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e-mail: ulya98@yahoo.com.tr**POETICAL AND Gnostic FEATURES
OF SEYID YAHYA'S PERSIAN WORKS**

The way that goes to Justice is elaborated in details in the creative work of Seyid Yahya Bakuvi, a great thinker of Azerbaijan, well-known as Piri-sani (the second great murshid (the one who shows the right way) of Khalvati tariqat. By his opinion the devotionals have found that path following the hadith "My relatives are like stars. You will find the right way if you follow any of them" and saints. Saints should bring a seed of tovhid in devotionals' spirit up to perfection. Follower in his turn should fully entrust his/her passion and spirit to murshid and should obey his/her murshid like a dead person obeys the deceaseds-washer. In 'Kashf ul-qulub' Seyid Yahya reveals external and internal attributes of the stages of Mind, Heart, Spirit and Passion, classifies them into avam (ignoramous), khas and ekhasse-khas stages. He mentions that the prevalence of 'Egle-khas' stage is that it work for discovery and observation. Such mental observation helps to find way to secrets of Justice (God). Those who are on the stage of 'Ekhasse-khas' want to learn the science of Truth deeply and are the closest ones to Justice (God). Those who want to reach that stage should give up their material desires and willingly seek for discovery of Justice (God). According to Seyid Yahya it is impossible to reach Justice by mental imaginations and world sciences. The fire of love is needed on this path. Despite that Seyid Yahya uses poetic symbols and metaphors in his works he specifically reveals the main provisions of Khalvati tariqat. Laconism of his works, their clear stylistics shows that they were written for newly coming followers.

Key words: Seyid Yahya, Khalvati sect, Keshfel-qulub, God.

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Әзірбайжан Ұлттық ғылым академиясы, Баку, Әзірбайжан
e-mail: ulya98@yahoo.com.tr**Сейіт Яхьяның парсы тіліндегі шығармаларының
поэтикалық және гностикалық ерекшеліктері**

Әділдікке нұсқайтын жол Әзірбайжанның ұлы ойшылы, Халвати тариқатының Пири-сани (екінші ұлы мүршид (дұрыс жол көрсететін) деген атпен танымал Сейид Яхья Бакувидің шығармашылығында егжей-тегжейлі баяндалған. Оның пікірінше, діндарлар «Менің туыстарым жұлдыздар сияқты. Солардың қай-қайсысына да ілессең, тура жолды табасың» деген хадис негізінде әулие дәрежесіне жетеді. Әулиелер мінәжаттардың рухындағы таухид тұқымын кемелдікке жеткізуі керек. Ізбасар өз кезегінде мүршидке өзінің нәпсі мен рухын толық тапсырып, мүршидіне мәйіттің өзін жуушысына бағынғандай бағынуы керек. Сейіт Яхья «Кашф ул-қулубында» ақыл, жүрек, рух және нәпсі кезеңдерінің сыртқы және ішкі белгілерін ашып, оларды авам (надан), хас және екхассе-хас сатыларына жіктейді. Ол «Эгле-хас» кезеңінің таралуы оның ашу және бақылау үшін жұмыс істейтінін айтады. Мұндай ақыл-ой бақылау Әділеттің (Құдайдың) құпияларына жол табуға көмектеседі. «Ехассе-хас» сахнасында жүргендер Хақ ғылымын терең меңгергісі келеді және Әділдікке (Құдайға) ең жақын жандар. Ол кезеңге жетемін дегендер материалдық құмарлықтарын тастап, әділетті (Алланы) ашуға ұмтылуы керек. Сейіт Яхьяның пікірінше, ақыл-ой қиялдарымен және дүниелік ғылымдармен Әділетке жету мүмкін емес. Бұл жолда махаббат оты керек. Сейіт Яхья өз шығармаларында поэтикалық нышандар мен метафораларды пайдаланғанымен, Халвати тариқатының негізгі ережелерін ерекше ашып көрсетеді. Оның шығармаларының лаконизмі, айқын стилистикасы олардың жаңадан келе жатқан ізбасарларына арналғанын көрсетеді.

Түйін сөздер: Сейіт Яхья, Халвати тариқаты, Кешфел-қулуб, Құдай, тариқат.

