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SUFISM AND THE CONCEPT OF UNITY IN AZERBAIJANI FOLK CREATIVITY (EXAMPLES FROM THE POETRY OF ASHIQ ALASGAR)

Azerbaijani folk creativity, since its inception, has encompassed elements such as spiritual content, concepts, vocabulary, and terminology within the verses of all troubadours and poets, irrespective of their affiliation with Sufi orders. Particularly in the realms of diwan and ashik literature, it is evident that Sufism, drawing from its rich sources, has almost become a customary practice. Furthermore, there has always been a consistent interest in Sufi philosophy and the doctrine of 'wahdat al-wujud' (unity of existence).

This article explores the influence of Sufism within the domain of folk creativity, the role of the 'wahdat al-wujud' (unity of existence) concept within it, and the ideas rooted in the belief that, prior to anything else, nothing and no one except God existed, and everything and everyone emerged through His command, 'Be!' This belief encapsulates notions of the world's transience and impermanence, effectively establishing them as perennial themes in literature, particularly within the realm of ashik literature.

Furthermore, the article notes that certain troubadours and poets in the history of folk creativity have composed their poems using only the terminology of this philosophy without delving into its depth. However, the poetry of Ashiq Alasgar, as exemplified in the verses provided, demonstrates a direct understanding of the concept of unity and the realization that apart from God, there is no other existence or reality.

Throughout history, all societies have passed through distinct phases of belief. Examining the unique characteristics of the historical development of Azerbaijani Turks, it becomes apparent that in different eras, the country has been exposed to the influence of various religious beliefs, including polytheism, Zoroastrianism, Judaism, Christianity, Islam, and numerous other faiths.

Ashiq Alasgar, nourished by the abundant resources available within his environment, dedicated extensive sections of his poetry to topics of creation, divine command, love for God, existence, ethics, morals, love, heart, death, and other spiritual themes. In the post-Islamic era, particularly within ashik literature, poems were written that incorporated legal, mystical, and diverse religious pathways. This phenomenon signifies a clear manifestation of exceptional inspiration, a direct result of embracing the knowledge of previous master troubadours, and a divine inspiration that enabled Ashiq Alasgar to reach the zenith of his art during his time.

Key words: unity of existence, sufism, Islamic religion, worldview, Ashiq Alasgar.

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СУФІЗМ І КОНЦЕПЦІЯ ЄДНОСТІ В АЗЕРБАЙДЖАНСЬКІЙ НАРОДНІЙ ТВОРЧОСТІ (ПРИКЛАДИ З ПОЕЗІЇ АШІКА АЛАСГАРА)

Народна творчість Азербайджану з самого початку охоплювала такі елементи, як духовний зміст, поняття, словниковий запас і термінологія у віршах усіх трубадурів і поетів, незалежно від їх приналежності до суфійських орденів. Очевидно, що суфізм, який черпає свої багаті джерела, майже став загальноприйнятою практикою, особливо в сферах літератури диванів і ашків. Крім того, завжди існував постійний інтерес до суфійської філософії та доктрини «вахдат аль-вуджуд» (єдність існування).

У цій статті досліджується вплив суфізму на сферу народної творчості, роль у ньому концепції «вахдат аль-вуджуд» (єдність існування) та ідеї, що ґрунтуються на вірі в те, що перед усім іншим – ніщо й ні. існував один, крім Бога, і все і всі виникли через Його наказ: «Будь!» Ця віра охоплює уявлення про швидкоплинність і непостійність світу, фактично встановлюючи їх як вічні теми в літературі, особливо в царині літератури ашик.

Крім того, у статті зазначається, що деякі трубадури та поети в історії народної творчості склали свої вірші, використовуючи лише термінологію цієї філософії, не заглиблюючись у її глибину. Однак поезія Ашика Аласгара, як приклад наведено у наведених віршах, демонструє пряме розуміння концепції єдності та усвідомлення того, що крім Бога, немає іншого існування чи реальності.

Протягом історії всі суспільства проходили через різні етапи вірування. Вивчаючи унікальні особливості історичного розвитку азербайджанських тюрків, стає очевидним, що в різні епохи країна піддавалася впливу різноманітних релігійних вірувань, у тому числі політеїзму, зороастризму, іудаїзму, християнства, ісламу та багатьох інших вірувань.

