yazarların edebi ve toplumsal mücadeleleri, sadece bir yazınsal miras değil; aynı zamanda kültürel bir direnişin ifadesidir.

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Edebiyat Felsefesi Açısından Edebi Estetik, Din İlişkisi ve İletişim

Literary Aesthetics, Religion Relationship and Communication in terms of Literary Philosophy

Received: June 28, 2025

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Accepted: July 25, 2025

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DOI: <https://doi.org/10.32955/neujsml2025141107>

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Özet

Edebiyat ve felsefe arasındaki derin ve karmaşık ilişki incelenmesi sonucu edebiyatın, felsefi düşünceleri somutlaştırarak insan deneyimini zenginleştirme gücü gösterebiliyor. Edebiyatın varlığını somut şekilde göstermiş olan dil, önemini çağımızda çok yönlü etkenleri dikkate alarak daha çok farkındalığına neden olmaktadır. Bu bağlamda dil ve estetik değerleri üzerinde durmak sadece edebiyat analizi değil, dilin varlığını da ispatlamaktadır. Dilin varlığının evi olduğu bilinen edebiyat ve edebiyatta anlam kazanmış olan düşünceler insan ve toplum üzerindeki kritik rolü inkar etmek mümkün değildir. Bilindiği gibi metaforlar ve sembollerin, edebi eserlerdeki estetik değeri artırdığı ve okuyuculara derinlemesine düşünme fırsatı sunduğu belirtilmiştir. Bununla birlikte analizde edebiyatın boyutlarını dikkate alınarak ayrıca din ve edebiyat arasındaki ilişki de kapsamlı bir şekilde değerlendirilmektedir. Kutsal metinlerin edebi değeri ve edebiyat eserlerindeki dini temaların işlenmesi üzerinde durulmuştur. Dinî temalı edebi eserlerin, inançların ve kültürel değerlerin nesilden nesile aktarılmasında nasıl bir rol oynadığı tartışılmıştır. Ayrıca, edebiyatın dinî düşünceleri nasıl şekillendirebildiği ve toplumsal değişimlere katkıda bulunabildiği incelenmiştir.

21 Mart Nevruz şöleni münasibetiyle “Edebiyat ve Felsefe” konusu ister istemez İran edebiyatı ve kültürünün, edebiyat felsefesi üzerindeki etkisi özel bir önemle ele alınmıştır. Mevlâna Celaleddin Rumi, Sadi Şirazi ve Hâfız-ı Şirazi gibi büyük İranlı şair ve düşünürlerin eserlerinde dilin estetik kullanımı ve felsefi derinlikleri vurgulanmıştır. Bu eserlerin, insanın iç dünyasını keşfetmesine ve evrenle olan ilişkisini anlamlandırmasına olanak tanıdığı belirtilmiştir. İran edebiyatının zengin mirasının, edebiyatın evrensel boyutunu genişlettiği ve felsefi düşünceye katkıda bulunduğu sonucuna varılmaya çalışılmaktadır.

Sonuç olarak, edebiyat felsefesi; dilin estetik değerleri, felsefi düşünceler ve kültürel birikimlerin birleştiği bir disiplin olarak insanlık için vazgeçilmez bir değer taşımaktadır. Edebiyat ve felsefenin ayrılmaz ilişkisi, insanın kendini ve evreni anlama çabasının en güzel yansımalarından biri olarak değerlendirilmiştir.

Anahtar Kelimeler: Edebiyat, Felsefe, Edebi estetik, Din, İletişim

Abstract

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An examination of the deep and complex relationship between literature and philosophy demonstrates that literature can demonstrate its power to enrich human experience by embodying philosophical ideas. Language, which has concretely demonstrated the existence of literature, has fostered a greater awareness of its importance in our age by considering multifaceted factors. In this context, focusing on the values of language and aesthetics not only serves as a literary analysis but also demonstrates the existence of language. It is impossible to deny the critical role of literature, known to be the home of language, and the ideas that gain meaning in literature on human beings and society. It has been noted that metaphors and symbols enhance the aesthetic value of literary works and provide readers with opportunities for deep reflection.

Furthermore, the analysis comprehensively examines the relationship between religion and literature, taking into account the dimensions of literature. The literary value of sacred texts and the treatment of religious themes in literary works are emphasized. The role of religiously themed literary works in the transmission of beliefs and cultural values across generations is discussed. Furthermore, the examination of how literature can shape religious ideas and contribute to social change is also explored. On the occasion of the March 21st Newroz celebrations, the topic "Literature and Philosophy" inevitably addressed the influence of Iranian literature and culture on literary philosophy with special emphasis. The aesthetic use of language and its philosophical depths were emphasized in the works of great Iranian poets and thinkers such as Rumi, Saadi Shirazi, and Hafez Shirazi. It was stated that these works enable people to explore their inner world and understand their relationship with the universe. The aim is to conclude that the rich heritage of Iranian literature expands the universal dimension of literature and contributes to philosophical thought.

In conclusion, the philosophy of literature, as a discipline that combines the aesthetic values of language, philosophical thought, and cultural heritage, holds an indispensable value for humanity. The inseparable relationship between literature and philosophy has been regarded as one of the most profound reflections of humanity's efforts to understand itself and the universe.

Keywords: Literature, Philosophy, Literary aesthetics, Religion, Communication

Önsöz

Edebiyat ve felsefe, insanlık tarihinin en köklü ve derinlikli iki disiplinidir. Her iki alan da insan varoluşunu, evreni ve yaşamı anlama çabasının bir yansımasıdır. Edebiyat, insan deneyimlerini, duygularını ve düşüncelerini estetik bir biçimde ifade ederken, felsefe bu deneyimlerin ve düşüncelerin temel ilkelerini ve anlamlarını sorgular. Bu bağlamda, edebiyat felsefesi, edebi eserlerin felsefi boyutlarını, anlamlarını ve etkilerini inceleyen bir disiplindir.

İran edebiyatı ve kültürü, edebiyat felsefesi bağlamında önemli bir yere sahiptir. İran edebiyatı, zengin tarihi, dilin estetik kullanımı ve felsefi derinliği ile dikkat çeker. İran kültürü, edebiyat ve felsefenin iç içe geçtiği, metaforlar ve sembollerle zenginleştirilmiş bir edebi geleneğe sahiptir. Bu çalışma, 21 Mart Nevruz bayramı nedeniyle İran edebiyatı ve kültürünün izlerini takip ederek, edebiyat felsefesinin temel kavramlarını ve tarihsel gelişimini incelemeyi amaçlamaktadır. (Güldiken, 2000)

Bu önsözde, edebiyat felsefesinin kapsamı ve önemi üzerinde durulacak, ardından İran edebiyatı ve kültürünün bu disipline katkıları ele alınacaktır. Edebiyat felsefesinin, insan düşüncesine, kültürüne ve toplumsal yapısına olan katkıları vurgulanacak ve bu disiplinin neden önemli olduğu açıklanacaktır.



Çalışma boyunca, edebiyat felsefesinin farklı yönleri ve temsilcileri üzerinde durulacak, edebi eserlerin felsefi analizleri yapılacaktır.

Giriş

Edebiyat felsefesi, edebi eserlerin felsefi içeriklerini, anlamlarını ve etkilerini inceleyen bir disiplindir. Edebiyat ve felsefe, tarih boyunca çeşitli şekillerde iç içe geçmiş ve birbirlerini etkilemiştir. Antik Yunan'dan modern döneme kadar, edebi eserler felsefi temalar içermiş ve felsefi düşünceler edebi anlatımlarla sunulmuştur. Bu bağlamda, edebiyat felsefesi, edebi eserlerin dil, anlam ve değerlerini sorgulayarak, edebiyatın felsefi boyutlarını ve etkilerini ortaya koyar.

İran edebiyatı, edebiyat felsefesi açısından önemli bir konuma sahiptir. İran edebiyatı, özellikle tasavvuf edebiyatı, metaforlar ve sembollerle zenginleştirilmiş derin felsefi anlamlar taşır. Mevlâna Celaleddin Rumi, Hâfız, Saadi ve Feridüddin Attar gibi İranlı şairler, eserlerinde felsefi temaları işleyerek, okuyuculara derin düşünsel ve duygusal deneyimler sunmuşlardır. Örneğin, Mevlâna'nın "Mesnevi" adlı eseri, metaforlar ve semboller aracılığıyla, insanın içsel yolculuğunu ve manevi arayışını anlatır. Bu eser, dilin estetik kullanımıyla birlikte, felsefi derinlik ve anlam zenginliği sunar. (Golkarian, Nevruz- Name نوروز نامه و فلسفه 2007, نوروز)

İran kültürü, edebiyatın ve felsefenin bir araya gelerek insan düşüncesine ve kültürüne katkıda bulunduğu bir bağlam sunar. İran edebiyatında, dilin estetik kullanımı ve felsefi temaların işlenmesi, edebiyatın felsefi derinliğini ve etkisini artırır. Bu bağlamda, dilin rolü ve estetik değerleri, edebiyat felsefesinin önemli bir konusudur. Dil, insan varoluşunu ve deneyimlerini ifade etmenin temel aracı olarak, edebiyatın felsefi ve estetik değerlerini şekillendirir. Metaforlar, semboller ve alegoriler, dilin estetik gücünü ve felsefi derinliğini ortaya koyar.

İran edebiyatının felsefi derinliği, sadece tasavvuf edebiyatıyla sınırlı değildir. İran'ın klasik ve modern edebiyatında da felsefi temalar sıkça işlenir. Örneğin, Sadi'nin "Gülistan" ve "Bostan" adlı eserleri, ahlak, erdem ve insan ilişkileri üzerine derin felsefi düşünceler içerir. Aynı şekilde, Hâfız'ın şiirleri, aşk, hayatın geçiciliği ve insanın içsel dünyası üzerine felsefi ve tasavvufi temalar işler. Bu eserler, dilin estetik kullanımıyla birlikte, felsefi düşünceleri de zenginleştirir.

Modern dönemde, İran edebiyatında felsefi temalar işleyen eserler, toplumsal ve kültürel sorunlara da değinir. Örneğin, Samed Behrengi'nin "Küçük Kara Balık" adlı eseri, bireyin özgürlüğü ve toplumsal adalet gibi felsefi temaları işler. Bu eser, çocuk edebiyatı olarak kabul edilse de, derin felsefi ve toplumsal mesajlar içerir. Aynı şekilde, İranlı yazar Sadegh Hedayat'ın "Kör Baykuş" adlı romanı, insanın varoluşsal sancılarını ve anlamsızlık duygusunu ele alır. Bu eser, varoluşçuluk felsefesinin temel kavramlarını işler ve dilin estetik kullanımıyla okuyuculara derin düşünsel deneyimler sunar.

Edebiyat felsefesi, sadece edebi eserlerin felsefi içeriklerini değerlendirmekle kalmaz, aynı zamanda edebiyatın kendisinin bir felsefi disiplin olarak kabul edilip edilemeyeceğini de tartışır. Bu bağlamda, edebiyatın felsefi ve estetik değerlerini, dilin rolünü ve edebi eserlerin toplumsal ve kültürel etkilerini ele alır. Edebiyat felsefesi, edebi eserlerin toplumsal ve kültürel bağlamlarını da inceler. Edebi eserler, belirli

bir dönemin toplumsal ve kültürel yapısını yansıtarak, o dönemin düşünce yapısını ve değerlerini anlama fırsatı sunar.

Sonuç olarak, edebiyat felsefesi, edebi eserlerin felsefi boyutlarını ve etkilerini inceleyen, edebiyat ve felsefenin kesişim noktasında yer alan bir disiplindir. İran edebiyatı ve kültürü, edebiyat felsefesi bağlamında önemli bir konuma sahiptir. İran edebiyatının dilin estetik kullanımı ve felsefi derinliği, edebiyat felsefesinin kapsamını ve önemini vurgular. Bu çalışma, edebiyat felsefesinin temel kavramlarını ve tarihsel gelişimini ele alarak, edebi eserlerin felsefi analizlerini yapmayı ve edebiyatın felsefi derinliğini ortaya koymayı amaçlamaktadır.

Edebiyat ve felsefe, tarih boyunca birbirlerinden beslenmiş ve birbirlerini zenginleştirmiş iki alandır. Felsefe, insanın varoluşu, bilgiyi ve değeri sorgulayan düşünsel bir disiplindir. Edebiyat ise bu düşünceleri estetik ve sanatsal bir biçimde sunar. Felsefi düşünceler, edebiyat eserlerinde metaforlar, semboller ve karakterler aracılığıyla somutlaştırılır.

Bu bağlamda Felsefenin Edebiyatı katkısı önem arz etmektedir. Felsefe, edebiyata derinlik kazandırır. Edebiyat eserlerinde felsefi temaların işlenmesi, okuyucuların düşünsel bir yolculuğa çıkmasını sağlar. Örneğin, Albert Camus'nün "Yabancı" romanı, varoluşçuluk felsefesinin temel kavramlarını işler. Ana karakter Meursault'nun yaşamı, varoluşsal bir anlamsızlık ve yabancılaşma teması etrafında şekillenir. (Camus, 1942)

Felsefi eserler, edebiyatın dilini ve anlatımını da etkiler. Örneğin, Friedrich Nietzsche'nin "Böyle Buyurdu Zerdüşt" eseri, aforizmalar ve şiirsel anlatım tarzıyla dikkat çeker. Bu eser, Nietzsche'nin felsefi düşüncelerini edebi bir biçimde sunar. Ancak Edebiyatın Felsefeye katkısına gelince konu daha da önemli boyutlara girmiş olur. Edebiyat, felsefenin soyut kavramlarını somutlaştırır. Felsefi düşünceler, edebiyat eserlerinde karakterler, olaylar ve mekânlar aracılığıyla hayata geçirilir. Örneğin, Dostoyevski'nin "Suç ve Ceza" romanı, ahlaki ikilemler ve insan ruhunun derinliklerini keşfeder. Raskolnikov'un içsel mücadelesi, okurlara ahlaki ve etik soruları düşündürür. (Dostoyevski, 1866)

Edebiyat, felsefenin dilini zenginleştirir ve düşünceleri daha erişilebilir hale getirir. Metaforlar, semboller ve alegoriler kullanarak, karmaşık felsefi kavramlar daha anlaşılır hale gelir. Örneğin, George Orwell'ın "1984" romanı, totaliter rejimlerin insan üzerindeki etkilerini çarpıcı bir biçimde tasvir eder. Orwell, distopik bir dünya yaratırken, özgürlük, kontrol ve propaganda gibi felsefi temaları işler.

Dilin Önemi ve Estetik Değerler

Dil insan varlığının ve maneviyatının evi sayılmaktadır. Martin Heidegger'in "Dil, varlığın evidir" ifadesi, dilin insan varoluşu üzerindeki derin etkisini vurgular. Dil, düşünceleri, duyguları ve dünyayı anlama biçimimizi şekillendirir. Dil olmadan, düşüncelerimizi yapılandırmak ve ifade etmek neredeyse imkânsızdır. Bu nedenle, dil, varlıkla olan ilişkimizin temel taşıdır. (Heidegger, 1971)

Öte yandan dil ve iletişim konusuna bakılınca, dilin diğer özellikleri ve önemi anlaşılmaktadır. Dil, insanlar arasında iletişimi sağlar. İletişim, toplumsal ilişkilerin temelidir ve dil, bu ilişkilerin kurulmasında ve sürdürülmesinde kritik bir rol oynar. Dil, bireylerin düşüncelerini, duygularını ve deneyimlerini



paylaşmasına olanak tanır. Bu paylaşım, toplumsal bağları güçlendirir ve kültürel birikimin aktarılmasını sağlar. İşte bu süreçte dilin kültür oluşumundaki rolü de biliniyor. Dil, kültürün taşıyıcısıdır. Bir toplumun değerleri, inançları, gelenekleri ve tarihi, dil aracılığıyla nesilden nesile aktarılır. Dil, kültürel kimliğin bir parçasıdır ve bir toplumun özgünlüğünü yansıtır. Örneğin, Japonca'daki saygı ifadeleri, Japon kültürünün sosyal hiyerarşi ve nezaketine vurgu yapar. (Sever, 1998)

Dil ve Estetik

Dil, estetik bir araçtır. Edebi eserlerde, dilin kullanımı, estetik bir deneyim sunar. Metaforlar, semboller, aliterasyon ve ritim gibi dilin sanatsal unsurları, okuyucuda estetik bir zevk uyandırır. Örneğin, şiirlerdeki metaforlar ve semboller, dilin estetik gücünü ortaya koyar. Mevlana'nın "Mesnevi"si, dilin estetik kullanımının en güzel örneklerinden biridir. (Golkarian, 2019)

Metaforlar ve Semboller

Metaforlar ve semboller, dilin estetik değerlerini artıran önemli unsurlardır. Metaforlar, bir şeyi başka bir şeyle karşılaştırarak, okuyucunun farklı bir perspektiften bakmasını sağlar. Örneğin, "hayat bir yolculuktur" metaforu, hayatın sürekli bir ilerleme ve değişim süreci olduğunu ifade eder.

Semboller ise, soyut kavramları somut nesneler aracılığıyla ifade eder. Örneğin, güvercin sembolü barışı temsil eder. Semboller, okuyucunun anlam derinliğini artırır ve eserin estetik değerini yükseltir.

Dil ve Felsefe

Dil, felsefenin temel araçlarından biridir. Felsefi düşünceler, dil aracılığıyla ifade edilir ve tartışılır. Ludwig Wittgenstein'in belirttiği gibi, "Dilimin sınırları, dünyamın sınırlarıdır." Bu ifade, dilin düşünce ve dünya ile olan bağlantısını vurgular. Felsefi metinlerde, dilin doğru ve tutarlı kullanımı, düşüncelerin net bir şekilde anlaşılmasını sağlar. (Wittgenstein, 1922)

Dil ve Toplumsal Değişim

Dil, toplumsal değişimlerin de aracıdır. Dilin kullanımı, toplumsal normları ve değerleri şekillendirebilir. Örneğin, feminizm hareketi, dilde cinsiyetçi ifadelerin kullanımını eleştirerek, daha eşitlikçi bir dilin benimsenmesini sağlamıştır. Bu tür değişiklikler, toplumsal bilinçte de dönüşüme yol açar.

Özet olarak dil, varlığın evi, iletişimin aracı, kültürün taşıyıcısı ve estetik bir deneyim sunan bir unsurdur. Dilin estetik değerleri, metaforlar ve semboller aracılığıyla ortaya çıkar ve insan düşüncesine derinlik katar. Felsefi ve toplumsal bağlamlarda, dilin doğru kullanımı, düşüncelerin ve değerlerin net bir şekilde ifade edilmesini sağlar. Bu nedenle, dilin önemi ve estetik değerleri, insan varoluşunun ve kültürünün ayrılmaz bir parçasıdır. (Akın, 2015)

Din ve Edebiyat İlişkisi

Din, edebi metinlerin temel kaynaklarından biridir. Özellikle İslamiyet, Hristiyanlık ve Yahudilik gibi büyük dinler, edebi eserlerin oluşumunda önemli bir rol oynamıştır. Din, inançların, değerlerin ve

kültürlerin birleşimidir ve bu nedenle edebiyat felsefesi içerisinde önemli bir yere sahiptir. Kur'an-ı Kerim'deki kıssalar, edebi eserlerin temelini oluşturur ve bu hikayeler, kültürel ve ahlaki değerleri yansıtır.

Din ve edebiyat, insanlık tarihinin en derin ve en eski alanlarından ikisidir. Hem din hem de edebiyat, insanların dünyayı anlama, anlamlandırma ve ifade etme çabalarının bir yansımasıdır. Bu iki alan arasındaki ilişki, hem tarihsel hem de kültürel bağlamlarda karmaşıktır ve birçok katmanı bulunmaktadır. Bu makalede, din ve edebiyat arasındaki ilişkiyi, bu iki alanın birbirini nasıl etkilediğini ve şekillendirdiğini inceleyeceğiz.

Tarihsel Bağlamda Din ve Edebiyat

Din ve edebiyat arasındaki ilişki, tarih boyunca çeşitli şekillerde ortaya çıkmıştır. Eski çağlarda, kutsal metinler genellikle edebi eserler olarak kabul edilirdi. Örneğin, Homeros'un İlyada ve Odysseia'sı, Yunan mitolojisinin ve dini inançlarının bir yansımasıdır. Aynı şekilde, Hint edebiyatının temel eserlerinden biri olan Mahabharata, dini ve felsefi öğretileri içerir.

İbrahimi dinlerde de, kutsal metinler edebi değer taşır. Kur'an-ı Kerim, Arap edebiyatının en önemli eserlerinden biri olarak kabul edilir ve içeriği, dil ve edebi üslup açısından son derece zengindir. Benzer şekilde, İncil ve Tevrat da edebi anlamda büyük değer taşır ve Batı edebiyatının temel kaynakları arasında yer alır.

Edebi Eserlerde Dini Temalar

Edebi eserlerde dini temalar sıkça işlenir. Bu temalar, okuyuculara dini kavramları ve öğretileri daha anlaşılır ve çekici hale getirmek amacıyla kullanılır. Örneğin, Dante'nin İlahi Komedi'si, Hristiyanlık inancının cennet, cehennem ve araf gibi kavramlarını edebi bir anlatımla sunar. Aynı şekilde, John Milton'ın Kayıp Cennet eseri, İncil'deki düşüş hikayesini epik bir biçimde yeniden anlatır.

Din temalı edebi eserler, okuyuculara dini duygular ve deneyimler yaşatır. Bu eserler, okuyucuların dini inançları ve değerleri üzerinde düşüncelerine ve derinlemesine bir anlayış geliştirmelerine yardımcı olur. Edebiyat, dinin soyut kavramlarını somut olaylar, karakterler ve diyaloglar aracılığıyla canlandırır.