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Поэтические и гностические черты персидских произведений Сейида Яхьи

Путь, ведущий к справедливости, подробно разработан в творчестве Сейида Яхьи Бакуви, великого мыслителя Азербайджана, известного как Пири-сани (второй великий муршид (тот, кто указывает правильный путь)) из тариката Халвати. По его мнению, верующие нашли этот путь, следуя хадису “Мои родственники подобны звездам. Ты найдешь правильный путь, если последуешь за любым из них” и святым. Святые должны довести семя веры в духе верующего до совершенства. Последователь, в свою очередь, должен полностью доверить свою страсть и дух муршиду и должен повиноваться своему муршиду, как мертвый человек повинуется прачке умерших. В “Кашф уль-кулуб” Сейид Яхья раскрывает внешние и внутренние признаки стадий Ума, Сердца, Духа и Страсти, классифицируя их на стадии авам (невежественный), хас и эххассе-хасс. Он упоминает, что преобладание стадии “Эгле-хас” заключается в том, что она способствует открытию и наблюдению. Такое мысленное наблюдение помогает найти путь к тайнам Справедливости (Бога). Те, кто находится на стадии “Эххассе-хас”, хотя глубоко постигли науку Истины и находятся ближе всех к Справедливости (Богу). Те, кто хочет достичь этой стадии, должны отказаться от своих материальных желаний и добровольно стремиться к открытию Справедливости (Бога). Согласно Сейиду Яхье, невозможно достичь Справедливости с помощью умственных фантазий и мировых наук. На этом пути необходим огонь любви. Несмотря на то, что Сейид Яхья использует в своих произведениях поэтические символы и метафоры, он специально раскрывает основные положения халватского тариката (направления). Лаконичность его работ, их четкая стилистика свидетельствуют о том, что они были написаны для вновь приходящих последователей.

Ключевые слова: Сейид Яхья, секта Халвати, Кешфель-гулуб, Бог, тарикат.

Introduction

A large part of Excellency Seyid Yahya Bakuvi's literary legacy was written in persian language. Mainly, these works can be divided into 3 categories: poetical booklets, proses and lyric works.

Poetical works: Manazilul-ashiqin, Atvarul-Gulub, Şerhi Esmayi-Samaniyye, Şerhi-Meratibe-Asrarul-gulub, Sharkh-i-Gulshani-raz, Bayanul-elm, Gisseyi-Mansoor.

Proses: Acaibul-Gulub, Ma la budde batiniyyah (Asrarul-vudu-ves-salat), Kashful-Gulub, Ramuzul-İşarat, Makarime-akhlaq.

Lyric works: ghazals, Risala fi Salatun-Nabi, Manaqıbe-Amiralmominin Ali.

Great sufi poet and thinker of XIII century ShaikhFaridaddinAttar's influence is clear seen in Seyid Yahya's Persian works. AsFaridaddinShaikhAttar, Seyid Yahya wrote in a style which was close to simple and clear parlance, and folk speech. However, unlike ShaikhAttarFaridaddin's works, we don't see word-paintings, figurative expressions and different stories in Seyid Yahya's literary legacy. In both Seyid Yahya and Attar's works there are parlance and power of inspiration. Like Attar, Seyid Yahya also treats the readers in a friendly way, tries to convince them sincerely like a father who wants to protect them by speaking about his own life and

experiences, to keep safe from danger on the path to fair God, to lighten their ways. We had the honor of translating most of Excellency Seyid Yahya's Persian works into Azerbaijani language (Musabeyli, 2013). In this writing we will try to make readers aware of treasures of science and wisdom, albeit in a nutshell to give information about the meaning and sense of these works.

Justification of the choice of articles and goals and objectives

Seyid Yahya's literary contributions have several levels of significance and creative expression that may be explored in depth under the topic “Poetical and Gnostic Features of Seyid Yahya's Persian Works.” The selection of articles centers on examining the two facets of his output: the gnostic portions that display his grasp of form, imagery, and rhythm, and the poetical elements that highlight his deeper spiritual insights and philosophical explorations. This study aims to provide light on the ways in which Seyid Yahya's poetry functions as a link between profound spiritual understanding and artistic beauty, illustrating the relationship between mysticism and art in Persian literature. Examining certain literary methods, themes, and symbols used by Seyid Yahya as well as investigating the his-

torical and cultural background that influenced his viewpoints are among the goals. The article seeks to enhance the conversation on Seyid Yahya and his lasting influence on the literary canon by addressing both literary and philosophical aspects. This will help readers get a deeper comprehension of Persian literature's function in communicating intricate spiritual concepts.

