

Paul Ballanfat

Galatasaray University, Istanbul, Turkey

e-mail: pbalanfat@gsu.edu.tr

THE HEART ACCORDING TO SEYYID AL-SHIRWÂNÎ AL-BAKUVI

The notion of heart plays a major role in the classifications of the inner subtle organs in Sufism. These organs establish a type of geography that maps the path that the Sufi dervish has to walk on. The heart is seen as the center or the main turning point of this way and thus of the journey. Bakuvî, in his book *Safâ al-asrâr*, offers a very interesting and specific understanding of this notion. As most of the great thinkers of Sufism he establishes first a basis for understanding this notion. His basis is that the heart offers itself a picture and can thus be represented, while most of the Sufi thinkers consider the heart as being an empty vessel for seeing things that show themselves to be known when seen. Hence, Bakuvî considers the heart as being a complete drawing with its own geography that allows understanding the whole process of the Sufi way. The heart is itself what gives sense to the whole spiritual journey, and it is thus because it can be represented. It is what allows to define the ways that lead to spiritual realization. One of the most interesting things that are offered to our thinking is the four drawings of the manuscript that represent the four rivers leading to the heart, a representation that will be repeated in Melâmî stories in Anatolia. The paper thus will try to give an interpretation of Bakuvî's representation of the heart's geography so as to show the originality of his thinking.

Key words: Bakuvî, Safâ al-asrâr, islam, Melâmî, Sufism.

Паул Балланфат

Галатасарай университеті, Ыстамбұл қ., Түркия

e-mail: pbalanfat@gsu.edu.tr

Сейид аш-Ширвани әл-Бакуви іліміндегі жүрек мәселесі

Сопылықтағы ішкі нәзік мүшелерді жіктеуде жүрек ұғымы үлкен рөл атқарады. Бұл органдар Сопылық дервиштердің жүру жолын көрсететін география түрін белгілейді. Жүрек осы жолдың орталығы немесе негізгі бетбұрыс нүктесі, яғни бүкіл саяхаттың бастаушысы деп есептеледі. Әл-Бакуви өзінің "Сафа әл-асрар" кітабында бұл ұғымның өте қызықты және ерекше түсінігін ұсынады. Сопылықтың ұлы ойшылдарының бірі ретінде ол алдымен осы ұғымды түсінудің негізін қалайды. Оның негізі мынада: жүрек ол сурет ретінде көрінеді және осылайша бейнеленуі мүмкін, ал Сопылық ойшылдардың көпшілігі жүректі көргенде белгілі болып көрінетін нәрселерді көруге арналған бос ыдыс деп санайды. Сондықтан, әл-Бакуви жүректі сопылық жолдың бүкіл процесін түсінуге мүмкіндік беретін өзіндік географиясы бар толық сурет деп санайды. Жүрек бір өзі бүкіл рухани саяхаттың мағынасын беретін нәрсе, сондықтан оны бейнелеуге болады. Бұл рухани кемелденуге апаратын жолдарды анықтауға мүмкіндік беретін нәрсе. Біздің ойымызға келетін ең қызықты нәрселердің бірі – жүрекке апаратын төрт өзенді бейнелейтін қолжазбаның төрт сызбасы, Анадолыдағы Мелами хикаяларында қайталанатын көрініс. Осылайша, мақалада Бакувидің жүрек географиясының бейнесі арқылы оның ойларының өзіндік ерекшелігін көрсетуге талпыныс жасалады.

Түйін сөздер: Бакуви, Сафа әл-асрар, Ислам, Мелами, Сопылық.

Паул Балланфат

Университет Галатасарай, г. Стамбул, Турция

e-mail: pbalanfat@gsu.edu.tr

Проблема сердца в учении Сейида аш-Ширвани аль-Бакуви

Понятие сердца играет важную роль в классификации внутренних тонких органов в суфизме. Эти органы определяют своего рода географию, которая отображает путь, по которому должен идти суфийский дервиш. Считается, что сердце является центром или главной поворотной точкой этого пути и, следовательно, всего путешествия. Бакуви в своей книге «Сафа аль-асрар» предлагает очень интересное и специфическое понимание этого понятия. Как и большинство ве-

ликих мыслителей суфизма, он сначала закладывает основу для понимания этого понятия. Его основа заключается в том, что сердце само по себе представляет собой картину и, таким образом, может быть представлено, в то время как большинство суфийских мыслителей рассматривают сердце как пустой сосуд для видения вещей, которые становятся известными, когда их видишь. Поэтому Бакуви рассматривает сердце как целостный рисунок со своей собственной географией, который позволяет понять весь процесс суфийского пути. Сердце само по себе придает смысл всему духовному путешествию, и именно потому, что его можно изобразить. Это то, что позволяет определить пути, ведущие к духовной реализации. Одна из самых интересных вещей, которое приходят нам на ум, – это четыре рисунка рукописи, изображающие четыре реки, ведущие к сердцу, изображение, которое будет повторяться в историях Мелами в Анатолии. Таким образом, в статье будет предпринята попытка дать интерпретацию представлениям Бакуви о географии сердца, чтобы показать оригинальность его мышления.

