

DIVINE MANIFESTATION IN THE MIRROR OF WOMAN IN DIWAN OF MULLA AL-JAZIRI

İbrahim BOR

Indiana University,

ibor@iu.edu, <https://orcid.org/0000-0002-7824-3227>

Article Types / Makale Türü:

Research Article / Araştırma Makalesi

Received / Makale Geliş Tarihi:16/02/2022

Accepted / Kabul Tarihi: 19/04/2022

<https://doi.org/10.26791/sarkiat.1074388>

DIVINE MANIFESTATION IN THE MIRROR OF WOMAN IN DIWAN OF MULLA AL-JAZIRI

ABSTRACT

This study will examine how Mulla al-Jaziri uses the symbol/allegory of the woman based on love and beauty to develop his philosophy on the Divine being and the whole existence.

Love and beauty are two of the most fundamental aspects of the Sufi's unique Divine experience. Symbols and analogies appear to be the most effective means of conveying how complex and deep this experience is.

In his Diwan, al-Jaziri, following the Mystic tradition of Love and Beauty, expresses almost all parts of mystical experiences in the imagination of the woman's beauty.

Mostly recognized by the pseudonym Mela, Molla al-Jaziri, an outrage Kurdish Poem and Mystic philosopher, woven his sufi experience on Love and Beauty and reveals this divine manifestation with the multiple symbols and metaphors and predominantly in feminine tendency/language in Kurmanji dialect of Kurdish.

In this study, I will instead examine the mystical/Sufi approaches, which directly address the themes, love, and beauty in the figure of a woman as a matter of mystical experiences in explaining the Divine based on Mulla al-Jaziri's Diwan. I will discuss how al Jaziri consistently dealt with the symbol of woman, explained all stages of his Sufi experiences, and interpreted entire Sufi philosophical topics based on two main mystical terms, "Love" and "Beauty" illustrated on the mirror of woman.

Keywords: Divine Manifestation, al-Jaziri, Woman, Love, Beauty

INTRODUCTION

It is no exaggeration to say that all parts of mystical experience are explained based on two concepts: Love and beauty in the central Islamic Sufi tradition. “Love,” as an essential theme from the beginning of the Islamic Sufi tradition, is also initiated to purify the soul, improve morals, and asceticism. The expression of this love differs and takes the extensive imaginative and lyrical form of elucidation in different periods. The language through which love is expressed, which was also taking on a feminine form, profoundly influenced many mystics, intellectuals, and scholars in the Islamic world. In the meantime, the main literal languages used in the Sufi text are mainly Arabic, Persian, and sometimes Turkish. However, there is a remarkable figure in the Sufi tradition of Mulla al-Jaziri¹ who added the Kurdish language to the Sufi literature. Following to this Sufi paradigm, al-Jaziri, too, devised a philosophy built upon and structured around those central concepts of love and beauty. Furthermore, al-Jaziri’s way of interpreting the whole range of philosophical Sufi topics based on those key mystical concepts of “Love” and “Beauty,” illustrated on the mirror of woman, is another uniqueness that deserves mention and recognition.

This study will examine how Mulla al-Jaziri uses the symbol/allegory of the woman based on love and beauty to develop his philosophy on the Divine being and the whole existence.

In this regard, I will stick to the ontological hierarchy, which is the pivotal point of explaining al-Jaziri’s Sufi philosophy of how creation begins with “Love and Beauty,” and then the human being and Sufi’s heart. The language’s striking feature is that it is feminine, with the woman figure being consistently utilized to express any parts of this mystical idea.

1. THE CAUSE OF EXISTENCE: LOVE AND BEAUTY

Love and beauty are the two central components of the Sufi’s extraordinary experience of the Divine. Consistent with its deep, enigmatic character seems to be best conveyed using symbols and metaphors. Thus, unsurprisingly, the language used by the mystics to express this symbolic way of experiencing is mostly poetry rather than prose. According to the mystics, poetry was the essential method to express polysemous and luscious expressions in a concise and symbolic language. Therefore, poetry is regarded as the best language for Sufism (Kılıç, 2009: 38; Şakiri, 1995: 55). On the other hand, these components are more suitable for expressing feminine language than being masculine based on historical paternal orientation. The embodied metaphor of this language is God making himself visible in the woman’s mirror.

The concept of “Love” is one of the attributes of God, and it is the divine Essence itself. In addition, love is the source of ‘being’ as well as the ‘being’ itself. The point to be noted is that in the tradition of Islamic mystic philosophy, the mainstream approach explains the ontological reason of eternal existence with the ‘Love’ process; If there were no eternal love for eternal beauty, nothing would come out of the Absolute Being. Furthermore, one can question the reason behind God’s desire to be known, a desire that is the cause of everything that exists. Therefore, the concepts of love and beauty are vital to understanding this Divine desire/motive in the Sufi tradition.

According to this tradition of the ‘Hidden Treasure’ which states that “I was a Hidden Treasure; I wanted to be known, so I created the creation to be known,” is one of the critical statements informing and shaping some of the most fundamental themes of Sufi thought and philosophy. Some texts mention that the Tradition of the Hidden Treasure was God’s response to the Prophet David’s question of “O Lord? Why didst Thou create the world?” (Afnani, 2011).