Scientific research methodology

This study will investigate the poetical and gnostic elements of Persian works by Seyid Yahya using a qualitative research approach. A thorough literary study will be carried out, looking at important texts to pinpoint themes, stylistic components, and philosophical foundations. To place Seyid Yahya's contributions in perspective, primary sources on Persian literature and Sufism will be examined alongside secondary literature. Influence and uniqueness will be shown through comparative evaluations. In order to shed light on the connections between gnostic philosophy and poetic expression, data will be combined and conclusions drawn on their influence on Persian literary traditions will be made.

Results and discussion

Seyid Yahya's "Acaibul-Gulub" (Oddities of hearts) was written on the basis of Shaikh Bayazid Bistami's booklet and Shaikh Yahya Muaz's commentaries related to this booklet (Musabeyli, 2012). The work mainly deals with poetical glorifications of heart. In this writing Seyid Yahya glorifies human's heart with poetical and sufistic symbols: "There are three kinds of hearts. The first one is pure heart. The quality of pure hearts is that, it is like a desert. It is also called truth desert. There is a fountain there, which is called cure fountain. Next to it, there is a zeal tree. Under the tree, there is a throne that is named love throne. You can see rains of mercy there... Those Rains cause springing up of fifteen species of plants: these are convergence cercis, friendship daffodil, deposit tree, amalgamation flower, loyalty ear and others.

Such kind of heart is indifferent to the strangers and is close to the friend. This is the pure's heart and is not allowed satan to enter there.

The second one is Eshab-yemin heart. In Seyid Yahya's opinion this heart has tends both to God and to satan. Sometimes thoughts about afterlife surpasses and the heart begins to worship. However sometimes love of the material world is pre-

ferred. In this case the person is engaged in making a fortune and tends to prohibited lust and sins. When God guides him and when he follows the wise peoples' advices, he looks back his past and feels regret for it.

Eshabi- shimal' s heart is under the influence of satan, and is closed to the right way and grace. This heart has fallen misery and darkness. Satan has taken control of the heart. This heart is deprived of Kuran, the Prophet's hadithes (sayings of Prophet Muhammed), shaikhs' science and sayings, and can not get any pleasure from them.

In the work Seyid Yahya describes the scheme of three hearts. Forms and sections of each of the three cone-shaped images are very interesting. For example, the form of Muzekka heart is as following: Purity, hypocrisy, repentance were written in the middle of the heart; friendship, convergence, loyalty, immortality, trueness, investigation, amalgamation, league, love, unity, will, consent, patience were written in the corners.

Rumuzul-isharat (With signs in speechless language) While explaining the reason of writing the work Seyid Yahya writes: "Once a friend of God's friends... in front of fair shah Shirvanshah Khalilullah) asked that "What did people of prognostication and secrets get from the interpretation and gloss of İhdinas-Siratal-mustakim (Guide us on the straight path)? He declared that, this was said for increasing our purity and trueness. By taking into consideration their wishes, this poor man wrote the ayet (verse of the Kuran) with signs (Rumuzu-Isharat) in speechless language in order to be a consolation for wanters and a cure for lovers.

Seyid Yahya answers a question of "How the prophets and saints reach the straight path by saying İhdinas-Siratal-mustakim (Guide us on the straight path)? So, they are not on the straight path and therefore want to direct it?" in such a way that, they mean persistence in the faith. Thereafter he mentions rumlu's (name of a tribe) question in the same content in Hazreti Omer's times and Hazreti Ali's answer to that question: "It means "Let us keep our promises. In other words, "Guide us on the straight path".

Thereafter Seyid Yahya makes very beautiful and detailed explanations of this ayet by basing on Kuran and hadithes. He puts the work an end with Shaikh Faridaddin Attar's couplet:

Hundreds of thousands of bloods dripped from my heart until I found a sing of a blob from it.

