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THE POEM OF NIZAMĪ GANJEVĪ'S MASNAVĪ, SEVEN BEAUTIES IN TASAVVUF CONTEXT

EL POEMA DE NIZAMĪ GANJEVĪ'S MASNAVĪ, SIETE BELLAZAS EN EL CONTEXTO DE TASAVVUF

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ABSTRACT

Tasavvuf motives are seen openly in Nizami's creativity particularly in his "Seven beauties" poem. But the use of these motives don't give an opportunity to consider presentation of tasavvuf-irvan thoughts of the poet as whole. That is why, Nizami was a well known wisdom philosopher. As all researchers confirm, Nizami used the ideas which he considered satisfactory although Nizami attracted the contemporary ideas of the cultural heritage pre him. Sufism was a source of thoughts with its contemporary ideas and motives for Nizami. The poet was not indifferent to this source and used sufi idea and motives. Namely, sufi thoughts played a role of a mean forgiving its ideas to him, the poet never fell under influence of sufi ideas. It shows that the poet approached sufiism as creativity by using tasavvuf in his "Khamsa" poem and almost didn't use sufiism in his "Isgendername" poem. Poet didn't create in the image of protagonist Bahram image of lover(ashug)-hero, which passed through sufi's four stages Sharia-Faith-Ingenuity-Truth path of perfection, but he created definitely different hero by using enough 4 stages perfection scheme and sufi's model of seven steps Faith.

Keywords:

Nizami Ganjavi, Khamsa, "Seven Beauties", tasavvuf, levels of moral perfection

RESUMEN

Los motivos de Tasavvuf se ven abiertamente en la creatividad de Nizami, particularmente en su poema "Siete bellezas". Pero el uso de estos motivos no da la oportunidad de considerar la presentación de pensamientos iraníes de buen gusto del poeta en su conjunto. Es por eso que Nizami fue un conocido filósofo de la sabiduría. Como todos los investigadores confirman, Nizami utilizó las ideas que consideró satisfactorias, aunque Nizami atrajo las ideas contemporáneas del patrimonio cultural que le precedieron. El sufismo fue una fuente de pensamientos con sus ideas y motivos contemporáneos para Nizami. El poeta no era indiferente a esta fuente y utilizaba ideas y motivos sufíes. Es decir, los pensamientos sufi desempeñaban el papel de un medio que perdonaba sus ideas para él, el poeta nunca cayó bajo la influencia de las sufi ideas. Muestra que el poeta abordó el sufismo como creatividad usando tasavvuf en su poema "Khamsa" y casi no usó sofisma en su poema "Isgendername". El poeta no creó en la imagen del protagonista Bahram la imagen de un amante (ashug) -héroe, que pasó por las cuatro etapas del camino de perfección de la Sharia-Fe-Ingenio-Verdad de Sufi, pero creó un héroe definitivamente diferente usando suficiente perfección de 4 etapas. esquema y modelo de siete pasos de Sufi Faith

Palabras clave:

Nizami Ganjavi, Khamsa, "Siete bellezas", tasavvuf, niveles de perfección moral.

INTRODUCTION

A great master of the literature of Azerbaijan Nizami Ganjevi's left a grandiose heritage with his Khamsa in the history. Indeed, the kings of the Nizami's period expressed their thanks to Nizami as their names were included in the history. Besides enriching the Azerbaijan literature with his five mesnevis, the poet laid down ground for emergence of a hundred of poetic works. Every mesnevi's of the poet possesses internal content which reflects the stages of cognitive wisdom along possessing external meaning. The fourth poem in the poet's Khamsa is "Seven beauties". Nizami took the content of this poem from the life of king Bahram of the Sasani kingdom who lived before cristianity. In the work, Nizami Ganjevi approached to Bahram's love from the point of external as well as internal point of view and submitted it from a different view. The poet introduces in the depiction of the king's love adventure with girls an encoded formula of cognitive-scientific point of love between a person to person, between a person and nature, between a person and universe. From this point of view, Nizami's benefiting from sophism presents different points and they are in a different content. He created a new type character through Bahram's figure sufficiently using Shariat-Tariqat-Marifat-Hakikat four staged perfection, and seven stages Tarikat model of sophism.

Rzasoy (2003), who conducted a fundamental research on Nizami Ganjevi's "Seven Beauties" writes about the use of sophism: Nizami created a classic sophi character in the figure of Bahram. Taking benefit from theoretical and technical elements of perfection model in sophism, the poet applied other philosophical visions and approaches, and essentially created an original unique character. This character, besides the sophism features is not a character-figure made from the classic sophism model. It happens in the mystical relation of the suphis with the God, that is to say it is possibility of a journey towards the God. At the end of the way, Bahram does not become a character living with mystical passionate relations. Regarding to this argument, I would like to emphasize that there are enough facts proving the use of souphi ideas and motives in the work. This is not our aim to study all of them in here.