Din ve Edebiyat Arasındaki Karşılıklı Etkileşim

Din ve edebiyat arasındaki ilişki, iki yönlü bir etkileşimdir. Din, edebiyatın konusu olabileceği gibi, edebiyat da dini düşünceleri ve pratikleri şekillendirebilir. Örneğin, İslam edebiyatında mistik şairler olan Mevlana ve Hâfız, dini ve tasavvufi temaları eserlerinde işleyerek İslam düşüncesine katkıda bulunmuşlardır. Bu şairlerin eserleri, sadece edebi değer taşımakla kalmaz, aynı zamanda dini bir deneyim sunar. (Golkarian, 2024)

Edebiyat da dinin toplumsal ve kültürel rolünü pekiştirir. Dini temalı edebi eserler, dini ritüellerin ve inançların yayılmasına ve benimsenmesine katkıda bulunur. Bu eserler, dini değerlerin toplum içinde kök salmasına yardımcı olur ve dini kimlikleri güçlendirir.

Modern Dönemde Din ve Edebiyat

Modern dönemde de din ve edebiyat arasındaki ilişki devam etmektedir. Günümüzde, din temalı edebi eserler, sadece dini konuları ele almakla kalmaz, aynı zamanda dini eleştirileri ve sorgulamaları da içerir. Örneğin, Umberto Eco'nun "Gülün Adı" romanı, Ortaçağ Hristiyanlığı ve kilise içindeki çelişkileri sorgulayan bir eser olarak öne çıkar. Benzer şekilde, Salman Rushdie'nin "Şeytan Ayetleri" romanı, İslam



dünyasında büyük tartışmalara yol açmış ve dini eleştiri konusu olmuştur. Bu tür eserler, okuyuculara dini konuları farklı perspektiflerden değerlendirme fırsatı sunar. Modern edebiyat, dinin toplumsal ve kültürel etkilerini ele alırken, aynı zamanda bireylerin dini deneyimlerini ve inançlarını da irdeler. (Ricoeur, 1981)

Din ve edebiyat arasındaki ilişki, insanlık tarihi boyunca derin ve karmaşık bir bağa sahiptir. Kutsal metinler, dini temalar ve mistik şairler, dinin edebiyat üzerindeki etkisini gösterir. Edebi eserler, dini kavramları ve öğretileri canlandırırken, dinin toplumsal ve kültürel rolünü pekiştirir. Modern dönemde de, din ve edebiyat arasındaki ilişki devam etmekte ve okuyuculara dini konuları farklı perspektiflerden değerlendirme fırsatı sunmaktadır. Bu nedenle, din ve edebiyat arasındaki ilişki, insan düşüncesi ve kültürünün ayrılmaz bir parçasıdır.

Sonuç

Edebiyat ve felsefe, insanlığın varoluşsal sorularına cevap arayışında birbirini tamamlayan iki temel disiplindir. Dilin estetik değerleri aracılığıyla, edebiyat felsefesi insan deneyimini derinleştirir ve zenginleştirir. Edebiyat, felsefi düşünceleri somutlaştırarak okuyucuya sunarken, felsefe de edebiyatın içerdiği derin temaları anlamlandırmamıza yardımcı olur.

İran edebiyatı ve kültürü, edebiyat felsefesinin bu etkileşimli yapısına önemli katkılarda bulunmuştur. Mevlana Celaleddin Rumi, Sadi Şirazi ve Hâfız-ı Şirazi gibi büyük şair ve düşünürler, eserlerinde dilin estetik gücünü kullanarak felsefi ve tasavvufi düşünceleri aktarmışlardır. Bu eserler, insanın iç dünyasını keşfetmesine, evrenle ve kendisiyle olan ilişkisini anlamlandırmasına olanak tanır.

Din ve edebiyat arasındaki derin bağ, edebiyatın felsefi boyutunu daha da zenginleştirir. Kutsal metinlerin edebi değeri ve edebiyat eserlerinde dini temaların işlenmesi, insanlık tarihinin kültürel ve manevi mirasını nesilden nesile aktarır. Bu etkileşim, toplumların değer yargılarını, inançlarını ve dünya görüşlerini şekillendirir.

Sonuç olarak, edebiyat felsefesi, dilin estetik değerleri, felsefi düşünceler ve kültürel birikimlerin birleştiği bir disiplin olarak insanlık için vazgeçilmez bir değere sahiptir. İran edebiyatı ve kültürü, bu alanda zengin bir miras sunarak edebiyatın evrensel boyutunu genişletmiştir. Edebiyat ve felsefenin bu ayrılmaz ilişkisi, insanın kendini ve evreni anlama çabasının en güzel yansımalarından biridir.

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Mevlâna'nın Düşünce Sistemi Kapsamında Sevgi, Aşk ve Hoşgörü Anlatımları Üzerine Değerlendirme

An Evaluation of the Expressions of Love, Affection and Tolerance within the Scope of Rumi's Thought System

Received: July 3, 2025

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Accepted: Aug. 01, 2025

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DOI No. <https://doi.org/10.32955/neujsm12025141114>

Özet

Mevlâna, günümüzde en çok en çok ihtiyaç duyulan sevgi, birlik ve duyulan sevgi en duyulan sevgi anlatmaktadır. Onda sevgi, aşk ve hoşgörü ilahî içeriklidir. Her üç kavram da evrensel olması nedeniyle etkileyicidir. İnsanlık tarihinde önemli etkiler bırakmış ve bu etkileriyle birçok insana yol gösterici olup sevgi, barış ve hoşgörü sembolü olmuş şahsiyetlerin başında gelenlerden birisi olmuştur. Mevlâna, insanı yaratılmışların en şerefli olanı bilen birisi olarak insana değer veren, onu sevmeyi ve değer vermeyi herkese öğütleyen, her dilden, dinden, renkten insanı hep sevginin, barışın, kardeşliğin ve hoşgörünün sembolü olarak kabul edilmiştir. Mevlâna'yı bu derece insana sevdiren ve önemli kılan şey elbette onun eserlerinde kullandığı sözleridir. Onun sözlerinin bu kadar etkileyici olmasının din, dil, ırk ve cinsiyet ayrımı gözetilmeksizin herkes tarafından kabul görmesidir. Mevlâna düşüncelerini ifade ederken kendine ait bir anlatım biçimiyle konuya vakıf olarak, bazen çok derin bir konuyu anlatırken çok basit hikayelerden hatta okuyucunun zihninde yer edecek şekilde örneklerden yararlanmıştır. Konunun anlaşılması için hikâye anlatımına geniş yer vermiştir. Mevlâna şiir ve hikâye dilini çok iyi bir şekilde kullanmıştır. Önemli konuları çok basit hikayelerle anlatmış ve bu hikayeler adeta bir vecize halini almıştır.

Çalışmanın amacı sevgi, aşk ve hoşgörü kavramlarına göre anlatım biçimlerinin Mevlâna'nın düşünce dünyasına göre incelenmesi ve aynı zamanda değerlendirmeler yapılarak anlatım çalışmalarına katkı koymasını sağlamaktır. Bu amaç doğrultusunda Mevlâna'nın sözleri üzerine belirli bir görüş içindeki anlatım özellikleri hakkında değerlendirmeler yaparak hem Mevlâna'nın düşünce dünyasına hem de anlatıbilime katkısı olacaktır.

Çalışmada sonuç olarak evrensel değer haline gelmiş olan Mevlâna'nın sözlerinin bugün ne kadar etkileyici olduğu, aşk sevgi ve hoşgörü kavramlarının bir fark gözetilmeksizin herkes tarafından kabul görebilecek düzeyde olacağı anlatılacaktır.

Anahtar Kelimeler: Mevlâna, Sevgi, Aşk, Hoşgörü, Anlatıbilim

Abstract

In his works, Mualana articulates the love, unity, and tolerance that are most needed today in the most exquisite manner. His love and tolerance are imbued with a divine quality. These concepts are noteworthy for their universality. He has been one of the most influential figures in human history, whose actions have had a significant impact on the course of humanity. He has served as a beacon of guidance for many, becoming a symbol of love, peace, and tolerance. Mevlâna is a figure who regards humans as the most honourable of all created beings, values human beings, and counsels everyone to love and value them. He has consistently been accepted as a symbol of love, peace, brotherhood, and tolerance by people of all languages, religions, and colours. Mualana's enduring appeal and significance can be attributed to the eloquence and universal appeal of his words. His works resonate with a diverse audience, transcending religious, racial, and gender boundaries.

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While articulating his ideas, Mualana employed a unique style of expression, utilizing straightforward narratives to elucidate complex concepts and incorporating illustrative examples in a manner that would leave a lasting impression on his audience. He made extensive use of storytelling as a pedagogical tool to facilitate comprehension of the subject matter. Maulana demonstrated a remarkable proficiency in the language of poetry and narrative. He elucidated pivotal themes through the use of simple yet profound stories, which became akin to aphorisms in their brevity and clarity.

The objective of this study is twofold: firstly, to examine the forms of expression in accordance with the concepts of love and tolerance as espoused by Maulana; and secondly, to contribute to the field of expressionology by conducting evaluations. In alignment with these aims, the study will make a contribution to both Mawlana's world of thought and narratology by offering evaluations of the forms of expression within a specific interpretative framework informed by Maulana's words.

The study will demonstrate the continued relevance of Maulana's words, which have become universal values, and illustrate how the concepts of love, affection and tolerance can be universally accepted.

Keywords: Maulana, Love, Tolerance, Narratology

Giriş

Türk kültüründe çok eskiden beri hoşgörü kavramı işlenmiştir. Türklerin İslamiyeti kabul etmesiyle birlikte kavram olarak yayılmıştır. Tasavvuf edebiyatı bunun en güzel kanıtıdır. Mevlâna da günümüz dünyasının en çok muhtaç olduğu sevgi, aşk ve özellikle de hoşgörüğü eserlerinde en güzel şekilde işlemiştir. Hayatı bu konuların örnekleriyle doludur. Ondaki sevgi ve aşk ilahîdir. Yaratandan ötürü yaratılmışı sevmiş ve hoş görmüştür. Düşünce, sevgi ve hoşgörüsünün evrensel oluşu nedeniyle fikirleriyle bütün dünyayı etkilemiştir. Kendisinin bu tutumu da insanlar arasında sevgi ve hoşgörünün yayılmasını sağlamıştır.

Sevgi, aşk ve hoşgörüye hasret olan dünyamızda Mevlâna'nın daha fazla bilinip tanınmasına ve fikirlerinin yayılmasına ihtiyaç vardır. Hoşgörü, özellikle günümüz dünyasında en önemli erdemlerden biridir. İnsana özgü, insanı yücelten bir erdem. Hoşgörünün özünde anlayış gösterme, anlayışla karşılama yatar. Hoşgörü, olgunluğun belirtisidir. Sevgi, hoşgörü için ön koşuldur. Sevmeyen, içinde insan sevgisi taşımayan bir kimsenin hoşgörülü olması beklenemez (Kavcar, 1995).

Bir değer olarak hoşgörü, insanın yüksek kültür seviyesinde elde ettiği bir nitelik olarak yorumlanırken bütün farklılıklara rağmen birlikte yaşamayı mümkün kılan karşılıklı sevgi, saygı, güven ve anlayış esasına dayalı olarak kurulan iletişim süreci olarak da değerlendirilmektedir. Hoşgörü kavramının bugünkü anlamını, XII. ve XIII. asır Anadolu toplumunun değerlerini şekillendiren Kur'an, hadis ve tasavvuf gibi kaynaklardan almış olduğu anlatılır. Bugün itibarıyla konuyu kendi toplumumuz açısından ele aldığımızda halk kültürümüzde hoşgörünün kültürümüzde hoşgörünün göze çarpmaktadır. Tasavvuf edebiyatı bunun en güzel kanıtıdır. Geleneksel Türk kültüründe hoşgörü köklü bir şekilde yer almıştır. Dolayısıyla Türk tasavvufunun geniş bir hoşgörü ve sevgi öncülüğü yaptığını söylemek mümkündür.

Mevlâna'nın sözleri bugün dünya üzerinde bir evrensel değer haline gelmiştir. Doğu dünyasında da batı dünyasında da Mevlâna'ya ve eserlerine gösterilen ilgi gün geçtikçe artmaktadır. Onun sözlerinin bu kadar etkileyici olmasının din, dil, ırk ve cinsiyet ayırımı gözetilmeksizin herkes tarafından kabul görmesinin çeşitli nedenleri vardır. Bu nedenler de hiç şüphesiz onun sözlerinin etkileyiciliği kadar önemlidir. Mevlâna için insan temeldir. Mevlâna'ya göre insanı sevmek Allah'ı sevmektir. Mevlâna deneyimleri sentezleyerek insanın özüne varır. İnsana yaklaşırken de sevgi dilini kullanır. Özü sevgidir. Çünkü insanı insan yapabilen tek değer sevgidir. Mevlâna insanı kusurlarıyla, günahlarıyla ve sevaplarıyla kabul eder.

“Sevgiyle acılar tatlıdır, sevgiyle bakırlar altın olur. Sevgiyle tortular berraklaşır; sevgiyle dertler şifa bulur. Sevgiyle ölümler dirilir, sevgiyle padişahlar kul olur. Bu sevgi de bilgi sonucu oluşur.”



Mevlâna'nın sözlerinin etkili olmasının en önemli nedenlerinden birisi de en önemli konuları hiçbir zorluğa girmeksizin basit bir dille anlatıyor olmasıdır. Mevlâna'ya göre konular çok basittir. Bu basitlik bu konuların basit olduğu anlamında değildir. Aksine konunun üstesinden gelmek Mevlâna'ya basittir. Ancak bununla birlikte Mevlâna bu konuları bu kadar sade ve basit şekilde anlatırken yine de kendisini yetersiz görür ve Allah'tan bilgisini arttırmasını diler. Kendisine verilenin denizden bir damla olduğunu ve neden daha fazla bir şey yapamadığından yakındığını söyler:

Yanımdan bağısladığın bir damla ilimi sahip olduğun denizlere bağla. (Almaz, 2007)

Mevlâna, insanı, ilâhî aşka layık bir varlık olarak düşünmüştür. İnsan, imanı, ahlakı ve ibadeti ile bu sevgiyi kazanmak için çalışır. Allah'ı sevdikçe, onun buyruklarını tuttukça ve kalbinden kötülükleri sildikçe, Allah da onu sever. Mevlâna bu sevgiye layık olmanın yollarını göstermiş, insanları Allah sevgisinde birleştirmek istemiş ve nefsinin kötü arzularını silmesini bilmiştir? İnsanları Allah sevgisinde birleştirme çabaları sevgi, dostluk ve barış esaslarını gündemine getirmiştir (Kayadibi, 2007). Mevlâna, daima birleştiricidir, barıştırıcıdır; sevginin, barışın ve hoşgörünün adeta sembolü olmuştur.

Mevlâna, sevgi ve hoşgörüyle insanlara yaklaşarak gönül dünyalarına girmiştir. Yolda karşılaştığı kişilerden kavgaya edenlere kadar herkese iç dünyasını yansıtmaya çalışmış, hoşgörüyle davranmıştır. İçinden çıkılması zor birçok meseleyi herkesin anlayabileceği bir seviyede anlatan Mevlâna, tasavvuf makamlarında kendini kaybetmeden insan olabilmenin sırrına ermiştir (Bardakçı, 2007).

Mevlâna, hoşgörü ve sevgiye dayanan bir disiplin anlayışını gündeme getirmektedir. Ahmet Yesevi'nin öğretileriyle başlayan, gelişen ve Anadolu'ya taşınan hoşgörü Mevlâna, Hacı Bektaş Veli ve Yunus Emre gibi mutasavvıflar ile sağlam bir temele oturtulmuştur. Anadolu geleneğinde çok önemli bir yeri olan tasavvuf felsefesi, hoşgörü ve ahenge dayanır. Mevlâna Hacı Bektaş Veli ve Yunus Emre farklılıkları bir zenginlik kaynağı olarak görmüş, insanlara sonsuz bir sevgiyle kucak açmış, yüzyıllar boyunca Türk toplumuna hoşgörüyu aktararak Türk milletinin gönlünde taht kurmuşlardır (Kolaç, 2010).

İnsanları iyiliğe, hoşgörüye, barışa ve sabırlı olmaya çağıran Mevlâna, insanlara sunmuş olduğu mutluluk reçeteleri ile sadece yaşadığı çağa değil yüzyıllar sonrasına ve bütün insanlığa seslenmiştir. Mevlâna'nın evrensel hoşgörü mesajı; farklı din, dil ve kültürden olan insanları aynı coğrafyada barış ve sevgiyle kaynaştırmış, bütün insanları kucaklayan sevgisi yerelden ulusala, ulusaldan evrensele yayılmıştır. Mevlâna, Kur'an temelli tasavvufi öğretilerinde hoşgörü ilkesiyle herkesi eşit derecede kucaklayan evrensel bir sevgi yaklaşımı benimser.

Terminolojide hoşgörü, her durum veya olayı olabildiğince anlayışla karşılama hali şeklinde tarif edilir ve müsamaha, tolerans vb. gibi tanımlardan daha ileri seviyede bir erdemi anlamlandırır. Zira müsamaha ile toleransta görmezden gelme, kayıtsız kalma ve tahammül etmeyle ilintili manalar gizlidir. Halbuki tasavvufta hoşgörü, bu ifadelerin ötesine geçerek her şeyi iyi gören, şikâyet etmeden rıza gösteren bir kabullenmeyi ihtiva eder. Tam da böylesi bir hoşgörüyle insanlar arası sınıfsal, dinsel ve dilsel farklılıkları reddeden Mevlâna'nın deyişlerinde sevgide bir eşitlik dikkati çeker (Sertdemir, 2021).

Mevlâna'nın hoşgörüsü, sevgi ve aşk felsefesi yaşadığı günden bugüne sadece Türk halkının değil, çeşitli din ve kültürlerden gelen bütün dünya halklarının ilgi odağı olmuştur. İrene Melikoff'un deyişiyle Mevlâna'nın eserlerini dünya milletleri kendi dillerine çevirip okusalar, dünyada kötülük, harp, kin, nefret diye bir şey kalmazdı (Yeniterzi, 2007).

Sevgi, Mevlâna'nın düşüncelerinin ve çalışmalarının sırrının anahtarıdır. Bu nedenle Mevlâna'nın Mesnevi'si aşkla başlar ve aşkla biter. Bu sevginin önemi, insanlardan benmerkezci saldırganlığı ortadan kaldırması ve insanı içgüdülerinin gerektirdiği şekilde eğitime zorlamasıdır. Mevlâna'ya göre sevgiyle insan yağmacı davranışlardan, hayatta kalma mücadelesinden, açgözlülükten, kıskançlıktan ve kötülükten, sağlıksız rekabetten ve ikiyüzlülükten kaçınarak unutulabilir (Golkarian, 2024).

Mevlâna, kendini tanımayanların başkalarının kusurlarıyla uğraşacaklarını vurgular. Görünüştən çok içyüzüne bakmanın gerekliliğini vurgular: *Ey insan, sen görünüşte maddî varlığınla "küçük bir*

âlem"sin; fakat mânen, gerçek varlığınnla, "büyük bir âlem" sin. (Şimşekler, 2005)

Yöntem

Bu araştırmanın çalışma grubunda Yakın Doğu Üniversitesi, Türk Dili ve Edebiyatı Bölümü Yüksek Lisans öğrencilerine sevgi, hoşgörü ve aşk kavramları ile Mevlâna arasında bir bağ kurmaları istenmiştir. Bu bağlamda kullanacakları anlatımların önemli olduğu da vurgulanmıştır. Bu çalışmada veriler, nitel araştırmaya dayalı olarak değerlendirilmiştir.

Bulgular ve Sonuç

Mevlâna'nın sözleri doğrultusunda hoşgörü ve sevginin insan için ne kadar önemli olduğu gerçeği öne alınarak inanan inanmayan herkese hoşgörü nazarıyla bakılmasının önemi belirtilmiştir. İnsanların birbirlerini hoş görmesi; kavgasız, güzellik içinde yaşaması ve bunun için de aşkı, hoşgörü ve sevgiyi hayatın merkezine yerleştirmek gerektiği vurgulanmıştır. Çünkü temelinde aşk ve sevgi olan bir insanlık anlayışı bütün soğuklukları ısıtır, bütün karanlıkları ısıtır, uzakları yakın eder, duyguları derinleştirir, sözleri anlamlı kılar, her varlığa şefkat, merhamet ve ibret ile bakmayı sağlardı diye düşünülecek sevginin insanı bir şeye karşı yakın ilgi göstermeye yönelten bir duygu olduğu gerçeği ile karşı karşıya kalınmıştır. İnsanı Allaha götüren uzun ve zorluklarla dolu bir yol olduğu, bu yolda almanın değil, vermenin esas olduğu, sevgide karşılık beklemenin olmadığı görüşüne varılmıştır. Kişinin hak ve özgürlüğü de bu düşüncelere bağlanmıştır.

Mevlâna'nın, engin bir hoş görü sahibi olarak hatasız dost arayanın dostsuz kalacağını da dile getirdiği sözlerinin insan hayatındaki en anlamlı sözler olduğu benimsenmiştir. *Eğer dostlarınızın kötülüklerini size anlatırlarsa, sizin onları yetmiş kere hayırla ve iyi niyetle tevîl etmeniz gerekir. Onu açıklamaktan tamamıyla âciz kaldığınız zaman, "Bunun sırrını o bilir" deyiniz ve konuyu kapatınız ki dünyada dostsuz kalmayasınız. Çünkü ayıpsız dost arayan, dostsuz kalır.*"(Gölpınarlı, 1970) sözleri de tamamlayıcı nitelikte olduğu gerçeğini ortaya koymuştur.