Esrarul-Vudu ves-Salat This work is about hidden meanings of performing ablution. In the writing moral quintessence of essential things for performig

ablution such as clean water, intention and other details are explained as well as their external meanings: "Clean water is pure. It cleans every kind of janabat and uncleanness. For the poor, clean water is ascetism and remorse water that God blesses from his sea. You need wash up with it and clean your head and body from sensual and diabolic janabat, lustful willings, and purify from rancor and malice. For the poor people ablution means to wash face with supplication water, to burn and melt in ascetism fire, to clean from sensual obsessions, to defeat sensual and diabolic wills, to take a stroll in the world of spirits and meanings, to get various pleasures from spiritual world".

Afterwards, Sayyid Yahya Bakuvi writes by explaining hidden meanings of niyyet (intention), ghibla (direction to which a muslim turns while praying), rukhu (a position in which a muslim bowes and puts his hands on his knees while praying) and etc.: "If you perform your salaah (prayer) in this way, your salaah will be the light of your eyes. In this case, he advises his readers to spend time with right people in order to get a chance for being questioned with them in the day of judgement. His advice is based on orders such as "A person is the same with his sweetheart" and "Who resembles any tribe (or behaves like them) he is also one of them".

In Seyid Yahya's opinion, the science which doesn't serve the human's moral evolution isn't a science. Prophet Muhammad says about it: "I seek refuge in God from the science that doesn't have any benefit" In this time Seyid Yahya notifies his reader: "In this case, my dear, give up everything that is harmful for you and hold tightly all the things which is beneficial for you, until you hand reach the order of "Hold tightly God's rope".

According to the author, there are 3 types of people who seek the way of Truth: First one includes people who can hear, seek and see. They hear God's words and accept them. In accordance with order of "As for those who strive hard in Us, We will surely guide them to Our Paths" (Surah Al-Ankabut, 69 verse).

The second part consists of hearers and lovers, because they listen to God's words, usually follow the orders, and accept them heartily. They love pure people, believe their situations, and get benefits from their words and deeds. They leave this life with the love for God's friends and get together with them in the day of judgement.

The third part consists of the people who don't have any ability of hearing and seeing. So, they can not hear God's words. Although, outwardly they hear God's word and don't obey it. It seems like

they haven't heard. But the pure people's denial doesn't stick in the hearts.

Keshful-Gulub According to Seyid Yahya, Shirvan Shah Khalillullah's "nice mention of God and prayers" gives special beauty to this booklet. The booklet consists of four equals. The first equal is about recognition and stages of mind, the second equal is about recognition and stages of heart, the third equal is about understanding and stages of soul, and the forth equal is about recognition and stages of nafs (desire, self).

Seyid Yahya describes mind in three stages. The first is about ignorant people, the second is about pure people, the third is about purest people.

Ignorant people always think of clothing and eating, for them there is no difference between halal (permitted by God) and haram (prohibited by God), they think about only eating and sensuality. Because of their deeds they are lower than animals. God commands: "They are like animals, even lower than them".

The stages of heart divide into three parts like mind. The first part is recognition of ignorant people's hearts. This kind of heart engages in external morality and acts. The second one is recognition of pure heart. This heart engages in solution of religious scientific issues and demands recovery and observation of secret things.

The third one is recognition of pure heart. Inside of the heart there is always unobservable discoveries based on scientific truth. The state of this heart can be expressed with following verse:

There is one more heart inside the heart, that creates love (Şirvani, 2007: 50).

This heart is the house of communication with God. When soul reaches this stage, it gets same attributes with God. Prophet Muhammed says: "Attributes of God fit into neither heaven, nor ground, but only into his faithful servant's heart". After all, the believer's heart reaches this stage and matches with the order of "A beleaver's heart is the house of God".

Spirit has three stages, too. But recognition of existing spirit is possible with the effects of emotions, imaginations, body and its deeds.

Recognition of pure spirit is possible with obeying the order of "Get the manners of God" and noticing the results of God's acts. Recognition of purest spirit is possible with revealing and observation, and seeing spirit in the realm of spiritual abundance and secret fates. It is impossible to explain the virtues and pleasures of this realm.

The forth equal is about recongnition of nafs (self). Sayyid Yahya divides nafs into 4 parts:

- 1) nafsi-emma (the nafs that tends to evil)
- 2) nafsi-levvam (the nafs which feels bad and regretful when it sins)
- 3) nafsi-mulhima (the nafs which takes inspiration from God)
- 4) nafsi-mutmeinna (the nafs that doesn't have any suspicion and has a good faith) (Seyid Yahya Bakuvi, 2013: 78).

