

его мечты», «Турецкий путник говорит, что ...» являются наглядными поэтическими примерами данного периода.

Ключевые слова: поэзия, национальная независимость, литературная деятельность, мотивы борьбы, литературное мышление

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Esoteric meanings in poems of Khagani Shirvani

First of persons, who took irreplaceable part in development of Azerbaijanian poetry of XII century and in establishment of poeme genre was Afseleddin Khagani (1126-1199). He lived in palaces from his youth and reached position of head of poets (malikush -suara) and gained his pseudonym "Khagani". In his verses he compared soul with religion and considered, that second one is the fiction. As Khagani considered, that soul is genuine, in the full sense this was based on irfani views. In irfan science religion is a mind, tasavvuf is a soul. In tasavvuf Allah can be understood not through mind, but through soul and love. Joining to Allah with soul can be reached through a goblet of wine. We consider, that the study in Khagani's oeuvre even just such images as a goblet and wine is enough to confirm that, he praised irfani images and ideas in his creativity and he had quite advanced irfani views.

Key words: Afseleddin Khagani poetry, Sufism, Irfan, image and wine bucket

Afzaladdin Khagani (1126-1199) was one of the first people who served in the development of the 12th century Azerbaijani poetry and poem. Khagani had a perfect knowledge of Arabic, Persian, and Turkish languages that was prevalent in the East at that time. The poet's writing poetry in any of these languages does not cause any doubts, as the case with some of our poets, his poems written in the mother tongue haven't reached our time because of some reasons. The poet who opened his eyes to the world in the ancient land of poets - Shamakhi expressed his love to his family that played a great deal of role in

shaping his spirituality. His loved ones had a significant role in his outlook and learning the mother tongue. The poet, who was subject to the laws of his own time, was able to rise to the level of the brightest figures of the world arena.

Afzaladdin Khagani Shirvani was born in 1126 in Shamakhi (according to some sources in the village of Melham). The poet praised his homeland - the beautiful place of the world - Shamakhi and his good people in his works, and was glad that he was born in this beautiful land:

*Shirvan is the mirror of holiness by all means,
Its water and morning breeze are cure for my troubles.
The people of Shirvan were created generous,
That place is the reflection of tenderness with beautiful
nature.
Even though the bread is of barley, they are satisfied,
They wouldn't be arrogant, even if they had money as
much as the rice.*

In his famous poem "Tohfat-ul Iraquein" it becomes known that the poet's family led a simple life and made a living with hard work. His grandfather then engaged in textile in Shamakhi, his father practised carpentry. The poet's uncle had an unvaluable service in the poet's outlook and stimulating curiosity towards science. His uncle who saw his interest in science first taught him the Koran, then the philosophy, mathematics, literature, and linguistics, and taught the basics of logic. The first successful step in the field of poetry writing was taken at that time. The talent of a young poet was soon spread around and he was invited to the Palace of Shirvanshahs. Khagani who lived in the palaces from his young ages was raised to the position of "malikush-shuara" (head of poets), and received the pseudonym "Khagani" and later on he saw the inner face of the palace and went away. The poet's qasidas brought fame to the poet. In some of them he described the ruler and the ruling circles of the era, but some of them tried to convey to the readers the pain and suffering of the time and the era. L.Aliyeva writes: "Ruins of Madain" is the artistic expression of the poet's impressions of the

Sassanid kings whose glomorous palace was on the edge of the Tigris River. Khagani, who was influenced by the ruins of Kesra palace which was once famous with its glory all over the Oriental countries, expresses his delight in this work with a great deal of art and takes a stand against mischief, cruelty and persecution in the face of Sassanid kings who shocked all the Eastern countries with their rein. He advises incumbent kings to learn lessons from past and present of Madain". (1,52)

In the literature of Azerbaijan, Khagani's creativity was the subject of different researches, his poetry was reflected in various research works. The poet's esoteric poems have not been studied so far. Recent studies in Azerbaijan after gaining independence have described briefly the poet's sufi views. M. Rihtim writes that Khagani sought to live an ascetic life after living twenty years in the palaces with kings and writing panegyrics. Jami (Abdurrahman - Kh.H.) said about him "Even though he is famous with his poems, there is such a story behind his poems that make them invisible". In this way he drew attention to the poet's ascetic thoughts. The poet's own words "My habit since childhood – I get hurt, but don't hurt", "I'm the slave of sufi purity" reveals his ascetic sides. In his poem, Khagani recalls the Sufis as follows:

*They carry the water of life in their jug as Khizir,
Their staff creates miracles as that of Moses
(2, 60-61).*