Sonuç olarak, genel bir değerlendirme yapılacak olursa, Mevlâna'nın sözleri çoğunlukla onun sahip olduğu bu sonsuz ve bucaksız söz deryasından çıkmıştır. Sahip olduğu ilmi, felsefi, edebi, dini bilgi felsefi, edebi karışım oluşturmuş ve her şeyi kapsayıcı ve doyurucu bir özellik taşımaktadır. Mesnevî'sinde "Bu sözün sonu gelmez", "Bu söz son bulmaz" gibi ifadelerle sahip olduğu derin bilgiye işaret etmiştir. Bugün dünyanın birçok yerinde varlığını sürdüren şiddet, hoşgörüsüzlük vb. olumsuzluklara karşı Mevlâna'nın barışçı, sevgi dolu ve hoşgörü düşüncesi benimsenip uygulanırsa barışın sağlanacağı, insanların daha huzurlu bir yaşam sürdürecekleri şüphesizdir.

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A survey of common mystic meanings and concepts in the works of Hafiz and Yunus Emrah¹

Hafız ve Yunus Emrah'ın eserlerindeki ortak tasavvufî anlam ve kavramların incelenmesi

Received: July 24, 2025

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Accepted: Aug. 30, 2025

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Abstract

This article compares common Sufi concepts and themes found in the poetry of Hafez of Shiraz and Yunus Emre, two renowned poets of Islamic Sufism. Based on his work, *Lisân-ül-Ghayb* (The Language of the Unseen), Hafez-ı Shirazi offers a brief overview of the poetry of Hafez and Yunus Emre, the founder of Turkish Sufi poetry. Both poets were renowned contemporary scholars of the shining galaxy of Islamic Sufism. Despite living in different geographies, both poets were nourished by the mystical atmosphere of the same period. Their poetic narratives, grounded in the Quran and the Sunnah, explored fundamental concepts such as *vahdet-i vücud* (unity of being), *fana* (Annihilation), divine love, universal unity, and the afterlife. While Hafez's Persian ghazals embody the idea of divine unity, steeped in profound contemplation and inner intoxication, Yunus Emre's Turkish poems convey a similar truth with simple language and a style that resonates with the people. This article exemplifies the parallels between the metaphysical perceptions of these two mystical poets: the nothingness of humanity in the face of God's oneness, and the idea that every being in the universe is a reflection of God. The mystical approaches developed by both poets, inspired by the Quran, offer not only an understanding of individual salvation but also a proposed moral system based on social peace and love. Yunus's simple truths, expressed in Anatolian Turkish, and Hafez's profound metaphors, adorned with symbols, are considered two interpretations of the same truth in two different cultural contexts. This study aims to illuminate the unifying power of mystical poetry in the Islamic world by revealing the shared intellectual and spiritual roots of these two poets.

Keywords: Hafiz, Yunus Emre, Monism, Annihilation, Comparison

Özet

Bu makale, İslam tasavvufunun iki büyük şairi olan Şirazlı Hafız ve Yunus Emre'nin şiirlerinde yer alan ortak tasavvufî kavram ve temaları karşılaştırmalı olarak ele almaktadır. Hafız-ı Şirâzi, *Lisân-ül-Gayb* (Gayb'in Dili), eserine dayanarak Hafız ve tasavvufî Türk şiirinin kurucusu Yunus Emre'nin şiirlerine kısa bir bakış sunmaktadır. Her iki şair de, İslam tasavvufunun parlayan galaksisinin çağdaş ve tanınmış âlimleriydi. Her iki şair de, farklı coğrafyalarda yaşamalarına rağmen aynı dönemin mistik atmosferinden beslenmiş, Kur'an-ı Kerim ve Sünnet temelli düşünce yapılarıyla vahdet-i vücud, fena (yok oluş), ilahi aşk, evrensel birlik ve ahiret anlayışı gibi temel kavramları şiirlerinde işlemişlerdir. Hafız'ın Farsça gazellerinde derin bir tefekkür ve içsel sarhoşlukla yoğrulmuş ilahi birlik düşüncesi varken, Yunus Emre Türkçe şiirlerinde sade bir dil ve halkı kucaklayan bir üslupla benzer hakikati dile getirmiştir. Makalede, bu iki

¹ Bu makale YDÜ, 1. Uluslararası Hafız-ı Şirâzi ve Yunus Emre Kongresinde sunulmuştur.

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mistik şairin metafizik algılarındaki paralellikler, Allah'ın birliği karşısında insanın hiçliği, evrendeki her varlığın Tanrı'nın bir yansıması olduğu düşüncesiyle örneklenmiştir. Her iki şairin de Kur'an'dan esinle geliştirdikleri mistik yaklaşımlar, sadece bireysel bir kurtuluş anlayışını değil, toplumsal barış ve sevgi temelinde bir ahlaki sistem önerisi sunmaktadır. Yunus'un Anadolu Türkçesiyle dile getirdiği yalın hakikatler ile Hafiz'in sembollerle süslenmiş derin metaforları, iki farklı kültürel bağlamda aynı hakikatin iki yorumu olarak ele alınmaktadır. Bu çalışma, bu iki şairin ortak düşünsel ve ruhsal köklerini ortaya koyarak İslam coğrafyasındaki mistik şiirin birleştirici gücüne ışık tutmayı amaçlamaktadır.

Anahtar Kelimeler: Hafiz, Yunus Emre, Monizm, Yok Oluş, Karşılaştırma.

Introduction

Shams al-Din Muhammad, known as Hafez, Khajeh Hafez Shirazi, and nicknamed as "LesanolGheyb" and "TarjomanolAsrar", a great and famous Iranian mystic and sonneteer, was born in the eighth century Hijri. Date of birth, years of life and term of life, and conditions of his life are not well-known to us. Poems of this poet are not unraveling in this regard. From his poems, it can be inferred that he was a young man who began learning the Holy Quran, Arabic literature, and Islamic sciences at a young age. He was the elite of his age in music science and memorized the Quran in fourteen narrations.

To thy complaint, love reacheth, if like Hafez

Thou recite the Kuran with the fourteen traditions. (ghazal 94)

Therefore, adopted the pen name Hafiz. Thanks to his excellent knowledge and the journey of truth, he was at the center of reverence among wise men at that time. Finally, this mystic poet passed away in 791 Hijri and was buried in his hometown, Shiraz. (Halabi,1376,676; Moain,1319,78)

YunusEmre, or as he is called in most of his poems, "QolYunus", "AshegYunus", or "YuneuEmre", "MeskinYunus", "YunusDarwish", "QujehYunus", was a villager from the Turkmen ethnic group and an illiterate poor person who lived in the second half of the seventh century and the early eighth century and most likely passed away in the year 843 Hijri. During his lifetime, he chose a corner of solitude and reclusion, and his mystical journey took about forty years. There is no clear information about the time and place of his death, and his tomb is not precisely known. (Koprulu,1385,309-328)

Despite claims that he was uneducated, like some great mystics and the great Prophet of Islam (PBUH), Yunus Emre's mystical poetry reflects the richness and broad, deep knowledge he possessed in Islamic mysticism. His poems are seemingly contradictory, but in terms of reality, they reveal different mental states rooted in faith and purity that he possesses (Schimmel, 1384, 6-7). The life of this great Turkish poet, like that of his Iranian counterpart, Khajeh Hafiz Shirazi, is shrouded in ambiguity and is intertwined with legends. In his poems, he introduces himself as a follower of Topduq Baba. Asheg Chalabi, in his biography, has written: Although Yunus was illiterate, he studied in the school of God (Anushe, 1384, 919), just like Khajeh Hafiz Shirazi, who, it is claimed, achieved great mystical truths in the light of divine blessings. Today, despite the passage of centuries and political changes, the people of Iran and Turkey have kept the fire of Love for Yunus Emre and Hafiz still blazing in their hearts. By singing their heavenly songs, they make themselves happy. Although all religious and mystical schools refer to a single reality and share a common cultural tradition, intellectual, and philosophical language, there is a notable attunement between the two contemporary Gnostic poets who derive from the same origin. Conceptual agreements and balances between the ideas and mystical beliefs of the two poets suggest the existence of similar experiences and mystical tastes, although there are slight differences. Mystical affinity of these two divers in reality sea, and that there are no valuable comparative studies on ideas of the two, can be a good reason to compare the common mystical concepts and themes, such as Quran, Monism, Annihilation, repent, pondering over death, carpe diem, and loving fellow men are very few amidst their poems. By comparing them, we can gain



a deeper understanding of those key concepts. Indeed, more unity, empathy, and compassion among nations could be considered one of the best blessings of such a fruitful scientific discussion.

The Quran and the idea of Monism

Monism is undoubtedly one of the most significant achievements in the history of human thought, marked by both discovery and intuition. In this regard, Islam, as the seal of the divine religions and the guarantee of human attainment to ultimate perfection in all its scientific and practical aspects, is based on the unity of word and the word of unity. Naturally, the interpretations of Muslim philosophers and theologians differ significantly from those of mystics regarding the concept of unity. The Mystics' interpretation of unity, inspired by the Holy Quran, does not deny partnership in the essence of God and does not rule out the possibility of a co-partner in the essence of God. Still, it is the denial of all existence other than God. Therefore, it is natural that mystics such as Hafiz and Yunus Emre, who founded their intellectual foundations on the Quran, have composed wonderful and amazing poems derived from the Quran to be shared with human society.

Like Hafiz, I gained all my good habits
From the commandments, holy books entail. (319)

Muslim mystics consider belief in Monism to have emanated from the precious teachings of the Holy Quran and Sunnah, and a result of intuitive knowledge. The sublime fact that in the universe there is nothing except Allah has been mentioned in the Quran several times, such as

Wherever you turn, whether frontend or backend, you can observe God with all the names and attributes (Al-Baqara:114). Or all but the Almighty is mortal. (Al-Qasas:88) Beginning and End, Apparent and Hidden is God. (Al-Hadid:3)

Inspired by the divine scents of the Quran, Hafiz realizes all universe, including both seen and unseen, as manifestations of God in the world and says:

Yet bind, belt, and trap are from Kingly grace

To adore itself and show endless amour.

Friend and player, and bearer are all He

Water and clay to this path are but the door. (428)

Not alone is my eye the splendor-place of His cheek,

Revolving this very mirror, the sun and the moon are. (193)

He knows the whole universe as a manifestation of God, humming and chanting 'Analhaq' (I am God), and to perceive it, one must listen, just as Moses did.

According to the mystic insights of Hafiz and Yunus Emre, the world and appearances are not independent of mere existence, but rather a vast and comprehensive God that exists in a shadowy, conditioned form, and is accidental, interfaced, and dependent. The relationship between God and creation is akin to the relationship between waves and the sea, and shadow and its owner. If the mystic has any attention to the unsustainable and transitory world, it is because they see the divine beauty in the universe's landscape.

In the cup, we have beheld the reflection of the face of the Beloved

O thou void of knowledge of the joy of the perpetual wine-drinking of ours. (11)

To the world's work, never was 'attention mine;

In my sight, they face their happy adorer thus is. (22)

Not alone is my eye the splendor-place of His cheek:

Revolving this very mirror, the sun and the moon are. (193)

As we have stated, the mystic ethics that Yunus Emre was trying to develop had complete concordance with the Qur'an and Hadith, ranging from the principles of Islamic law down to the smallest derivatives. Because, in his view, the base is "Tarighat" and "law" (Koprulu, 1385, 351). In all his lyrics and divine poems, he has drawn inspiration from the Holy Quran and Hadith. Through a rigorous and profound study of Sufi literature, he has conveyed divine and eternal love, as well as a profound understanding of God's unity. (Golkarian,1387,9)

To show the influence of the teachings of the Quran on this Muslim mystic, it suffices to tell that he as his Turkish compatriot "Merkez Effendi" who brought a faded flower to his master, "Sonbol Effendi" to determine his successor, and in response to his master reasoned that: All the flowers are praying God, how could I stop them and I only saw this flower that has finished its prayers so I brought it along. He claimed that, along with the rocks, mountains, gazelles, and the prophets, he praises God, because he is a faithful companion and interpreter of the Qur'an, and the entire universe can see that he constantly praises God. (Schimmel,1377,104)

He says: O my God, God, God - I call You along with the mountains and rocks

O God, my God –I call You along with the birds at dawn

Along with the fish of the sea, with gazelles of free plains - with "Yahoo" of the dervishes I call You - O God, my God. (Emre,1948,562)

He holds so profound and unwavering a belief in the Quran and the teachings of the Quran that he says:

One who does not know the Quran is like one who has never been born. (Ibid.,508)

That is why he also likes Hafiz, who is trained under Quranic teachings, under the light of its monistic insights that are strongly influenced by monotheistic revelations. He defends the logic of unity vigorously, and amidst his poems, he refers to the absolute unity of God and interprets the whole universe in this regard. This great Muslim mystic considered himself to be the same as the entire world and, intoxicated with the wine of eternal unity and in an unconscious state, writes that:

I am the first, I am the end ... life, I am also lives - I bestowed Noah storm... I am who sees, I am who bestows, I am who gets. (Golkarian,1387,201; Emre,1948,531)

He continues: I am the Ka'ba and home of idols, it was me who became cloud and went up to heavens and became rain and rained, I am the one who looks, I am the one who gets, I am the one who gives, I am neither Gabriel nor Michael, I am Israfil, I am the poet, I am the one who speaks in every language. (Schimmel,1384,67)

He also likes his Iranian counterpart, Hafiz, who cries 'Anaal-Haq' (I am God), and says, 'I drink a sip of Unity wine – I say Ana al-Haq and I proceed toward the gallows.' (Ibid.,68)

Since he has achieved the great mystery that the world is mortal, illusion, and euthanized, he was proud of himself and declared:



This nature and this multiplicity are only a game, and knowing these multiplicities and that they are unrealistic affairs is an intuition of the actual reality and achieving unity. (Topçu,1994,434)

I understood whatever is in you is gone

The entire world and its work are baseless (Golkarian,1387,53)

Under the influence of such knowledge and insight, the veil before his eyes disappear, and he concludes by this great truth that God is not one except him.

As I found myself

It means I found God

I was afraid that...

How outstanding that I got rid of fear (Ibid.,64)

I am captive of a friend and really into him

Just lovers know what I say

I gave up dualism

Because I am here to achieve unity (Ibid.,66)

Of the unity, a sip

I drank out of his hands

The scent of beloved

I smelled. Then what profit is in musk? (Ibid.,87)

Wherever I look, I see You

Whatever I imagine you, I see you (Ibid.,93)

By referring to the Qur'an and the Sunnah, it turns out that he, with his divine love and Monism, which are depicted with unutterable feelings in all his poems, has not gone out of the circle of Islam, because in his view, true faith is the perception of cosmic unity. He refers to the number eighteen thousand and states that this number represents the emergence of multiplicity, which is based on the foundation of unity. A mere unity which is not born and does not bear, and all multiplicities refer to it and are assimilated in it. (Demirci,1997,7; Horata,1994,53)

As the Quran says: When a disaster happens to them, they say there is no doubt that everything comes from God and to Him we shall return. (Al-Baqarah,156)

Annihilation

The literary meaning of Annihilation is the concept of passing away, inexistence, deterioration, and destruction (Moain, 1319). In the Quran, it also means the conversion from one form to another (Al-Anbya, 104). Mystics' elders are also involved in interpreting the meaning of it in their own words, as Hojviri refers (Hojviri, 1358, 315). The highest degree of Annihilation is mystic submergence in God, so severe that even intelligence cannot be aware, i.e., Annihilation in Annihilation, which is the state of removal from duties

and sentences. However, God Himself protects faithful people and prevents them from committing a mistake. (Jami,1362,12)

Despite those who try to find the origin of mysticism and Sufism out of Islam, like who believe that Annihilation is rooted in Hinduism and Buddhism, the first person who made Islamic mysticism common was Bayezid Bastami disciple of Abu Ali Sendi that said (Khoramshahi, 1375, II,974): I went from God to God until I received a cry from myself: You are I. But the truth is that the conscience of Monism and understanding the sublime fact that determinations are extra and transient things, and, in fact, the second role of the squint eye.

In Islamic mysticism, the desire for Annihilation arises mainly from desolation in the material world, because once one was united with God, and now they are captured in the physical world. At this time, he recalls his heavenly origin and concludes that it is not worth limiting the spirit to an earthly cage. And by desiring Tawaf in the sacred realm and full of hope that, by fading determination, he can fly and in heaven whistle on his Tuba tree, he starts his journey and rips the veil between God and himself.

Such a cage is not worthy of a sweet-singing bird like me

I must go to paradise, for I am the bird of that garden

If the scent of yearning issues from my heart's blood, be not surprised

For I am the fellow-sufferer of the musk-deer of Khotan (342)

Or:

As a bird of paradise, to parting, I did agree
Fell into the trap of life and worldly tragedy. (317)

From Hafiz's perspective, like Mawlana's, he believes reason is inadequate at this stage; referring to grace and wisdom indicates a lack of understanding and a disconnection from the divine.

You won't gird your waist with such a binding belt.

If you see that it is yourself who becomes sore. (428)

If Hafiz settles the dust on the way and, in the shadow of actual knowledge, tears his material shirt that blocks the light from God, the heart will join the hearty, and duality will disappear.

"The day of separation from, and the night of disunion with, the Beloved is ended."

This omen, I cast; the star passed; and the work of grief is ended.

That agitation of long nights and the heart's grief,
All, in the shade of the idol's tree, is ended. (166)

Now, the stage of Hafez is the banquet place of the Kings.

To the Heart-possessor, his heart went; to the Beloved, his soul went. (170)

Yunus Emre, like Hafiz, knows himself from friend's territory and shows the nostalgia of the exile from his original home, and whining, he says:

Wow, here is a person? - alien as I- lonely, tear in his eyes- alien as I. (Golkarian,1387,43)



He, like many other predecessors and descendants of Sufis and mystics, even more than they, talks with a windlass, the sound of which is typically heard in all the countries of the Near East. This inspires the poet that the windlass is separated from its real root, and because of that separation, it laments. As the Reed of Mowlana, which laments separations and yearns to reunite with its origin. (Schimmel, 1384, 527) Yunus asks God nothing but God because, except God, everything is mortal and does not deserve attention and devotion, and just God is absolute and real beauty, and hence, he says:

I do not want that Halal nymph that you gave us. My only desire is to achieve you. Give the nymph to Sufis. Yunus is longing to meet you. If you are not oppressive, help him achieve his desire. And then he mentions the story of Rabia Adaviyya, who wants to extinguish the fire of hell with a bucket of water to worship Him solely because of Him, and to know that everything except God is mortal, including heaven and hell. (Schimmel, 1384,64) .He elsewhere, based on his insight, says: Even in heaven, everything, ranging from sound, aroma, breeze, or growth and love, is nothing but God, because everything has become mortal in God. For him, heaven is the same as seeing the beauty of the divine face and is not the number of palaces and nymphs. Everyone who is deprived of meeting God is in hell, even though he is in heaven. (Schimmel,1377, 529)

He appeals to the "love of home" hadith and looks for a friend crying, and he rebukes himself that one should continue his way to reach kith. Deniers never acknowledge your way, and the seeker must continue on his way and dissolve and fade his worthless and tiny existence in the absolute, boundless sea of God. Because those close to God who sacrificed themselves have become a part of God, and the true lover should immerse and swim in the ocean of beloved. (Golkarian,1387,32,72-73)

I shall proceed from here to there. In the midst of mine, I'm a drop

That is, among lovers- I need to parade

Each particle gets to mine –a drop tickles Oman

I will find my love – I do not need name or fame

If I am hanged to love gallows - it is a must. (Schimmel, 1384,81)

Yunus, like Hafiz, has voluntarily passed away in the material world and has become alive in the spiritual world. He says: I have come to a city whose name they do not say; I have immersed myself in a sea whose depth is not apparent. Thank God that I have bestowed my life before death; I have joined God, and thanks be to God that I have been annihilated in God, and there is no return.

Annihilation in God, according to Yunus Emre, is the transformation of human nature and qualities into the essence and attributes of God (Aktüccar, 1384, 131-135). The optional and voluntary death is dying before the determined death, and this kind of death is nothing but immortality and achieving God. (Kaplan,1991,256)

YunusEmre, my faith is complete - my soul was filled with God

My place is a placeless city now - I thank God for joining and surviving with God. (Schimmel, 1384,58-59)

I thank God for achieving to visit Him, and for being able to attain my sweetheart

I got rid of being You and I (Golkarian,1387,35)

Yunus has sunk into God and passed away - his mind cannot help him return. (Ibid.,78)

Conclusion

In the light of comparing ideas of these two relatively contemporary mystic poets who had a dramatic impact on the descendent and later poetry and mystical thought, it can be claimed that:

Since both characters discuss the sublime God and utilize valuable Quranic and Sunnah teachings, they share a series of common ideas and interests that make them appear identical in nature and substance, although there are a few differences.

Both of the compared mystics, in their monistic vision, inspired by the Holy Quran and Sunnah, and using intuitive logic, emphasize the presence of a real Essence behind all unstable beings that are considered transient and subordinate, and are manifestations of God's names and attributes; in essence, they do not exist.

Both concerning the mystical meaning of "Love of Home" Hadith and understanding the fact that they have been separated from the eternal home and are trapped in the material soil, by a longing to return to their origin and join eternity, tried hard to break the chains of dependency and affiliation and preferred optional dying to achieve Annihilation and salvation in this material world.