There is written about ignorant's nafs in Kuran: "Verily, the (human) self is inclined to evil, except when my Lord bestows His Mercy (upon whom He wills)" (Surah Yusuf, 53rdayet). This nafs is disobedient people's nafs. And there is written in Qur'an about the other nafs: "I swear by the self-accusing soul, that the Day of judgement is a certainty" (Surah Al-Qiyamah, 2). And in Qur'an God commands about nafsi-mulhima: "And inspired nafs with discernment of its wickedness and its righteousness" (Surah Ash-Shams, 8).

The 27-28 verses of Surah Al-Fajr are about nafsi-mutmeinna: "(To the righteous soul will be said:) 'O (you) soul, in (complete) rest and satisfaction! Return to your Lord, pleased and pleasing'"

All deeds of nafsi-emma are furious and satanic (Şirvani, n.d.: 40).

But Nafsi-levvama is always afraid of God and tries to deserve blessings of God and to avoid wrong things, therefore, God swears on it.

Nafsi-mulhima makes aware murid. This nafs knows both God's angry and blessing attributes. This nafs approves God's blessing, is happy for it and gets good features from it but is scared of God's anger.

Nafsi-mutmeinna is the nafs which gets all mercy and bliss. It is a pass between wisdom and Truth. According to Seyid Yahya it is the bird of holiness ocean. It is impossible to know God without knowing it. This amazing bird flies over sevenfold sky.

Nafsi-mutmeinna is a fair owner of human body, in the both worlds it has reached a point of isolation and understatement, and a peak of modesty.

After all detailed explanations about nafs, Seyid Yahya says: "Dear, know that, there are three recognitions of nafs, too: The first one is ignorant people's nafs. It consists of treatment of external judgments in the shariah (religious law) and sect .

The second one is the pure's nafs. This is about the position of nafs in the worlds of property and might.

The third one is recognition of the purest nafs. Its origin is divine world. According to Seyid Yahya "salih (who is seeking way to God) can not find way to God without nabi (prophet) and vali (fellow)".

Thereby Mohammed-Mustafa says: "Firstly fellow, then way".

Mekarimi-Akhlak (Goodness of character) is a sufistic booklet that is about akhlak (character) becoming more beautiful and cleaning with the help of struggles. According to Seyid Yahya, this material world is a prison for spirit and soul.

And the graceful spirit is enchained and put in manacles in this prison. Some of human's good and bad features was created by Mighty God since the beginning. These were given a human as a fellow in this world. This world becomes afterlife prison as the result of these fellows' talks which bring sorrow and regret.

Seyid Yahya describes a human's bad features as following: 1) miserliness; 2) anger; 3) greediness; 4) rancor; 5) lust and passion; 6) arrogance; 7) jealousy. He thinks, as well as attributes that belong to God, there are also features, which are contrary to them. Every human who got bliss from all eternity wants to change and to bring up his bad features. This is possible with several ways. The first way is to give his control to a murid (a wise man), to entrust his nafsi-emma to him and to reach a perfect point with his upbringing.

In order to clean from moral dirt, a man must give his control to murid like a dead person in the control of murdeshir (one engaged in ritual washing of dead people). This way of changing akhlak (character) is more clear and easier than the other ways. By this way it is possible to get a lot of benefits in a short time (Attar, 2011).

Another way of changing akhlak is that, a person determines his bad features with the help of knowledge, and what effects of these features have on him. Then this person has to do his best to get rid of the bad features.

For instance, if his bad feature is miserliness, he should dole out his wealth. If his bad feature is anger, he should try to be good-tempered and mild, to talk to angelic face people. So, he can get rid of bad character. If his bad side is greediness, he should isolate himself from people and society, and should talk to those people who have no interest in material world and its wealth and abundance seem meaningless to them. The person who has greediness should also give special attention to ayets and hadithes, which are about the meaningless of material world, its wealth and abundance.

This booklet is about human's moral illnesses and recovery of them. Nowadays, this work can be a beautiful guide for anyone who tries to evolve himself and purify from moral problems.