DEVELOPMENT

The name of the fourth poem of Nizami called "Haft peykar" in the persian language. The poet himsel mentions in "Isgandarname":

Day and night I could not get tired,
I first wrote a «personal work».
Gather the sweetness and sweetness of it,
I made a saga for «Khosrov and Dessert».

Then I hit my frame elsewhere.
I fell in love with Leyli and Majnun.
I found a piece of saga,
The name was printed on the «Satellite of the Week»
Now I will build a bond on the property.
I have been teaching since the Alexander age.

The interpretation of the name "Haft peykar" is arguable. There are various interpretations of the name by the researchers. R. Aliyev argues that the poem used to be called as "Bahramname". Bertel's (1962), practically translated the named a "seven beauties" but also mentioned that it is appropriate to translate it as "seven portrait" as well. According to Kulizad t is much appropriate to translate it as "Yeddi obraz" (seven characters). Aliyev (1987), thinks "Yeddi ulduz" (seven stars) is much better interpretation and subsequently Nazila Abdulqasimova considered it as a right version of interpretation. It is very interesting, although Mehdi Kazimov among the researchers on Nizami accepts the interpretation of the name of the poem as "seven beauties", but keeps the name as "haft peykar" in his studies. These facts are a sign of various views on the name of the poem. Our aim is related to the name "peyker" who is the subject of arguments. Rzasoy (2003), who collected all dictionary meanings of this word shows that the word "peyker" causes two core meanings: I. Meaning related to the layers of human-society-ethno: figure, corps, hull, body, outlook, substance, spirit, face, sculpture, picture, description, idle, panorama, form, beautiful, flag; II. The meaning related to the layers of place-space: star, planet, plane, sky and numbers.

As it is seen, all elements of the world of the existence are linked up a word and made a unite symbol. Symbolizing the word or symbolizing one or more elements of the world by the word such as "peykar" are related to sophism and its idea of vahdati-vucud.

The depiction of the world by sophis are rich of symbols and words. Words such as hair, face, wine, dream, etc. have their own symbolic meaning in sophism. If Yunus Emre expresses it as "my language is the language of the bird, my country is a country of friend", from this point of view Nasimi told about this symbolic language as "this is the language of the bird and only Suleyman knows it". All of these symbolic words being linked up with vahdati-vucud represent various elements of the world in vahdat (unite). But in here, Nizami attempted to reflect all essence and meanings of the theory of vahdati-vucud by exercising another way of creativity. The essence of vahdati-vucud theory is the unity of all elements of the existence. Almost all elements of the existence got united and linked up in the word "peykar" and formed unite. It is not a

coincidence, it is a philosophical-poetic case, thought by Nizami. The poet depicts in "seven beauties" poem that he created seven symbols:

The pace is stylish for photographers,
For those who love content, there is a meaning.
It is an enclosed enclosure, full of kind,
And beautifully filled phrases are his key.
The stem of these species adorns the neck.
He can open the lock with the key (s).
What is good and bad in his eyes?
All of them are symbols of symbolism and wisdom.

This type of symbolization was a characteristic feature for style of tasavvuf thought which was in a leading position of the medieval poetic creativity. According to Mehdiyev, medieval philosophy, sophism and huruphism were based on polisemantism of symbolism of the word. The word was a sign or a symbol for the medieval. The word lost its basic mythical-magical energy in this language of poetry, became far away physical objectives by being abstracted, and was perceived as a symbol or sign. Symbolic expression of thought not only existed in the East but also it was characteristic for the West. According to Qurevich, to make multi meaning comment to one text was a characteristic of the medieval intellect.

Poem "Yeddi gozel" is a master piece reflecting the idea of "vahdati vucud" symbolized by Nizami Ganjevi. In the poem architect Shida builds a palace of 7 cupolas for Bahram. It is not just a palace of 7 cupolas. All elements of the universe are symbolized in the palace: Shida depicts the body of the world through architectural codes in this palace. Thus, he symbolizes seven layers of atmosphere and seven stars. Every of the seven cupolas is painted in accordance with the color of every atmosphere layer. In the middle ages history, the world climate were divided into seven groups. And every climate and the country in the vicinity of that climate matched to a color of the atmosphere. Shida places every princess who represents various climate in a room that is correlated with the features of her belonging space. The seven flags are an ethno-spatial symbol. The seven days of week is correlated with the elements of stars, colours, climate, etc. In fact there is no any elements that do not correlate with each other, and these elements introduce a model of the harmony of medieval world by being symbols of the space, ethnos and the time. By wearing according to the colors of these elements, Bahram in fact joins the harmony of the order of these elements.