Ашик Аласгар, підживлений багатими ресурсами, доступними в його оточенні, присвятив великі розділи своєї поезії темам створення, божественного наказу, любові до Бога, існування, етики, моралі, кохання, серця, смерті та іншим духовним темам. У постісламську епоху, особливо в літературі ашиків, були написані вірші, які включали в себе правові, містичні та різноманітні релігійні шляхи. Це явище означає явний прояв виняткового натхнення, прямий результат охоплення знаннями попередніх майстрів-трубадурів і божественне натхнення, яке дозволило Ашику Аласгару досягти зеніту свого мистецтва в той час.

Ключові слова: єдність буття, суфізм, ісламська релігія, світогляд, Ашик Аласгар.

Introduction. It is well-known that during the Soviet era, the government adhered to atheism as its core ideology. Consequently, literary works with religious themes, which had left an indelible mark on Azerbaijani literature during that period, were not well received by the political context. Authors of such works often faced imprisonment or exile, and in the best-case scenario, the publication and dissemination of these works were prohibited. Starting from the years of independence, opportunities for the scholarly examination of literary works with religious themes have arisen.

Ashiq Alasgar held courage, nobility, compassion, bravery, and integrity in high esteem. He emphasized values such as truth, justice, and peace, calling on people to uphold them. He regarded these positive qualities as essential facets of human character. In recognition of the 200th anniversary of Ashiq Alasgar, based on the Presidential Decree signed on February 18, 2021, extensive scholarly research into the rich poetic legacy of Ashiq Alasgar has commenced and is ongoing in various academic and research institutions.

The degree of addressing the problem. In the East, the most eminent representatives of Sufi literary tradition include Sanai Ghaznavi, Fariduddin Attar, Mevlana Jalaluddin Rumi, Nuruddin Abdurrahman Jami, and the earliest exponent of Sufism in Turkish literary and cultural thought, Ahmad Yasavi. These Sufi luminaries played an unparalleled role in the dissemination and influence of Sufism worldwide. In the first half of the 9th century, a transition from asceticism to Sufism occurred, with figures like Ibn Arabi (1165–1240), renowned throughout the entire Eastern civilization, uniting Sufism with the concept of “wahdat al-wujud” or the unity of existence (Əliyeva-Kəngərli, 2012).

To embark on the path of Sufism, one must initially purify the heart from all impurities and abstain from all worldly pleasures. After purification, an individual can behold God with the eye of the heart and con-

ceive His imaginary image in their consciousness. Within the esoteric realm, four stages unfold, typically understood in Sufism as follows:

Sharia – What is yours is yours, and what is mine is mine.

Tariqah – What is yours is yours, and what is mine is also yours.

Knowledge – Neither mine nor yours, everything belongs to Allah.

Truth – Neither you exist, nor I; all of us are in the shadow of Allah (Cəlaloğlu, 2019).

In this perspective, there is but one Allah, and when we exist, we are nothing other than the manifestation of Allah's essence.

The purpose of the research is to determine the place of Ashiq Alasgar in Azerbaijani folk creativity and to identify the specifics of Sufi ideas within this context.

The research methods involve the analysis of Ashiq Alasgar's creative works and the evaluation and generalization of the problem's theoretical and scientific aspects in various scholarly sources.

Main Body. Within Ashiq Alasgar's ethical and aesthetic perspectives lies his attitude towards Sufism. According to Ashiq Alasgar, the world is a temporary place for human existence, and everything one possesses in the material world is merely an illusion. The eternal reality is the Divine Truth. Therefore, one must recognize that everything in the world is the opposite of the singular and absolute existence of God. To do this, individuals must transcend their ego and remove the veil separating them from the worship of God. They must discover the divine essence. In the final stanza, the poet acknowledges his readiness to recognize himself and what exists within him:

“I am Ashiq Alasgar, a servant to Him,
I am well-versed in the reverence of His light.
Command, and I will come to serve You,
You will come to know the love within me”.

The religious and mystical imagery in the famous poem “Eylə” (“Do”) by Ashiq Alasgar serves to convey the concept of the “absolute truth” present in the poet's own poetic perception and is a reflection of his service-oriented character. At times, he reveals himself in his poems:

"You, who created the earth and the heavens,
You are the just ruler; establish justice.
Guide me from the depths of my heart,
Lead me to the right path.
I carry the weight of ancient sins,
I feed on the fire of love.
Day and night, I utter 'Ya Hu! Ya Hu!'
From my heart emerged, “Worship!”