Menazilul-ashiqin is the largest one among Sayyid Yahya's lyric works. This work consists of approximately 2000 couplets. The name of the work is also given in some sources as "Heft maqam and chehel menazil" (Seven maqams and forty stations). These forty stations are: intention, repentance, penitence, will, effort, self-control, patience, remembrance of God and thought, nafs and variance, consent, agreement, submission, faith, piety, worship, capitulation, purity, trueness, fear, request, fena (devotion to God by forgetting oneself), immortality, rightness, courtesy, management, love, unity, strange land, convergence, discovery, comfort, isolation, understatement, expansion, contentment, approval, conclusion, mysticism, gurbi-gurb (to reach divine perfection).

According to Seyid Yahya Bakuvi, The first condition of reaching a right way is intention. Salik (a person who engaged in Islamic spiritual path or sufizm) should direct God by leaving material world for people who love it, and afterlife for the ones who wish it. Author describes the situations which salik lives in each station in a clear and short way, and explains their specific features. So, he grooms his murids for long and difficult way.

Besides forty stations, there are also written about maqams on salik's suluk way (travelling on the Islamic mystical path to God). Sometimes this extract is described as a separate part out of the work. These maqams are: seyri- ilallah, seyrullah, seyri-alellah, seyri-meallah, seyri-fillah, seyri-anillah, seyri-billah.

Like Seyid Yahya's other poetic booklets, there is no long, boring stories and advices here, the idea is expressed clearly and concretely. But a fable in the work drew our attention. We wanted to introduce its short content and main essence to the readers: "Alexander invaded the lands and invited their peoples to islam". His rhetorical and sensible speech impressed all of them. Everyone accepted his religion-islam. There was a ruler in Rum. This ruler fell in love with Alexander without seeing him. She spent treasures and built a palace. She received guests and learned Alexander's features from them. Once she called a painter secretly. She described Alexander's all features and asked him for painting Alexander's picture. The painter drew a pictures based on these descriptions. There he described Alexander. When the ruler became alone, she was always talking to this picture. Under favor of this drawing she got rid of majority and crowd. A number of features and attributes gathered together in a face. Every day the ruler kissed the picture bursting into tears.

One day Alexander came to that county. The ruler heard of it. As usual, Alexander came to the palace as envoy. He introduced himself as Alexander's envoy. The ruler ordered the people around her to leave them alone. Then she said to Alexander: "I have always looked for you in both worlds. All my life long I have prepared for you. And I hoped one day to meet you. Now I found this happiness". After these words, the ruler showed the picture to him.

This story is allegorical. Seyid Yahya explains these symbols in "The end of book" section: "The ruler of Rum is mind, and the people who described Alexander's features were wise men. They learned man, Alexander is your spirit. You have a lovely and wonderful spirit. But you know nothing about it. I narrated this story to make you cleverer and to show you your spirit. Because the man who knows himself can also know his God.

Sherhi-Meratibi-Esrarul-Gulub In our opinion, this work was also influenced by Shaikh Faridad-din Attar's work named "Mantigut- Teyr". Attar's writing gained reputation since the first day, and a lot of naziras (imitative poems) were written to it. A part of the writing which is about seven valleys on salik's way to God is given in some copies as a separate work under the name of "Haft vadi" (Seven valleys). Probably, Seyid Yahya wrote "Sherhi-Meratibi-Esrarul-Qulub" as nazira to "Haft vadi". Like Attar, Seyid Yahya firstly writes about valley of request. Attar writes that if salik gets rid of all connections with this material world by cleaning completely from his own existence, he can enter the valley of request. Seyid Yahya describes the valley of request as following:

Cano iman der ziyan isar kon,
Pes tamaşaye-camale-yar kon.

(Sacrifice yourself and your faith; Then contemplate Lover's (God's) prettiness. Here all the knowledge disappears. When salik gets information about his Lover, he becomes unaware of his existence. He leaves his entity and goes into non-existence. According to Seyid Yahya in the valley of fena (a situation in which salik forgets himself and devotes himself to God) such secrets are revealed to salik that they only exist between a man and God. No other creature can be aware of this secret:

Mahrame-in raz ba u hamdam est,

Hamdame in raz, midan, Adam est (Memmedli and Fuzuli, 2016: 625).

(He kept confidential the secret with God; The one who became aware of this secret is Adam).

