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**FOLKLORE MOTIFS AND PRINCIPLES OF
PRESENTATION OF THE LOVE PROBLEM IN TURKISH-
LANGUAGE POETRY OF THE XIII-XV CENTURIES**

ABSTRACT

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INTRODUCTION

The actuality and the usage rate of the research work. The history of Turkish literature of the XIII-XV centuries was a complex and important period in terms of both revival in the literary process, increase in the philosophical burden of the artistic word, changes in idea-aesthetic requirements, and issues of poetics. One of the characteristic features of the poetry of this period was the beginning and development of native language creativity, and another was the sectarianization of literature. Just as literature played a role in the spread of sectarian ideas, sectarians had a great influence in determining the direction of ideas and themes of the artistic word and the art of poetry. The thinkers who created the sects, relying on the people's faith in the artistic word, wrote down their ideas in the form of poetry, thereby creating conditions for the formation of individual literary trends.

The common theme of these trends, which differed from each other in some subtleties, was the glorification of divine love. Although certain studies were carried out on the study of Gnosis and Sufi motives in poetry of this period, the study of folklore influence, traces of the system of ancient Turkic beliefs was not involved in research as a separate independent topic. The problem of the direct participation of ancient Turkic beliefs and folk literature in the formation of sects was not touched upon. This gap felt in literary criticism studies is one of the main factors determining the relevance of the topic.

The study of the problem is important not only from the point of view of analyzing the connection of Sufi poetry with Islam, but also from the point of view of analyzing the issue of adapting the beliefs that existed before it to Islam. Native Sufi poets of the XIII-XV centuries, who knew that it was necessary to treat God not with fear, but with love and promoted this idea in their works, preferred to convey their ideas with more effective and infectious images, synthesizing the Islamic worldview with old Turkic beliefs.

Although the connection of Sufism and sectarian poetry with the Islamic worldview is one of the well-known facts, many

examples show that this literature has preserved the old Turkish beliefs and archetypes related to them in its memory. On the one hand, this is a case of genetic memory, on the other hand, it came from the desire of the poets themselves to reconcile them with Islam in order to protect Turkish beliefs.

In Turkish poetry of the XIII-XV centuries, nationalization was manifested in many styles and systems of expression. The main manifestation of this nationalization was the image, motive, theme, idea and elements that passed from folklore memory to classical memory, flowing from folk sayings, proverbs, quatos, riddles, sayings, legends and narratives. Before the native language poetry, this layer of memory was still preserved in the Persian – speaking Turkish poetry-in the works of Gatran Tabrizi, Afzaladdin Khagani, Nizami Ganjavi, Shams Tabrizi, Mevlana Jalaladdin Rumi and others. And in native poetry, folklore memory and the concept of divine love manifested themselves as a motive that formed the main ideological directions of literature. Clarification of these problems is also among the important factors that determine the relevance of the topic.

Although examples of poetry in the native language were written in the widespread genres of Classical Oriental literature in the XIII-XV centuries, these poems had ethnopoetic elements, features coming from ancient Turkish literature and folklore. As a clear example of these characteristics, the question of examining the place of many proverbs, proverbs, ideas from narratives, legends, myths and tales, traditions and motifs in poetry, as well as the need to analyze hymns, breaths, and feelings, emerges, which is one of the urgent issues of the dissertation.

The purpose of keeping the Turkish spirit alive and the desire to preserve the love for it expanded the subject range of native language creative examples and created conditions for folk poetry images to approach classical poetry images. A new and original type of creativity was formed by approaching God with love and divine love, by promoting the vahdati-vujud doctrine in terms of the regulation of human moral qualities, and by using folk wisdom locally. The topic of the dissertation is also relevant because it is

important for the history of literature and the science of literary studies to open and explore these moments where the rich traditions of native Turkic classical poetry intersect with features from Arabic and Persian language poetry.