Examining from a psychoanalytic perspective, if we look at the two quatrains, we can see that the poets, through “higher consciousness”, engage with the concept or object they perceive as “lower consciousness” to create new imagery. The unique expressions and actions in the first quatrain address the issues of the different phases and “boundaries” of the poet's “self”.

Here, the poet creates a partly negative image associated with the dark point of the heart. In the second quatrain, the poet turns his attention to the voice emerging from his heart, saying “Ya Hu! Ya Hu!” day and night, addressing the image of one who is overwhelmed by the weight of ancient sins, feeding on the fire of love, and uttering “Worship!”

These lines are indicative of the desired connection with the “unity of existence” and the manifestation of mysticism. In Sufism, the understanding of existence and non-existence is contrasted in Ashiq Alasgar's poetry with the verse “I said 'Yes' to the Eternal”. The poet, with a religious and mystical spirit, portrays this world as transient, akin to a false world, using the language of the “self,” and considers the absence of the Islamic leader in this world as unjust. This perspective also underscores his boundless love for the Divine.

Sufism's worldview is not contrary to Islam; on the contrary, it adheres to its fundamental principles. “Sufism outside of Islam is still not fully understood and is considered incomplete. When it comes to Dede Alasgar's genius, it is possible to understand such an Arif as one of their own. Regarding those who consider themselves lovers burning in the fire of love, Dede Alasgar appears as a Sufi poet. Therefore, individuals with a Sufi-mystical worldview turn to Dede and seek to benefit from his work” (Keştekli, 2021: p. 210).

The concept of mysticism in the creative works of Ashiq Alasgar. In the realm of mysticism, Ashiq Alasgar's approach was more focused on factual interpretation rather than engaging in discussions within the framework of beliefs such as “true or

false” or “necessary or unnecessary”. This is because our society has recognized this truth through the spiritual lives of famous representatives throughout the centuries. They learned about the Islamic religion not directly from the primary source, the “Qurani-Karim”, but through the artists who conveyed this source in their own languages to the communities to which they belonged. Islam, in our geographical context, arrived not from the Arabian Peninsula but from Central Asia after acquiring mysterious colors – a journey facilitated by the travelers of the mystical path. The contribution of the enlightened artists, who were aware of this journey, particularly the ashugs (bards), in this process is undeniable. True lovers of the divine, however, are the most prominent agents in delivering this perception to the broader masses, and in the 19th century, their most distinguished representative was Ashiq Alasgar.

The concept of mysticism is directly or indirectly expressed in many of the poet's verses, which convey his theory of manifestation and divine love.

“I wish to be a scholar and a true believer,
Inclined towards the truth, on the straight path,
With my tongue face to face with my heart,
I sacrifice my soul for the path of Alasgar”.

In mysticism, the understanding is that “There is no existence other than Allah”. Existence is one, and it is Allah; other existences are like shadows to a tree or waves to the sea – mere reflections of the one existence. The ideas in this poem by the master confirm this understanding. The truth is one – the straight path leads to Him. Alasgar is willing to sacrifice himself for the one who has “his tongue face to face with his heart”. One might wonder why both “tongue” and “language” are employed in the same line if they convey the same meaning (as “zaban” means both “tongue” and “language” in Persian). Here, “dil” (language) in Persian also carries the meaning of “heart”. The discussion revolves around the unity of the heart and tongue, as described by Rumi as “being as you think”. In essence, the poet expresses the desire of scholars and true believers to be sincere, without hypocrisy, and in harmony with their hearts and tongues.

In Ashiq Alasgar's works, Sufism terminology serves as a form of expressing ideas. He has brought his entire existence into submission to Islam, and, at the same time, he has deeply understood and embraced the nature of the four stages of mysticism – shari'ah, tariqah, ma'rifah (knowledge), and haqiqah (truth).

“It's not worth fully revealing the truth”.
(J. Renuar)

The influence of Turkmen dervishes who were educated in tekkes and madrasahs, traveled across the

Anatolian geography, and acquired various titles such as “father”, “grandfather”, and “great-grandfather” has been significant on Ashiq Alasgar’s creativity. As Mehmed Fuad Koprulu put it: “The Turkish people, by likening these lovers to the previous revered dervish-poets, eagerly embraced the ideas they put forward” (Köprülü, 1979: 50).