¹ Mulla al-Jaziri; Molla Ahmad Al-Jaziri (1570-1640) was born in Jazira, the capital of Bohtan Emirate.

His main work *Diwana Melayê Cizîrî*, a collection of his mystical and philosophical work, contains 120 poems in Gazal, Qaside, and Rubaî, and written in Kurmanji Dialect of Kurdish Language. With its content and literal form, Jaziri’s Diwan is compared to the masterpieces of Hafiz, Cami, and Rumî. Cizîrî founded a Kurdish literary school with his Diwan, which served as a model for succeeding Kurdish poets such as Ahmad Khani, Faqiyê Tayran, and Melayê Bateyê.

As a follower of this tradition, al-Jaziri, too, regards love as the essence and the primary feature of God as the beginning and triggering cause of the emergence of the whole existence. In other words, love and beauty are defining aspects of the Eternal Being and philosophical and cosmological main principles. Al-Jaziri uses this concept of love throughout his *Diwan*, his magnum opus containing almost the entire range of his poems.

In the following couplets, al-Jaziri eloquently expresses the centrality of love and beauty and gives us a clue that love, and beauty cannot be self-sufficient, remain hidden and unknown, and must be disclosed. What is striking in the following couplets is how al-Jaziri uses the metaphor of female beauty while addressing this critical point, as he constantly does while covering other essential themes. The first step of the hierarchy of creation constitutes its ultimate cause: God's request to reveal and make himself visible.

Husn û cemal û 'iftqe ye aram di perdê da neye
Mehbûbê lew hetta heye nabit di perde'w xilwe da² (Qasida1/35: 39)
There is no comfort under the veil of absence if there is beauty and love.
As long as beauty is in love, it cannot hide behind the curtain.

Mehbûb û xûb û dilberan bigrê li wan heftê deran
Dê xwe j'flibak û penceran zahir bikin d'her 'erde da (Qasida1/36: 32)
Even if you put seventy locks on the doors of beauties,
They will come out of the windows and show themselves everywhere.

According to these couplets, Jaziri interprets the primary principle of Sufism based on Divine Love and God's essential beauty, which has an eternal desire to be unveiled and known. That is the final cause of all existence's emergence. Moreover, in the following couplets, he explains the process of creation. Based on the metaphysics of Love, how creatures and as a fruit of the whole of existence rise from nothingness to existence.

"Husn û mehebbet her hebû Heq 'aşiqê zatê xwe bû
Muhtacê husnek dî nebû neql û rîwayet pê we da" (Qasida1/4: 26)
Since eternity, there was beauty and love; Almighty God was in love with Himself/Herself.³
He did not need any other beauty; This is the narrative conveyed to us.

According to al-Jaziri, absolute existence is at the beginning of all existence and the ending of all existence. Furthermore, al-Jaziri characterized God's attitude to 'Hidden Treasure' as God is aware of His/Her eternal, unique, and incomparable beauty, therefore contemplated and cherished His/Her fundamental Beauty. When He/She manifests herself in the boundless gorgeous mirrors of creation, Absolute Beauty is likewise adored as the primary inner divinity. As a next step, al-Jaziri explains how God manifests her beauty by the mirror of existences within a descending order. There was only Absolute One initially, with no descriptions, identity, or qualities. This is the stage of total divine simplicity or God's level of self-discovery. The reason is that God reflects herself at this point and that He is also enamored with her absolute yet indescribable perfection and beauty.

"Allah sehergaha ezel yelmûmê 'îşqê şu'le da
Nûra cemala lem yezel zatê tecellaya xwe da" (Qasida 1/1: 26)
"Allah lit the candle of love in the eternal morning,
He manifested in himself the eternal light of beauty."

Coşîş ku da deryayê cûd d'ayîneya ismê Wedûd
Carek tecella bû wucûd fûrek ji nûrê jê veda" (Qasida1/7: 34)

²This article is based on the 2011 edition of Nûbihar publications, which was released alongside Osman Tunç's Turkish translation. Because there is no translation of the *Diwan* yet, the author is responsible for the translations.

³ Because the poet figuratively addresses God using female nouns and pronouns, I decided to follow Jaziri's lead and use He/She, Her/His for God. While God is described with male nouns and pronouns, he does not mean to assign a gender to God, and no gender reference to God is made in these addresses.

*“Once overflowed, the enormous sea of generosity, existence reflected in the mirror of Love (God).
Suddenly, existence manifested, and the blaze of this light illuminated everywhere.”*

The divine names listed in the Koran and lauded by Ibn Arabi(d.1240) and al-Jaziri share the same idea that God’s essence remains entirely simple and without qualification. In contrast, the divine names are relations, the process through which the divine names are relations God is manifested to the created world. In this perspective, despite all existence displaying God’s names and attributes, human beings are shaped as the superior form of existence, possessing qualities such as knowledge, love, and harmonious life with beauty. This approach is expressed in the Sufi literature as “human being was created in the image of God,” which is the best possible form (Ahsan ul taqwin). Ephrem Syrus (d.373), the Syriac mystic, summarized this view with the following statement: “The whole of creation is marked as God’s work, yet the Person is the summit of that work as God’s own image: “According to the greatness of Her beauty She made me.” (Harvey, p.6) Hence, though each part of existence is flattered to be a mirror displaying Eternal Beauty in diverse phases, concerning their existential ability, the human being has manifested the whole divine attributes on the highest echelon.