Khagani was a philosopher with his philosophical thoughts, but he opposed the eastern pantheism based on the Islamic philosophy. According to H. Arrasli, Khagani himself had a negative attitude towards philosophy and Greek culture in his works, denied the Greek philosophy, and sharply criticized the contemporaries who looked at the Koran and the religion openly (from the materialist position - Kh.H.). He "puts religious views against philosophical views and criticizes the contemporaries that talk in their works about Abu Ali Sina that propagates Greek philosophy" (3, 11). M.A.Soltanov writes that the great figures of the twelfth century personally recognized Khagani and were not afraid to show their admiration to his mastery. Most of them

confirmed the views, philosophical views of Khagani and called him "Omen of Truth" (4, 174). Speaking about Khagani's creation, Azada khanum says: "The Khagani world is now a turning point. Now the poet's creative (artistic) "I" is more irresistible and more dynamic. He already deals with the philosophical content of humanity, creation, the individual and his duties, the phenomenon of death and life, and the poet's thoughts becomes a poetic problem of mysterious artistic-romantic poetry". (5,343)

Love and lover in the poet's creativity are not physically meaningful, yet have a deep consciousness and psychological sense:

*A person who has not entered the world of love
The blood hasn't come from the eyes of his heart (6, 308).*

His poetic interpretation of love is closely followed by the interpretation of love decorated with imaginary-ascetic ideas in the work of Fuzuli and other poets. Fuzuli can somehow be considered Khagani's follower in this sense after fourteen centuries. Khagani's following verses carry the initial poetic form of delicate love formula in Fuzuli's famous verses "Anyone who loves life for the lover, loves the lover, // Anyone who loves lover for the life, loves life":

*You sacrifice your life for love, Khagani!
Only self-sacrificer can take a step in this path (6, 309).*

Being a self-sacrificer is the poetic reflection of Fana fillah and Baqa billah states of Sufism. Self-sacrificer here means to sacrifice your head and body. Those who cannot curb and limit themselves and their temptation can never reach the divine state. In order to reach this state, according to Khagani, you must sacrifice your head, and to Fuzuli, you must love life for the lover.

In the works of Khagani, wine is a means of gaining love, too. With true wine people get drunk, but with divine wine they reach divine love:

*The lover whose face is like ruby, like a charming, joyful
night,*

Stopped at my door drunkenly ...

... I praised the wine, and agreed to the night,

*'Cause that was the reason the the lover came to me (6,
310).*

We believe that even only the analysis of wine and wineglass in the creative works of Khagani can be sufficient to confirm that he was gifted with imaginary ideas, and able to describe ideas and characters of Sufism. In this regard, in the following poem, Khagani's imaginary thoughts were described:

*Put aside hadith-tovbe, bring the wine!
Do not defeat the drunken, bring me the wine!*

*Not recommendable qibla-namaz,
No patience for namaz, so bring the wine!*

*Don't say morning is like a flower, and black night is musk,
Find wine in that perfume, color, bring the wine!
Be attached to the religion heartily, don't give a way to
superstition,
Don't hinder me, bring the wine!*

*Lifetime is passing, hold onto it,
Bring it to the gathering, and bring the wine!*

*To the subject that says "I'm ready",
To the friend and lover with me, bring the wine!*

*What is morning prayer? I want morning glass,
Get permission, bring me the wine!*

*You don't need the river of the Heaven, Khagani,
Heaven is the heart, go and bring me the wine! (6, 312).*

This poem proves that Khagani is a Muslim poet under the influence of imaginary opinions, not orthodox Islam. The poet is indifferent to the religious hadith about repentance. However, this indifference is not a denial of Islam: He accepts God, the Koran, and the Prophet, but all this is perceived in a way

of Sufism. Here is what N.Z. Zeibekh says: "Sufism is the essence of Islam. It is the core of Islamic Sharia. It's the way to become a complete and perfect Muslim "(7, 7). Khagani, who knows the Prophet and who is well aware of the hadith about the repentance of wine, still wants wine. This is an imaginary character that connects man with the Divine. According to R.Huseynov, when the Sufi calls "face, semblance" he thinks of Divine Self. When he says "wine, wineglass", he alludes to the means for joining the Divine... Wine is an ideal, imaginary character like other Sufi characters. It is a means of forgetting the world, its ugliness, entering the Baqa state after Faqa state and losing the body entirely (8, 210, 212). Z.N.Vorojekina shows that wine (as well as somehow its synonym wineglass - Kh.H.) is one of the main symbols of Sufism. Drunkenness was interpreted philosophically by the Sufis as being isolated from the world's senselessness and spiritual reunion with God (9, 76). In Sufi poems hair is considered the place of souls, about it S.Shukhiyeva writes: ("Ey Yusif-faced Musa, your hair grew fifty ropes in our tent".) Khagani's expression of "hair's roping heart" alludes to the idea that curly hair is the home to soul. In the medieval poems, it is common to find numerous insights into the concept of "hunting the hearts with hair". From this point of view, it is possible to assume that Khagani did not mean to "hang", but rather "to entrap" by the word "to rope". Since "*Mishkin*" is usually epithet of the hair, the poet refer to a strand of hair as "rope" which magnifies artistic definition, and "scented rope" creates a feeling that this "detention" is related to love. (10.9-10)