Ключевые слова: Бакуви, Сафа аль-асрар, ислам, мелами, суфизм.

Introduction

The notion of heart plays a major role in the classifications of the inner subtle aspects of the soul in Sufi literature. These aspects establish a type of geography that maps the path that the Sufi dervish has to walk on so that he becomes aware he has always been on the right way that appears the way he is deploying God's straight appearing for himself. The heart is seen has the centre or the main turning point of this way and thus of the journey that is the temporalisation of self-apparition. Baküvî, who died around 1466 in Bakı, in his book *Safâ al-asrâr*, offers a very interesting and specific understanding of this notion (Rıhtım, 2010: 287-305). As most of the great thinkers of Sufi literature he establishes first a ground for comprehending this notion. His grounding is specific and can be distinguished both in its first decision and last in its consequences from other thinking that shapes the literature of Sufism. He establishes first that the heart offers itself a picture, or is an image, and therefore can be represented or rather depicted, while most of the Sufi thinkers consider the heart as being an empty vessel for seeing things that show themselves so as to be known when seen. Hence, Baküvî considers the heart as being a complete drawing with its own topography, tropes and grammar that allows understanding the whole proceeding of the way Sufism thinks the way (Seyid Yahya Bakuvi, 2013: 6545). The heart is itself what gives sense to the whole development of spirituality. It is constituting the openness or the cutting of sense out of which appearing is accurate and can therefore be designated and can take place as truth, the difference between standing in the truth and going astray being a difference that occurs within truth, or a difference that constitutes the appearing of truth or truth as appearance. It is thus because it is the gift of sense, the signifying of significance that it can be represented. The fact that the heart appears is

what makes the signification occurs, what performs signifying. The heart, as being depicted, as being a trope, is what allows defining the ways through which spirituality is performing. The occurrence of the heart is the occurring of multiple truth, or truths in its multiple temporal appearing which is not exactly chronological while in the process of the fantastic way parallel to the right way it is supposed to be experienced chronologically (Abu Said Abulhayr, 2004: 68). One of the most interesting features that are offered to our thinking is the four drawings of the manuscript of *Safa al-asrâr* of the Süleymaniye Library in Istanbul (Hacı Mahmud 2283) that represent the four rivers leading to the heart, a representation that will be repeated in Melâmî stories in Anatolia. The paper thus will try to give an interpretation of Baküvî's representation of the heart's geography to show the originality of his thinking.

Justification of the choice of articles and goals and objectives

Seyyid al-Shirwânî Al-Bakuvi's literary contributions have several levels of significance and creative expression that may be explored in depth under the topic of heart of Seyyid al-Shirwânî Al-Bakuvi's (Bakuvi, 2001). This study aims to provide light on the ways in which Seyyid al-Shirwânî Al-Bakuvi's poetry functions as a link between profound spiritual understanding and artistic beauty, illustrating the relationship between mysticism and art. Examining certain literary methods, themes, and symbols used by Seyyid al-Shirwânî Al-Bakuvi as well as investigating the historical and cultural background that influenced his viewpoints are among the goals (Seyid Yahya Bakuvi, 2013: 67). 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 works by Seyyid al-Shirwânî Al-Bakuvi 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 Al-Bakuvi's contributions in perspective, primary sources on the researching on the geographical issue of heart will be examined alongside. 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 the influence on the current topic will be made.

Main part

One of the important points of Baküvi's presentation is the reference to a statement expressed by AbûYazîdBastâmî. First, he is referring to Bastâmî as a decisive authority in this matter along with essentially koranic verses and some hâdîth. Bastâmî's saying is apparently an apax so far as I can know. It is particularly interesting because it shapes all Baküvi's understanding of the heart. Bastâmî states that the heart cannot be explained with words. There can be no clear definition of it, and the words just stand without effect on its exposition. The heart is the limit of the power of words. It is the turning point where words fall short and stand in front of their powerlessness. In this sense, the heart is a revelation that shows where words stand and what they are performing. Or rather, it exposes both the performativity of words that restrains them to the juridical sphere of legislation that embraces the totality of action, praxis in short, and explanation both in its creative process and in its mechanical repetitive way of bringing things into light. The heart exposes the closure of words within their own efficiency, that is never an ending but always a mediation. It is remarkable since the whole phenomenon of what could be called "dîn", or islam, relates to the power of words, from creation, to revelation, the status of human being, the spiritual aim and the way Sufi training occurs (Attar, 2011: 219). The heart can limit the words because it is an image, as if the image would show in its being image the limit of the words, drawing in its being drawn the thin and unseen limit that plays within what we could call