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The Influence of Hafez Shirazi's Poetry on the Poetry of Mohammad Hossein Shahriar

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Received: May 13, 2025

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Accepted: July 29, 2025

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DOI No. <https://doi.org/10.32955/neujsml2025141083>

Abstract

Hafez Shirazi's poems are masterpieces of Persian literature that have captivated their readers for many years. Shahriar is also among those who have been fascinated by the magical power of Hafez's words and have created memorable works by being influenced by his poetry. The overall goal of this article is to demonstrate the influence and its mechanism, which also encompasses more specific objectives. Therefore, Shahriar's Influence on Hafez is categorized and considered at two general levels: linguistic and intellectual. Standard meter and rhyme, the use of similar combinations and expressions, the mention of Hafez's name in Shahriar's poems, the ghazals in which Shahriar praised Hafez, and the poetic titles derived from Hafez's expressions are examined. Examining the influence of poets on one another leads to a deeper understanding of literary works and the discovery of more nuanced thoughts on poetry.

The impact of this investigation on the development of skeptical talent and the nurturing of contemporary poets, as well as the relationship between close and creative poetry, is undeniable. The impressionability of one poet on another poet shows the wisdom and skeptical attitude of writers about each other and explains how they relate to their predecessors. The overall aim of this article is to examine the effectiveness and its approach.

Keywords: Impressionability, Hafez Shirazi, Shahriar, Poetry, Compatibility

چکیده

اشعار حافظ از شاه کارهای ادبیات فارسی است که از سالیان دراز تا کنون خواننده خود را مجذوب خود کرده است. شهریار نیز از جمله کسانی است که مجذوب قدرت جادویی کلام حافظ شده و با تأثیرپذیری از شعر او آثاری به یاد ماندنی آفریده است. هدف کلی این مقاله اثبات این تأثیرپذیری و چگونگی آن است که اهداف جزئی تری را هم در بر دارد. بنابراین ابتدا تأثیر شهریار از حافظ در دو سطح کلی زبانی و فکری دسته بندی شده و مورد توجه قرار گرفته مشترک وزن و قافیه ی هم سان کاربرد ترکیبات و تعبیر هم گونه ذکر نام حافظ در اشعار شهریار غزل هایی که در آن ها شهریار حافظ را مدح کرده و عناوین شعری مأخذ از تعبیر حافظ بررسی شده است. بررسی تأثیر پذیرهای شاعران از یک دیگر باعث درک بهتر آثار ادبی و دریافت دقیق تر اندیشه ی شعرا می شود و تأثیر این بررسی در شکوفایی استعدادها و پرورش شاعران معاصر و شکل گیری ارتباطی صمیمی و سازنده بین شعرا انکار ناپذیر است. تأثیرپذیری یک شاعر از شاعر هم وطن خود نشان دهنده بالندگی و شکوفایی استعداد و موهبت نویسندگان نسبت به یک دیگر و بیان چگونگی ارتباط آن ها با پیشینیان خود است.

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Epitome

Hafez's poetry has been regarded as one of the masterpieces of Persian literature for centuries, captivating many readers with its profound power. Shahriar, among these admirers, was also drawn to the enchanting words of Hafez and created memorable works influenced by his poetry. The main objective of this article is to prove and analyze this influence. Specifically, the paper by Hafez Shirazi has influenced most Poetisers, but Shahriar is more influenced by it than others. Hafez maximally influenced the poet. When we read the book "Divan Shahriar," compiled by Mohammad Hussain Shahriar, we will find that this critical issue, which he and Hafez addressed together, is addressed. His odes in this book have indeed been created using his natural creative force. When the reader looks at the volume of the book "Divan Shariar", they can see the name of Hafez Shirazi in the List of All Poetry. This paper aims to prove the Influence of Hafez Shirazi's poetry on Mohammad Hussain Shahriar's poetry.

The author has sought out the required references and books in national and international libraries. By analytical methodology, the poems of Shahriar's poetry were analyzed and compared to those of Hafez to prove that Hafez's poetry influenced him. Results of this study indicate that the Influence of Hafez is examined through Shahriar's adoption of linguistic and thematic elements from Hafez, including shared meters, rhymes, and poetic expressions. It also examines direct references to Hafez in Shahriar's poetry, including poems that praise Hafez and titles derived from his phrases.

Keywords: literature, Hafez, Shahriar, Poetry, influence.

Introduction

Hafez Shirazi holds a high place among Persian scholars and poets, with many praising him and composing interesting and elegant verses in his honor. The fame and nationalism of this great Iranian poet became so renowned that it spread like wildfire, making him a popular poet among all Iranian people and a globally recognized poet, particularly famous in Persian-speaking nations. Persian scholars believe that Hafez Shirazi is the poet of the first sonnet not only in Persian literature but also in world literature, with his fame reaching the skies. Indeed, the poem of Hafez Shirazi is the actual festival of concepts, forms, thoughts and feelings as well as a clear mirror for Islamic rituals and a representation for purity and true love and a guiding voice for freedom, Jihad and revolution against dirty agents; in this case, his sonnets are among the most beautiful manifestations of art and human perfection; therefore, it encouraged Persian translators to translate their poems and despites having various translations, we can see new definitions of his works every year. Thus, the literature of this great poet found its way into the hearts of global scholars, particularly Persian scholars; consequently, they investigated his poems and translated them into order and prose to such an extent that the number of translations from his poems exceeds twenty-five (Gorbanzadeh, 2011).

Hafez would become the most popular and well-respected poet of his day, and his reputation for piercing mystical insight and the beauty of his composition still holds in the present day. His mausoleum in Shiraz, surrounded by gardens and small waterfalls, attracts admirers from around the world who not only continue to respond to his written works but claim a mystical communion with the poet in their daily lives. Examining the influence of poets on one another helps foster a deeper understanding of literary works, thereby developing poetic talents and refining their thoughts. This study highlights the undeniable impact of earlier poets on their successors, and the Influence of Shahriar can be seen in his poems, particularly in his book, "Divan-e-Shahriar".

Hafez of Shiraz (also given as Hafiz, l. 1315-1390) is considered the greatest of the Persian poets and among the most famous and admired writers in world literature His full name is Khwaja Shams-ud-Din



Muhammed Hafez-e Shiraz, but he was known as Hafez (which means "memorizer") because he memorized the Quran at an early age and would later memorize the works of other Persian poets such as Sanai (l. 1080 - c. 1131), Attar (l. 1145 - c. 1220), Rumi (l. 1207-1273), Saadi (l. 1210 - c. 1291), and Nizami (l. c. 1141-1209), all of whom would influence his work. He is among the most often translated poets in the present day, and his work continues to resonate with modern audiences. Hafez's poetry focuses on the transcendent power of love and the transformative effects of opening oneself up to all experiences through embracing what it means to be a human being in the fullest sense, which, to Hafez, includes an intimate relationship with God. His work is described by many scholars as antinomian, meaning a rejection of rules, regulations, and strictures; this label is apt, as Hafez considered life too large to be contained and dictated by small labels and narrow commandments. His many allusions to wine, drunkenness, taverns, and abandonment to sensual desire attest to this. However, as many scholars have noted, Hafez's poetry can be read on multiple levels, and these allusions may also be understood as allegorical references to the experience of Divine Love. (wikipedia.org).

Subtitle

Shahriar has used more than 49 Hemistich of Hafez in his Divan. For Example:

تا جهان باقی و آیین محبت باقی است
شعر حافظ همه جا ورد زبان خواهد بود (غزلیات شهریار، غزل 58)

It means: As long as the world exists and love exists, poetry of Hafeze Shirazi is remains a formation of meaningful connections between them. The extent to which contemporary poets have been influenced by their predecessors reflects the longevity and power of poetic thought, allowing ideas and beliefs to be passed down through generations.

به تودیع تو جان می خواهد از تن شد جدا حافظ³
به جان کردن وداعت می کنم حافظ خدا حافظ
شناخوان توام تا زنده ام اما یقین دارم
که حق چون تو استادی نخواهد شد ادا حافظ
من از اول که با خوناب اشک دل وضو کردم
نماز عشق را هم با تو کردم اقتدا حافظ

About the place and ranking of Hafez Shirazi, Shahriar in his poetry say:

بعد حافظ دهنی خوش به غزل باز نشد
عارفان قفل ادب بر در این خانه زدند (غزل شماره 45)

It means that after Hafez, no one could say a Ghazal as well as Hafez's Ghazal.

³ - Hafez.

Conclusion

Hafez is an artist with such influence that he has changed the way everyone speaks. Hafez is an artist with such influence that he has changed the way everyone speaks. I know the poet by everyone's name. The arrangement is that the poems are the same as the base poems written by Hafez. The footprints of the keeper in the entire court are visible to the eyes of the city dweller. The urban poetry is rural, from which the heart of the people is yearning, and by speaking in simple and flowing letters, the heart is uncovered, and the poetry in the strings and dust of the sky is crying out. The narration is warm and sweet, and the fragrance of honesty bestows it upon every reader. The city dweller has confessed to being impressed by the opportunity presented to him everywhere and taking the line.

However, for personal reasons, it goes back to the visit of Shahriar from Tabrez where he considered the importance of Hafez among different classes of people and community and saw that people are taking away from his poems as they use Quran for this purpose; then he found out that Hafez has dominated on Iranian culture; therefore, he took different prints of Hafez's Divan with himself to Tabrez and began reading them and after a while he became sick and during his illness, constant on our tongues. (Shahriar's ghazaliyat, ghazal No:58)

Among the followers of Hafez, Shahriar was the most important and greatest follower of the Hafeze Shirazi. Shahriar say:

من به استقبال حافظ می دوم دیوانه وار

غافل انگارد که با حافظ رقابت می کنم

(شهریار، 1387)

It means: I welcomed Hafez as maddeningly, but uncudgelled people think I match up with Hafez. (Shahriar,1387).

Shahryar is a lover of Hafez, and as a guide and master in his own right, he strives to imitate the poems of Hafez as closely as possible. Everywhere the lover talks about the honey and praise of Hafez, and in his poetry, the song is based on the honey of Hafez. Diwan Hafez used many of the expressions and phrases in his poems and selected more poems under the title from these expressions. Shahriar used the name Hafez 275 times in his court poetry. The city's poet kept his name in the book.

Among the poems of Shahriar, there has been a greater influence from Hafez.

Shahriar used the name Hafez 275 times in his court poetry. The city's poet kept his name in the book.

For example here is a Ghazal of Shahriar that he used 13 times Hafez's Name:

هم از چاهم برآوردی و هم راهم نشان دادی

که هم حبلُالمتین بودی و هم نورالهدی حافظ

تو صاحب‌خرمنی و من گدایی خوشه‌چین اما

به انعام تو شایستن، نه حدّ هر گدا حافظ



(شهریار، غزل شماره 71)

As we stated above, the influence of Hafez on Shahriar's poems, particularly in Shirazat, is evident, and no other influences from Hafez can be seen in Shahriar's poems in his other compilations. In Shirazat, the voices of Shahriar and Hafez are the same; such a unity is apparent initially when read aloud, as shown on the right side, where the name of Hafez Shirazi is visible, on the left side, the name of Shahriar, and in the middle, the expression "Shirazat". - The reason for the selection of Hafez by Shahriar might be a personal reason and or public and cultural.

The odes of Hafez found their way into Shahriar's conscience, disturbing his heart and spirit through reading such couplets.

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بررسی تطبیقی مولفه‌های تمدن ایرانی، اسلامی و تمدن غربی در نامه شهریار به انیشتین

A Comparative Study of the Components of Iranian, Islamic, and Western Civilizations in Shahriar's Letter to Einstein

Received: April 5, 2025

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Accepted: July 31, 2025

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DOI No. <https://doi.org/10.32955/neujsml2025141074>

چکیده

تمدن از بحث‌های چالش برانگیز و تجلی دانش و بینش و توانمندیها و نشانگر ارزشها و آرمانهای هر ملتی است و شاخص اصلی برای تعریف هویت جمعی و تاریخی است. همانگونه که در بررسی حماسه ملتها، مردم فاقد هویت اصیل تاریخی را صاحب حماسه نمی بینیم در بحث تمدن نیز در میان چنین مردمان جمع شده در یک مکان با اشتغال سرزمینهای بومی دیگران، تمدنی رویت نمی شود.

بزرگان صاحب و فکر و اندیشه ای همچون شهریار ملک سخن با تکیه بر بنای تمدنی چند هزار ساله ایرانی مزین به ارزشها و آرمانهای اسلامی، رگبار بلا و مصیبت از سوی بی تمدنهای غربی را به باد انتقاد گرفته و نگرانیهای خود از افسار گسیختگی های قوم بی تمدن غربی با بهره گیری از ابزارهای مرگبار به اسم علم و تمدن را به یکی از مدعیان علم و پیشرفت بشری در قالب پند و اندرز حکیمانه بیان می دارد.

در نامه ای که شهریار در قامت یک قطعه شعر به انیشتین فیزیکدان غربی و عامل اصلی پدیداری بمب اتم می نویسد بیشتر به مولفه های تمدن ارزشمدار ایرانی اسلامی می پردازد تا شاید با برشمردن این گزاره ها، وجدانهای خفته در تنفسگاه غربی را بیدار نماید و در تقابل با این تمدن به هیچ مولفه ای از تمدن اشاره ای ندارد مگر اینکه این تمدن را در تک جمله ای با صفت "وحشی" برخامه جاری می سازد. در این مقاله قصد داریم کارکرد هر کدام از مولفه های تمدن ایرانی اسلامی را با استفاده از شواهد شعری استاد محمد حسین شهریار به تصویر کشیده، برتری این تمدن را در برابر بی تمدنی غربی نمایان تر کنیم.

واژگان کلیدی: شهریار، انیشتین، تمدن ایرانی اسلامی، تمدن غربی

Abstract

Civilization is a complex debate and a manifestation of knowledge, insight, and capabilities, serving as an indicator of the values and ideals of each nation and a primary determinant of collective and historical identity. Just as in the study of the epic of nations, we do not see people without a genuine historical identity as epic, in the discussion of civilization, no civilization is seen among such people gathered in one place by occupying the native lands of others.

Great thinkers and thinkers such as Shahriar Malek Sokhan, relying on the construction of a civilization that is several thousand years old in Iran and adorned with Islamic values and ideals, criticize the barrage of calamities and disasters from Western civilizations and express their concerns about the unbridled excesses of the Western civilizationless people using deadly tools in the name of science and civilization to one of the claimants of science and human progress in the form of wise advice and counsel.

In a letter that Shahriar writes in the form of a poem to Einstein, the Western physicist and the main factor in the emergence of the atomic bomb, he mainly deals with the components of the Iranian-Islamic civilization, so that perhaps by enumerating these propositions, he may awaken the dormant consciences in the Western respiratory tract. In contrast to this civilization, he does not mention any component of civilization, except to describe this civilization in a single sentence with the adjective "savage". In this article, we aim to illustrate the function of each component of Iranian-Islamic civilization using the poetic

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evidence of Professor Mohammad Hossein Shahriarbeh, and to highlight the superiority of this civilization over Western civilization.

Keywords: Shahriar, Einstein, Iranian-Islamic civilization, Western civilization

مقدمه

سیر در تاریخ بشر نشان می‌دهد که زندگی انسان بر دو رکن نظر و عمل (ایده و فرم) ظهور، دوام می‌یابد؛ لذا اندیشه و نظر صرف و یا عمل صرف بودن حیات و زندگی بشری محال به نظر می‌رسد. در طول تاریخ نیز حیات انسان، متشکل از نظرها و عمل و رفتار بوده است و این یعنی؛ در طول تاریخ از طرفی فرهنگ روح تمدن است و تمدن کالبد فرهنگ؛ از این رو تمدن بعد عینی و تجسمی فرهنگ است و ماندگاری و پایا ماندن فرهنگ را بایستی در تمدن جستجو کرد. در این خصوص مظاهر افعال در یک تمدن محصول استخراج آن افعال از نهاد یک ایده و تبدیل آن به قانون عینی در صحنه زندگی انسان است بنابراین هر مکتب، ایدئولوژی، دین و اندیشه که علاوه بر ایده و نظر، توان عینیت سازی و عمل آن ایده را نیز داشته باشد مسیری تمدنی را پیموده است لذا ضروری است فرهنگ‌ها از دایره ایده‌ها خارج گردند تا به مرتبه تمدن نائل آیند یعنی اندیشه‌ها از حوزه پنهان نظری خویش خارج و به عرصه‌های عینی زندگی وارد گردند پس در این صورت است که از یک فرهنگ، یک تمدن ظاهر می‌شود. (نصر، سید حسین، 1389)

ویل دورانت تمدن را عبارت از نظامی اجتماعی می‌داند که در نتیجه آن خالقیت فرهنگی امکان پذیر و جریان می‌یابد. (ویل دورانت 1367،

در جهان امروز که قطب محوری کمونیسم در شرق از هم پاشیده و به موزه تاریخ سپرده شده است دو نظام حاکمیتی فرهنگ و ایدئولوژی خودنمایی می‌کنند (نظام مبتنی بر فطرت الهی یعنی اسلام و دیگر نظام ورشکسته سیاسی، اجتماعی لیبرال دموکراسی) که اولی تمام شاخصه‌های فرهنگ و تمدن را داراست و دومی را برای شکل‌گیری بحث‌ناهم‌تراز تمدن می‌نامیم.

برای شکل‌گیری بحث اصلی مرتبط با موضوع مقاله، باید به این نکته اشاره کنیم که وقتی سخن از تمدن و فرهنگ ایرانی به میان می‌آید به دلیل تأثر آن از تمدن غنی و فرهنگی اسلام که امروز در قامت انقلاب اسلامی و جمهوری اسلامی شکل گرفته، فاصله و نقطه افتراقی مشاهده نمی‌شود. پس هرگاه سخن از تمدن اسلامی از منظر صاحب نظران و ادبا و هنرمندان و حتی شاعران است تمدن ایرانی نیز در آن مستتر می‌باشد.

انقلاب اسلامی ایران عزمی نو پدید آورد و اراده تمدن‌سازی نوینی را بر پایه اسلام، در بین رهبران انقلاب و نظام جمهوری اسلامی ایران برانگیخت. احیای تمدن اسلامی، امری است که توجه تمام ملت‌های مسلمان را می‌طلبد. در این بین انقلاب اسلامی به عنوان الگویی برای باز شکوفایی تمدن اسلامی، می‌تواند راهنما و راهگشا باشد. از آنجا که تمدن نوین اسلام به معنای پیشرفت همه جانبه است، بنابراین باید در عرصه‌های مختلف، پیشرفت صورت بگیرد تا هر چه زودتر به مقصد برسیم. رهبر حکیم انقلاب اسلامی ایران با تعریفی از تمدن اسلامی می‌فرماید: "تمدن اسلامی، یعنی آن فضایی که انسان در آن فضا از لحاظ معنوی و از لحاظ مادی می‌تواند رشد کند و به غایات مطلوبی که خدای متعال او را برای آن غایات خلق کرده است برسد. زندگی خوب و عزتمندی داشته باشد، انسان عزیز، انسان دارای قدرت، دارای اراده، دارای ابتکار، دارای سازندگی جهان طبیعت" باشد. (خامنه‌ای، 1383) و برای رسیدن به تمدن نوین اسلامی، توجه به چهار عرصه فکر، علم، زندگی و معنویت را ضروری دانسته‌اند که هر کدام از این عرصه‌ها به دلیل مورد توجه بودن در تاریخ حکومت پیامبر و دیدگاه ائمه (ع) از جایگاه و اهمیت خاصی برخوردارند. و همین مولفه هاست که در تمدن تاریخی ایران نیز مورد مذاقه بوده است.

فرضیه تحقیق

فرضیه اصلی: شعر شهریار خطاب به انیشتین، بازتابی از رویکرد تمدن ایرانی-اسلامی نسبت به علم، اخلاق، معنویت و عدالت است و می‌توان این نامه را به مثابه یک بیانیه تمدنی در نقد تمدن غربی تلقی کرد.

فرضیه‌های فرعی: الف) تمدن ایرانی-اسلامی در نامه شهریار بر پایه توحید، اخلاق و عرفان استوار است. ب) تمدن غربی در شعر شهریار به دلیل استفاده ابزاری از علم برای سلطه، فاقد عناصر تمدنی حقیقی معرفی می‌شود. ج) شهریار با استفاده از الگوهای فرهنگی و ادبی (حافظ، سعدی، خیام)، نبوغ شرقی را در برابر علم سرد غربی به تصویر می‌کشد.

انیشتین و ساخت بمب هسته‌ای

آلبرت انیشتین در سال 1897 میلادی در شهر اولم آلمان متولد شد. تحصیلات خود را در مونیخ و آراوسویس به پایان برد. او در 1905 که فرضیه نسبیت را طرح کرد، از تابعیت آلمان رو گرداند و به تابعیت سوئیس درآمد. انیشتین در فاصله سالهای 1905 تا 1933 در دانشگاه های آلمان و سوئیس درس می‌داد و برای سخنرانی به ممالک اروپایی سفر می‌کرد او در 1914 بار دیگر به تابعیت وطن اولش آلمان درآمد و استاد فیزیک دانشگاه برلین شد. او تا سال 1933 در آلمان زندگی می‌کرد و در سفر انگلستان و آمریکا بود که



نازیها او را به دلیل دینش از کار برکنار کردند. آلبرت انشتین، یک آلمانی یهودی بود. در آن سالها که صهیونیستها موضوع ادعایی هولوکاست را مطرح کردند انشتین از آلمان فرار کرد و ناگزیر دعوت دانشگاه پریستون را پذیرفت و به تابعیت امریکا درآمد.