M.Kazimov shows that wine is a means of joining the divine essence helping Sufi become unconscious (11-157). Speaking about the poetics of Khagani poetry, L. Alizadeh writes: The wine jug began pouring, speak, speak, the one with nightingale breath! Refresh the glass made by dervishes. In the poem the words "nightingale" and "jug" rhyme with each other. The sound of the wine poured from jug is described in this way and imperative mode is created with the word "speak" (12,176).

Khagani's approach to hadith and tovbe is from the Sufism viewpoint, that is why he wants wine to continue his

eternal and love “drunkness”. He considers the head as Qibla as it is in tasawwuf. Therefore, before the dilemma – Qibla-namaz or wine – he chooses the latter one. For him, namaz is worshipping God and wine is joining the Divine and the meaning of being alive in a life which consists of “flowerlike” morning and “musklike” night. He compares heart with religion in ghazal and considers the second one as fraudulent and superstition. Khagani’s considering heart as real is based on Sufism ideas by its whole meaning. Religion is wisdom, tasawwuf is heart. In Tasawwuf (Sufism) Allah is remembered not with wisdom, but pure love. A means to reach out to God through heart is wineglass. That is why Khagani believes that he doesn’t need worship to reach Heaven. Heaven is in his heart. It should be noted here that the poet’s verdict about heaven being in the heart is unequivocally related to the idea of human body is manifestation of the universe. In the philosophy of Sufism, man is the Great World, the world is a Small Man. XIV century Sufism philosopher Azizeddin Nasafi writes in his book *Zubdat al-Haqajiq* that the Small Man (man - Kh.H.) is the copy and sign of the Great Man (world - Kh.H.). Everything in the Great Man is present in the Small Man. Everything in the Small Man is present in the Great Man. Allah created the universe and named it *Alem* (Arabic word for universe), because the universe is a sign of Allah’s existence. In the presence of *Alem* there is His knowledge, will and power in the form of Sign and Names. It was called *Alem* for its being Sign and Book for being Name (Writing). Then he commanded: Anyone that reads this book will understand me, my integrity and my power. We (the human being) were very small, and the book (the world - Kh.H) was very great. And we were unable to look at all sides of the Book and to notice all pages. The master (Allah – Kh.H) saw our weakness, compiled a copy of that world, and rewrote it with omissions. He called the First one the Great World, and the second one the Small World; He called his first book The Great Book; and the second was called the Little Book. Everything in the Great Book was described in the Small Book without additions so that anyone who reads the Small Book will have read the Great Book (13, 70).

Although the main idea of Khagani's poems is not a system of Sufi ideas, it does not seem that the poet's creativity is beyond this perspective. From the analyzed poems we see that Khagani's character is a universe by himself. Everything in the material world, including the heaven, is manifested in a person in small copies. That is why Khagani recommends searching for a heaven in the heart, not just elsewhere. This is an embodiment of the Sufi outlook, and shows that the great artist is closely acquainted with Sufism and uses imaginative ideas in his creative works.

В стихах Хагани Ширвани отражение эзотерических смыслов. Афсаладдин Хагани (1126-1199) – один из самых ярких представителей азербайджанской поэзии XII века, который оказал большой и самобытный вклад в развитие азербайджанской поэзии и формирование жанра поэмы. Поэт, с юных лет проведший жизнь во дворце, возвысился до должности «маликуш-шуара» (глава поэтов) и взял тахаллус «Хагани». В своих газелях он сравнивает душу с религией, где последнюю относит к хурафату (выдумке, суеверию). Суждение Хагани, считающее душу истиной, опирается на суфийско-ирфанские воззрения. Религия в науке ирфана – разум, тасаввуф – душа. Согласно суфизму Аллах воспринимается не разумом, а душой, посредством любви. Достижение Аллаха душой проходит путем испития вина из ковша. По нашему мнению, анализ образов вина и ковша, может быть достаточным для подтверждения приверженности поэта к суфийским воззрениям, воплощения и воспевания поэтом в своем творчестве суфийских идей и образов.

Ключевые слова: Афсаладдин Хагани, поэзия, суфизм, ирфан, образ вина и ковша.