quickly representation. The limit of words therefore doesn't separate representation from presentation, but runs within representation itself distinguishing words, which associates sound and drawing by distinguishing one from the other, from image. The image is both natural, or a given print, and it can performatively be drawn obeying to a technique. The heart gathers these two aspects of a naturality and a technicity, of a given visible phenomenon and a drawing that requires some technique that belongs also to the words. The drawing of the heart comes as a supplement to the shortness of words. It remarks the deficiency of words. Let's point out that Bastâmî's quotation is given directly in Turkish and not in Arabic or even more in Persian as it would be expected. We can thus suspect this quotation was transmitted directly in Turkish in Sufi circles at that time and was so spread in those circles that its supposed original version had been forgotten or was not worth mentioning anymore. The quotation says: "Dar sûrat-iqalb [...] Sultan Bâyezîd-iBastâmîsûratî baste astmagarkehazretindensordular; sordular : "qalbdenhaberver", dedîler. Bâyezîdyitti: "Qalbinn ishânîbayânlama'lûmolmâzdir. Ammâsizinçünbirsû ratbaghliyâyîntâ size qalbilmindebîrfâydaolâ". The quotation is remarkable first before it comes immediately after a long statement that tried to give an explanation (bayân) about the heart. The explanation (bayân) makes impossible to know while it aims at giving knowledge. The heart doesn't only show the limits of words. It exposes the turning point of any explanation where instead of bringing awareness it produces a mystery, it keeps what it is supposed to explain within its own secret. It protects what has to be protected and stay immune by producing an anti-knowledge, a knowledge that deceives knowing. The deficiency and perversion of explanation however opens the way to an exposition of the heart as a figure (sûrat), or rather what I would call a resembling or a similitude that produces a benefit. When explanation can always turn against its own aiming of making known and thus turns the expected gain into a loss, the drawing or the image because it is a mere re-sembling produces a benefit in knowledge. It doesn't give knowledge. We shall not learn what is the heart, because it is not a "as such", as shows the failure of explanation, but we shall benefit from the exposure of its image, of its "being alike". The heart thus is the substitution of benefit to knowledge, and this is where image, with its likeness, its being a mere representation, its nonbeing original, overcome words with their precision and their wish to deliver revelation (Mehmet Rihtım, 2005: 18).

The statement opens with a long quotation of the Prophet Dâwud transmitted by ibn 'Abbas asking to his lord where his treasure is. The hadîth gives then, as an answer, a long explanation about this treasure, depicting it as a whole world constituted of a sky, stars, earth, trees and so on. Finally, it ends suddenly stating that this treasure is the heart. It is also worth noting that this chapter of the *Safâ al-asrâr* is not entitled: chapter on the heart, but chapter about the truth (haqîqa). This chapter thus is dealing with truth, and we can state that truth is then interpreted in such a way that it cannot be separated from the heart. Rather speaking about the truth consists in exposing the heart as an image, which has important consequences for the concept of truth. The heart when seen as a mere image gives the benefit of truth, or rather it is what by giving sense allow the truth to occur as a benefit and not only a knowledge. Bakûvî then gives an anonymous general quotation comparing the heart with a candlestick with four branches, and describes those four branches as being four lights: the light of intelligence, of recognition (ma'rifet), of faith and of certainty. He links it with two winds that are affecting those lights, turning immediately the question of defining the heart to the question of how to protect and make it fructify. The heart is thus understood as a kind of tool that is carrying those lights, which are the important part, and which need some care. The heart thus is understood there only from the perspective of action and utility, since action is always aiming at some goal and requires an evaluation according to this goal. This perspective can be easily understood as being essentially based upon shari'a, if we understand shari'a here as being the regulation of action. But Bakûvî is not satisfied with this statement since it can never be a definition. He is looking for haqîqa, and this requires going beyond the perspective of law, and even tariqa.

He moves then to the generation of the heart and refers to a Koranic verse of which he quotes only the central part (49:7): "But Allâh has made you love faith and embellished it in your hearts". Bakûvî's selection omits the rest of the verse that is moreover stressing about obedience to the prophet and the opposition between faith and faith denial. Bakûvî's move clearly tries to avoid dealing with the heart from the perspective of law so as to get to what he considers to be the depiction of the heart that allows to get to the perspective of haqîqa, which is the object of the chapter. He completes this verse with another (64:3): "And he gave you resemblance (sawwarakum) and made your resemblances beautiful". This translation is not wrong, but it is a specific