انشتین اولین کسی بود که امریکا را از خطر اتمی شدن احتمالی آلمان آگاه کرد و امریکا را تشویق کرد تا به تحقیقات اتمی خود و شکافتن اتم ادامه دهد. او در سال 1939 در نامه به روزولت نوشت: "آقای رئیس جمهور اگر امریکا موضوع اتمی شدن آلمان را جدی نگیرد بشریت با فاجعه غیر قابل جبران رو برو خواهد شد."

ولی انشتین در پارادوکسی عجیب گرفتار آمده بود. او آمریکایی ها را از خطر بمب هسته ای آلمان ها آگاه کرده بود ولی خود ناخواسته آمریکاییها را به ساخت بمب اتمی رهنمون شده بود!! چرا که نامه او باعث شد امریکایی ها کارخانه های آب سنگین آلمان را که در آلمان، نروژ و دانمارک برپا بود شناسایی و منهدم نمایند و به موازات این کار به تحقیقات اتمی خود ادامه دهند. این تحقیقات منجر به تولید اولین بمب اتمی جهان توسط امریکا شد و امریکایی ها با تجربه بمب اتمی روی دو شهر هیروشیما و ناگازاکی فاجعه معروف به هیروشیما را آفریدند.

مولفه های تمدن اسلامی ایرانی

آرنولد توینبی در اثر سترگ خود «بررسی تاریخ» (1947)، اساس تکوین تمدن ها را در کنش متقابل میان چالش و پاسخ می داند. به زعم او، تمدنی که در برابر چالش های اخلاقی، انسانی و معنوی عصر خود، پاسخی خلاقانه و اصیل نداشته باشد، محکوم به زوال است. از همین منظر، شهریار در نامه اش به انشتین، تمدن غربی را به دلیل ناتوانی در پاسخ گویی اخلاقی به قدرت علمی، تمدنی شکست خورده و در حال اضمحلال تصویر می کند. این نگاه، با تحلیل توینبی هم راستاست که تمدن هایی که فقط بر ابزارهای فناورانه تکیه می کنند و به بحران معنویت و وجدان بی اعتنائند، سرنوشتی جز سقوط ندارند. (Toynbee, 1947)

با پیدایش اسلام و انتشار سریع و گسترده آن در میان اقوام و ملل و جلب و جذب فرهنگ های گوناگون بشری، بنای مستحکم و عظیمی از فرهنگ و تمدن انسان پایه گذاری شد که در ایجاد آن ملل و نژادهای مختلفی سهم بودند. این ملل با ارزش ها و ملاک های نوین اسلامی موفق به ایجاد تمدنی شدند که بدان تمدن اسلامی گفته می شود. از این رو تمدن اسلامی تمدن یک ملت یا نژاد خاص نیست بلکه مقصود، تمدن ملت های اسلامی است که عرب ها، ایرانیان، ترک ها و دیگران را شامل می شود (مجموعه مقالات، 1374) که به وسیله دین رسمی یعنی اسلام و زبان علمی و ادبی یعنی عربی با یکدیگر متحد شدند. (و.و. بارتولد، 1337) این تمدن به درجه ای از عظمت و کمال و پهنایی است که آگاهی از همه جنبه های آن و احاطه بر همه ابعاد آن کاری بس دشوار است.

فرهنگ و تمدن اسلام مجموعه باورها و ارزش های اسلامی و نمود آن در پیشرفت علم و هنر و ظهور نهادهای اجتماعی و سیاسی در بین ملل و مردمی است که اسلام را به عنوان دین خود پذیرفتند. فرهنگ اسلام توانست در طول چند قرن، تمدنی عظیم و بی نظیر را در منطقه وسیعی از جهان به وجود آورد. مسلمانان از نیمه دوم قرن دوم هجری تا اواسط قرن هشتم (در حدود شش قرن) رهبری علمی جهان را در دست داشتند. (کرین، هانری، 1386)

هر فکر و اندیشه ای که برای هدایت انسان به فلاح و رستگاری دنیوی و اخروی در قالب تمدن شکل گرفته و تلاش می کند بایستی میانی و تیار خود را برای آحاد هدف خود روشن و صریح نشان داده و بیان کند که در این مقاله با عنوان مولفه از آنها یاد می کنیم. از جمله مولفه های اساسی که شهریار ملک سخن استاد سید محمد حسین بهجت تبریزی در نامه خود از آنها بهره جسته در تحلیل اجزای نامه مورد توجه قرار می گیرد. (Jaspers, K. 1953)

اینکه شهریار ابتدا به ساکن نامه را می نویسد یا این امر بر اساس یک رخدادی اتفاق می افتد معلوم نیست هرچند مراجعه تعدادی دانشجو به شهریار و درخواست نامه ای از او به انشتین در اکثر روایت نقل می شود ولی احتمالاً خود شهریار نیز شناختی از انشتین داشته است که دست به چنین کاری می زند بخصوص آنکه برخی سایتهای اینترنتی ایرانی در سالهای گذشته نامه نگاری انشتین به آیات عظام سید ابوالحسن اصفهانی و آیت الله بروجردی را مبنی بر اظهار پشیمانی از قرار دادن اتم در اختیار امریکا و استفاده او در بمباران اتمی ژاپن منتشر کردند. (خبرآنلاین: 1389)

1- آزاد اندیشی:

شهریار در اولین گام ورود به فکر و اندیشه دانشمند غربی، انشتین، خود را مهمانی از شرق معرفی کرده، با دسته گلی از گل های نرگس و مریم نماد سازی می کند و عناصر تفکر آزاد اندیشانه شرق را به رخ می کشد چرا که نرگس نماد عشق و صبر و امید و زیبایی است و گل مریم نماد پاکی، خلوص و جذابیت برای دیگران که همگی این عناصر در فکر و اندیشه نماینده های علمی و فرهنگی ایران اسلامی (حافظ و سعدی) آرمیده در پایتخت فرهنگی ایران (شیراز) تجلی یافته و پرتو آن چشم علاقه مندان به فرهنگ و تمدن ایرانی را نواخته و می نوازد و این مهمان شرقی با همین تلنگر آزاد اندیشانه، خلوت سلطان ریاضی را به هم ریخته و در قصر او را می کوید.

نسیم شرق می آید، شکنج طره ها افشان

فشرده زیر بازو شاخه های نرگس و مریم

از آن هابی که در سعیدیه شیراز می رویند
ز چین و موج دریاها و پیچ و تاب جنگل ها
دوان می آید و صبح سحر خواهد به سر کوید

2- ارزش گذاری به علم و اخلاق:

شاعر ادب پرور و تمدن ساز ما، شهریار، با اشاره به یکی از مولفه های تمدنی غرب (تکبر و استکبار و سلطه جویی) که برگرفته از وحشیته است که شهریار در پایان نامه همه مولفه های غربی را در همین عنوان جمع کرده و تحویل می دهد؛ اشاره می کند و در ادامه بعد اخلاقی تمدن ایرانی، اسلامی در حوزه تمدنی ایران بزرگ تاریخی (شرق) را یادآور می شود تا انیشتین را به عنوان نماینده تمدن غرب از استغراق خود به پایین کشد:

درون کاخ استغنا، فراز تخت اندیشه

سر از زانوی استغراق خود بردار

به این مهمان که بی هنگام و ناخوانده است، در بگشا

اجازت ده که با دست لطیف خویش بنوازد،

به نرمی چین پیشانی افکار بلندت را

در ادامه، شهریار خود را به عنوان نماینده نبوغ شعر مشرق معرفی می کند که با آیین درویشی و جام شرابی از سبوی حافظ و خیام می خواهد دست پیر حکمت دانای مغرب را به حکم اخلاق ایرانی اسلامی ببوسد تا سخنان متعهدانه او به ناسپاسی در برابر علم و عالم تلقی نگردد .

نبوغ شعر مشرق نیز با آیین درویشی

به کف جام شرابی از سبوی حافظ و خیام

به دنبال نسیم از در رسیده می زند زانو

که بوسد دست پیر حکمت دانای مغرب را

شاعر شیرین سخن ما، جدای از ارزش گذاری به علم و اخلاق، مدعی است که تمدن اسلامی و ایرانی (شرق) برآمده از آیین عرفانی، نظم دهنده حکمت مورد ادعای علما و تمدن غربی است . و بیان می دارد که نایغه شرق از شاگردی عالمان غربی سرباز نمی زند البته اگر این علم و شاگرد پروری حکیمانه باشد نه برآمده از روح سلطه طلبی و استکبار .

3- سوء استفاده تمدن غربی از علم:

تمدن غربی در راستای خوی وحشیگری خود عموماً از علم و دستاوردهای علمی بهره برداری های منفی کرده است . علمی که باید برای آسایش آحاد انسانی به کار گرفته شود همه در نابودی او و سلب آسایش و آرامش استفاده می شود . گویی شهریار زندگی و اتفاقات امروز عالم را از دریچه نبوغ شاعرانه خود می دید که تمدن غربی وقتی نمایان شدن آثار غلبه تمدن ایرانی، اسلامی را تاب نیاورد با بهره گیری از همین علم انیشتینی چه برسر ملت های مظلوم می آورد و از ره آورد همین نبوغ که تصویری از باز شدن درهای جهنم و لبریز شدن پیمانانه عمر جهان و قهر عشق و محبت از طبیعت خواهد بود، تاسف می خورد. (مجتهدی، رضا، 1391)

انیشتین صد هزار احسن و لیکن صد هزار افسوس

حریف از کشف و الهام تو دارد بمب می سازد

انیشتین ازدهای جنگ!....

جهنم کام وحشتناک خود را باز خواهد کرد

دگر پیمانانه عمر جهان لبریز خواهد شد

دگر عشق و محبت از طبیعت قهر خواهد کرد



شهریار در فرازی از نامه به پیامدهای وحشتناک بهره برداری از اختراع این دانشمند یهودی تبار آمریکایی، آلمانی پرداخته و هشدار می دهد که علیرغم جنایاتی که غرب مدعی تمدن با سوء استفاده از علم می کند روزی اضمحلال آن فرامی رسد. البته آنچه شهریار می اندیشد و هر آنچه تمدن سازان مصنوعی غرب می اندیشند در یک راستا نیست که سخن همدیگر را بفهمند و لاجرم او به راه خود می رود هر چند روزی مضمحل شود.

چه می گویم؟

مگر مهر و وفا محکوم اضمحلال خواهد بود؟

مگر آه سحرخیزان سوی گردون خواهد شد؟

مگر یک مادر از دل «وای فرزندم» نخواهد گفت؟

انیشتین بغض دارم در گلو دستم به دامنانت

4- دین و توحید:

شاعر دین شناس ما در راستای نگاه تمدنی خود برای ساخت زندگی بشر، نظریه نسبیت انیشتین را به تحلیل نشسته و ضمن تفسیر علمی آن، پیوندی را که او بین دین و دانش به عمل آورده می ستاید و نظریه او را به عرفان پیوند می زند.

انیشتین آفرین بر تو ،

خلاء با سرعت نوری که داری ، در نورددیدی

زمان در جاودان پی شد، مکان در لامکان طی شد

حیات جاودان کز درک، بیرون بود پیدا شد

و در ادامه یادآوری می کند که همه آنچه را تمدن غرب، مدعی دستیابی بدان از منظر علم مادی است دین قبل از او یافته است .

بهشت روح علوی هم که دین می گفت جز این نیست .

تو با هم آشتی دادی جهان دین و دانش را

انیشتین ناز شست تو!

نشان دادی که جرم و جسم چیزی جز انرژی نیست

و سخن آخر در این مقوله اینکه همه یافته ها اگر صرفا از دیدگاه ماده نگریسته نشود به توحید رهنمون می گردد .

اتم تا می شکافد جزو جمع عالم بالاست

به چشم موشکاف اهل عرفان و تصوّف نیز

جهان ما حباب روی چین آب را ماند

من ناخوانده دفتر هم که طفل مکتب عشقم،

جهان جسم ، موجی از جهان روح می دانم

اصالت نیست در ماده.

شهریار با خضوع و تواضع مثال زدنی، خود را که در ابتدا، نماینده نبوغ شرقی معرفی کرده بود در مکتب عشق، طفل مکتبی ناخوانده دفتر معرفی می کند که اگر نابغه شرقی که فکرش انباشته از اصولی همچون توحید و دینمداری و کرامت انسانی و اخلاق و... می باشد چنین است ؛ پس دانشمند غربی که فاقد مقوله هاست باید حساب خود را بکند که در کجای تمدن ایستاده است ؟ و تیر آخر را به قلب تمدن غربی می زند که: "اصالت نیست در ماده."

5- عقلانیت و خرد ورزی و کرامت انسانی:

شهریار بزرگ، با دعوت انیشتین به عقلانیت و خردورزی به عنوان یکی از مولفه‌های تمدن ایرانی، اسلامی، رسالت بزرگ علم و عالمان را یادآوری کرده، او را به کمک می‌طلبد تا از نبوغ خود بخلاف آن راهی که رفته و در جبران آنچه کرده، برای التیام درد انسانها و نرم کردن دل سنگین دلان ناجوانمرد بهره ببرد. (دینانی، غلامحسین، 1392)

نابغه ادب شرق، در ادامه به تبار تمدن اسلامی ایرانی یعنی قرآن تکیه می‌کند و با صدایی بلند همه عالمان راه به خطا رفته را مخاطب قرار داده و علم قرین با تقوا را مایه تفوق حقیقی در جهان دانسته، با پیوند نام ایران به این سخن، زخمی را که تمدن وحشی غرب در طول تاریخ، بر دل و جان این قطعه بهشتی عالم گذاشته یادآور می‌شود و با نام بردن از ابن سینایی که هنوز هم مراکز علمی و پژوهشی غرب بظاهر متمدن از سفره قانون و شفای او ریزه خواری می‌کنند غلبه علم برخاسته از تمدن اسلامی، ایرانی را متذکر و خواستار گوشزد کردن حرمت و نقش ایران در تمدن جهانی می‌شود.

نبوغ خود به کام التیام زخم انسان کن

سر این ناجوانمردان سنگین دل به راه آور

نژاد و کیش و ملیت یکی کن ای بزرگ استاد

زمین، یک پایتخت امپراطوری وجدان کن

تفوق در جهان قائل مشو جز علم و تقوا را

انیشتین نامی از ایران ویران هم شنیدستی؟

حکیم، محترم می‌دار مهد ابن سینا را

به این وحشی تمدن گوشزد کن حرمت ما را.

آنچه جالب توجه است اینکه شهریار برای تمدن غرب، شاخصه روشنی از آنچه تمدنی واقعی واجد آن است بیان نمی‌کند و با موصوف ساختن این تمدن به صفت "وحشی" نظر خود را نسبت بدان اظهار داشته و به انیشتین نیز تلویحاً داشتن چنین دیدگاهی را سفارش می‌کند.

در پایان پیام، شاعر در اقدام علیه فتنه جنگ هسته‌ای، ادیان ابراهیمی را در کنار و همسو باهم می‌بیند و دو راهکار علمی و معنوی را پیشنهاد می‌کند. او با اشاره به نقش وجدان در بخش‌های قلبی و نقش علم و معنویت در بخش پایانی کلید حل معمای مساله را در اختیار ما قرار می‌دهد. شاعر نقطه آغاز و شاه کلید همه این اقدامات را در توکل به خدا و فراتر نهادن پا از عالم ماده و دل و جان سپردن به پیام وحی الهی (عشق) می‌بیند که گمشده انسان اسیر تمدن وحشی غرب می‌باشد.

انیشتین پا فراتر نه جهان عقل هم طی کن

کنار هم ببین موسی و عیسی و محمد(ص) را

کلید عشق را بردار و حلّ این معما کن

و گر شد از زبان علم این قفل کهن واکن.

انیشتین باز هم بالا

خدا را نیز پیدا کن.

نتیجه

نامه‌ی شاعر بزرگ ایرانی، استاد شهریار، به آلبرت انیشتین، تنها یک اثر ادبی یا قطعه‌ای شاعرانه نیست، بلکه بیانیه‌ای فرهنگی-تمدنی است که در بستر شعر، به یک نقد ریشه‌ای از تمدن مدرن غربی و در عین حال تبیینی از مولفه‌های تمدن ایرانی-اسلامی می‌پردازد. شهریار با استفاده از زبان تمثیلی، نمادین و شاعرانه، روح تمدنی مشرق‌زمین را به رخ علم بی‌روح غربی می‌کشد؛ تمدنی که بر توحید، اخلاق، عقلانیت، کرامت انسانی و پیوند عمیق علم با معنویت استوار است.

در تقابل با آن، شهریار تمدن غربی را "وحشی" می‌نامد؛ چرا که علی‌رغم دستاوردهای علمی، در استفاده از علم برای ویرانی و سلطه، هیچ پایبندی به اخلاق و وجدان بشری ندارد. از این منظر، شاعر نه تنها در مقام نقد قرار می‌گیرد، بلکه در قامت یک پیام‌آور فرهنگی نیز ظاهر می‌شود و مخاطب خود را، که نماینده‌ی عقل علمی مدرن است، به آشتی با دین، وجدان و معرفت معنوی دعوت می‌کند.



بر اساس تحلیل شعر و شواهد تاریخی، فرضیه‌های این پژوهش تأیید می‌گردند: تمدن ایرانی-اسلامی در اندیشه‌ی شهریار بر پایه عقانیت معنوی، دین، توحید، و کرامت انسانی استوار بوده و در تقابل با تمدن مادی‌گرای غربی، به‌صورت یک الگوی تمدنی کامل و مستقل ظاهر می‌شود. در این میان، شعر به‌مثابه ابزار بیداربخشی، نه‌تنها یک کنش فرهنگی است، بلکه شکلی از دیپلماسی تمدنی نیز به شمار می‌رود که نشان می‌دهد چگونه یک شاعر می‌تواند با زبان لطیف، بزرگ‌ترین مفاهیم فلسفی، تمدنی و سیاسی را بیان کند.

در نهایت، مقاله‌ی حاضر نشان داد که تمدن، صرفاً مجموعه‌ای از فناوری و پیشرفت مادی نیست، بلکه نیازمند تکیه بر بنیان‌های معنوی و اخلاقی است؛ و تمدن ایرانی-اسلامی، واجد این عناصر بوده و خواهد بود.

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Toponym of Kepez (Harak) Mountain in Azerbaijani Poetry

Azərbaycan Şiirində Kepez (Harak) Dağının Toponimi

Received: July 16, 2025

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Accepted: August 04, 2025

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DOI No. <https://doi.org/10.32955/neujsml2025141117>

Abstract

Azerbaijan, every inch of which is a history and chronicle, has always attracted attention not only as an important strategic region, but also for its rich natural resources, abundant blessings, and mysterious beauty. From this perspective, Kapaz Mountain, located in the Murovdagh range, is one of the settlements that exhibits the features listed above. In this article, drawing on sources from Azerbaijan literature and historical facts, several interesting points related to Kapaz are explored. Thus, in the article, based on the works of Azerbaijani poets such as Samad Vurghun, Sa'daddin Barda'i, and Nizami Ganjavi, as well as historical facts provided by scholars like Zakariyya al-Qazvini and Abdur-Rashid Bakuvi, several toponymies related to this region were investigated. Manuscripts constitute a significant factor in the results obtained. The evidence from the sources once again proves that the ancient name of Kapaz is Harak. Harak is also the name of the castle built on this mountain. The reason why the word 'Harak' is given in different forms in different sources is that calligraphers, unknowingly and sometimes knowingly, distorted it during copying. All these differences are most likely errors of copyists. It seems to have been as الحرك in the main version. Since the "ل" of the definite article is not clear, it is sometimes compared to "ن" and sometimes to the dot of "ح" and read as "خ". "ح" and "ه" as well as "ك" and "ق" are letters of the Arabic alphabet sounding close to each other and at the same time, because they are not words of Arabic origin, they were written as they were sounded and as a result, different versions were obtained. All these differences are most likely errors of copyists. The historical name of Kapaz Mountain is Harak (al-Harak), and it has always been located within the territory of Azerbaijan.

Keywords: Kapaz, Harak, Azerbaijani, poetry, Zakariyya al-Qazvini, Ganja, Khosrow va Shirin

Özet

Her karışık tarih ve hâtıralarla dolu olan Azerbaycan, yalnızca stratejik bir bölge olarak değil, aynı zamanda zengin doğası, bol nimetleri ve gizemli güzelliğiyle de her zaman dikkat çekmiştir. Bu bağlamda, Murovdağ silsilesine ait olan Kepez Dağı, yukarıda belirtilen özellikleri taşıyan yerleşim alanlarından biridir. Bu makalede, Azerbaycan edebiyatı kaynaklarına ve tarihî gerçeklere dayanarak Kepez ile ilgili çeşitli ilginç noktalara değinilmiştir. Makale kapsamında, Azerbaycanlı şairler Samad Vurghun, Sa'daddin Berdai, Nizami Gencevi'nin eserlerine ve Zekariyya el-Kazvini, Abdurreşid Bakuvi gibi ilim adamlarının tarihî verilerine dayanılarak bu bölgeyle ilgili bazı toponimler (yer adları) incelenmiştir. Ulaşılan sonuçlarda yazma eserlerin büyük rolü olmuştur. Kaynaklardan elde edilen bilgiler bir kez daha göstermektedir ki, Kepez'in eski adı Harak'tır. Harak, aynı zamanda bu dağın üzerinde inşa edilmiş kalenin adıdır. "Harak" kelimesinin farklı kaynaklarda çeşitli biçimlerde geçmesinin sebebi, hattatların eseri çoğaltırken kimi zaman bilmeden, kimi zaman da bilerek bu ismi yanlış yazmalarıdır. Bu farklılıkların çoğunun yazıcı hataları olduğu düşünülmektedir. Orijinal yazımının "الحرك" olduğu anlaşılmaktadır. Belirlilik takısı olan "ل" harfinin net olmaması, bazen "ن" harfiyle, bazen de "ح" harfinin noktasıyla karıştırılarak "خ" şeklinde okunmasına neden olmuştur. Aynı şekilde, Arap alfabesinde benzer seslere sahip olan "ح" ve "ه" ile "ك" ve "ق" harflerinin karıştırılması da, bu kelimenin farklı şekillerde yazılmasına yol açmıştır. Ayrıca, bu kelimelerin Arapça kökenli olmaması nedeniyle seslendikleri gibi yazılmış ve bu durum da farklı yazım biçimlerinin ortaya çıkmasına neden olmuştur. Gerçekte, Kepez Dağı'nın tarihî adı Harak (el-Harak) olup, bu dağ tarih boyunca her zaman Azerbaycan topraklarında yer almıştır.