It is a well-known fact that in the XIII-XV centuries, intellectuals of the time mastered Islamic sciences such as theology, Qur'an, Hadith, Tafsir, Kalam, Fiqh, Irfan, ethics, as well as the achievements in the fields of astrology, philosophy, medicine, physics and other fields of Science and culture were trained as encyclopedic intelligentsia. Therefore, the examples of artistic thinking that arose during this period were formed in the form of interaction with folklore traditions, Sufism and lore, and the increase in the authority of the Turkic language also paved the way for the development of many native speakers. It should be noted that the first embryos of Turkish Sufi literature were still created in the examples of the people's word art, and the language of these poetic examples, which were for propaganda purposes, was simple in the early periods, but over time it became more artistic and acquired characteristic features. From the XIII century, Haji Bektash Veli, Sultan Velad, Ahmed Fakih, Dehgani, Shayyad Hamza, Yunus Emre and others were known as the first mutasawwufs in Turkey. Their main goals were to promote Islamic values, as well as to introduce the truth through comprehension of virtues such as lore, enlightenment, morality, perfection and inner observation, and to instill an intuitive path of psychological experience.

Although the theme of divine and secular love in all-Turkish literature and at the same time, the development of the principles of using folk wisdom in medieval poetry was not widely analyzed from a scientific point of view before this study, the issues mentioned in some monographs were touched upon. Turkish poetry of the XIII-XV centuries was not studied as a separate topic at the level of Azerbaijan and the Turkic world in the context of divine, human love and folk art. As in all areas, in the field of philological Sciences, the harsh laws of the Soviet regime created a barrier to the study of our native-language literature, which arose in the geographically called Turkey territory, and research on this topic could not be widespread. But since the 70-80s of the last century, our militant people, breaking through these

barriers and trying to rise to the heights of science, without hesitation managed to bring the life and work of many Turkish writers to the Azerbaijani scientific plane. “Molla Gasim and Yunus Imre” by Salman Mumtaz¹, “Dada Omar Rovshan and its collection” by Azade Musayeva², Fuad Gasimzade's “Caravan of grief or light in the dark”³, Fuzuli Gozalov's “The lover of truth”⁴, Khuraman Hummatova's “Yunus Amra”⁵, Farida Valiyeva's “Yunus Amra and folklore”⁶, Isa Habibbeyli's “Azerbaijani Poet Who Does Not Fit into the World”⁷, Teymur Karimli's “Nasimi of Our Time”⁸, Nizami Mammadov Taghisoy's “The understanding of truth and man in Nasimi's religious-philosophical teaching”⁹, and other scientific articles and monographs dedicated to the creativity of artistic thought and wordsmiths, thinkers and relevant problems of the time.

In Turkey, Mehmed Fuad Köprülü's “First Sufis Turkish Literature”,¹⁰ Mine Mengi's “Old Turkish literature”,¹¹ Hayati

¹ Mümtaz, S.M. Molla Qasım və Yunus Əmrə // S.Mümtaz. Azərbaycan ədəbiyyatının qaynaqları. – Bakı: Yazıçı, – 1986. – s. 354-358.

² Musayeva, A.Ş. Dədə Ömər Rövşəni və külliyyatı / A.Musayeva. – Bakı: Elm və Təhsil, – 2013. – 644 s.

³ Qasımzadə, F.F. Qəm karvanı, yaxud zülmətdə nur (Füzulinin dünyagörüşü) / F.Qasımzadə. – Bakı: Azərneşr, – 1968. – 360 s.

⁴ Gözəlov, F.X. (Bayat). Türk təkkə (təsəvvüf) ədəbiyyatı / F.Gözəlov. – Bakı: Elm və təhsil, – 2011. – 440 s.

⁵ Hümmətova, X.B. Yunus Əmrə / X.Hümmətova. – Bakı: Elm, – 2006. – 189 s.

⁶ Vəliyeva, F.H.T. Yunus Əmrə və folklor / F.H.Vəliyeva. – Bakı: Elm və Təhsil, – 2018, – 250 s.

⁷ Həbibbəyli, İ.Ə. Cahana sığmayan Azərbaycan şairi / İ.Həbibbəyli. – Bakı: Elm və təhsil, - 2019. – 108 s.

⁸ Karimli, T.H. Nəsiminin humanizi // “İmadəddin Nəsimi: sələflər və xələflər – orta əsrlər əlyazmaları və Azərbaycan mədəniyyətinin tarixi problemləri”, – Bakı: – 24 iyun, – 2019, – s. 5-10.

⁹ Məmmədov, T.N. Nəsimi dini-fəlsəfi təlimində haqqın və insanın dərki / N.Məmmədov Tağisoy.– Bakı: Elm və təhsil, – 2020.–168 s.