**“’Alem bi ‘alem ew neseq bû ayîne esmaê Heq
Nûra tecellaya teteq ‘eks û xîyalek sade da”** (Qasida1/18: 28)
*The entire universe became a mirror to the names of Truth (God), and,
The manifested Light was reflected and appeared in its most excellent form.*

The following couple of eloges also reinforces how the Mystic experiences divine competence and beauty in human form.

**Xerqi bûm ez di xema ‘işqê di weqtê seherê bû
Ku tecellayê cemalê li mîsalê beşerê bû** (Terkîb, terci-i bend: 182)
*It was at Dawn; I dived into the sea of love,
The manifestation of Jamal (Beauty of God) was in the form of a Human Being.⁴*

**Bi husna ehzenitteqwîm û zahir sûretê zat î
Nezer dî ‘ellem-el esma’ we batin ‘eynê mir’at î** (Qasida 19/1: 142)
*Oh! Darling! You were created perfectly, and in appearance, you are in the image of the Holy Person
If you think about the insight of the truth, through the verse “Allah taught Adam all the divine names,”
you will recognize that you are the mirror itself.*

Moreover, in the Sufi tradition, the theme of “mirror” is another remarkable feature that shows the relation between God and Being. In this case, the whole creation is a mirror, reflecting and manifesting God’s names and attributes. However, within creation, only humankind is a mirror created with the capacity to reflect all divine names and attributes at the highest level (Doru, 2016: 18, 24). Nevertheless, for mystics, especially Arabi and followers of his teachings called Akbari, God’s glorious attributes are displayed in women rather than men. Therefore, women’s depiction as a mirror of God and God’s attributes by mystics resembles the idea of *imago Dei* in significant ways.

2. THE WOMAN AS A MIRROR OF DIVINE BEAUTY

As previously said, ‘Love and Beauty’ are central tenets of Sufi thought through which the Divine and the whole existence are comprehended, experienced, and explained.

These pillars were also presented in a more metaphysical and sophisticated form by Ibn Arabi, who gave the Islamic Sufi tradition a philosophical component. On the other hand, love and beauty may be traced back to the first Sufi period, which is marked by austerity and piety.

⁴ Here al-Jaziri is consistent with his feminine language, written as “beşerê” instead of “beşerî,” preferring the feminine form of human being which is denoted by “ê” for feminine form while “î” for masculine.

Rabiatu'l Adawiyya (d.801) and Hallaj al Mansur (d.922) are early Sufis who chose love as the mystical path to be united with God. However, unlike their descendants, they expressed their deep enthusiasm to achieve Divine Love without symbolizing it.

On the one hand, it is worth remarking that Rabiatu'l Adawiyya was the first Sufi “who introduced the element of absolute love of God into the strictly ascetic Sufism of the eighth century.” Adamson writes, ‘Alive already in the eighth century, and she played a pivotal role in the evolution of Sufism by introducing a discourse of love and erotic longing for God. She says that the lover seeks a togetherness with the beloved so intense that nothing separates the two. Someone who consummates such an erotic relationship with God has experienced something that cannot be expressed in language. It is like “taste” (dhawq), which became a standard Sufi term for direct contact with God. (Adamson, Chapter 27: 226.)

Rabiatu'l Adawiyya declared her love to his Beloved God with clear and unequivocal words. “.. if I worship You for Your own sake, then withhold not from me Your Eternal Beauty” (Bhatnagar, 2005: 47)

On the other hand, while Hallaj used some common mystical symbols such as wine, chalice, drunkenness, unlike Ibn Arabi and his heir, he never used the woman as a symbol to announce his love. Instead of exclaiming his love behind the metaphorical veil, Hallaj prefers to declare his love of God with a clear voice: “*Raaytu Rabbi bi ayni qalbî Fakultu: men Ente, qale: Ente*” “I saw my Lord with my heart eyes clearly: I asked him: Who are you? He replied: I am You” (*Şarhu Diwanu'l Hallaj*: 177, Quoted from Amani Suleiman Daoud, 2002: 116)

Furthermore, by Ibn Farid, woman and female features became essential metaphors to explain Divine disclosure and manifestation, including divine attributes and names. Ibn'ul Farid (d.1234) is one of the Sufi who asserts that the woman is the most proper mirror for the Divine disclosure:

“In the first creation, before the decree of motherhood, He/She appeared to Adam in the form of Eve. He manifests himself in the most beautiful ways for his lovers.” (Ibnu'l-Farid, 1990: 45)

Subsequently, female symbols became indispensable expressions of mystical experience for Ibn Arabi and his adherents. Although Jaziri overlaps with Ibn Arabi on some primary themes on their theosophical ideas and mystical experiences, he does not refer to Arabi's name or his work in his Diwan. Instead, he references Hallaj, Ibn Farid, Ma'ruf al-Karhi (d.815-20), Saadi Shirazi (d.1291), and a few other mystics with their own unique experiences while on their spiritual journey. It is worth noting that, Hallaj holds a particular place in this list because Jaziri feels himself to be on Hallaj's journey to acquire the spiritual state (maqam) that Hallaj attained or even passed.