In Ashiq Alasgar’s poems, the concept of unity of existence is similar to the ideas of great artists such as Yunus Emre, Mevlana Jalaluddin Rumi, HajiBektash Veli, Shakh Ismail Khatai, Ashiq Qurbani, Nabati, Khasta Qasım, Sari Ashiq, Agh Ashiq, Ashiq Aly, and others. Among his works, the most characteristic in this regard is the poem titled “Aparır” (“Taking”).

Do you know what death is? What's the rush in this world?!

Have you seen anyone escape from fate and flee this world?!

Many were brought to tears and left this world due to fate.

Life is like a barren tree in this world;

Without fruit, but with much toil, floods come, disasters arrive (Köprülü, 1979: 122).

“Irfan knowledge suggests that the path to accepting the oneness of Allah and reaching Him consists of four stages: shari'ah, tariqah, ma'rifah (knowledge), and haqiqah (truth). These stages, which ensure the purification of one's spiritual and moral self, form the fundamental content of Ashiq Alasgar's poem 'Gərəkdi' (Necessary).

...Demand the truth from the people,

Kill the devil, ignite the self,

Sit in purity, stand in purity,

It's necessary to be pure when plunging.

...Be a knower, speak with wisdom,

Feel ashamed of the wicked,

Like the hour, yearn for the truth,

The heart should be right, the path should be right.

With attentive observation, we can witness that the first verse of the first stanza, 'Demand the truth from the people,' and the third verse of the second stanza, 'Like the hour, yearn for the truth,' belong to the 'haqiqah' category. The second verse of the first stanza, 'Kill the devil, ignite the self,' and the fourth verse of the second stanza, 'The heart should be right, the path should be right,' fall under the 'tariqah' category. The third verse of the first stanza, 'Sit in purity, stand in purity,' and the second verse of the second stanza, 'Feel ashamed of the wicked,' are associated with 'shari'ah.' Finally, the fourth verse of the first stanza, 'It's necessary to be pure when plunging,' and the first verse of the second stanza, 'Be a knower, speak with wisdom,' relate to the 'ma'rifah' category.

Ashiq Alasgar's creativity is a treasure trove that breathes wisdom” (Allahverdiyev, 2013).

“In the beginning, apart from Allah's 'essence,' nothing existed in eternity. In a sacred hadith that begins with 'Kütü kənzən mahfiyyen...,' Allah says, 'I was a hidden treasure, desiring to be known, and I created living beings (or I was hidden, desiring to become manifest).' Among these living beings, the exceptional entity endowed with consciousness and reason is undoubtedly human. In terms of consciousness and reason, humanity is the intimate companion of Allah. In Sufi thought, the One who creates from nothing, takes life, and if He wishes, resurrects, is also Allah. Human beings, owing to their intellect, are accountable to Allah for His commands and prohibitions.

God created me, you, from nothingness,

You too create a single grain, an Armenian!

...If He wishes, He turns into ashes, into a drop in the sea,

If He wishes, He recreates me anew”.

For the true lover of the Divine who perceives the station of unity, there is no distinction between 'you' and 'me.' This is because on the path of attaining intimacy with Allah's secret, there is no room for duality and opposition in the consciousness of unity. The true lover of the Divine, Ashiq Alasgar, advises that on the path to becoming a complete human being, one should transcend individualism and distance themselves from deceptive emotions and situations such as vanity, fame-seeking, careerism, jealousy, resentment, self-display, and should cultivate etiquette and manners.

Ashiq Alasgar's Attitude Towards Mystical Philosophy. “In the circle of mystics, he who carries the load”, “One who preserves a portion of his words”, the poet, in his “Biləsən” (Know it) poem, presents himself as a saintly figure alongside his counsel.

Listen to the path of tariqat and marifat,

Know the way and etiquette in sharia.

Understand why the people demanded the truth in reality,

Know the world, the throne, the heavens.

Ashiq Alasgar's purpose was not merely poetry; he used the power of verse to guide people towards the path of Islamic Sufism. It is undeniable that his unique poems, with concise yet profound verses, fill the reader's heart with the light of faith.