understanding of this part of the verse that is a little distorting the common understanding. However, it is the way Bakûvî wants to understand since he adds immediately as a commentary, and in Arabic instead of Turkish, as if it were a continuation of the verse: "He adorned (zayyana) your outward visibility (zâhiraka) with serving (khidma) and your inward hiddenness with recognition (ma'rifa)". Interesting here is the fact that faith has disappeared meanwhile and that law (shari'a) is also lacking. Service (khidma) is clearly pointing to tariqa while ma'rifa is what follows haqîqa. The question for Bakûvî now consists in depicting the heart and not getting to it or protecting it (Bakûvi, 2001). His translating of those koranic verses stress on beauty, not beauty in a religious or mystical sense, but rather beauty as adorning, embellishing, as a supplement to something already existing, as a useless benefit. Thus, beauty receives a specific meaning that is precisely not making it separate as it would be if considering it as an eidos from a vulgar Platonist perspective. If beauty is to be conceived through adorning, it is precisely to avoid giving it a separate existence, a being. As a benefit depends always on its being related to what brings the benefit and what receives it and obeys thus to a grammar of gift, beauty is a supplement that can never be separated but rather is the relation, any relation, as such. A relation of which its being as such is precisely being alike, and can never be known as being as such, otherwise it would be separated. However, since beauty is always the relation as a resembling, as a being alike, it includes two differences: a difference between as such and alike, a difference that it allows, and a difference between iteration or representation and original occurrence, or representation. In short, it installs in its being a mere relation the difference between presentation and representation in its two directions, the spiritual one that goes from presentation to representation, from explanation to image, from the belief in reality to the benefit of fiction, and the political messianic one that lowers and despises representation and image so as to allow building an ontotheological world of reality in which human destiny could be politically shaped. Bakûvî stresses again on this point, when dealing with the creation of human being (insân). The heart requires to be inscribed within the process of creation. And the creation is itself already pointing to the beauty of what is created (Mehmet Rihim, 2010: 221). What Bakûvî intends to show is that creation is not conditioned here by ontological perfection, but rather by making human being the most beautiful among all creation, while being useless. The fact that he uses the verb zayya-

na, shows again that he is not looking at beauty from the point of view of ontological perfection, something we would be tempted to believe because of our metaphysical prejudices coming from Aristotle's interpretation of beauty and art. This beauty is precisely what is visible in this creation, or maybe the most visible, the extreme visibility, because it is the supplement, of any visible, a visibility so visible that its visibility hides itself or makes it insignificant. The insignificance of the image, as relation which is beauty, is what hides it as its visibility, so that we're looking for the meaning of the things that we believe has to be known, obsessed by knowledge, instead of looking at the things so that the image haunting the things where the things happen to appear as beauties, or truths, draws us through its drawing. The creation can become visible, can become an "as such" precisely because of this beauty that points directly, as relation, to what is creation. This creation is also, according to Baküvî, exceptional. He declares that God didn't create human being with a tool and he insists on it twice: "He makes resembling and adorns him out of power (qudra) not with a tool" (fa-yusawwirahuwayuzayyinuhubi'l-qudrâlâ bi'l-'âla). In other terms, human being, and things inhabiting human being as a world, is not produced, it is not shaped, it is not falling outside of God in dereliction. It is the depiction, the drawing of power (qudra) that is determined as destiny (qadar). Thus, human being is always the destiny of power, the depiction of power that can be seen but not known, as Hallâj states in the Tawâsîn about Iblîs pretending to know what qudra is through his own qadar, and can seize his own position only as a resemblance or an adornment. Creation cannot be thought therefore from technique and with a concept of production. It is rather the supplemental prothesis of power, the expansion of power, adornment of power. Power wouldn't be therefore a bringing into actuality what is possible and should be carefully separated from force that is required in the manipulation of tools to direct the tool towards its utility, its finality. Power would be the dissemination of its own adornment, its own supplementation with beauty, its own beautiful expansion as images that take place in this first supplement that is precisely the heart as the image of all images. Baküvî describes the adornment by stating that from this resemblance, God extracted seven gems with which he adorned it: seeing (two eyes), hearing (two ears), smelling (nose), speaking (tongue), recognising (ma'rifet) (heart). And Baküvî anticipates with what will follow after Bastâmî's quotation. God sends the wind of felicity that brings the cloud of affection from which he pours the rain

of mercy. This rain has two effects: one is that it cleans the heart and the second is that it grows plants, and more specifically flowers. The rain refers to a long tradition of the prophet that presents creation as a process of raining in darkness. The wind brings the cloud that spreads its own shade in which the rain has two simultaneous effects, washing and blossoming. The image has to be cleaned, not as a mirror but as an image that would resemble more a garden (Mehmet Rihtim, 2010: 294-298). The rain reveals the garden-like resemblance of the heart that grows and keeps those flowers that are supplements to the garden, useless adornments that are the benefit of the garden without producing any goods, any substance, any reality that could be handled, that are fragile ephemeral like affects (ahwâl) and only embellishing the heart without filling it and without giving it a reality. The quotation of Bastâmî is then inserted after having been prepared by this long prologue.