¹⁰ Köprülü, F. Türk edebiyatında ilk mütesəvvüflər / F.Köprülü. – Ankara: Hikmet neşriyyatı, – 1997. – 445 s.

¹¹ Mengi M. Eski türk edebiyatı tarihi / M. Mengi. – Ankara: Akçağ, –1999, –265 s.

Yavuzer's "Kemal Ummi's Works from Bolu Eren",¹² Abdulbaqi Golpınarlı "Yunus Amre: Life, philosophy, selections from his works",¹³ "Sultan Valad: his birth, life and works"¹⁴, Ahmet Kabaklı's "Turkish Literature",¹⁵ Majdud Mansuroğlu's "Sultan Valad and Turkish Poems",¹⁶ Salim Yağmur's "Yunus Amra's Divan"¹⁷ and other scholars talk about the problems of studying the poetry of the XIII-XV centuries.

Object and subject of the research. The object of the study is the examples of the literary and artistic fund of the native Turkish literature of the XIII-XV centuries, especially the works of artists such as Haji Bektaş Veli, Yunus Amre, Sultan Valad, Ahmed Fakih, Dehghani, Shayyad Hamza, Sheikhoğlu Mustafa, Necati and others, and their research that organizes scientific researches of Azerbaijani and Turkish scientists, as well as world researchers. During the research, comparisons were also made with relevant examples of Azerbaijani folklore. Scientific studies of Azerbaijani and Turkish scientists, as well as world researchers, on the study of native Turkish literature of the XIII-XV centuries are included in the object of the research. Folklore motifs and the principles of presenting the problem of love in native Turkish poetry of the XIII-XV centuries, examples of oral folk literature of Azerbaijan, ideas and content of our wise proverbs are also the object of research.

¹²Yavuzer, H. Kemal Ümmi. // Kemal Ümmi / Hazırlayan H.Yavuzer. – Ankara: Bolu Belediyesi Bolu Araştırmaları Merkezi Yayınları, – 2013. – 340 s.

¹³ Gölpinarlı, A. Yunus Emre: Hayatı, felsefesi, eserlerinden seçmeler / A.Gölpinarlı. – İstanbul: Hikmet neşriyyatı, –1997. – 338 s.

¹⁴ Gölpinarlı, A. Sultan Veled. Doğumu // Sultan Veled. İbtida-name. Çeviren A.Gölpinarlı. – Ankara: Güven matbaası, – 1976. – s.III.

¹⁵ Kabaklı, A. Türk edebiyatı: [5 ciltte] / A.Kabaklı. - İstanbul: Türk Edebiyatı Vakfı Yayınları, – c. 2. – 2008. – 894 s.

¹⁶ Mansuroğlu, M. Sultan Veled ve Türkçe Manzumeleri // Sultan Veled'in Türkçe Manzumeleri. Yayınlayan ve işleyen M.Mansuroğlu. – İstanbul: İstanbul Üniversitesi Edebiyat Fakültesi Yayınları, – 1958. –s. 1-9.

¹⁷ Yağmur, S. Yunus Emre // Yunus Emre Divanı / Hazırlayan S.Yağmur. – İstanbul: Dergah yayınları, – 2012. – s. 11-29.

The aim and tasks of the research. The main purpose of the study is to systematically reveal folklore traditions in its unique poetics, subject and style by studying Turkish poetry written in the native language in XIII-XV centuries, along with exploring the concept of divine love in poetry, different sides of this concept from human love and principles of love presentation. For this purpose in the study, the following tasks are intended to be performed:

- Identification and analysis of the influence of folklore traditions, traces of the belief system in the creations of the Turkic mutasawwufs Sufi of the XIII century;

- Investigation of the purpose and features of bringing folk sayings, proverbs and sayings to poetry in XIII century native language poetry;

- Analysis of the development characteristics of the archetypes in the memory of the ancient Turkish thought in the creativity of the wordsmiths of the time;

- Clarifying the specific aspects of the use of legends, myths, epics and narrative motifs in the literature of the XIII-XV centuries;

- Separate analysis of myth and folklore motifs in the poetry of the XIII-XV centuries;

- Study of different and original artistic presentation by artists of XIII-XV centuries of the symbolized images of folk legends, which made their place in classical literature;

- Involvement of Sufi poetry in the context of ideas, images, motifs and plots from folklore;

- Revealing the inner content and direction of development of the concept of human and divine love in Sufi thought in XIII-XV centuries;

- Study of the description of inner leech and ways of enlightenment in Sufi poetry in mastering divine love;

- Studying the poetic semantics of Turkish poetry of the XIII-XV centuries based on artistic examples.