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Anahtar Kelimeler: Kapaz, Harak, Azərbaycan, şiir, Zakariyya el-Kazvini, Gence, Hüsrev ve Şirin

Introduction

The role of manuscripts as an essential source in researching and uncovering historical facts and cultural monuments is undeniable. From this point of view, the Institute of Manuscripts named after Mahammad Fizuli of ANAS is an invaluable treasure rich with primary sources that talk about various fields of science. Referring to the manuscripts in the treasury, especially the works of Samad Vurghun, Nizami Ganjavi, and Sa'daddin Bardai, interesting toponymic facts related to the mysterious nature of the Kapaz (Harak) plateau, as well as the number of tribes that lived in this region during the Middle Ages, were interpreted. The opinions of scholars such as Zakariyya al-Qazvini and Abdur-Rashid Bakuvi, who were also investigated by academician Ziya Bunyadov in the past, are critical in providing further confirmation of these facts.

Main Part

In the sources, it is noted that the word Kapaz is of Turkish origin and means "rock" or "rock by the water", "mountain with a hollow, stepped, rocky mountain" (Qeybullayev, 2022). Kapaz is not just an Azerbaijan toponym. To clarify, it is not an ordinary mountain that restores the Earth's balance. This mountain is a geographical point that is symbolized in harmony with the history of Azerbaijan, as it evolves from era to era, century to century. As a result of the terrible Ganja earthquake that occurred on September 30, 1139, large pieces of rock broke off from the mountain and blocked the path of the Aghsu river, and as a result, several lakes were formed. One such lake is Lake Goygol, whose beauty is beyond words. XX century Azerbaijan poet Samad Vurghun writes in his poem "Azerbaijan":

مین قز اخدا کوهلن آتا
یالمانینا یاتا-یاتا
آت قان تره باتا-باتا
گوگ یایلاقلار باشینا قالخ
کباز چاغچان گوگ گولی باخ!

Get on a playful horse,

Hugging the its neck

While the horse is sweating

Climb up the blue plains

Look at the Lake Goygol from Kapaz (Vurğun, 1935).

Describing the fascinating nature of Azerbaijan, Samad Vurghun particularly highlights the uniqueness of the Kapaz plateau and the mysterious Goygol, which relaxes the human soul when viewed from here. The description of Kapaz, which has always been a plateau and a place of rest for surrounding settlements, has been reflected in the works of Azerbaijan poets from time to time. It is known from history that Kapaz from the Murovdagh range is remembered more for its inaccessible peaks. One of the poems dedicated to praising Kapaz belongs to Sa'daddin Barda'i, a famous linguist of 15th-century Azerbaijan. Sa'daddin S'adullah Barda'i was born in the city of Barda, a cultural center of medieval Azerbaijan. He lived at the beginning of the 15th century. Besides being the author of several works on Arabic linguistics, he also wrote poetry. (Nuraliyeva, 2009)

The scientist's work, "Hadaigud-dagaig," dedicated to linguistics, is widely disseminated. Dozens of manuscript copies of the work are preserved at the Institute of Manuscripts named after Mahammad Fizuli of ANAS. The "Catalogue of old printed books", which provides information about the old printed copy of the work, notes that the book printed in Simferopol in 1905 is about linguistics and consists of 281 pages. (Arabic-language books, 2010)

Sa'daddin Bardai's five-couplet poem, dedicated to the Kapaz plateau, is a comprehensive chronicle of the medieval history of that region. Although the poem is written in Arabic, its title is in Azerbaijani as مدح الیلاق سمی کپز (Praise of the plateau called Kapaz). It occupies folio 84b of the manuscript coded B-



5696 (Al-Barda'i: 84b). The cover is made of cardboard with greenish paper. It was copied with black ink. It was copied out in Rugi's handwriting with a shikasta sign. The paper is bluish, relatively thick, watermarked, and made in Europe. The first beyt of the five-couplet poem reads:

ان في المصطاف ماء باردات
كافيات شافيات صافيات

In al-Mastaf the water is (ice) cold.

It is practical, healing, pure.

"Al-Mastaf" refers to Kapaz plain. No other place is mentioned in the poem. There is enough ice-cold water here that is effective for cultivation, healing for health, and unpolluted, so pure that there is no danger in direct use.

انهاسلو انقبيلشربة
مروياتالوارداتالصاديات

It (they) brings calm like sweet syrup,

It makes the irrigated lands fertile.

These pure and sweet waters are an invaluable asset for both household needs and farm work. As is known, a large number of rivers flow from the Kapaz mountain, including Karachai, Buzlugchai, Sarichai, and Todan, among others. Their total number is fifteen. It is written in the third beyt:

بقعة منخولة بل خيرت
يرتضيها مالك لملشيات

(The land) is suitable for cultivation,

Stockbreeders will be satisfied here.

Like the abundant, life-giving water of the plateau, the soil is also fertile and productive. Arable land produces good crops. It is also helpful for animal husbandry. Its vast pastures and calm waters are a rich source of food for herds of animals in the hot summer months. Shepherds who feed their animals here are satisfied with the conditions. The fourth beyt of the poem reads as follows:

بيد انها في النواحي طانفا
گرجيات سارقات رازيات

But there are tribes in the regions (around),

Georgians, sarigs, razis.

The poet also writes that several tribes settled in the vicinity of this place, which is suitable for living and recreation. He mentions the name of the Georgians, then writes "Sarigat". In Arabic, the root "saraga" means "to steal". It can be assumed that after the 1139 earthquake, as a result of the death of countless people, the property left in Ganja (Janza) was looted by the king of Georgia, Doment, and his army. It is likely that the gates of Ganja would have been looted at that time. However, if we examine history, we will see that in the second millennium of our era, the ethnic groups of Basil, Onogur, Hun, Tuba, Avar, Khazar, Bozal, Scythian, Sok, Bulgar, Bun, and Suvar became a significant force in the Southwest Caucasus. In the 5th century, the Onogurs, Saragurs, Ogurs, Kufrigurs, and others from the Bun-Bulgar tribes moved to the southern Caucasus - Georgia and Azerbaijan (Kazimov, 2014: 13). Proceeding from this, it can be said that the poem mentions the existence of Saragurs and Rasayat tribes along with Georgians. Otherwise, the translation of the verse would be: "Georgians, thefts, misfortunes". However, it is evident from the poem's content that the poet is listing the tribes. It is written in the last, fifth beyt of the poem:

لزگيات طامعات طاوقات
هوزيات بوزيات قاريات

Lezgis, Tami's, Tavi's,

Hues, grays, blacks.

We were unable to obtain information from the sources about "Tami's" and "Tavigurs". There is a wealth of information about the tribes in the second verse. Mahammad Moin, explaining the term "huz", notes that this tribe, known as "Huzaye" in Syriac, is the name of a tribe residing in Khuzistan Province, located in southwestern Iran. (Moin, 1121) To protect the northern borders of the Sasanian Empire (226-651), the capital was relocated to the northeastern part of Azerbaijan. Geybullayev states that the toponyms of Lahij in Ismayilli district and Khizi in Absheron valley originated from the names of Lahijan and Khuzistan in Iran. It is likely that their relocation to this region coincided with the reign of Khosrow Anushiravan (531-579). These are the Tats who speak the new Persian dialect (Qeybullayev, 1986: 107). Abdur-Rashid Bakuvi, while providing information about Azerbaijan, states that it was a large settlement located between Kuhistan, Arran, and Arman (al-Bakuvi, 1971). Arman is ancient Urartu, which was always under the rule of the Turks after it was invaded by the Medes (URL 1).

As for "bozes", Mahmud Kashgari interprets this expression only as a color and writes that if an animal is in the color between white and red, it is called: "Boz koy", i.e., "grey sheep" (Kaşğari, 131). The word "boz" in "Tarama dictionary" means "unplowed soil", "water that obstructs the vision in the eye" (657). On the page where the poem is copied, the comments and translations given on individual words in the verses are also translated in color. It is noted that the expression "al-bozi" in Persian means "between black and white" in Turkish. In "Muntakhabati-lughati-Osmaniyya", the meaning of the word "boz" is interpreted somewhat broadly, and it is noted that a "very frisky and fast horse" is also referred to as "boz". It also carries the meanings of "clever vizier" and "man with a strong memory" (Munt. Lüg. Osman, 1298). The name of one of the 12th-century Persian judges was Boz-oba or Boz-aba. Eldaniz (Atabey) comes to his help when the governor of Ray joins with Abbas and wants to overthrow Sultan Masud. Abbas was killed in 1146 and Boz-oba a year later (Dursun, 1989). However, since the poem is about tribes, when we expand the research a bit and turn to other sources, we see that Geybullayev considers "buzal" or "bozal" to be among the Khazar tribes. The name of the Khazars, one of the Turkic-speaking peoples of Eastern Europe, meant "mountain tribe" (Riçard, 1990). Geybullayev notes that the name of the village of Bozalganlı in the Tovuz region is derived from the root "buzal" and connects geographical names such as Bozaleti, Buzala, and Bozaleani in Georgia with the migration of 2,000 Khazarian families to that region in the 9th century (Qeybullayev, 1986). Since the latter information is more appropriate, it is confirmed that the poem refers to the "bozes" from the Khazarian tribes.

The name of the last tribe in the poem, the original expression "garayat," is undoubtedly derived from the adjective "gara" (black). The Persian-Russian dictionary, which explains the toponymy of "Gare", notes that there is a village with such a name near Medina, inhabited by tribes with a good shooting culture (Pubinçik, 1979, 1159). According to the "Tarama dictionary," the word "black" also has meanings such as "black people" and "defect" (2252). Ibn al-Asir, while reporting on the horrors of the 1139 earthquake in his work "Kamil fit-tarikh", notes that the greatest horrors of the earthquake that occurred in the provinces of Azerbaijan and Arran in that year were manifested in Ganja. Every side was ruined. Losses were incalculable. It is said that 230,000 people died. Among them, the two sons of the country's governor, Black Sungar, also died in that earthquake. Murahidaddin Bahruz's castle was blown up, and a large amount of stock and property within the castle was destroyed (Asir, 1970). If we consider that dozens of tribes lived in the mountains at that time, each with its ruler and language that differed from others, it is natural that one of them was the tribe ruled by Black Sungar. This idea is confirmed by the "Great History of Islam". The source identifies one more branch of Turkish governors and commanders, such as Amir Gumushtekin Jandar, Amir Atabay Kara Sungur, Atabay Imadaddin Zangi, Atabay Eldeniz, and Atabay Zahiraddin Tughtekin, who played an important role in the history of the Great Seljuks and are attributed to the Khazars. He notes that in Azerbaijan, this ethnonym is reflected in the name of the "Garajurlu" tribe. The names "Gara Chopo" in Kyrgyzstan and "Karachor" in Western Siberia (17th century) are believed to have originated from here (Hakki, 1989). The geographical name "Garachop" on the territory of Georgia can also be attributed to this area. Thus, by reviewing Sa'daddin Bardai's five-beyt poem, we were able to uncover several topographical facts related to the mysterious nature of the Kapaz plateau, characterized by its fertile soil, abundant water,



and extensive pastures. Such facts help study the history of Azerbaijan, as they also reveal the country's ethnic composition at various historical stages.

The theme of Kapaz is also reflected in the creation of the genius Nizami, whom Azerbaijan gave to the world. Y. Bertels, who studied the classical poets of the Middle Ages from the East, paid special attention to the genius Nizami (Bertels, 1962). The poet wrote about the Ganja earthquake, which he witnessed in his poems "Treasure of Secrets", "Khosrov and Shirin", and "Igbalnameh", which is directly related to Mount Kapaz:

He saw an earthquake, which shook the sky,

Cities were destroyed and sunk into the ground.

When the mountains and rocks are shaken and fly away,

Destiny was covered in dust in an instant.

It was as if the Earth and sky were turned upside down (Ganjavi, 1982: 427)

The city, whose name appears in classical texts as Canza (Ganjavi, 1982: 663), was destroyed. Nizami excitedly describes this terrible scene, which resulted in the disintegration of Mount Kapaz and the formation of several lakes.

Bertels, who provided a philological analysis of the poem "Khosrov and Shirin", tells Khosrov in the language of Shahrukh that a powerful woman named Samira, known as Mahin Banu, rules the shores of the Caspian Sea and the mountains. She spends the summer in the Arman mountains (incorrectly, in Russian, it is given as Armenia; as mentioned above, Arman was a Turkic state), migrates to the Mughan plain in the spring, hunts in Abkhazia in the fall, and spends the winter in her capital, Barda (Bertels, 1962). That story is given as follows on page 39 b of the manuscript (Ganjavi, B 1200):

به فصل گل به موقان است جایش
که تا سرسبز باشد خاک پای
به تابستان شود بر کوه ارمن
خرامد گل به گل خرمن به خرمن
به هنگام خزان آید به ابخاز
کند در جستن نخجیر پرواز
زمستانش به بردع میل چیر است
که بردع را هوای گرمسیر است

The lush green Mughan in the blooming season becomes her bed,

During the summer, her place is the Arman land.

From planting to planting, flower to flower

When summer is over, when autumn is coming

She hunts in Abkhazia.

Barda's weather is so perfect,

She comes here every year in winter (22.63).

Nizami, who is a master of beautiful landscapes, skillfully describes the Kapaz mountain. In the description of Inhirag, later named Kapaz, he writes:

ز جرم کوه تا میدان بغرا
کشیده خط گل طغرا بطغرا
در آن محراب کو رکن عراق است
کمر بند ستون انحر اقا است.

From the mountains of Chorrum to the desert of Bughra,

Everywhere was covered in spring flowers,

It can be a shrine to Iraq

Alone at the foot of beautiful Inhirak, (Ganjavi, B 1200)

Everywhere is green. It is as if an emerald-colored carpet has been laid on the floor. Whoever watches this beauty forgets his sorrow. These places are entirely immersed in the beauty of spring. The beautiful Inhirak is a mihrab for Irak. Mirjalal Zaki, a prominent follower of Azerbaijan aruz studies and a valuable translator of Nizami's works, gives the verse in the translation of "Treasure of Secrets" as follows:

In Bughra square on Chirram mountain

Beautiful flowers have opened,

These are similar to the tugra of the king of the era

That mihrab (church) that supports Iraq

Looks like a belt around Inhirak's waist (Ganjavi, 2018)

The translator who gave the interpretation of the verse notes that Chirram is the name of a mountain in the Arman province. Bughra was the king of Kharazm, and Bughra Square also belonged to him in that area. The inscription with the first letters of the name and nickname of the king of the era, on the orders of the king, is called a Tughra. The translator who referred to Vahid Dastgirdi's critical text also touches on the wrong opinion of the Soviet orientalist Y. Marr. He reminds us that, according to Marr, "Irak" is part of Armenia. Inhirak is currently known as "Inshirak" (Ganjavi, 2018). Some researchers who benefited from Marr's incorrect conclusion led to the falsification of the text's shades and its Armenianization. Among other things, the website "Ganjur" - the Poets' Divan also repeated the same mistake:

ز جرم کوه تا میدان بغرا
کشیده خط گل طغرا به طغرا
در آن محراب کو رکن عراق است
کمر بند ستون انشراق است

Here, the name of the mountain is given as "Inshirak". According to the information provided by "Moin", it is reported that a mountain with the same name exists in the territory of Armenia (Moin, 1999: 186). Y. Marr also applied to "Moin" to confirm his opinion. This indicates the Armenianization of the text.

In the two examples mentioned earlier, the name of Kapaz mountain is given as انحرار (Inhirak). While reviewing six manuscript copies of Nizami Ganjavi's masnavi "Khosrov and Shirin" preserved at the Institute of Manuscripts named after Mahammad Fizuli, we encountered various images of the verse mentioned above. So, although the beyt is given in copy D-349, the name of the mountain is not written (Ganjavi, D 349: 393). The M-156 coded copy does not contain that beyt at all (24. Ganjavi N., m., t.y. (sheet 82 b). An exquisitely designed, gold-encrusted M-323 cypher copy, copied out in black ink, with nastalik handwriting. The cranberry-colored leather-covered cardboard binding is decorated with gold medallions. In the beyt mentioned in the text copied in the 15th century, the name of the mountain is given as الخراق (al-Kharak) (Ganjavi, M, 323: 34b). The verse mentioned in ciphertext M-325 reads as follows:

کمر بند بیستون انخرافت (Ganjavi, M -325: 84 b)

The name of the mountain is given as الخراق (al-Kharak) in the coded copy M-266, copied in the 19th century, on a thick cardboard covered with golden water, with drawings of flowers, birds, and butterflies on a black background, with grid drawings on the edges (Ganjavi, M-266: 38a).



Thus, one of the six reviewed copies did not include the beyt at all, while the other one did include the beyt, but the name of the mountain was not provided. In two instances, it was given as الخراق (al-Kharak), in one as انحراق (Inhirak), and another as انخراق.

Nizami Ganjavi's creativity is a deep ocean that scholars have spent their lives studying. In this field, many studies have been conducted in our southern neighbor, Iran. In this regard, Vahid Dastgardi and Behruz Sarvatian also made significant contributions. When we refer to the beyt mentioned above in the copies worked by both scholars, we found it in the following way. Vahid Dastgardi (URL 2)

ز جرم کوه تا میدان بغرا
کشیده خط گل طغرا بطغرا
در آن محراب کو رکن عراق است
کمر بند ستون انحراف است.

Behruz Sarvatiyan (URL 4)

ز خرم کوه تا میدان بغرا
کشیده خط گل طغرا بطغرا
در آن محراب کاو رکن عراق است
کمر بند ستون "الخراق" است.

As it can be seen, Vahid Dastgardi gave it as "انحراف" (Inhiraf) and Behruz Sarvatiyan gave it more differently as "ق" "الخراق" (URL 4).

In the copy of the work translated by Hamid Mammadzadeh, edited by Tahir Mammadzadeh and Ahmadagha Ahmadov, the translation of the paragraph is given as follows:

From Mount Chirram to Bughra Square

Be Irak's pillar at that altar at the historical moment

Like a pillar (winding), like a belt to the Tower of Inhirak

There was a rock-hewn monastery (Ganjavi, 1962).

In the copy translated jointly by Said Mirgasimov and Gulamhuseyn Behdili (Gencevi, 1962), as well as in the text translated into Uzbek by the Uzbek folk poet Jamal Kamal, the name of the mountain is given as "Inhirak" (Ganjavi, 2019). The beyt mentioned in the Russian version of "Khosrov and Shirin" published in the translation of G.Y. Aliyev and M.N. Osmanov is given as follows:

It can be considered part of the region of Iraq

Which is located in the belt of the Anharak fortress (Ganjavi, 1985).

There are historical sources that prove that the investigated mountain is modern Kapaz. Let's consider a few comments from Azerbaijani historians. Zakariyya al-Ghazvini writes about Harak-Kapaz Mountain: "The Harak fortress rises one pass from the city. There are fragrant herbs, abundant waters, and gardens around it. In the summer, the weather is delightful, and the inhabitants of Janza move there. Every family has a house here and they stay here until the cools fall. Famous people of Janza have beautiful mansions here" (Bunyatov, 1976). Another source writes: "Janza is located on the Daruran river and takes its source from the mountain called Murov. It is a very tall mountain and there is always fog at the top. They say that everyone can see this mountain from the top of the castle. However, the castle is not visible from the top of the mountain" (Bunyatov, 1976). It is known from here that there was also a castle called Harak at the top of the mountain.

Each of the works addressing the subject reminds us that the events took place around Ganja. Abdur-Rashid Bakuvi (second half of the 14th century - the beginning of the 15th century) writes: "Ganja is one of the fortified cities of Arran. It is close to Georgian cities. (All kinds of) blessings and grain abound. The population is religious. The Kargakas River flows there. Six months of the year, it flows from the side of the Georgian states. During the remaining) Six months of the year, it has no water. Its

inhabitants have a culture of silkworm rearing and sericulture. One passage from the city stands Harak Castle, surrounded by fragrant herbs, waters, and gardens. Since the weather is nice in summer, residents of Janza go there. At the top of the high mountains, there is a plant called "hur" that resembles the Syrian mulberry. It is an ointment for liver diseases. It can only be found in Janza and Shirvan. The genius, knowledgeable, and wise poet Abu Mahammad al-Nizami (Ganjavi) is from there (Bunyatov, 1971: 91; manuscript 56b-57a). Another interesting aspect of Bakuvi's notes is that he records the expression Harak in the form هراك. As for the lexical meaning of the word "harak", it is also stated in the sources that it means "camel with two humps" in Turkic languages (Bunyatov, 1976, 140). Kapaz Mountain had two peaks before the earthquake. An earthquake tore it apart.