I'll summarize the principal elements that can be understood from this first presentation. 1. The heart can be described only if we move from a pure law perspective. It requires a sight since it needs to be seen through both tarîqat and ma'rifat. Moreover, since haqîqat is what is sought in this chapter, haqîqat is precisely what is obtained right in between those two steps. To be able to get insight you need to have your heart opened to it (Musabeyli, 2012, 2013). And to be able to identify the heart of which the adornment is recognition, you need recognition. What is significant again here is that the way Baküvî brings us to his understanding of the heart consists in establishing a circle. 2. The heart can be understood only if we look at it from the point of view of creation. It is part of creation and it is even where creation ends. The heart is part of the resemblance out of which human being is created. It is not isolated and cut from the body. Rather it is part of the body. It is striking to see how Baküvî avoids reinstalling the metaphysical division that is inherited from Platonism. Here God is making a resemblance and adorning. It is all a matter of resemblance, appearance, image. Not just a metaphysical form as we would be tempted to look at it, through translating Plato's eidos/idea as intelligible forms, a translation that is belonging to Aristotle's interpretation that has become a common interpretation though it is distorting what Plato tries to depict as being an image. The resemblance (sûrat) to which Baküvî is referring is clearly an image that can be identified, delineated, determined and recognized. The eyes, the ears and the nose make together a kind of figure that is constituting the outward visibility of this re-

sembling, confirming that a resemblance is a repetition. It is, as he says, its face (üz/yüz). The tongue is what articulates the inside with the outside. It is still part of the face but however it can show itself or hide itself completely. It is the mediation between the inside and the outside. Hence it offers to Baküvî the necessary transition to the heart that is within the resemblance and yet a part of it. The heart is the inward of the resemblance to which all the rest converges, a resemblance within a resemblance that it haunts, reminding with insistence its shadow within the resemblance. The face is indeed looking outside projected to what stands in front of it and thus turned away from the heart. However, it is opened to the inward not by looking at it but as the place out of which the heart speaks through the tongue. The face is opened to the outside from the inside that gives it a sense. This is this movement from within that is constituting the unity of this resemblance. The heart speaks, or pours out what is its beauty, recognition. The face is what is facing those to which the heart is speaking. 3. The grammar of this creation is beauty. Not beauty as an *eidos* but beauty as a supplement. The heart as all those subtle aspects are what is specified in a very special way by a specific beauty. The external organs help us understanding what this beauty is about. Eyes that wouldn't see, ears that wouldn't hear, a nose that wouldn't smell and a tongue that wouldn't speak would appear useless. We would like to look at this from the point of view of utility, that is: *sharî'a*. But Baküvî warned us not to address this question through this point of view. And he repeated it when dealing with the creation of the resemblance. Knowing the truth of this resemblance requires that we look at it from the perspective of *ma'rifat*, i.e. the beauty of the heart. *Ma'rifat* itself is a gem, or the rain that is cleaning the heart so that the flowers can flourish in it. The *haqiqat* of the heart depends on its recognition. And this knowledge can be witnessed through the flourishing of the flowers that grow within the garden of the heart. As much recognition grows, that much the truth of the heart appears. Recognition is what develops the truth of the heart. Not that the heart would have a truth, like an *eidos*, but rather that truth itself is a development, a flourishing, a blossoming, a movement and not a standpoint. Hence, the heart cannot be possessed, as recognition is not possessed but is pouring like the rain that depends on the wind and the cloud. It cannot be submitted to the logic of the tool. Beauty is the way the resemblance can be noticed and can attract the sight so that it recognizes the truth of the resemblance. The beauty that is attached and depending on the resemblance is what

makes the whole creation look at the human being as the exception that has to be witnessed (*nazâra*). 4. Breaking the logic of utility is opening the breast, as Baküvî states, so as to look from the perspective of this one who makes resembling and adorns. Hence, if we want to get a recognition of the heart, we have to look at it from the perspective of power (*qudra/qadar/taqdîr/qadr*). And power itself is witnessed through the recognition of this resemblance that is exceptional since it is supplemented directly out of power. Power thus can be recognised or witnessed only through human resemblance. And this form is the articulation of adornment and shaping. Power is shaping and it is only through shape, i.e. form, that power can be recognized. Baküvî thus can slip to Bastâmî's quotation since he has already anticipated it and made us ready to hear this surprising non-definition.

As I already stated Bastâmî is drawing the limits of explanation and substituting to it the only supplement he can find which is drawing. The heart could be explained with *bayân*, i.e. with all the resources of language, rhetoric, concepts... But out of *bayân* nothing becomes known with science when it comes to the heart. Bastâmî's disciples have anticipated on this answer. They had already asked about the resemblance (*sûrat*) and not about the being or the essence of the heart. Since the heart is part of a resemblance, it cannot be explained with *bayân*. It must be drawn. Bastâmî's quotation and reference to the necessity of a drawing signs the limits of classical Sufi rhetoric concerning the heart. It suspends this logic that is looking at the heart from the perspective of light and a metaphysics of non-corporeity. It is precisely first from the point of view of 1. generation, 2. body, 3. resemblance that the heart can be addressed. Resemblance is the key for this specific recognition or witnessing because it is, according to Baküvî, coming out of drawing and supplementing and because supplementing is itself what shows: 1. the exceptionality of this precise resemblance, i.e. human resemblance, that includes the heart as its inside; 2. the specificity of power (*qudra*) that requires no tool, no utility, no reason; 3. beauty as what is attached to the resemblance and reveals it even though it comes as what has to be added; 4. that resemblance is required so as to be able to establish a distinction between inside and outside, visible and hidden; 5. that adornment is required precisely because it is the condition for an permutation between visible and hidden, inner and outer.