The methods of the research. During the research, the hermeneutic method was used, and work was carried out on the artistic works of the artists of the time. In addition, the historical-

comparative method was used, the investigated artistic examples were studied in comparative form.

The main arguments of the dissertation to be defended. 1. Identifying the theme and idea sources of the literary works that were formed on the basis of the scientific-philosophical, religious-ideological and literary-spiritual environment in native Turkish poetry of the XIII-XV centuries, arising from the interaction of folk wisdom and Sufism;

2. The functional relevance of Sufism, gnosticism and folk wisdom thought model in scientific literature, as well as its meaning and artistic features;

3. Relying on references from the works of famous poets of the XIII-XV centuries in Turkish poetry, the study of the totality of moral - ethical and aesthetic values, the system of ethnopoietic views and the paradigm of structural-semiotic models in the plane of folklore-literature identification;

4. The study of the forms of meaning of the concept of “roya”, the functionality of the concept of sacral myth-symbol in the artistic thinking and mystical creations of Turkish poets who wrote and created in the XIII-XV centuries;

5. Refinement of hidden points and idea-content codes of the concept of “hunger in love”, which is regularly emphasized in the examples of artistic imagination and thought sources of mutasawwuf poets operating in the medieval Muslim-Turkish area;

6. Determination of the system of symbols, mystical-ritual thinking model in social life integrative authority and distinctive features in native-language Sufi literature of XIII-XV centuries;

7. Problems of introduction, research and analysis of sources containing moral values related to love, spirituality, moral-ethical thinking from the works of prominent figures of the middle-century native-born Sufi poetry Haji Baktash Veli, Sultan Velad, Yunus Emre and other poets;

8. Giving explanations and interpretations to the system of artistic and philosophical thoughts about the moments of “seyri-suluk and Salik reaching unity” nestled in the poems of mutasawwuf poets who have rendered great services in the

evolution of the concept of “Divine truth” and “Divine unity” and becoming the object of research in the scientific and theoretical context;

9. The place of the ruling poets in the poetry of the XIII-XV centuries and the multivariance of the use of the symbolism of jewelry in the course of artistic means of description in their work. The study of the symbolic-performative functionality of colors and figures in the literature of the Middle Ages.

The scientific novelty of the research. For the first time in the dissertation, along with sectarian views, philosophical worldviews of leading literary figures of the XIII-XV centuries, some controversial points in their life and work were clarified.

The presentation of many problems in the Sufi thought in Turkish poetry of XIII-XV centuries with folk wisdom and folklore motifs or themes and ideas was studied for the first time in this study.

For the first time in the dissertation, along with sectarian views, philosophical worldviews of leading literary figures of the XIII-XV centuries, some controversial points in their life and work were clarified.

On the basis of examples from the poems of the representatives of the XIII-XV centuries, the reasons and peculiarities of synthesizing Sufi views with folklore traditions were analyzed with substantial scientific evidence. The sources of ideas and specificity of the ways of joining God in the works of Haji Bektash Veli, Sultan Velad, Yunus Emre were investigated for the first time in Azerbaijani literary studies on comparative analysis with folklore samples in this research work.

Investigation of folklore motifs in the work of the XIV century poet Gazi Burhaneddin, study of the love thought rooted in the literary thoughts of Sufis, issues of replacing the fading Sufi views with wisdom motifs from folk literature in the XV century, refinement of proverbs and sayings in medieval native Turkish poetry, gradual artistic transformation of Sufi ideas revealing the possibilities of transformation into an idea, a new look at the manqibs related to the life and work of Ahmed Fakih, the evaluation