Ji enelheq bi lebên le'li xeberdari buwîn

Bi gulaba serê zulfa xwe te Mensûri kirîn (Ghazal 64/8: 384)

We became aware of ene'l-Hak with la'l lips

You made us Mansur on the hook of your zulufs (earlock)

While keeping in mind that Jaziri was following the same path as his Master Hallaj, we can say that a certain way of expressing the experiences in Hallaj is juxtaposed with symbolic and imaginary language in Jaziri. Nevertheless, al-Jaziri would be considered under the definition of Akbarî with the extended purpose of those who “sympathized with and adopted his cosmological and ontological vision” approved by Zargar (Zargar, 2011: 3.) In this regard, what Murata said about Sarafî can also be said about al-Jaziri: “How the Sufi Shaykhs (the gnostics) experience the complete unveiling of God's reality is through women.” (Murata, 1992: 349)

In the works of some mystics who see love and beauty as the primary motivation for Divine manifestation, such as Rumî (d.1273) and Jaziri, who follow the Arabi (Akbari) tradition, feminine elements are emphasized, including a formal language to these feminine aspects, in contrast to the masculine language used in the theistic (Christian, Islam, Judaism) tradition. However, it is important to note that both traditions avoid attributing gender to God.

In this tradition, the woman becomes the preferred metaphor for the mystical experiences of unveiling/revealing the Divine Essence and his Beautiful Names. According to the Ibn Arabi dhat' 'ZAT (Essence) is a feminine word. Given that all other attributes are recognized based on essentiality for Ibn Arabi, "the best form in which God can best be recognized should be the feminine." (Schimmel 1997: 23, 102) Ibn Arabi makes a different counterpart of the divine with the woman symbol. He uses "friendly woman" for truly understanding the divine wisdom, as "beautiful woman" for "Beautiful God's names" while "charming women" for helping to understand the "Divine ideas" (Schimmel: 102)

There is an efficient question against the mystics' use of the female motif to describe divine love that needs to be answered, "Is this a real woman who is depicted in the mystic poems, or is it an imaginary one? As an integral part of this, it is also asked if the love in question is expressed for a real woman? Or is it used to express divine love? It may not be easy for the casual reader to realize that poems about female love have a deeper gnostic meaning. In this case, there are at least two ways of understanding the poet's intention. First, if the poet clearly states what he means, or some part of the poem explains and helps grasp the other parts, hidden meaning appears behind the metaphors.

Ibn Arabi adds an intensive commentary for almost all lines and words to avoid misunderstandings and accusations against him when he wrote his famous love poem "Tarjuman'ul-Ashwaq" for Nizam, a Persian woman who enchanted Ibn Arabi with her extraordinary physical beauty and the highest character and intellectual ability.

"Whenever I mention a name in this book, I always allude to her, and whenever I mourn over an abode, I mean her abode. In these poems, I always signify Divine influences and spiritual revelations and sublime analogies, according to the most excellent way which we (Sufis) follow. . . God forbid those readers of tin's book, and my other poems should think of aught unbecoming to souls that scorn evil and to lofty spirits that are attached to the things of Heaven! Amen!" He also adds that "I have used the erotic style and form of expression because men's souls are enamored of it so that there are many reasons why it should commend itself.] (Ibn Arabi, 1911: 4.) Arabi's words on the commentary of Tarjuman'al Ashwaq as if uttered on behalf of all mystics who use human love in erotic language to describe divine love.

As Ibn Arabi states, female beauty is nothing more than just describing Allah, and it is the same metaphorical usage as Rumî (d.1273) says, "If I said the bride to Him (Allah), do not find fault." (Quoted in the Mathnawi, edited from the Oldest Manuscripts. (R. A. Nicholson 1925; Schimmel: 104)

In a very similar way, it can be claimed that the aim of al-Jaziri, like many mystics with the praise of women, is nothing but admiration and devotion of God. Also, al-Jaziri has included similar expressions in its Divan. He has declared his love for a woman, but as a metaphor for Divine Love in many couplets, odes and ghazals. Depending on these explanations, it will not be difficult to notice that all the poems we have exemplified in this study signify divine love in one of the two ways we mentioned above. The following couplet is just one of the examples in which al-Jaziri clearly expresses his intention.

Wellah ji herdu 'aleman min husnê canan e xered

Lew min ji husna dilberan her sun'ê rehman e xered (Ghazal 86/1: 210)

I swear (by Allah) that my aim for both worlds is only the Beauty of the Beloved (God)

My aim in the beauty of Dilbers is only to observe the sublime art of Most Gracious Allah.

As in this couplet referring to God by Dilber, which can be expressed as a model of physical and character beauty that can tempt people, al-Jaziri addresses God with womanly references frequently. He uses many feminine names or adjectives to refer to God's essence or any Divine Names or illustrations, such as Dilber, Yar, Xanim, Dêmdur, Sîmînber, and Neyşeker. For example, Dilber, which is a syntactical component of two words, "dil(heart)" and "ber/bir(bring/swerve), includes the meaning of extraordinary elegance so that it steals the heart. As if to imply that nobody except God, who also holds the heart of Sufi in his hand, deserves to be fallen in love with.