The drawing happens to be a supplement as Bastâmî's quotation that is coming at a strategic point when the classical statements about the heart

turns short, in the sense that according to Baküvî it cannot provide enough room for developing his teaching on the subject according to the necessities of a Sufi initiation to his disciples. Baküvî goes on in his text and develops it fully as a drawing. Not that he just gives a drawing. He draws the heart with words, but he warns us to be careful that these words form an image. It supposes that: 1. speaking as explaining (*bayân*) is not enough, 2. words are not just disqualified and expelled, 3. they need to be supplemented by drawing, 4. the drawing is achieved through words, 5. words have the ability to produce an image and not only explain, 6. with this drawing, Baküvî is showing *qudra*, so that the fact that words can draw an image is in itself both showing *qudra* and the heart in their co-belonging. The drawing is not a paradigm, it is not a map, not a model, but simply an image: a drawing that has to be looked at because, as a drawing, it is meant to be shown.

This image is a kind of exhibition or a spectacle. The drawing is an image and not just a plan or a program. It can also be a writing. Writing would be just the way words are supplemented by a drawing and, at the same time, kept within the drawing with their power to have an image happen. Hence, the image Baküvî is going to draw is how the heart comes to itself. It is the way it is supplemented directly by the witness out of *qudra*. However, it is also the gift that is given to the witness, in such a way that he is supplementing it to himself it by looking at it and giving himself to the power of the drawing and simultaneously receiving from the drawer without which power is not seen in the drawing. This drawing is an image. If we see it as a writing, we have to understand that a writing is not an abstraction from resembling, but the opposite: writing is supplementing an image, adorned with image that is its flower. Any writing is in itself an image. In this drawing something of the difference between abstraction and immanence is overcome. It has to be overcome since Baküvî's intention is to show the truth of the heart and by doing so to show the truth of the truth. Drawing the heart is in itself showing what is the truth. Truth (*haqîqa/haqq*) is a drawing, an image. This image is not what has to be left to be able to speak. It is what is bringing together, as the heart, speaking and image: speaking and hearing. Or even more to go back to the previous description of the heart: looking, hearing, smelling, speaking, knowing. The drawing is the truth itself because it is the heart and that the heart is the truth in the sense that it is what is bringing the whole form together in its witnessing (Nezaket Memmedli and Muhammad Fuzuli, 2016: 629-635).

The drawing is constituted by words and it is also including, in the manuscripts, six pictures. Those pictures are not diagrams. They are not maps that would give just a schema that would help us understand. They are not either miniatures. They are not included within a frame (*jadwâl*) that would indicate clearly what they are and how they have to be looked at. They are included directly within the text. The text itself is commenting or just repeating what is in the images. The images are drawn within the text and require from the copist of the manuscript to be able to paint and not only write. The constraint here is not only concerning the author, the reader, but also the one who is copying the text for its diffusion. Not only the original text but also its copy, its repetition. The necessity of the drawing, the necessity of the form and generation, includes the necessity of its repetition or reproduction.

Drawings within the drawing: the heart is a drawing that includes inner drawings. It is even where drawing takes place. On the other side, the words that comment or repeat those pictures are not themselves included into frames. Everything is frameless there as if there is no need to draw borders or as if this text needs to keep on being without borders. If the images are a drawing and a writing, the image itself is contaminating the words. There is a double way exchange between images and words that are permuting in one other. I would argue that these images, inserted in the texts, are not meant to be translated, as the presence of the images would invite us to. We are always tempted to understand images as allegories that have to be supplemented by another speaking of which it would be the copy. In Baküvî's text this logic is inverted. Speaking is short and only building an image allows us to get to witnessing truth, since truth itself is not the thing as it should be, the thing as it is in its essence, but the thing itself in its development, in its genesis or its drawing. Truth is image and *haqq* is the happening of the image. Hence, they are not metaphors, not allegories, not symbols. They play with the visible images in the way that they include the images within the text, within the words, in the body of the text making the text itself a resemblance or an image, the heart, that therefore we cannot translate but we have to watch. The image depicts the heart of the text when transforming the text into the heart of the witness. The heart takes place as drawing in the heart of the text, showing the heart in the body of the text, textualized, blossoming as its truth. The words are saturated with images, most of them being images of rivers, flowers, trees and birds, i.e. parrots. The text describes at length four rivers (*nehir*) pouring out of

the heart, mulberry trees (tûtagacı) and parrots (tûtı). Let's note that there is a homophony between the parrot (tûtı) and the mulberry (tût). The parrots are standing on those trees from where they sing within the heart. Heart is composed thus of four rivers, four trees and 28 parrots (7x4).