Salik gives all his human features to fena and goes into it. He observes Zat's (God's) light and becomes aware of the secrets of existence with the

help of the light. A dumb person begins speaking with vigour of divine word. Thereon Seyid Yahya puts an end to the work. By addressing God he says he has spent all his life desiring Him, and the only thing he wishes in return is God Himself.

Şerhi-Esmayi-Samaniyya explains the essence of divine attributes such as Life, Science, Sem'i (spiritual hearing), Might, Word, Character, Immortality. A lot of divine truth are explained in this work that consists of 610 couplets. According to Seyid Yahya the work virtually is about "love secrets".

Read well about love secrets

In order to get love light in your soul.

Then, hear (like Musa in Tur mountain) "Enallah" (I'm God),

You will see Friend's face clearly.

You will become an essence, a meaning getting rid of your cover (Şirvani, n.d.: 69).

The thinker explains gnostic essence of abilities gifted human such as hearing, eyesight, smelling and etc.

Hey son, if God gives you spiritual foresight,

You will receive information about everything with it.

Because this ability, this foresight is given by God,

It is absolute eyesight.

By this way you will know yourself,

You will deserve estate of might (Şirvani, n.d.: 70).

In this way the poet tries a human to know himself, to understand the main aims and reasons of his birth. You are magic of many treasures; Everything that you seek is in the depness of your nafs.

After a human finds God's way, knows himself and gets rid of badness the one who speaks with his tongue is God. "God will tell of divine mysteries with secret and mysterious spirit. People of the world always will look for these words; The light of your heart will spread over your words.

According to Seyid Yahya "muridi-talib" is like a man who is seeking treasure. His difficulties end up after finding treasure. This mystery is kept confidential from everybody in order to be unreachable for enemies and rivals. This treasure is under magic. After you unlock your treasure, you can find remedy for your trouble. "If you fall in love, you will get high hallmark like authentic gold".

The way of searching is full of troubles, and it has ups-and-downs. Here the Prophet's divine light will lighten your path. "Your soul will find the way in Muhammed's way".

Atvari-Gulub (Manners of heart) After praising of God and Prophet the work begins with question

about recongnition of heart : "A man asked: I wonder, what kind of thing is the heart?; Is it slight or strong?"

The thinker answers this quetion as following: Out it is a slice of meat, pulse and blood are produced with it. But inside heart there is hidden jewel, its name is spirit. It differs from animals'. This spirit is aware of God's mysteries, and is treasure of bizarre cases and miracles.

Next section is about "Feeling and its recognition". The poet says that, there are five internal senses of feeling as well as five external sense of feeling. The person, who doesn't have any spiritual abilities such as eyesight, hearing and smelling is not different from a blind one. The other section is "About manners of heart". Thereon, Seyid Yahya inspires his readers to plunge into deepness of their souls, to have a look at their spiritual conditions and life experieneces. "Feel the conditions and manners of your heart; Think of your situation for a moment".

The thinker values the heart greatly and considers it a miracle of God: "Know that, The spirit is like heaven, but the body is like land. And the heart is between these two. As there are seven lays in the heaven, and there are seven climatic zones in the land, there are also seven manners and seven lays of heart. The poet characterizes the lays of heart such as sedr, heart, transparent, fuad (soul), hubbetul-qelb (the centre of heart), suveyda (the spot in the centre of heart in which there is spiritual essence of human being), mohcetul-qelb, and explains each of them, their conditions and features.

Conclusion

At the end of the work the thinker writes about the importance of "vasila" (Prophet Mohammed's place in Paradise) and its necessity in reaching God under the title of "Tanbih" (Warning). The poet puts an end to the work with prayers for forgiving sins.