Moreover, al-Jaziri describes the variety of beauties of a woman with an artistic depiction without missing any part, including the beauty of face, eyes, or highness, and containing some more delicate beauty such as niceness or the shape of the hair. Each beauty corresponds to a spiritual experience related to the beauty of God's essence, names, attributes, or activities for al-Jaziri.

In the upcoming couplet, al-Jaziri recited three names, pointing out his Transcendental Beloved with various aspects of woman beauty and characters worth falling in love with. He wants to show his passion immanent and intensely toward his Beloved by describing with three women names: Dilber, Xanim, and Habib.

Dûredest im bênesîb im dilberim xanim hebîbim

Pur ji dîna te xerîb im rûh û rahet min lîqa ye. (Qasida 16/10: 118)

I am far away; my hand cannot reach you, O you who took away my heart, O my Darling, O my love, (Dilberim, Xanim, Habibim)

I am deprived of seeing you; my soul and comfort are only reaching you.

Aşiq ew e dilber ew e zahir ew e mezher ew e

Rûh û beden gewher ew e d'her şahidek durdane da (Qasida 1/13: 28)

She/He is the Lover and Beloved (Dilber) She/He is Apparent/External and Displayed/disclosed.

She/He is the Soul, the Body, and the Substance in every witnessing beauty like a Pearle.

In the second part of the couplet, the beauty of women becomes a mirror to reflect the beauty of God so that this beauty is nothing other than God's self. Because, despite the usage of the female name (Dilber), the indicated traits characterize a transcendent person. On the other hand, with this statement, Jaziri, like many other parts of Diwan, does not hide his disposition of "Wahdat'ul Wucud," the Unity of Being. A very similar way of depicting God in the Qur'an as "Huwe al-Ewwal, w' al-Akhir, w'al-Zahir, w'al-Batın// He is the Beginning and the End; and He is the Apparent/External and immanent/internal" (Hadid, 57/3) (The first part of Qur'anic verses similarly repeated in the Isaiah 44:6; 48:12 or Revelation 1:8; 1:17 "I am Alpha (the First) and Omega (the Last)" in the Qur'an God's Apparent and Immanent features are added.) In the masculine description of the Qur'an by He (*Huwe*) pronouns which are shaping the attributes also with their masculine form to God, al-Jaziri, prefers depicting God as Dilber (beloved) with feminine description.

Dilberê serdarê xûban ez nizam ageh heyê

'Arif e b'halê qulûban 'alim e b'halê me ye (Qasida 17/1: 126)

I wonder if Dilber; the Sultan of the Beauties who knows the secrets of the hearts is aware of our suffering (of the hearts burning with the fire of love)?

Obviously, this couplet was evidence that only God was referred to by the Being who knows the inner hearts, and why Dilber should characterize God as a Sufi lover. The eulogy also refers to the verses of the Qur'an that "indeed God visibly knows the inner of the hearts" (Qur'an, 35/38;5/7) The following eulogy also contains several indications that Dilber alludes to the God figure.

"Ji Wadyê Eymenê dilber nizam enguşteşkir îzhar kir

Ku xweş enwar û berqên ew tecella bûn di Tûrê da" (Qasida 3/25-26: 56)

I do not know if She showed only one finger from the Eyman Valley

Because beautiful lights and flashes were manifested in Tur-i Sina.

Since what appears in the Mountain of Sinai (*Tur-i Sina*) and the Ayman Valley where Moses received divine manifestation, it is not hard to recognize what Jaziri means by Dilber directly refers to the manifestation of the Divine Essence. The Divine revealing wrapped with the metaphor of woman consistently in this case as well.

At the second ghazal, after calling, he called His Beloved God "my Life" (Cana min) my Heart (dilê min), my Houri skilled/model Beauty, and my Queen (Ghazal 2/5: 216.) By dancing with his beloved, the lover attained his mystical aim of ecstasy and unity with his Divine Being. (G2/6:216). This is the final step that reveals his Sufi track as "Wahdat'ul Wucud" (Unity of Being), which is also exclaimed on the metaphor of love for the woman.

Bade mi noşî ji dest çûme ji xwo mame mest

Qitre bi behrê giha behri bi ‘eynî xwo ma (Ghazal 2/9: 216)

*I was enchanted and passed out, took her hand wine, and drank it.
The drop reached the sea, yet sea remained intact.*

He stated his way of experiencing the Unity of Being with clear voice in some other couplet like the one below:

Wehdetî mutleq Mela nûr e di qelban cela

Zori di vê mes’elê ehlê dilan şubhe ma (Ghazal 2/12: 218)

*The Absolute Union is a light manifest in hearts Mela,
Most of the people of the heart were still in doubt about this.*

Undoubtedly, commenting on those mystical symbols and metaphors shared with similar meanings and interpretations in classical (Love) poetry and mystical literature would help figuring out the hidden meaning behind the mystical experience and its complex terms, such as wine alluding to divine wisdom and love. The Sufi takes this wine (wisdom) from the hand of the beloved herself; God bestows wisdom/truth to the heart of the mystic as He/She was manifested to Moses on Mount Sinai or revealed to any prophet. The next ode clarifies how Jaziri linked every part of imaginary language to the mystical experience and the situation through spiritual progress.