In accordance with Irfan philosophy, everyone existed in the presence of Allah in the form of a soul before coming into the world. At that time, everyone was questioned about recognizing their Lord and obeying the commandments of the Lord, and all souls

unanimously answered “yes” in agreement. It is on the basis of this “yes” that a covenant was established between each individual and Allah. Thus, we humans have voluntarily entered into a covenant to obey the commandments of our Lord. Therefore, when we disobey our Lord in this world, we break our own covenant.

Ashiq Alasgar remains faithful to his covenant and, despite all difficulties, expresses gratitude to Allah for the life he lives. He firmly believes in reaching the ultimate truth and is passionately committed to this belief.

Sh. I. Xətai said, “Truth is the station of unity in love”. We find a similar idea in M. Fizuli: “The valley of unity is truly the station of love...” Ashiq Alasgar also seeks to express his love for Truth, which is his pursuit.

According to the ancient Greek philosopher Democritus, “Truth lies at the bottom of a deep abyss”. Each person understands the truth in their own way, but Allah understands it best. “Truth comes not to this world in a naked form, but in symbols and images” (Isa Masih). Therefore, truth is more profound than what appears on the surface.

Human life begins with commandments and ends with the truth. (This is true in all religions, as each religion has its own unique set of commandments).

After passing through 10 commandments, 10 paths, 10 states of knowledge, and 10 truths, a person becomes one with the Creator, achieving “unity of existence”. Knowing this sacred and challenging path is as important as walking it. The master acknowledges this sanctity in a hint, but refrains from fully disclosing it because “it is not worth completely revealing the Truth” (J. Renuar).

VAHDATİ-VUJUD: (وحدة الوجود) Unity of Existence.

To embrace the philosophy of “Vahdati-vujud” is to have an understanding and consciousness that there is no existence other than Allah. It is to acknowledge that in the realm of reality, only Allah exists, and all other created beings are relative to Him, thus consisting of mere reflections and shadows. To embrace this philosophy is to know that all of existence is one, and that it is Allah, and to accept that everything else is a manifestation of Allah. While Beyazid Bistami, Juneyd Baghdadi, and Hallaj Mansur first introduced the concept of “Vahdati-vujud”, Imadeddin Nasimi eloquently and poetically expounds upon its original attributes in his philosophy. The verse, “Əsli xod zat imiş hər əşyanın / İkilik nistər anda vəhdətdir” (The essence of everything is truly one's self / There is no duality, it is all unity), serves as an exquisite example of this. Hence, within the realm of scholarship, the concept of “Vahdati-vujud” was born with Hallaj Mansur, systematized by Muhyiddin ibn Arabi, and

refined through the intricacies by Imadeddin Nasimi. In other words, the “crown of unity” was placed upon Nasimi (İzahlı dini terminlər, 2020: 296–297).

In his poems, Ashiq Alasgar touches upon various religious and mystical themes such as the philosophy of “Vahdati-vujud”, the concept of the perfect human, the awareness of oneness, Islamic ethics and principles, exemplary figures like the Prophet Muhammad, Hazrat Ali (considered the cornerstone of Islam), the four gates and the forty stations in Sufism, and many other religious and mystical subjects.

By accepting that everything comes from Allah, approaching with love and passion, viewing the entire world through the lens of unity without falling into the trap of duality, avoiding hurting hearts, pleasing souls, realizing the temporary and illusory nature of the world, purifying the heart from worldly elements, entering the path of love by bearing witness and confessing, and striving to be a gem in the assembly of the spiritually elite—these are the manifestations of Ashiq Alasgar's understanding of mysticism.

Ashiq Alasgar was, so to speak, the last Mohican of classical ashug poetry. He synthesized and presented the ideas and thoughts of all the previous masters before him, to a certain extent systematizing them.

Even when Ashiq Alasgar praised the beauty of an ordinary woman, he emphasized this belief. Consider his poem “Gulendam”:

Thank you, you've created a good time

The end of this world has blossomed, Gulendam.

In most of Ashiq Alasgar's poems, it is evident that he touches upon the most important theme of Sufism, the concept of “vahdati-vujud” (the unity of existence). This concept presents the model of a perfect human being. The master, with a sincere emotion and in simple language, which both classical poets and representatives of classical ashug tradition admired, has depicted this human model effectively.