The evidence from the sources once again proves that the ancient name of Kapaz is Harak. Harak is also the name of the castle built on this mountain. The reason why the word "harak" is given in different forms in different sources is that calligraphers, both unknowingly and sometimes knowingly, distorted it during copying. All these differences are most likely errors of copyists. It seems to have been as الحراك in the main version. Since the "ل" of the definite article is not clear, it is sometimes compared to "ن" and sometimes to the dot of "ح" and read as "خ". "ح" and "ه" as well as "ك" and "ق" are letters of the Arabic alphabet sounding close to each other and at the same time, because they are not words of Arabic origin, they were written as they were sounded and as a result, different versions were obtained. The historical name of the Kapaz mountain is Harak (al-Harak), and it has always been located within the territory of Azerbaijan.

Conclusion

Nizami Ganjavi, recognized today as a wise poet of the world, was from the ancient city of Azerbaijan, Ganja. It is commendable that on the occasion of Sheikh Nizami's 880th anniversary, on May 18, 2021, on the initiative of the Ganja City Youth and Sports Department, Nizami peak was conquered in the Kapaz mountain range and a plaque with the name of the poet was fixed at a height of 3080 meters. Finally, I would like to remind you that on August 16, 2021, the President of the Republic of Azerbaijan, Ilham Aliyev, mentioned the need to restore our historical geographical names in his speeches while visiting the Lachin and Kalbajar regions. In this regard, it would be appropriate to restore our ancient toponyms mentioned in the article.

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The Continuation of the Predecessor Tradition in Sheikh Galib's Divan

Şeyh Galib'in Divanında Edebî Seleflik Geleneğinin Sürdürülmesi

Received: July 15, 2025

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Accepted: Aug. 04, 2025

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DOI No. <https://doi.org/10.32955/neujsml2025141115>

Abstract

This study explores the deep-rooted literary and philosophical connections between Sheikh Galib and his prominent predecessors, particularly Fuzuli and Nizami Ganjavi. The research highlights how Sheikh Galib, within his divan and especially in his celebrated mesnevi *Husn u Ashk* (Beauty and Love), not only reveres his literary forerunners but also internalizes and reinterprets their poetic and mystical ideologies. Fuzuli's concept of divine love and symbolic interpretation of sorrow and longing deeply influence Galib's own Sufi worldview. The study also discusses how Galib uses allegorical characters, such as "Suhan (Word)", to reflect the sacredness of poetic speech and its transformative power. Galib, like Fuzuli, views poetry as a divine gift that transcends worldly existence, emphasizing the supremacy of meaning over form.

Furthermore, the paper reveals Galib's admiration for Nizami's poetic authority, especially his treatment of love as a path to metaphysical Truth. By preserving the predecessor tradition, Galib makes a significant contribution to the continuation and renewal of classical Ottoman-Turkish Sufi poetry. His references to symbolic motifs, literary heritage, and Mevlevi values mark him as a conscious inheritor and innovator of the tradition. Through comparative analysis, this article underscores Galib's poetic philosophy, rooted in reverence, originality, and a mystic vision that binds him to his predecessors while affirming his unique voice.

Keywords: Sheikh Galib, Fuzuli, Nizami Ganjavi, Husn u Ashk, Divine love, Sufi poetry, Poetic tradition, Allegory, Literary heritage

Özet

Bu çalışma, Şeyh Galib'in divanında ve özellikle ünlü mesnevisi *Hüsni ü Aşkta* Fuzuli ve Nizami Gencevi gibi edebi öncülleriyle olan derin ilişkisini ele almaktadır. Şeyh Galib, kendinden önceki büyük şairleri yalnızca anmakla kalmaz, onların tasavvufi düşüncelerini ve şiir felsefelerini içselleştirerek yeniden yorumlar. Özellikle Fuzuli'nin ilahi aşk anlayışı ve ıstırap, hicran gibi kavramları sembolik düzeyde işlemesi Galib'in şiir dünyasında önemli izler bırakmıştır. Galib'in "Sühan" gibi alegorik karakterler üzerinden sözün kutsallığını, dönüştürücü gücünü anlatması bu etkilenmenin somut bir göstergesidir. Nitekim o da Fuzuli gibi şiiri Allah vergisi olarak görür ve biçimden ziyade anlamı esas alır. Galib'in Nizami'ye olan hayranlığı da barizdir; özellikle aşkın metafizik hakikate ulaşma yolu olarak işlenmesi yönüyle Nizami'den etkilenmiştir. Edebî seleflerine vefa borcu duyan Galib, klasik Osmanlı-Türk tasavvufi şiir geleneğini hem yaşatır hem de özgün üslubuyla yeniler. Semboller, Mevlevi değerleri ve alegorik anlatım Galib'in hem bilinçli bir mirasçı hem de yenilikçi bir şair olduğunu göstermektedir. Bu makalede, Şeyh Galib'in şiir felsefesi ve seleflik geleneği içindeki yeri karşılaştırmalı biçimde analiz edilmiştir.

Anahtar Kelimeler: Şeyh Galib, Fuzuli, Nizami Gencevi, Hüsni ü Aşk, İlahi aşk, Tasavvufi şiir, Edebî miras, Alegori, Klasik şiir

Introduction

Among the distinguished philosophers and poets of classical literature, Jalal al-Din Rumi occupies a

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particularly prominent and enduring position. The spiritual depth and philosophical richness of his poetry have retained their relevance across centuries, and in the context of the contemporary world's increasing existential and spiritual uncertainties, interest in his teachings has grown considerably. Rumi's profound influence extended beyond his lifetime, inspiring a broad intellectual and artistic circle that continued to flourish in subsequent centuries (Baitenova, Baizhuma, Meirbayev, Abzhalov, 2025). His legacy was institutionalized through the establishment of the Mevlevi order, which played a significant role in preserving, interpreting, and transmitting his thought and poetic philosophy.

One of the most eminent figures who perpetuated this legacy in the context of 18th-century Turkish Sufi poetry was Sheikh Galib (1757–1799). Recognized as the last great classical poet of the Ottoman divan tradition, Galib demonstrated profound spiritual and poetic devotion to Rumi. This reverence was initially instilled in him by his father and further deepened through his service as the sheikh of a Mevlevi lodge. He frequently referenced Rumi in his poetry, notably declaring that "the guide of his heart is His Excellency Rumi," and proudly recounting that he had read the *Masnavi* eleven times.

Galib's literary corpus reflects not only his veneration for Rumi and his family, including Sultan Walad and Salah al-Din Zarkubi, but also his engagement with a broader canon of classical poets and mystics. He acknowledged the influence of Shams Tabrizi, Nizami Ganjavi, Farid al-Din Attar, Alisher Navoi, Muhammad Fuzuli, Saib Tabrizi, Sururi, and Ibrahim Gulshani, as well as Ottoman poets such as Asrar Dede, Mehmed Hayali, Mustafa Chalabi Naili, Yusuf Shaykhi, and Hoca Suleyman Nashati. In his *Divan*, Galib commemorates Salah al-Din Zarkubi's collaboration with Rumi in the composition of the *Masnavi* and reflects on their spiritual companionship through lyrical references. Despite the misperceptions of some contemporaries, historical sources confirm Zarkubi's intellectual merit and spiritual maturity – qualities that underpinned his deep and lasting bond with Rumi.

Sheikh Galib and Nizami Ganjavi

Among the Azerbaijani poets whose names are mentioned with love in Sheikh Galib's *Divan* is also Nizami Ganjavi. It is well known that during the Middle Ages, Nizami's *Khamse* became famous throughout the Turkic world. Despite writing his works in Persian, Nizami brought global fame to Azerbaijan through these masterpieces. Naturally, Galib, like the rest of the Turkic world, was familiar with Nizami's *Khamse*. At the beginning of his work *Husn u Ashk*, Galib acknowledges that the tale of love he is about to tell was previously written on the same theme by the Azerbaijani poet Nizami Ganjavi.

Bulmakla bu iki hoşça ta'bîr,
Erlik midir izdivaca tasvîr.

Dersen ki, Nizâmî giryâmı,
Etmîş o dâhî bu iltizâmı.

Ol tarz-ı Acemdir, olmaz icâb,
Rindân-ı Acem gözetmez âbâd (Okay, Ayan, 2005)

(You think that finding these two sweet words is enough – is that what you call manhood, describing marriage in flowery terms? Do you believe Nizami, the great master, wept over such things and bound himself to marriage like that? That was the Persian way – but it doesn't suit us. A true Persian libertine doesn't concern himself with such formalities or look to build comfort through marriage.)

From the excerpt taken from Sheikh Galib's *Husn u Ashk*, we see that the poet openly acknowledges that the love story he wishes to recount had already been told by the great Nizami Ganjavi – in his own words, "if the great Nizami Ganjavi has already accomplished this work in such a way." By saying this, Galib declares that he intends to continue the tradition of writing a *masnavi* on the theme of love in the same spirit. Setting out to follow the path opened by Nizami Ganjavi, the poet ultimately succeeds in passing through this treasury of wisdom with great skill. Elsewhere in the *masnavi*, Galib again mentions Nizami Ganjavi with deep affection, saying:

Tarz-ı selefte tekaddüm etdim
Bir başka lügat tekellüm etdim



Ben olamadım o gurûha perver
Oymuş bile Genceviye Hüsrev (Okay, Ayan, 2005).

(He said he had gone ahead of his predecessors in style, that he had spoken in a different, perhaps new, vocabulary. But he also admitted: "I could not become one of that noble group. It turns out that Khosrow was meant for Nizami Ganjavi alone.")

Throughout various parts of Galib's *Divan*, we see that he mentions the name of Nizami Ganjavi with deep respect. This reflects the immense admiration and reverence he held for the Azerbaijani poet. All of this demonstrates that Nizami's talent and creative power were not limited to the boundaries of Azerbaijan, but had spread to many countries worldwide.

In another part of his *Husn u Ashk masnavi*, Sheikh Galib once again mentions Nizami's name with affection, stating that the character of Khosrow is known from Ferdowsi's work, thus referring to both literary figures with love.

Bulmuş sühani bülend nâmı
Firdavsiyi Husrev ü Nizâmî

‘Ayni Navâ’îde Fuzulî
Bulmuş sühane rah-i vusûlî

İstanbulumuzda Nevîzâde
Etmiş teki piyi veli piyâde

Olsun mı Nizâmî’ye hemâheng
Kur’ân’a uyar mı nağme-yi ceng (Doğan, 2008).

(Firdawsi, Khusraw, and Nizami earned their high reputation through eloquent speech.
Fuzuli, like Navayi, found his path to the art of poetry.

In Istanbul, Nevîzâde also followed the path – though only as a pedestrian behind a saint on horseback.

But can anyone truly match Nizami?
Would battle songs ever suit the Qur'an?)

In the couplets we presented as examples, the poet states that Khosrow – a character from Ferdowsi's epic – found his rightful place in Nizami's renowned literary art. He then mentions that both Navoi and Fuzuli followed in Nizami's footsteps. In a later verse of the *masnavi*, the poet refers to Nevîzâde from Istanbul, stating that although he tried to follow Nizami's path, he could not achieve the same level of fame.

Nevîzâde Atayi was one of the prominent poets of his time. His work *Heft Ahter* (Seven Flowers) was written as a response to Nizami's *Makhzan al-Asrar* (*The Treasury of Mysteries*). In this work, the poet addresses social issues of his time, calling on rulers to be just and criticizing injustice. Nevertheless, Galib poetically conveys to the reader that Atayi could not attain the same renown as Nizami.

Continuing his poem, Galib asks: "Can any of these be equal in value or weight to Nizami? Just as the sound and battle song cannot be compared to the voice of the Qur'an." Here, Sheikh Galib compares the power of Nizami's words to the Qur'an itself. Just as the majesty of the Qur'an resonates throughout the universe, Galib asserts that the grandeur of Nizami's poetry has also spread across the world, captivating hearts and minds.

In one of his ghazals dedicated to Sâkib Dede, one of the Mevlevi sheikhs, Sheikh Galib once again mentions Nizami's name. It is known that Galib deeply respected Sâkib Dede, whom he regarded as a man of profound spiritual insight, and that he also drew inspiration from him in his creative work.

Bağî inşasında bergi huşku meğzi Nergizi,
Mahzeni nezminde bir derbanî tabî Gencevi.

...Menbai esrari Mevlanadır ol zati güzîn,
Hak bu kim eslafın olmuşdu tamamen peyrevî (Okucu, 2011).

*(In the construction of the garden, he is the leaf of consciousness and the essence of the narcissus;
In the treasury of poetry, he is like a doorkeeper shaped by Ganjavi.
...That distinguished person is the source of Rumi's secrets.
Truly, he had completely followed in the footsteps of his predecessors.)*

The tradition of writing a *Khamsa* continued in Turkish literature both in verse and in prose. Some poets attempted to compose a *Khamsa* in prose and succeeded in doing so. One such figure, mentioned in the ghazal, is Nergisi (d. 1635). Unlike other poets, Nergisi's *Khamsa*, although composed of five parts, was unified by a single storyline and central idea. In his ghazal dedicated to Sâkib Dede, Galib states that compared to the garden of wisdom and perfection planted by Sâkib, Nergisi's intellect resembles a withered leaf.

In his work *Nafahât al-Uns*, Abdurrahman Jami writes the following about Nizami: "He had his share in outward sciences and formal terminology. However, he abandoned them all and turned his face toward the Divine. Although these *masnavis* may appear as legends in form, in Truth, they serve as a means for the discovery of spiritual realities and the expression of divine knowledge" (Hummatova, 2015).

When Abdurrahman Jami refers to the "form" of the *masnavis*, he means the external and formal aspects of these poems from both philosophical and poetic perspectives. He considers the resemblance of Nizami's works to legends as *external* from a philosophical standpoint and *formal* from the standpoint of poetics. The main point here is that Jami likens *masnavis* to legends in terms of their external and formal characteristics. However, by the term "legend," Jami does not solely refer to the epic genre of oral folk literature. In his approach, "legend" encompasses not only traditional folklore narratives but also refers more broadly to artistic creativity, imaginative invention, poetic imagination, and the artist's ability to construct a reality within their art.

In other words, Jami approaches Nizami's creativity through the lens of reality and artistic expression, arguing that artistic form serves as an outer shell that conceals the inner content—the more profound meaning. Thus, even though Nizami outwardly created artistic works – or "legends" as Jami puts it – in their essence, these are not mere literary fictions but reflections of more profound truths.

In Jami's "reality-art" model, reality is the manifestation of the concept of "Truth." In his view – as well as within the entire framework of religious-mystical thought – Truth (*al-Haqq*) is God. That is, only God is the actual existence, while all other beings – everything perceived as real – are manifestations of God's ultimate Truth in the material world. Therefore, Jami's assertion that "these *masnavis* are a means to the discovery of truths" implies that Nizami's *Khamsa* is, in terms of its ideas and content, an expression of divine and spiritual truths. (Hummatova, 2020)

Before Nizami Ganjavi, no poet in written literature had ever versified love stories drawn from folk traditions. Therefore, when Sheikh Galib refers to the "district of verse" (*mahalle-yi nazm*), he is alluding to this very idea. Of course, entering this realm of verse requires immense talent from any poet who wishes to do so. Such poets must possess the ability to speak powerful words, and the wisdom in their poetry must captivate and enchant the hearts of their audience. Only then can they hope to pass through the gates of the poetic garden that Nizami opened. Those who strive to enter the garden of verse, where Nizami stands as the gatekeeper, often face significant challenges. All of this reflects the enchanting wisdom and power of Nizami's poetry.

Not every talented individual can grasp the secrets of Nizami's knowledge and poetic mastery. Aware of this, Galib considered himself one of the "fruits" of Nizami's garden of skill. That is why he intensely studied Nizami's work and found within himself the strength to pass through the gates of that treasure of wisdom. Galib's immortal work *Husn u Ashk* is a clear testament to his profound understanding of Nizami's poetic legacy. Seeing himself as one of Nizami's disciples, Sheikh Galib also earned fame in the poetic world, just like his great predecessor.

In *Husn u Ashk*, Galib lovingly mentions Nizami Ganjavi as the one who first brought this love story into written literature. While composing his work, Galib emphasizes that entering Nizami's garden of verse is a significant trial and that not every poet who writes verse is capable of stepping into that sacred garden.



In Galib's *Divan*, there are numerous ghazals and poetic verses of various forms dedicated to Shams Tabrizi, many of which reflect his deep friendship with Rumi. In a *tarciband* (a form of poem), the poet likens the bond between Rumi and Shams to the friendship between the Prophet Muhammad and Ali. In some of his poems, Galib describes Shams as the "source of the sun of Tecella."

Galib also portrays Rumi's family with deep affection. He poetically describes Sultan Walad as a being "who set foot upon the heavens and was nourished with the milk of wisdom," stating:

Oldu perverde-yi cenâb-ı Hünkâr,
Bastı eflâka kadem Hazret-i Sultan Veled (Okucu, 2011)

(The great Hünkar nurtured him, his Excellency Sultan Walad, stepped upon the skies)

Another notable figure mentioned in Galib's *Divan* is Mehmet Chelebi, who is connected to Rumi's lineage through a chain of spiritual succession. Rumi is said to have foretold Mehmet Chelebi's arrival with the words:

"A sultan from our lineage will appear, his name shall be Muhammad. We have conveyed the states of love in a summarized form. This coming saint will joyfully elaborate in detail what we have outlined."
(6)

Mehmet Chelebi received an excellent education from a young age. He began reading the Qur'an at the age of five and became a devoted follower of the Mevlevi order. He was also a poet with a delicate soul. This is evident from the verses he composed in honor of Mevlevi saints.

Ol cemâlin nûruna pervâneyim,
Gece gündüz yanarım, dîvâneyim.

*(I am a moth to the light of your beauty,
I burn day and night, mad with love.)*

During the Timurid invasion, Mehmet Chelebi dreamed of Rumi's *Divan-i Kabir* being taken to Samarkand by the invaders and later to Tabriz by Shah Ismail. In this dream, prompted by a sign from Rumi, he traveled to Tabriz and retrieved the work. His act of bringing the manuscript back from Iran and establishing new Mevlevi lodges became one of his most significant historical contributions, earning him great fame in his time. Regarding his pen names, Nihat Azamat writes: "Mehmet Chelebi also wrote poems under the pseudonyms *Divane* and *Semai*." (Azamat, 1994)

Sheikh Galib and Fuzuli

What brings Sheikh Galib closer to Muhammad Fuzuli is, without a doubt, the theme of love, particularly its spiritual and divine dimensions. In this regard, it is clear from Galib's *Husn u Ashk* that he was deeply influenced by Fuzuli and felt a spiritual kinship with him. The essence of both poets' lyrical work is the celebration of divine love. What is especially notable is that beneath the surface meanings of their verses lies a deep layer of Sufi symbolism.

Therefore, interpreting the couplets of Sufi poets like Fuzuli and Sheikh Galib requires familiarity with Sufi symbols and concepts, as well as a deep understanding of the poetics of Divan literature. Although Fuzuli's poetry often appears to be about worldly, earthly love, its inner meaning reveals a profound expression of divine love. As has been observed, Sufism in Fuzuli's poetry tends to conceal itself in the esoteric layers rather than presenting itself overtly. This can be explained by the fact that Fuzuli – a poet of love and sorrow – saw the power and wisdom of God in every particle of the universe, regarded all existence as a reflection of God's unity, and perceived His attributes in all beings.

Just as Fuzuli's personality defied boundaries, so too did his love transcend the limits of the material world. That is why, in his couplets, divine and human love are intertwined (Qocayeva, 2010).

At the heart of Sufism lies the belief that God created man to be seen and loved. Therefore, according to Sufism, the human being — as God's vicegerent—is the most complete reflection of His attributes and actions. The beloved's face is a mirror, and in that mirror, to see the image of God is to enter into a state of spiritual awe and wonder.

Hayret ey büt, sûretin gördükçe lâl eyler beni,
Sûret-i hâlim gören sûret hayâl eyler beni (Füzuli, 2005).

*(O idol-like beauty, your face leaves me speechless with amazement;
Anyone who sees my condition takes me for an illusion, a phantom image.)*

In this context, the Word *surat* (form/image) is used in three distinct senses: as an appearance or face; as a condition or state; and as a depiction or image.

In the couplet, it is first understood that the beloved's beauty astonishes the lover, renders him speechless, and those who see the lover mistake him for a mere image due to his state. From a Sufi perspective, however, the interpretation of the verse reveals the essence of divine love. The *beloved* refers to God, and *love* signifies the longing and affection directed toward Him – divine love is being praised.

The central idea of the couplet is rooted in the Sufi belief that among all of creation, the most noble and perfect being is the human. Sheikh Galib, like Fuzuli, attributed great value to humanity, exalting it as the crown of creation (*ashraf al-makhluqat*), and celebrated the human being from this perspective in his poetry.

Hoşça bak zâtına kim zübde-i âlemsin sen,
Merdüm-i dîde-i ekvân olan âdemsin sen (Füzuli, 2005).

*(Pay close attention to your being, because you are the purest and most refined essence of the entire universe.
You are the human being — the most precious and central creation, like the pupil in the eye of the cosmos.)*

In the couplet, the poet is essentially saying: "Look closely at yourself and see that you are the essence of the world. You are Adam – the pupil of existence." That is, the entire world was created for the sake of the human being. Man is the most perfect of all God's creations.

Sheikh Galib, above all, is a Sufi poet whose heart burns with the love of God. He was raised in the Mevlevi tradition and eventually became a sheikh of the order. In his Sufi poetry, as in Fuzuli's, the face of the beloved is seen as a mirror (*mirat*) – the place where the divine manifests and reveals itself.