Şahidê qudsînîşan husn e ji remza ezel

Da me bi destê surê camê meya lem yezel (Ghazal 54/1: 363)

*Beloved, whose Beauty is based on the eternal vestige, witnessing of holy sign
She filled the glass with eternal wine and presented it to us with her charming hand*

Thereafter, Beloved, described by eternal ensign/vestige, this Beauty would be a dominant Name of God, which shaped al-Jaziri’s mystical transformation. In Akbarî tradition each mystic has a prominent and governing name in their mystical improvement. On the other hand, Beloved would be divine Essence itself or any mystical master (pir) followed by Jaziri, who has a connection to the Eternal Being and can share his wisdom with the mystic.

Similarly, al-Jaziri symbolized the different beauty of the woman and the parts of the body with divine manifestations and particular mystical experiences, like “red lips,” which introduces the source of wisdom and the way of achieving intuitional mystical knowledge:

Bê lebê le’lî Mela min ji meya alî çî hez

Suhbeta tê nebitin Yari bi her hali çî hez. (Ghazal 44/1: 334)

*“O Mela, without la’l (vermeil red) lips, wine has no taste.
Nor conversation has any taste when there is not the comrade to participate.”*

Vermeil lips symbolize Divine revelation, mystic grasp in an intuitional way, which is not achievable by reason alone; it would be comprehension with the heart. This picture of inspiration is represented by a wine glass submitted to the lover by the hand of the beloved. Therefore, it is the wine of the divine knowledge coming by divine revelation descending to the heart of the mystic.

In the whole of ghazal, Jaziri determines that his final target is to achieve this divine wine by the hand of the Beloved. Disguising his mystical aim by an allegorical veil, al-

Jaziri refers to the experience of the divine reality with the highest rank, union with God. The following parts of the ghazal reinforce this ambition: “No conversation savors if there is not a part of its beloved.” Furthermore, the aspiration of pouring the wine by Beloved hand Herself, enhances the same mystical purpose to achieve the Divine experiences on the highest rank. Thus far, as we have seen, each word is used in classical literature to feature lover and beloved and their relationship, transferred to the Sufi literature with Divine senses and dimensions.

Qedehek bade bi destê xwe li qelbê me birêj

'Afliqê soxîte bê ateşê seyyali çî hez

Pour a glass of wine into our hearts with your own hands

When there is no flowing fire, there is no taste for the love of hurting the heart. (Ghazal 44/2: 334)

Flowing fire is also used for wine in classical literature and is adjusted to divine wisdom and divine love in Sufi Classical poetry.

Coming ghazal denotes the source of wisdom and divine enlightenment by the metaphor of "la'l (vermeillips.)"

Durrê nasufte dibêjim ji lebê le'li Mela

Ger rewanbexfli nebit nezmê ker û lali çî kit (Ghazal 44/8: 334)

"I pour raw pearls from the La'l lips, Mela

If there is no One to blow the soul into it, the mute and deaf verses have no taste."

In both ghazals, "the vermeil lips" refer to the divine revelation and intuition achieved in the ascetic state (hal) and in the highest position (maqam), which is required to achieve directly from God.

Ew nazika nisbet gulê camek ji Kewser da Melê

Mest im ji ber qalûbelê hetta bi roja mehşerê

As delicate as the Rose, the Beloved, offered a glass of Kewser⁵ to Mela,

From "Qalû Bela" to the doomsday, I was enchanted/delighted and drunk with it.

In the analysis of this ode, being gentle implies the lover's compassion and affection towards her Beloved. The rose analogy also conveys that, like the nightingale, the lover is ready to sacrifice his life. "Qalû Bela" refers to the beginning of the human creation, which was a part of the eternal soul and commitment an agreement with their Creature. Doomsday is the end of life, the soul that keeps its promise.

Remarkably, each mystic has a subjective experience inspired by a specific language. This language is creative and transformative power in God-shaped revelation onto the Mystic's heart for a mystic. In al-Jaziri, this language is in the Kurmanji dialect of Kurdish. As Sengul pointed out, "it is Allah Himself who speaks in Kurdish through inspiration in Mela's language. In other words, Allah also speaks in Kurdish by inspiring the heart" (Şengul, 2016: 191) From the mystical point of view, this divinized language also became a mirror that resembled all these esoteric subjective experiences, and divine meanings descended on the mystic heart. As a sample, one of the ghazals shows us how the beauty of a woman would be pictured in the Kurdish language with its extensional mystical implications.

Sîmînbera neyflekerê ew horîya nisbet perê

Bejna Şîrîn dêmîzerê bo ji gulab û mawerê

Bo mawer û şîrînlebê wê xûb û nûrîn xebxebê

Bedra di burca 'eqrebê kengê ji ber perdê derê

Bedra ji qudret lê du nûn ew qatila eswed'uyûn

Pur rakirin wê qetl û xûn 'alem perêht yexmakerê (Qasida 20/24-25)

The one who is silver-breasted, sugarcane, with fairy and houri beauty

O! sweet-figured, golden-faced, rosewater-scented beauty

O! beautiful lover with rose-water scent,

O! with sweet lips and a luminous neck

O! moon in the scorpion sign, when will you drop the curtain?