of Ahmed Aflakin's "Manqibs of the Sages" as a literary source, the beliefs and ways of thinking that bring Gulshahri's work and Sultan Valad's work closer together, and the main role of unity-existence philosophy here, Kamal Ummin, one of the Sufi poets of the XV century examination of the principles of presentation of issues such as unity and discontinuity in love, seri-suluk, tacalli, levels and stages in Sufism, adaptation of folklore motifs and the concept of divine love in the works of the XIV century Sufi Ahmadi, the study of the life and work of Cem Sultan, who is in history as an unlucky person, folklore motifs and the principles of love presentation in the work of the XV century poet Avni (Mahmad Fateh), Adni (Mahmud Pasha) chanting of divine love in "Divan", as well as processing of legends and narratives through a new thinking filter in the Turkish poetry of the XIII-XV centuries, the attitude towards dominant archetypes, the refinement of the issues of seyri-suluk and salik in the poetry of the XV century writers, including Jamali's "Divan", the poetic semantics of love in the heritage of Turkish Sufi poets and others. Such issues were involved in a wide, comprehensive, scientific research for the first time in this study.

The theoretical and practical significance of the research.

From a theoretical point of view, the dissertation can be evaluated primarily as a rich source for the study of the history of classical Turkish literature, in particular, native Turkish poetry of the XIII-XV centuries. The presented work also creates conditions for studying the path of development of Turkish poetry in the XIII-XV centuries. The research can be used by specialists engaged in the literature of the period, authors of relevant textbooks, students of higher schools studying philology.

The approbation and the applying of the work. The main results obtained during the research, the conclusions of the main provisions of the research were published in the periodical scientific publications included in the international summarizing and indexing systems (bases) and in the media recommended by the High Attestation Commission under the President of the Republic of Azerbaijan, the results of international and national scientific-

practical conferences, symposiums have been published in the form of reports and abstracts.

The name of the organization where the dissertation has been accomplished. The research work was carried out at the Department of Turkic peoples literature of the Institute of Literature named after Nizami Ganjavi of the Azerbaijan National Academy of Sciences.

The volume of the structural sections of dissertation separately and the general volume with the sign. The dissertation consists of an introduction, four chapters, conclusion, references. The introduction of dissertation consists of 16272 symbols, the I chapter is 116277 symbols, the II chapter is 115316 symbols, the III chapter is 118382 symbols, the IV chapter is 107270 symbols, the conclusion is 11758 symbols. The dissertation consists of – 488138 symbols.

THE MAIN CONTENT OF THE RESEARCH

The actuality and the usage of content is based, the object, the subject of research is appointed, the aim and the tasks, the method and ways of the research are defined, the material is chosen, the hypotheses are given, the methodological bases of the research are shown, the scientific novelty, the theoretical and practical importance of the work is commented, the basic provisions giving to the defense are noted, the information about the approbation of the work, the structure of dissertation is given in the part of **“Introduction”** of the dissertation.

The first chapter of the dissertation is entitled **“Genetic codes in native Turkish Sufi poetry of the XIII-XV centuries: folk wisdom, proverbs, sayings and archetypes”**.

The main goal of this chapter is to examine the works of prominent representatives of native Turkish poetry who lived and created in the XIII-XV centuries, to eliminate some of the chaos related to the events that took place in the social and political life of the time, which formed the basis of their works, to call people to peace and tranquility, to regulate discipline, to accustom people

to the habit of following the rules, to study the moral-educational motives and to reveal that wise thinkers gathered in the tekkes are not mistaken in considering it important to seek refuge in artistic creation, taking into account that the people's love of poetry and poetry and even the magical power of the art of words can be more quickly surrendered, and the wise intentions of the masters of words, tolerant by analyzing the ways of thinking, it is also to involve in the research the motifs of folk creativity reflected in their heritage. It is interesting that, in addition to the common ideas of the Sufis of this century, there are very different approaches and principles of use in relation to folk wisdom and the meaning of love, so in the fourth paragraph of the dissertation, their creativity is given a separate place. It is interesting that their creativity is given separately in the IV paragraph of the dissertation, since there are very different approaches and principles of use in relations both to folk wisdom and to the meaning of love, along with common ideas of this century.

Paragraph I of the first chapter, consisting of four paragraphs, is called **“Proverbs and sayings in the poetry of Haji Bektash Veli”**. This paragraph examines the fact that Haji Bektash Veli was one of the important masters of the word, who put his seal on the XIII century word art. In the “Vilayatname”, which is an important source for both the life of Haji Bektash Veli and the history of Bektashi and Alawism, is shown that the poet was born in Nishapur in the family of Hazrat Ali, the sixth imam Musa Kazim, the ruler of Khorasan, Seyyid Ibrahim Sani and Hatem Khatu, got training from a Sufi named Loghman Paranda and then took refuge with Ahmed Yesavi.