Sheikh Galib expresses this idea in the following couplet:

Hâb ü hayâl-i gafleti 'âlem sanır gören

Mir'ât içinde sûret-i âdem sanır gören (Okucu, 2011)

Those who see the illusion and dream of heedlessness mistake it for the world itself. What is reflected in the mirror of the world is, in fact, the image of God. Yet those who see it believe it to be merely *man*. God created the human in His image. The *Perfect Human (Insan-i Kamil)* is the reflection of the Divine. However, humans are often unaware that they carry the image of God within themselves.

What astonishes both Fuzuli and Sheikh Galib is the beauty of God. Both poets were Sufi mystics. According to the Sufis, sorrow and grief are, in Truth, the source of joy and delight for the true lover. The path to spiritual perfection leads through pain, hardship, and trials.

Var bir derdim ki, çok dermândan artıkdır bana,
Koy beni derdimle, derman eyleme, var ey hekim! (Füzuli, 2005)

*(I have a pain that is more precious to me than all remedies.
So, leave me with my pain; do not try to cure me, go away, O doctor.)*

Fuzuli's pain was the pain of love – the affliction of divine love and spiritual longing. A physician heals a person's illness through knowledge gained by reason. But the ailments of true lovers of the Divine cannot be cured by any physician. The poet goes so far as to describe conventional knowledge as mere gossip, implying that in this world, the only actual reality is *love* itself.

Aşk imiş her ne var âlemde,
İlim bir kıl ü kâl imiş ancak (Füzuli, 2005)



*(Whatever exists in the universe is love,
Knowledge is nothing but mere talk and argument.)*

Treating the spiritual illness of lovers means the lover's inner death. On the other hand, those afflicted with divine love do not wish to be cured; rather, they long for even more suffering. They desire to burn and mature in the fire of love – to reach spiritual perfection and grasp the secrets of Truth. As Mawlana Jalaluddin Rumi once said: "I was raw, I cooked, I burned." And Yunus Emre, influenced by Rumi, gratefully declared: "Yunus the humble – we were raw, we cooked, praise be to God!"

In this sense, the suffering of Fuzuli and Sheikh Galib is more healing than any remedy. Like Fuzuli, Sheikh Galib views love as superior to reason. According to him, where there is love in the heart, there is no place for intellect.

Fuzuli also demonstrates that love has overpowered his reason, that he has become a captive of love, thus declaring that love is stronger and greater than reason.

Akl yâr olsaydı, terk-i 'îşk-i yâr etmez miydim?
İhtiyâr olsaydı, râhatı ihtiyâr etmez miydim? (Füzuli, 2005)

*(If reason were truly my companion, wouldn't I have abandoned the love of the beloved?
If I had free will, wouldn't I have chosen comfort instead?)*

Fuzuli constantly longed for the sorrow of love, because this sorrow distanced him from the pains of the transient world. The Sufis, who followed the path of divine love, were indifferent to the grief and sorrow of this world. Fuzuli wrote that there is no point in worry – the world is already filled like a wine cup. What the sorrowful lover needs is a cup so that he may forget the world's afflictions. Of course, this cup is symbolic – it is filled with the wine of unity, the wine of divine love.

Sâkîyâ, câm tut ol âşîka kim, kaygılıdır,
Kaygı çekmek ne için, câm ile âlem doludur (Füzuli, 2005).

*(O cupbearer, offer a cup to that lover who is full of sorrow.
Why should he suffer, when the world is overflowing with wine?)*

Such couplets reflecting Fuzuli's Sufi views are frequently encountered in Sheikh Galib's *Divan* as well. According to Galib, Sufis – who are true lovers of the Divine – are untouched by worldly sorrow. The lover constantly dwells within the pain of love, which, for him, is itself a kind of spiritual joy. He feels no grief tied to the material world and remains indifferent to its troubles. In the eyes of the lover, everything in existence becomes a goblet that proclaims love and inspires devotion.

The influence of Fuzuli is most evident in Sheikh Galib's *Husn-e-Ashk*. This masnavi, which defines divine love, shows the impact of Fuzuli's *Layla and Majnun* not only in terms of composition, characters, and motifs, but also ideologically. When we compare the two masnavis, it becomes clear that Galib, inspired by *Layla and Majnun*, set out with similar ideas but did not follow a repetitive path; instead, he created an original work. Kh. Hummatova writes: "The work is entirely built upon the idea that 'metaphor is the bridge to truth.' The author reflected the reality of his time through mystical symbols and allegories. When appropriate, he was able to reveal the essence of the contradictions between the ideal and the material world. At the heart of the poem lies the poet's creative subjectivity. Whether it is Sufi or other worldviews, all enter the poem through the creative lens of Sheikh Galib's thought." (Hummatova, 2012)

Unlike the characters in Fuzuli's *Layla and Majnun*, Sheikh Galib introduces an allegorical figure named *Sukhan* (Word/Speech) in *Husn u Ashk*, through which he expresses his philosophical reflections on the nature of language. The poet personifies *Sukhan* and, through this character, portrays the sanctity of speech, presenting it within the context of the creation narrative. He emphasizes that the *Word* existed before the world itself and that it is older and more exalted than the universe.

Nâm-ı sühan, azîz zâtı,
Mesbûk idi çarktan hayâtı (Okay, Ayan, 2005)

*(His name was renowned in the art of eloquence,
And his noble soul was ahead of the heavens in life itself.)*

Therefore, the attribution of such divine meaning to *the Word* can be found throughout almost all medieval poetry. This fact can also be observed in the poetry of Yunus Emre. He says:

Benüm degül bu killeci söz,
Kudret sensin, Yunus n'eci?! (Emre, 2009)

*(These words are not truly mine;
You are the power (O God), who is Yunus after all?)*

According to Sheikh Galib, *the Word* is like a "prophet sent by God" (*nebiyy-i mursal*).

Muhtâc an'a cümle halk-ı âlem,
Anınla bulur hayâtı Âdem (Okay, Ayan, 2005).

*(All the beings in the universe require it,
And humankind (Adam) finds life through it.)*

In *Husn u Ashk*, Sheikh Galib personifies the Word as a human figure and expresses its power by stating that, if it so wished, the Word – even without weapons (*bi-silah*) or armor (*cevshen*, chainmail) – could bring peace before the onset of war and prevent conflict altogether.

Kast eylese bî-silâh ü cevşen,
Eder idi sulhu cenge rehzen (Okay, Ayan, 2005)

*(Even if he attacked unarmed and without armor,
He would still turn peace into war like a bandit.)*

A single word is enough to change a person's entire state of mind. Just as bad news can drown someone in tears of sorrow, good news can bring tears of joy. According to the poet, *the Word* is like a magician – capable of bringing joy to mourners and making the sober drunk with delight.

Emriyle olur revân demâdem,
Gâh eşk-i sürûr u gâh mâtem.
Mesrûr ederdi sûk-vârı,
Mechmûr ederdi hûşyârı (Okay, Ayan, 2005).

*(By His command, time flows constantly,
Sometimes with tears of joy, sometimes with sorrow.
He would bring joy to the sorrowful,
And intoxicate even the sober-minded.)*

Sheikh Galib illustrates the beauty of *the Word* through symbolic meaning drawn from the story of Prophet Yusuf (Joseph). By comparing the Word to Yusuf, he highlights its power and grace. Yusuf was cast into a well by his brothers due to their deceitful words, and later imprisoned because of slander. Yet in the end, it was again through his words – by interpreting a dream – that he rose to become the ruler of Egypt.

Kast eyleyecek, eder ne minnet,
Bir anda zıddı zıdda illet.
Gâh olmuş esîr-i çâh-ı mihnet,
Gâh olmuş Azîz-i Mısır-ı devlet (Okay, Ayan, 2005).

*(When He intends to act, He shows no need for favor (from anyone).
In an instant, He can turn opposites into each other.
Sometimes, one becomes a prisoner in the pit of suffering,
Sometimes, a powerful Aziz of the Egyptian Throne.)*

Muhammad Fuzuli also attributed great value to the Word and regarded poetry as a divine gift. He always demanded a unity of content and form in poetry, as well as profound meaning. Fuzuli expressed his thoughts on the Word – as well as his literary-critical views on poetry and the art of the poet – in the prefaces of his *divans*, in his *Layla and Majnun* masnavi, and his lyrical poems.



The great Fuzuli, too, considered the Word to be of divine origin, declaring: *"The word is a treasure flowing from divine grace."* At the end of *Layla and Majnun*, Fuzuli refers to the Word as the jewel of the heart's treasury and adds that it is only through the Word that a person's true nature is revealed. He also alludes to the idea that the world was created through the Word – that the world came into existence, and the soul was formed, by the Word. Through his work – his *Word* – the poet revived the dead and breathed new life into Layla and Majnun.

Sözdür güher-i hazine-i dil,
İzhâr-ı sıfat-ı zât-ı kâbil!
Can sözdür, eğer bilirse insan,
Sözdür ki, derler, özgedir cân (Füzuli, 2005).

*(Words are the jewels of the treasure of the heart,
The manifestation of the attributes of the essence.
The soul is words, if a person truly knows,
It is said that words are the soul's true self.)*

The poet dedicated a ghazal with a repeated refrain (*radif*) to the praise of the *Word*, valuing it as a divine blessing that, like the world itself, came into being from nothingness. In his ghazal titled "*Söz*" ("The Word"), Fuzuli says:

Halk'a ağzın sırrını her dem kılar izhâr söz,
Bu ne sırdır ki, olur her lahza yoktan var söz (Füzuli, 2005).

*(Your mouth constantly reveals its secret to the people through words,
What kind of secret is this that words come into existence from nothing at every moment?)*

In Sufism, the *mouth* symbolizes non-existence – it is a concept rather than a tangible object. We have our tongue, teeth, lips, and other organs of speech, but the "mouth" itself is not a distinct organ. The Word spreads the secret of the mouth to the world with every breath and utterance. The poet marvels at this mystery: how is it that something – the Word – emerges from nothing, from what does not physically exist? Just as God created the world from nothingness, so too is the Word born from absence.

In the preface to his Persian divan, Fuzuli regards the *Word* as a gift sent to us from the Divine Throne (*Arsh*) and interprets the revelation of the Holy Qur'an as a sign of the sacredness of the Word through divine speech.

One must never look down upon the Word; every Word is a gift that has come to us from the Throne.

Kalbimiz meyil eder hep ona,
Çünkü söz nazil oldu kalbimize (Füzuli, 2005).

*(Our heart always inclines toward Him,
Because the Word has been revealed to our hearts.)*

The modest poet, who admits he is not worthy of praising the *Word*, once again values it as a divine gift in his famous Persian qasida *Anīs al-Qalb* ("The Friend of the Heart"). He emphasizes that the essential difference between humans and animals lies in speech and language, and he points out that the Qur'an was revealed through words:

Eğer hayvan konuşmazsa, ona insan denmez,
Könül ehli dil ile eyler, bilmez teşhis insanı.
Sözün şanı o endaze büyüktür ki, müellimler,
Sözün mahsulü bilmişler dûâni, vahyi, Kur'ânı (Füzuli, 2005).

*(If animals could not speak, they would not be called humans;
The people of the heart speak with the tongue, but cannot truly identify the human.
The grandeur of the Word is so great that the teachers.
It has recognized its fruits as prayers, revelation, and the Qur'an.)*

Although Sheikh Galib devoted an entire section in his *Husn u Ashk* masnavi to the praise of the *Word*, like his predecessor Fuzuli, he does not forget to humbly note at the end of the section that no praise can

truly do justice to the Word – that the Word is worthy of far greater glorification than he has been able to offer in writing.

Şân-ı sühâne bu paye dündür,
Evsâf-ı dürûğdan füzûndür (Okay, Ayan, 2005)

*(The glory of eloquence is founded on this rank,
Its attributes surpass all falsehood.*

Muhammad Fuzuli, in the preface to his *Divan of Qasidas*, likens the world to a shell and the human being to the precious pearl within it, thus considering man as the most honored of all creation. He then makes one of the most exalted praises of *the Word* by declaring that the essential core of this human pearl is, in fact, the Word itself:

"When I opened the eye of discernment to investigate the nature of things, when I set the foot of contemplation onto the field of witnessing the works of wisdom, I saw no pearl more precious than man in the shell of the universe, and within the pearl of man, I found no essence more honorable than the word."

Through this metaphor, Fuzuli emphasizes that just as the world gains its value through the presence of humanity, the true worth of humanity lies in its ability to speak – in *the Word* (Füzuli, 2005). If the world, like a shell, derives its value from the people within it, then the human, seen as its pearl, draws their true worth from the Word they speak. The poet regards the human being as the most noble of all creation, and speech as the defining essence of the human soul.

As Rumi beautifully put it:

"Each time you open your mouth, others glimpse into your heart." (Cəfərov, 2013). In his ghazal with the refrain "Söz" ("Word"), Fuzuli reiterates that a person's worth is determined by their words.

Artıran söz kadrini sıdk ile kadrin artırır,
Kim ne miktar olsa, ehlin eyler o miktar söz (Füzuli, 2005).

*(The one who increases the value of words with sincerity,
People respond with words in proportion to their worth.)*

In one of his *qit'as* (short poems), Fuzuli presents speech—the gift of language—as a divine blessing bestowed solely upon humankind. He writes that while a parrot can be trained to imitate human speech, it only mimics the act of speaking and still does not become human. As mentioned earlier, this idea is rooted in verse 31 of Surah Al-Baqarah – "And He taught Adam all the names" – which the poet interprets as evidence that human superiority lies in the God-given ability to speak and articulate words. Fuzuli writes:

Eylesen tutuya te'lim edâyı-kelîmât,
Nîtk-i insan olur, emma özü insan olmaz (Füzuli, 2005).

*(Even if you teach a parrot the manner of speech and words,
Its speech becomes human-like, but it does not become human.*

It is no coincidence that in the preface to his Turkish *Divan*, Fuzuli quotes this very verse from the Qur'an in an Arabic *qit'a* (short poem). By referencing this verse– "And He taught Adam all the names"– Fuzuli emphasizes that the power of speech and naming is a divine gift uniquely bestowed upon humans.

Nukaddisu men levvel i'anete fazlıhı,
Lima ellemel-esmâ Âdeme küllehâ.

(We consider that one sacred whose merciful help made it possible for Adam to be taught all the names (words)) (Füzuli, 2005). Based on this verse, poets have regarded "the word"—and by extension, poetry itself—as a divine gift, an expression of God-given talent. In the preface to his *Divan of Qasidas*, Fuzuli writes about poets: *"Truly, among humankind, after the prophets and saints, there is no more sincere group than the poets."* (Füzuli, 2005)



This statement reflects Fuzuli's deep belief in the spiritual role of the poet as a truthful, divinely inspired voice, second only to the messengers and friends of God.

The above reflections make it clear that both poets, Fuzuli and Sheikh Galib, attached great importance to the meaning of the Word. Each emphasized that poets must strive to speak meaningful, original words. Fuzuli presents the union of Word and meaning as the union of body and soul, form and essence. He writes:

"Do not be content with sound and letters—seek the divine light in meaning."

In the preface to his Persian *Divan*, Fuzuli likens the Word to a delicate thread and meaning to pearls, writing:

"Speech is a fine thread upon which the pearls of meaning are strung so intricately that no meaning can take form without it: Word depends on meaning, meaning depends on Word, Just as body depends on soul, and soul on body." (Füzuli, 2005)

Similarly, Sheikh Galib illustrates the unity of Word and meaning with a vivid metaphor, comparing the poem to a wine jug (*surahi*) and meaning to the wine that fills it. Just as wine fills and gives essence to the jug, rich meanings "ignite" the Word, infusing it with life and intensity.

Niçin ma 'nâ-yı rengin lafzı ateşlendirir bilmem,
Sûrâhî-yi mey-i gül reng serkeşlendirir bilmem (Okucu, 2011)

*(I do not know why the word of meaning's color ignites like fire,
I do not know why the rose-colored cup of wine makes one rebellious.)*

In Sheikh Galib's view, *meaning must be delicate*—it should filter through like rays of light slipping from the fingers of the sun. This imagery beautifully suggests both the *radiance* of meaning and its *refined subtlety* – like a strand of hair passing through a comb. The metaphor implies that meaning should not be coarse or obvious; instead, it must be *gracefully crafted with deep thought and artistic finesse*.

Pençeyi hurşîd-i ma 'nâ olur târi şu 'â,
Mûylar ki şâne-i desti te 'emmül-den geçer (Okucu, 2011).

*(The meaning's sun's rays become the claws of the sun,
Like hairs that pass through the palm with contemplation.)*

In the idea that *"there can be no meaning without words, and no words without meaning,"* both Muhammad Füzuli and Sheikh Galib share a common philosophical perspective. Sheikh Galib illustrates this intrinsic bond between *Word* and *meaning* by drawing on the mythical belief that *fairies reside inside glass*. In one of his verses, he poetically states:

"The enlightened ones (maarif sahipleri) impress the fairy of meaning through the glass of words."

(Okucu, 2011)

According to Sheikh Galib, *meaning* is the essential element that completes a poem—it is what gives the Word its value and beauty, what makes it smile, so to speak. In his view, it is the meaning that breathes life into words, transforming them from mere sounds into vessels of wisdom and emotion. Without meaning, words are hollow; but when infused with meaning, they shine, gain charm, and fulfill their poetic purpose.

Thus, for Sheikh Galib, *it is not the Word alone*, but the *deep, insightful meaning behind it*, that makes poetry truly radiant and enduring.

Mefhumu çeşmü cân kimidir dinle,
Pertîvi, menâdır Esed'e sühânın güldüren yüzün (Okucu, 2011).

*(Listen: The concept (meaning) is like the eye of the soul,
Its radiance and essence are like the smiling face of Asad's eloquence.*

Both poets, Fuzuli and Sheikh Galib, valued not only the *meaning* of a word but also its *originality* and *novelty*. They believed that a poet's greatness lies in their ability to say something *new*, to express original thoughts in a unique and meaningful way.

Füzuli himself, in the preface to his Persian divan, shares the hardship of achieving this originality. He writes:

"There were times when I stayed awake all night, tasting the poison of sleeplessness, and with the blood of my heart, I composed a single meaningful expression. Yet, come morning, I would discover another poet had already used it—so I erased it and refused to claim it as mine."

"At other times, I would dive deep into the ocean of contemplation all day, piercing the pearl of meaning with the diamond of language. But as soon as someone said, 'This meaning is unclear, this word unfamiliar or unpleasant,' it would lose its appeal to me, and I would not even bother to transcribe it."

Füzuli then adds a profound observation:

"Strangely, a phrase that has already been spoken cannot be reused because it has already been said—and one that has never been spoken is avoided precisely because it hasn't been said before."

Dostlar gelip etti bizden evvel,
Menâ-yı sözü o kadri kârât,
Teng oldu bize fezası nezmîn,
Feryad, neye bais oldu sibkât! (Füzuli, 2005).

*(Friends came before us,
And seized the value of the meaning and the Word.
The realm of poetry became narrow for us,
Alas, what caused this precedence (to be so)?)*

Sheikh Galib also occasionally confessed in his poetry that he faced great difficulty in finding and expressing new words or fresh ideas.

Bikr-i menâya tehasürle nevâyî-sühênim,
Sûrî Leylâ'daki mersiyesi Mecnun kimidir (Okucu, 2011)

*(My melody of speech, with deep longing for the unique meaning,
Is like the elegy of Majnun at Layla's tomb.*

In this couplet, the poet declares that he yearns for a "bikr-i ma 'nâ" (virgin or original meaning) as deeply as Majnun mourned during the wedding of Leyla, where he recited elegies in despair. In another couplet, the poet proudly emphasizes his originality. Sheikh Galib likens his world of imagination to a church and the untouched meaning (*ebkâr-ı ma 'nâ*) to a Magian priest (*mughân*) who bows before it, boasting of his creative prowess.

In Sheikh Galib's *Divan*, profound respect for his literary predecessors, inspiration drawn from them, and numerous ghazals dedicated to praising them occupy a significant place. This can be seen as an expression of the poet's fidelity to the legacy of the great masters. One can observe the influence of both Turkish and Azerbaijani classical poets in Galib's poetic views. Among these influences, the literary impact of Muhammad Fuzuli stands out most prominently in Galib's oeuvre.

Like Fuzuli, Sheikh Galib regarded the *Word* (*söz*) as a sacred, divinely inspired gift and considered poetic ability as a blessing from God. Just as Fuzuli emphasized meaning and scholarly content over mere form, Sheikh Galib also expected poetry to reflect wisdom and meaningful expression.

The presence of polysemy – multiple layers of meaning – in both poets' works is one of the key features that brings their creative visions closer together. As in Fuzuli's ghazals, the verses of Sheikh Galib frequently convey mystical and Sufi meanings that transcend their surface interpretations. To fully grasp such layers, one must possess a deep understanding of Sufi concepts as well as the intricate principles of classical *Divan* poetics.

Conclusion

Sheikh Galib's *Divan* stands as a profound testament to the enduring legacy of classical Ottoman-Turkish Sufi poetry, deeply rooted in the literary and spiritual traditions established by his esteemed



predecessors such as Fuzuli and Nizami Ganjavi. Through his magnum opus *Husn u Ashk* and numerous lyrical compositions, Galib not only honors these giants of the poetic and mystical heritage but also reinterprets and revitalizes their themes, particularly the concept of divine love and the sacred power of the Word. His poetic voice, enriched by Mevlevi Sufism and a personal mystical vision, bridges the past with the present, affirming his role as both a devoted inheritor and an innovative contributor to the classical tradition. The comparative analysis in this study reveals how Galib's integration of allegory, symbolism, and spiritual philosophy solidifies his position within the lineage of great Sufi poets, ensuring the continuation and renewal of their artistic and intellectual legacy for future generations.

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