Especially the last part of the eulogy (qasida) reveals the meaning behind these metaphors in which female beauty combines high-level allegories. The end of the qasida (20/33) explains with no doubts what al-Jaziri implies by this depiction of the splendor of woman pictured as the silver breast of Dilber.

⁵ Kewser is a river believed to be in the paradise of Eden; It's holy water.

As stated above, the distinctive peculiarity of Jaziri's Diwan is that it has cohesively proceeded a feminine language through the whole of the Diwan. Though the central concept is God, who is the aim of Sufi to unite with, any indirect explanation related to the primary purpose, including physical nature, social, political, moral, or even some historical events, settle in the same linguistic shape and wrapped with metaphorical elucidation/explication.

For example, in the coming ode about some historical event, the invasion of the Kurds' territory, in the mystical interpretation, refers to the hardness and obstacles that Sufi faced in their spiritual travel toward God.

Rûm û 'Ecem ji her teref ceng û suwas e wan bi xef

Hindî û Zengî sef bi sef hatine ber lîwayê zulf (Ghazal 45/7: 336)

The armies of Rum and Acem [Turks and Persians] are everywhere engaged in secret battle, While Indians and Zengis are gathered in ranks under the banner of Zulf [hair].

The literal meaning of zulf is hair, but more than that, it is hair that is a much more beautiful style of hair in the eyes of the lover. On the one hand, the first meaning of zulf is used with the literal or surface meaning. On the other hand, the second semantic layer has a symbolic meaning: the hair is a kind of obstacle that does not allow the lover a glimpse of the beloved's face. Finally, there is still a third layer of meaning which in Sufi literature, "zulf" means all plurality named masiwa, which refers to everything except for God- that is to say, everything which is transient, everything which perishes, everything which prevents the lover from reaching his true goal that is God. Therefore, each feature related to the woman's beauty described divine revelation, manifestation, mercy, or a different situation and position of Sufism in Sufi progress.

Herkes seherê talibê tiştek bi çimen hat

Hin sosin û hin sunbul û hin zulfê duta girt (Qasida 7/8: 74)

Everyone came to the garden in the morning to get something

Some picked lilies, some hyacinths, and some got earlocks divided into two

In this eulogy (by picking up the lily, hyacinths, or hold the earlock of the beloved) as Doski and Turan commented (Doski: 2019, 11-12; Turan, 2012: 28), al-Jazari alludes to the different mystical states achieved by numerous Sufis and their various stations of experiences in the way of spiritual progress.

The relationship between the lover and the loved one does not always go well in the desired way. Indeed, it is not easily obtained at all. This theme, widely used in classical literature, comes to the fore in Sufi literature associated with divine love. The suffering of the Sufi and the difficulties he faced in attaining Divine love and achieving Divine unity is a complementary part of Sufi poems. Those themes are also processed through metaphors of women's treatment and habitus. These are almost everything that prevents the lover from seeing his lover's face, the lover's disdain, turning away from the lover, and everything becomes a veil to see the lover's face. All these themes transferred in the early ages of classical literature to the Sufi poetries. We encountered all themes in the Diwan with intense and varied metaphorical expressions. The exclusive metaphor Mela spread out through the Diwan conveys the main obstacle to achieving the lover and seeing her face behind the hair as the veil of Beauty (Dilber) concerning masiwa, which is represented all temporary existence that prevent people from reaching God; however, attract the hearts at the same time.

While the "beauty spot" on the lover's face represents divine unity, the hair symbolizes multiplicity. "Zulf" is a symbol that al-Jaziri uses the most to convey all plurality of existence. In various meanings, it symbolized plurality of obstacles that banned Sufi from achieving Union with the Absolute Being by adding 238 times in his poems. (Hamin Ahmad, 2017:16-22; Seher, 2017: 145-149)

The following couplet exemplifies the variety of senses implied by zulf in Diwan.

Zor û feqîr û muhtela zahid û softî û Mela,

Kuştine ew bi sed bela kes nekevit belayê zulf (Ghazal 45/10: 336)

Rich or poor; strong or weak; ascetic, pious or mullah

Killed them with a hundred troubles, Oh! Let no anyone get in trouble of zulfs

Although it is spread throughout the diwan, Qasidas 16 and 17 deal more intensely with the mystic's pain, suffering, and difficulties on the path of love and reaching the beloved, this theme, like others, is expressed through adoration for women and the use of feminine language.

Contrary to the metaphorical language Jaziri uses intensely, the couplets that follow describe the difference between mundane love and divine love by comparing its difficulties.

Hubbê cismanî du roj in ger çi dil pirr pê disojin

Xef ceger peykan dinojin mislê neqflê bêbeqa ye (Qasida 16/22: 120)

*Bodily love only lasts a day or two even though it hurt the lover's heart,
Despite the reality that the arrows have reached the liver, it is like embroidery that will be shortly erased.*

Herkesê muhbet ji rûh e mubtela'y nûra Subûh e

Wî di dil da sed curûh e cezbe û lerzîn û ta ye (Qasida 16/23: 120)

*A person whose love comes from the spirit was in love with pure morning light.
There are hundreds of wounds, temptations, tremors, and fevers in his heart.*

The following couplet emphasizes that the Sufi's reunion with the holy lover is incomparably arduous compared to the difficulties experienced in the mythical human love stories.