As it is seen, "seven peykar palace" is a sign/symbol linking up the world of existence. This symbol/

sign is directly related with the idea of vahdati-vucud. As all elements of the existence unite in the theory of Vahdati-vucud, all elements of the universe unite in a single sign in the Seven Peykar palace. If we have a look through the elements of the existence which are joined each other in this palace, we may see that there is no any element of the existence left that has not been symbolized in here:

In the ancient astronomy, the world comprises 7 layers in parallel with 7 planets. That was a tradition in ancient architecture to relate temples with seven stars and colors. It is possible to see the tradition of vast embodying of all or some elements of the universe in temples, residential buildings in the whole medieval Eurasia.

Every star had own color in the palace. The climate, country and day had to be in the same colour with whatever what ever climate, country, day the star belonged.

As it is seen, seven stars, 7 cupolas, seven climates, seven countries, seven princesses, seven colours, generally the number seven connects all elements of the world of existence. But these elements do not remain just simply being connected with each other, in the seven peykar palace they get together and make a unit-a united existence that where we can see the sparks of idea vahdati-vucud.

Sophism ideas and motives are vividly linked up with the seven stories recited in the poem by the seven princesses of the seven countries.

As we know the story of Seven beauties consists of two stories which have interconnection:

Firstly, the core story which links up all parts of the poem that are encompassing the character of Bahram;

Secondly, seven independent fairy stories recited to Bahram by the princesses of countries of seven climate;

The first fairy tale recited by the Indian princess is about the city of "garageyimliler" (the black dressed people). That is to say, it signs development of the person by means of advice, quotes and wise sayings. In the fairy tales of the princesses in this poem, Nizami depicts cognitive development ways of perfecting model of tasavvuf through the character of Bahram. It is not coincidental that the first of all Nizami introduces the fairy of the dark skinned Indian beauty which happens in the city of "garageyimliler". By depicting the happening of the events in the city of Garageyimliler, he implies unawareness of the man about spiritual perfection-passion of

tasavvuf. That is to say, the lover-hero character of the poet is not yet aware of the shariat stage of tasavvuf. The poet depicts the further culmination steps of the lover-hero in the subsequent fairy tails. King Turktaz leaves for this city as soon as he get information of it. It is a land of houris. The kind falls in love with the head of the houries, Turknaz. But he fails since he does not succeed in the test by the houri. Nizami is trying to explain through the fairy tail that, if a person wants to reach his/her happiness then must suffocate his/her passion, lust, enthusiasm, etc. bad powers.

It is about an Iraqi king who does not want to have a wife but a concubine in the second fairy tail recited by a Greek princess to Bahram. Since he had often been changing concubines, the kind used to be called as "concubine merchant". The reason is that the kinds concubines are liars as well as hypocritical. Besides, kind Suleyman's and Bilqey's children are invalid in the fairy tail since they are liars. Nizami is trying to explain through the fairy tail that lying, hypocrisy, infidelity, cunning, unfaithfulness make people miserable. Whoever wants to be happy should be cleansed from these malqualities and should follow honesty and truth.

The third fairy tail recited to Bahram is about Bishr. Pious and dietary Bishr falls in love with a lady. But overwhelming his own passion, he refuses the way of fornication. Instead he leaves for pilgrimage to Baytul-mukaddas (holy house). In here, he prays the God to save him from evil. The God listens his prayers and in the end, Bishr gets together with his beloved through a halal way. Nizami implies that a person who can overcome evil power such as passion, lust and desire, would be awarded by the God.

The fourth fairy tail which is depicted by a Slavice princess to Bahram is about a royal lady who is looking for a husband. A number of people persist in exams who want to get married with her. Finally, one person overcomes all obstacles and marries her. Nizami would like to convey that those people who are on the way of science, knowledge and ethics could become happy.

CONCLUSIONS

The fifth fairy tail which was recited to Bahram was about Mahan. Mahan faces a lot of disasters because of his seduction as he drinks a lot and becomes drunkard. His seduction, aspiration to illicit business and addiction to wealth make him face with disasters. Nizami would like to convey that a person who gets rid of his or her seduction could handle his or her passion, thus it may take him or her to happiness.

The sixth fairy tail recited to Bahram is about "Good and Evil". They are on a trip together. The evil makes a lot of trouble for the good, But belief in truth and being on a right way saves the good from all disasters.

The seventh fairy tail which was recited by the Iranian princess to Bahram is about a person who falls in his passion, but rescued by the God's grace and support. The God pardons him as he is pure in heart and in spirit.

All fairy tails express the main idea of 7 step sectorial stages through moral development way of Sophism. Sophists travel through spiritual and physical purification way in the sectorial stages. This purification is mainly consisting of seven steps. Through this process, a sophist gets rid of covetousness, lust, passion, lust, bitterness, selfishness, envy, greed, cruelty, awareness, gossip, doubt, fancy, indecency, greed brutality, etc. and becomes a pure wise person. Nizami depicted this sectorial exercise of all idea of Sophism in his seven fairy tails.

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