Gisseyi-Mansoor This work has a speacial place among Seyid Yahya's poetical works. This writing isn't a sufistic booklet, it is a story expressed in verse. As we mentioned before, you can rarely see stories in Seyid Yahya's literary legacy. Qisseyi-Mansoor harmonizes with the stories in the section "Babe-Hallac Mansoor" of Shaikh Faridaddin Attar's "Tazkiratul-Ovliya" in terms of its plot and theme. The content of the work is as following: "While people were throwing stones at Mansoor's head, a feeble-minded man came under gallows. He looked at Mansoor and began laughing. But when the feeble-minded man saw the sword in hangman's hand, he began to cry. The hangman cut Mansur's

hands and feet, but when he wanted to cut his head the feeble-minded man began to laugh. Then he said: "Hey infidel hangman! Say, "Bismillah" (in the name of God) and "God is the greatest! When Mansur heard the feeble-minded man's words, he couldn't stand and said: What has happened? When you first came here you looked at me and laughed. Why did you do it? Didn't you see they were killing an innocent and helpless man?! But then you cried. And then you laughed. But now you say not to forget "Bismillah". Explain, these four cases". The feeble-minded answered him so: "Firstly, when i saw the crowd around the gallows , I laughed , because The Truth showed himself among a lot of people. Eventually, it became clear to me that, they were troubling you as you said "Analhaq" (I'm the truth/ I'm God). When the hangman cut your hands and feet I looked at the sky. And I saw God to walk around the gallows. He was saying to hangman's mind and ears: "Don't cut with your steel sword without remembering Us! I were laughing, because that Lover was walking around the gallows and saw them shedding your blood! Mansoor said: "When lovers reveal love secret by telling it, they are beheaded. So, the hangman is now beheading me".

The main content of the work is about the unity between The Creator and His creatures. Seyid Yahya wants to notify that, who was speaking with Mansoor's tongue with divine rapture and saying "Analhaq" was God Himself: "I'm the hangman who held sword in his hand; And I am also the beheaded body. As the man cuts himself with the sword, he gets hurt and feels sorry for himself. And sometimes I become a human, but other times God; Sometimes I become free, but other times I become bound hand". After hearing these words from Mansoor a divine light appears. That divine light says: "We are the origin of both Mansoor's soil and water".

In this short story Seyid Yahya tells of many wise words. These are such kind of words that, neither tongue, nor pen can explain them. As we don't want to overreach ourselves by speaking about the meaning of this story we make an end of our thoughts with Seyid Yahya's couplet:

Don't speak, Yahya, don't speak,

You can not tell even one-thousandth of heroes' mysteries (Şirvani, n.d.: 50).

Ghazaliyyat (collection of seyid Yahya' ghazals) Seyid Yahya's only 15 ghazals (eastern poetic form consisting of rhyming couplets) have handed down

to our time. But we found his two more ghazals and two rubais (quatrain) in Baku manuscript. All these ghazals have sufistic content and essence. The deep spiritual cases of lover of God are expressed in these ghazals. As well as characters of traditional eastern diwan (a collection of poems of one author, usually excluding his or her long poems) poems, in these works there are also characters and metaphors that belong to Seyid Yahya. In order to be more clear, we want to introduce two couplets of a ghazal to readers:

You will drown in the storms of ocean of disappearance

At that time you will understand immortality.

Day and night you will thirst

To drown in the oceans is an adventure for stranger! (Seyid Yahya Bakuvi, 2013: 63).

Risala fi Salatun-Nabi This work is a short qasida (a form of lyric poetry that originated in preislamic Arabia). This qasida was written in order to people together to say salat and salam (blessings and salutations) for the prophet Mohammed.

He is Allah, the Creator.

He filled the world with divine light.

If you want to find peace and quiet with His help,

Say heartily, salat and salavat to the prophet

Ahmed (Mohammed).

Manaqibi-Amirul-Mominin Ali (Hazret Ali's life stories) (Şirvani, n.d.: 74).

This poet deals with Ali's generosity, heroism, his special place in islamic world, Hazrat Mohammed's hadithes about him and Hazrat Mohammed's endless love for him. With great love and admiration Seyid Yahya praises Hazrat Ali as "The eye, the origin, the divine light of truth ocean", "The Science of God", "A leader, a ruler on the truth way", "The one who is all the world", "Mercy and intercessor by God".

God gives a miracle to every prophet,

I consider Ali as all of Ahmed's miracles.

His light is Ahmed's light, his spirit is Ahmed's spirit,

I see these two bodies in one-in Ali (Şirvani, n.d.: 75).

In this writing we wanted to give any information about Excellency Seyid Yahya's scientific-gnostic treasure, divine love, and great literary legacy. We want to express it with Seyid Yahya's words: "If in your spirit there is a particle from that divine light; You will reveal The Truth's (God's) mysteries" (Bakuvi, 2001).

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