There are six images, from which we can conclude that with these six images, Baküvî has completed the total image of the heart with its six sides. Describing the six sides of the heart is recognising its appearing as a cube, like the Ka'aba, that is the truth of any resemblance and the resemblance of truth. The achieved or purified heart will be the heart that is including everything within itself as the Ka'aba and therefore having no outside left. Once again, if there is no resemblance there is no way to describe a thing since describing it requires that there are six sides to be described. The first two images go together, while the last four have to be looked at together representing the four rivers of the heart. Between these two groups a passage on fütüvvet is inserted. Let's mention again the beauty, grace and delicacy of these images of the heart. The heart is adorned, and it is because it is adorned that it is given as a delicate and beautiful image. The beauty of the image is the beauty of the heart, or rather the way the heart cannot but appear, since the heart is resembling and what we are to wait from a resemblance is precisely and firstly this beauty that we tend to forget or neglect for the sake of utility, knowledge of what is useful and what is bad, i.e. law. The beauty is the condition under which those images appear to be showing what is the heart. The first two images are inserted after the description of the first part of the heart. The heart is divided within itself. It is the place of division. It is from the heart that the legal separation between the people of the right and the people of the left occurs. But this division happens after the first part of the heart has been defined. The third part (the heart of the people of the left) has no image. Only the heart of the purified and the heart of the people of the right have an image. Only the adorned hearts can be described and the heart of the people of the left is waiting to be adorned by God while it has been taken by the devil, forgetting itself. The image can happen only for a heart that is remembering itself and therefore the forgetting heart can have no image. Image is linked with remembrance. The description of this first part, the heart of the purified (müzek-kâqalbi) is a country where we find first a desert, within the desert a spring, next to the spring is a tree with the throne upon it covered by a veil. Over this covered throne is a cloud from which falls the rain

with thunders and lightning. The rain is the rain of mercy that grows fifteen flowers. The heart thus is a garden in the middle of a desert and when those flowers grow witnessing is the king of the throne of the heart. This heart has then sixteen qualities. It is the heart of those who are in front, the preceding ones (sâbiqler). This heart is protected against any invasion from outside. It has no outside in fact because of its extension. The image shows the heart as a garden, or as the centre carpet pattern. It can also be recognised as a big bird standing. It is limited by a line running all around it with no doors to enter and no connexion with the outside, as if the outside is not existing. The purified heart is a heart that is forgetting the outside. It is unified within itself, it is at itself. It is designed as a tree of which the basis and the summit before the throne is composed by the deposit (emânet). The whole tree thus is the blossoming deposit upon which reigns the light (ziyâ), the reaching (vasl) and the affection (ulfet). Six qualities are facing six qualities symmetrically all along the sides of the trunk. The heart of the people of the right can be understood all together as nefsi-ıemmare, nefsi-ilevvâme united by nefsi-imülhime. We can conclude from this that the purified heart with its king reigning over it, recognition or witnessing, corresponds to nefsi-imutmainne. The image of the heart of the people of the right shows the same line running around the heart. But this line has an outside and an inside. Inside there are twelve qualities, a series of five, a series of six, the twelfth being again emânet constituting the trunk of the tree of the heart. Outside there are twelve evil dispositions surrounding the border of the heart. The missing quality is recognition. At the top we find again light and affection, but instead of having reunion we have in Persian: ulfatziyâdahad, "affection gives light" (the transcription in Turkish has some mistakes in reproducing the picture). This heart receives light, since it is an inspired soul, and is not united with it. Because it is only receiving and not active in this receiving, he is submitted to the outside inspiration coming from evil and has difficulties to distinguish between the gift of light and the gift of evil. It corresponds to the level of tarîqat, initiation in the company of a master, while the purified heart corresponds both to haqîqat and ma'rîfet, which are the levels of unity. This is why the heart of the right has an outside and is still determined through law. It is in duality. The purified heart has no outside, no other.

The four next images are pictures of the rivers the mulberry trees and the parrots. If in the first two pictures we have a tree in a garden, it has no animals. The animals included in the pictures are birds. They

sing. The first two pictures show silent hearts. The next four pictures show singing hearts. Baküvî insists on the fact that the parrots are not just speaking but singing with music (ilhân). Those parrots are singing because they have inspiration. They are called the parrots of inspiration (ilhâmtûfileri). Inspiration is thus understood as a coming singing voice that is not merely sound and not articulated language, but sounding image, image like sound, voice:image, in which the metaphysical division: meaning-word, soul-body, Godcreation, oral-written is cancelled or vain. These four images come after a long paragraph inserted about fütüvvet. Fütüvvet is brought to our attention as an articulation between the two series of images. Fütüvvet has two characteristic according to Baküvî : the first one, its basis, is the promise in its both ways: giving a promise and holding the promise. Promise is the way emânet is experienced and thus becomes real. The second characteristic is the relation between Muhammad and ‘Alî. ‘Alî is defined as being the hero of fütüvvet. Baküvî describes how the prophet found ‘Alî at the door of the world of secret (sirr ‘âlemi) or greatest world (‘âlem-ikübrâ). ‘Alî standing at the door is the door. Thus, the second important point of fütüvvet is that it is the way one enters or goes out through the door of ‘Alî that is going through the chain of the masters. By way of consequence, fütüvvet means holding the promise made to oneself to go from here to there through the chain of initiation so that God’s promise would be fulfilled.