The epic tradition in Ashiq Alasgar's poems, derived from deeper layers of history and influenced by the perspective of the Islamic faith, is presented in a versatile manner. He not only focused on the subject matter but also embraced the spirit of Islamic thought, infusing it into his poems. Thus, this spirit emerges in his poems dedicated to nature, women, springs, mountains, flowers, and other aspects of life.

Ashiq Alasgar's poetry tradition is deeply rooted in history and presented in a diverse manner, influenced by the perspective of the Islamic faith. He not only delves into the subject matter but also embodies the spirit of Islamic thought in his poems. This spirit becomes evident in his verses dedicated to nature, women, springs, mountains, flowers, and other aspects of life.

Ashiq Alasgar is the final and most prominent figure in the classical ashug poetry tradition. He not only embraced but also incorporated the ethical values of previous masters into his life and creative work. As he expressed in one of his poems:

“When the morning breeze adorns your tresses,
The gardens of Eden emerge right here, right here.
For whoever speaks sincerely from the heart,
Certainly, they find their desired fortune, right here, right here...”

The poet's intention was precisely to convey the order, structure, and purpose of this world, which he had learned by saying, “Ələst ələmində bəli” (Am I not your Lord?) to society as a lesson, the beginning, end, in short, the “pleasant burden” he had received.

In the poet's verses, the conceptualized expression “ələst ələmi” represents a gathering, a council that takes place in the realm of souls before human beings are created, and from time to time, selected individuals participate in this assembly in a different spiritual state. This situation is explained as God recognizing that individual, appointing them with His grace, and the individual pledging to fulfill their duty to God. Ashiq Alasgar's appointment to this role carried immense responsibility. Responsibility requires knowledge, and where there is no knowledge, there can be no talk of responsibility. Thus, God, who bestowed the responsibility, also endowed him with knowledge. This means that the knowledge of sufism philosophy and the concept of “vahdati-vujud” as irrational knowledge were bestowed upon poets and ashugs by God Himself.

Throughout history, all of this has been a way to test humanity in the broadest sense, and the duty of a human being is to be just, compassionate, and ethical, and to believe in the oneness of Allah and the existence of the Hereafter.

Conclusion. Azerbaijani folk creativity, especially the representatives of ashug poetry, drawing inspiration from Sufism and the “vahdati-vujud” concepts, have created oral folk literature that speaks through these metaphors.

While approaching Sufi literature universally can be challenging, it should be noted that the formation

and development of religious-philosophical Sufism and mysticism are closely related to the broader Muslim culture in the East.

Research shows that the roots of Ashiq Alasgar's poetic tree lie in metaphysics, i.e., religion and mysticism. The trunk consists of the master's worldly, including social-themed poems, and the branches are his beautifications. In Islamic faith, the spiritual life and ethical values are referred to as “tasawwuf” (Sufism). In Sufism, there is one existence, and that is Allah. “Vahdati-vujud” accepts that everything is a manifestation and revelation of Him. Sufism claims that its followers' thoughts, deeds, and behaviors do not belong to themselves but to Allah, and, therefore, they are solely accountable to Him. As travelers on this path, the saintly artists who can influence the will of the people also guide them in the right direction.

For an uneducated folk poet to bring the “vahdati-vujud” philosophy, especially the subject of extensive discussions, into poetry with meaningful and accurate expressions is proof of his artistic personality. This is also a sign of mutual respect and continuation of tradition between the people and the folk poet.

Like Sufi poets, Sufi ashugs have sometimes explicitly stated that what they say is not poetry, but believing that they can change their perception, they have favored poetic language. On the other hand, this relationship has become more refined over time, resulting in the creation of a shared poetic language that even non-Muslim poets have used to write poetry containing mystical meanings.

To reinforce our argument, we can say that today, prominent figures of Eastern literature such as Fizuli, Nizami, Nasimi, Hamedani, Saadi, Ferdowsi, Rumi, Yunus Emre, Haji Bektashi Veli, Pir Sultan Abdal, Abdal Musa, Khwaja Hafez, Khagani Shirvani, Seyid Azim Shirvani, Huseyn Javid, and others' works are attracting research in comparison to the classical literature of the West, such as A. Schiller, H. Heine, Milton, Shakespeare, Rousseau, L. Tolstoy, Dostoevsky, H. Spenser, F. Nietzsche, and others.

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