Haji Bektash Veli's poems, which are called breaths, show Sufism and morality to the people, and it is known to everyone that they have a special place and influence in the takka literature that has been going on for years. Since his takke was established in a remote village in Anatolia, it was more common among the villagers than the scholars and the urban population.

In the poetic examples in which the Bektashi ideas are sung, special importance was given to folk wisdom, folk literature, and

emphasis, rhyme, and other features of folk poetry were constantly shown. The music played in Bektashi tekkas was also in the spirit of folk music.

The use of folk wisdom, including proverbs, sayings and other examples of folk creativity in the work of the XIII century Sufi Haji Bektash Veli, and the comparison with the works of the poet's contemporaries were also involved in the research. Let's pay attention to a few wise ideas in the poet's works, loaded with the idea of folk wisdom, that is, proverbs and sayings: “Oturduğun yeri pak et, kazandığın lokmayı hak et”, “Mülk alimin şeytanıdır”, “Marifet nefsi silmek değil, bilmektir”, “Okunacak en büyük kitab insandır”, “Eline, diline, beline, işine, aşına sahip ol”, “Yetmiş iki milletin hamısına aynı nazarla bak”, “Asalet duruluk ve doğruluqdur”, “Hak güneşden daha zahirdir”, “Asıl korkuk nankorlukdur”, “Gözlüye gizlik yok”, “Marifet ehlinin ilk makamı edebdir”, “İncisen de incitme”, “İlim hakıkata geden yolları aydınlatan ışıklandır”, “Göze nur gönülden gelir”, “En büyük keramet çalışmaktır”, “Her ne yaparsan, hak rızası için yap” və s.¹⁸.

It should be noted that in the creativity of most of the XIII-XV Sufis there are enough such hymns, breaths and wisdoms loaded with the idea of the essence and meaning of instructive wisdom. However, Haji Bektash Veli expressed these wisdom in such a way that it gives a new pearl to the treasury of folk literature, both from the point of view of the burden of wisdom and from the point of view of its meaning. However, one should not forget that the main source of these moral ideas are Oguznames, epics, tales, legends belonging to the great ancestors of the Turks. Between one of the poet's breaths, there is such a verse: “*Erkək dişi sorulmaz məhəbbətin dilində, Xalqın yaratdığı hər şey yerli, yerində*”... This idea expressed here is the wisdom derived from the idea of the proverb “*Aslanın erkəyi dişisi olmaz*”. In the work of Haji Bektash Veli there are hundreds of such wise verses and verses that were involved in research.

¹⁸ Alevi-Bektaş Şiirleri Antolojisi / hazırlayan. İ.Özmen. – Ankara: Türk Tarih Kurumu Basımevi, –1998, – s.58.

Medieval Sufis have clearly explained in their poems what ways a person should go through to purify his inner world. Because one of the main conditions for growing up as a perfect human being is purification. If a person does not work on himself, he can never achieve. The poet, who can not be indifferent to the highest virtues of humanity, repeats these ideas again and again: if you want to move forward, don't throw yourself in front of everyone, be like ointment and wax, don't be like a thorn, if you don't want people to harm you, don't be bad-mouthed, bad-minded, and bad-tempered. The source and genetic codes of all these values are mostly folk wisdom.

The mutual comparative study of written literature and spoken word art shows that the basis of classical literature is derived from folk literature. This point is clearly evident in the poems of Haji Bektash Veli. In the poet's work, there are enough verses that resonate with folk wisdom about the virtues of knowledge and studying science. Haji Bektash Veli, who does not lose sight of such values as “*Science is the light of the mind*”,¹⁹ is one of the poets who, like his contemporaries, looks at life with an optimistic eye, sees the manifestation of God in all beings in nature, and uses the motifs of folk literature while bringing it into his poems. Haji Bektash Veli considers ignorance to be the result of ignorance.

A comparative study of the works of Haji Bektash Veli, a prominent representative of the XIII century Turkish Sufism literature, with folklore examples, which are the people's treasure of wisdom, shows that the poet propagated human and immortal ideas, humanist values, national-spiritual, ethical-moral qualities that maintain their importance even in our modern world. he referred to the rich sources of words created by the Turkic peoples, used them in an original and unique way, and created immortal works of art.