The four images are alike two by two except that the words sung by the parrots are different. Once again, the Turkish transcription of the image is mistaking. There is again no representation of the water. But the trees and the parrots are painted with no limits around them. To introduce the four trees, Baküvî brings back the first statement of the introduction: God created the heart within human body as a candlestick that has two windows through which two winds blow, the wind of thought (fikret) and the wind of kindness (minnet) (sic). Within the heart God created four rivers: the river of benevolence (âlâ), the river of grace (nemâ), the river of confidence (muhaymanet), the river of authority (rubûbiyyet) also called, later with the image, river of divinity (ulûhiyyet) both being strangely confounded. Next to these rivers stand four trees. When the wind of thought blows the garden flourishes and when the wind of kindness blows everything dries and perishes. When the wind of thought blows the heart is enlightened. The difference between both winds is to be found in fütüvvet that requires efforts. Kindness doesn’t require efforts and produces final-

ly neglect and laziness. Thinking thus is the basis of Baküvî’s discipline combined with rituals. There are four trees: The first tree has seven inspiration parrots singing. It is the tree where the book of Baküvî, Safâ al-asrâr, pours out into the heart. The first tree is the one about which Baküvî writes the most (Baküvî, n.d.). Gradually he finishes just with summarizing the image that seems to be enough by itself, or to reduce words to silence. Most of the time the formulas given in the text don’t correspond exactly to the formulas written in the images. The formulas are taken from the Koran and correspond all to dhikr formulas. Two of the images have eight parrots instead of seven (ni‘mâ and muhaymanat). But in the texts only seven birds are mentioned each time. There are two birds more, at that stage, which is strange. We could state that there is a mistake of the copist. But he repeated the same image. He could have done one mistake but not two about the same thing. Therefore, it must correspond to the original text. We can think that the additional parrots sign the supplementary dimension of the images, the iteration and the supplementation that is the condition of any image. The images are more than the text. The text is just an additional part to be able to comment on the images. But it cannot be substituted to the image that overcome any explanation as stated at the beginning. If one wishes to look only at the text without the images, he will miss the crucial point of the looking. He will read instead of watching. But the heart is what has to be looked at as much as it has to be looked upon. The heart is precisely the resemblance in its necessity of being watched, the truth of the image as well as the image being the truth itself.

Conclusion

Baküvî concludes his text by explaining the respective functions of the rivers, the trees and the parrots. Two rivers are pouring water to the heart that are worth mentioning. Baküvî doesn’t mention the other rivers as pouring water. The river of benevolence (âlâ) pours the water of the science of the secret (Şirvani, 2007: 44). It cleans also the heart but not completely. The river of grace (nemâ) pours the blessed qualities into the heart (Şeyh Feridüddin, 1381). The parrots have a specific role in this process. The parrots of the tree of benevolence finish cleaning the heart completely, its inside and its outside (zâhir and bâtin), suggesting that finally the outside of the resemblance, the face, can now be seen as a part of the heart itself. The parrots of the river of grace finish also cleaning all the human re-

semblance by running into the veins of the body so that the heart is qualified with the blessed qualities and that its aspiration (irâda) is completely fitting God (haqq). For the two other rivers Baküvî only mentions the action of the parrots and not the water. The parrots of the river of confidence (muhaymanet) don't transform the heart. They have the function of testifying and reminding that all the graces outside and inside come from God (haqq). The parrots of the river of authority (rubûbiyyet) are standing on the tree of witnessing recognition (ma'rifet). They

remind that God (haqq) is the real master (murabbî) and make known that: “nothing comes from you and that you are a powerless servant” and bring you to annihilation. This annihilation, says Baküvî, is what is called usually “annihilation of annihilation in annihilation”. The one who has reached this stage can thus be appointed master by receiving a licence from his master and call the community of God to the way. Finally, the whole description of the heart finishes with appointing the one who has a heart purified as master.

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Information about the Author:

Ballanfat, Paul Andre – Doctor of Philosophical Sciences, Professor at the Department of Philosophy at Galatasaray University (Istanbul, Turkey, email: pballanfat@gsu.edu.tr).

Автор туралы мәлімет:

Балланфат Паул Андре – философия ғылымдарының докторы, Галатасарай университеті философия кафедрасының профессоры (Бістамбұл, Түркия, email: pballanfat@gsu.edu.tr).

Сведения об авторе:

Балланфат Паул Андре – доктор философских наук, профессор кафедры философии университета Галатасарай (Стамбул, Турция, email: pballanfat@gsu.edu.tr).

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