Bi zehrê xwo'y şerîf xwendim ku xizmetkarê dêrîn î

Te pur cewr û cefa dîne d'sulûk û se'y û cehdê da (Qasida 3/30: 56)

*She/He called this old servant to her/his side with her/his charming words.
On your itinerary treatise (Sulûk), he told me, you have suffered a lot, worked hard, and struggled.*

Whatever object God is manifested in, and how he manifests, Jaziri proclaims that He is the only one worshiped and only object of love.

Heya bînahîya çehvan but û 'uzza û latê min

Tu wî pêşber sucûda min sehergahan di xelwê da (Qasida 3/35: 56)

*O the light of my eyes; you're my idol, my Uzzah, and my Lat.
On my morning seclusion, you are the qibla of my sujud*

CONCLUSION

Love and beauty are some primary concepts of the Sufi Experience. For this reason, Sufis express this love experience in a poetic language, and Ibn Arabi has explicitly stated this experience through the metaphor of women. Mulla al-Jaziri, who stated his divine manifestation in his masterpiece Diwan in the Kurdish language, is one of them, and he explained his experience through feminine metaphors. When analyzing his ghazals, the most prominent images include the woman's facial beauty, eyes, lips, hair, voice, and stature. Each of these properties is explained as objects manifesting different attributes of God.

In his Diwan, al-Jaziri, following the Mystic tradition of Love and Beauty, expresses almost all parts of mystical experiences in the imagination of the woman's beauty. Furthermore, throughout the paper, we aimed to discuss the mystical/Sufi approaches in Diwan of al-Jaziri, which directly address the themes of women, love, and beauty as a mystical experience in explaining the divine. This explanation extended from the beginning of creation to the centralized role of human beings and the heart of mystics. All operate as mirrors for divine disclosure with various stages depending on their ability to explain the "human in the image of God." Related to Love and Beauty, which are the essential Divine features that cause God to create creatures, the woman is the most appropriate mirror to reflect all magnificent divine attributes on the highest level.

BIBLIYOGRAPHY

- Adamson, P. *Philosophy in the Islamic World*. Vol. 3/17. 2016.
- Afnani, M. *Unraveling the Mystery of The Hidden Treasure: The Origin and Development of a Hadith Qudsi and Its Application in Sufi Doctrine*. The University of California, 2011.
- Akçınar, S. *Melayê Cizîrî Dîvan'ında Zülûf Sembolünün Tahlili. Mukaddime*. 8/3 (2017). 133-152.
- Al-Jaziri, M. A. *Dîwan*. Nûbihar, 2011.
- Bhatnagar, R. S. R. S. *Mystical Vision and Thought in Medieval Sufism*. The Edwin Mellen Press, 2005.
- Daoud, A. S. *Al-Osloubiyya wa'l Sufiyyah: Dirase fî şî'r Al-Huseyin ibn Mansur al-Hallac*. Dar'ul Macdalawî, 2002.
- Doru, N. *Melayê Cizîrî: Hakikat ve Mecaz Arasında Bir Sûfî'nin Portresi*. Nûbihar, 2016.
- Doski, T. I. *Şerhu Divaniş-Şeyh el-Cezerî*, 2019.
- Hamin, A. *Zuluf we delaletekani Le Şî'rî Melayê Cizîrî da*. Nûbihar Akademi. 8/4 (2017), 16-22.
- Harvey, S. A. *Embodiment in Time and Eternity: A Syriac Perspective. Theology and Sexuality: Classic and Contemporary Readings*. Eugene F. Rogers, jr. (ed). Blackwell Publishers, 2002.
- Ibn Arabi, M. *Tarjuman'ul-Ashwaq*. Hoyal Asiatic Society, 1911.
- Ibnu'l-Farid, S.O. *Dîwan*. Dâru'l-Kutubi'l-İlmiyye, 1990.
- Kılıç, M. E. *Sûfî ve Şiir*. İnsan Yayınları, 2009.
- Murata, S. *The Tao of Islam: A Sourcebook on Gender Relationships in Islamic Thought*. State University of New York Press, 1992.
- Schimmel, A.M. *My Soul is a Woman*. Susan H. Ray (trs.). Continuum, 1997.
- Şakiri, M.A. *Diwan'ul Zhakharu'l A'laq Şarhu Tarjuman'ul Ashwaq*. Ein Li Dirasat wa'l Buhusu'l İnsaniyyah wa'l İjtimaiyyah, 1995.
- Şengül, S. "Melayê Cizîrî ve Diwan Okuma Geleneği". *Folklor/edebiyat*. 22/86 (2016/2), 181-202.
- Turan, A. *Melayê Cizîrî: Dîvanı ve Şerhî*. Nûbihar, 2012.
- Zargar, C.A. *Sufi Aesthetics Beauty, Love, and the Human Form in the Writings of Ibn'Arabi and 'Iraqi*. The University of South Carolina Press, 2011.