In the second paragraph of the first chapter called “**Sultan Valad's creativity in the context of folk wisdom**”, the creativity of Sultan Valad, the eldest son of Mevlana Jalaladdin Rumi, was

¹⁹ Atalar sözlərində Qarabağ qoxusu / tərt. ed. F.Vəliyeva. – Bakı: Elm və Təhsil, – 2019, – s. 27.

involved in the study. Although Sultan Valad completed his education in Damascus, his father had a great influence on the formation of his creativity and outlook. In “İbtidanama”, which is the first masnavi of the poet, we learn that his real name is Bahaeddin Muhammad Valad²⁰.

Besides Sultan Valad's “İbtidanama”, “Rubabnama” and “İntihanama”, as well as his great “Divan” consisting of many ghazals and rubai, and his poetic works called “Maarif” there are many verses written in Turkish. Fragments of poems written in Turkish, collected from the works of the poet, are known to the world of science since the last century under the name “Seljuklu Beytleri”.

Sultan Valad's being the sheikh of the Mevlevi sect and protecting Mevleviism from various crises led to the of ideas such as “Mevlevism as a sect started with him”.

Unlike Haji Bektash Vali, Sultan Valad reflected more religious stories than proverbs and wise folk proverbs in his works. He has taken an important unique place in the history of Turkish literature as a master of words who skillfully criticizes the imperfect qualities of envy, hatred, envy, ego and others in a relatively different way by bringing together the teachings of the Qur'an verses and hadiths, and tries to instill positive human qualities in his readers. These qualities are more clearly observed in his work “İbtidanama”. The work consists of a collection of folk wisdom, motifs and ideas of religious narratives written on an educational topic.

The poet points to the moments of the return of a person to the initial, to the realization, to the integrity, and emphasizes that this return is possible only through the passage of the stage of perfection, with the opening of the eyes of insight. There is the confluence of the sea with the drop at the end of the path. According to the poet, the stage of transition to the world of higher truths is absolute, and here, when describing the moment of

²⁰ Gölpinarlı, A. Sultan Vələd: doğumu, yaşayışı ve yaptığı işler // Sultan Veled. İbtida-name. Çeviren Abdülbaki Gölpinarlı. – Ankara: Güven Matbaası, –1976, – s. III.

reunification of the drop and the sea, it shows that the drop does not fall into the sea and disappears, but, on the contrary, becomes whole in the sea and becomes unity with it. With this description, The Poet creates, on the one hand, a description of the moment when a person joins God, and on the other hand, he tries to convey the idea that a person, with his pure deeds, if he is clean, light, like a drop of water, can break off and reunite with his departed God. This confluence is like the confluence of a drop with the sea, precisely because the water as a whole and the drop of water are sacred. The poet proves his thoughts with folk wisdom sayings, proverbs and religious legends in order to show the moment of achieving God through this stage of purification and purification.

Sultan Valad, like all Sufis of the XIII century, is not only a poet of Sufism, but also a thinker who gives moral reminders. Mystical, philosophical feeling, poetry and advice have found their manifestation in unity in his work.

It is known that the highest and main goal in Sufism is the promotion of approaching God with love. In the poems of Sultan Valad, who draws all the shades of love, the smell of folklore is clearly felt, the poet tells his reader “*Kim seni göre u `aşık olmaya, / ya eşşekdür, ya ki taşdur, ya ağaç*”²¹.

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²¹ Sultan Veledin Türkce Manzumeleri / hazırlayan. M.Mansuroğlu. – İstanbul: İstanbul Üniversitesi Edebiyat Fakültesi Yayınları, –1958, – s.38.

²² Sultan Veledin Türkce Manzumeleri / Hazırlayan M.Mansuroğlu. – İstanbul: İstanbul Üniversitesi Edebiyat Fakültesi Yayınları, –1958, –s. 38.

Like all Sufis, love is a light in Sultan Valad's thinking, it illuminates the inner world of a person and instills many virtues in him. Love is a light in Sultan Valad's thinking, it illuminates the inner world of a person and instills many virtues in him.

Folk wisdom and folklore motives contained in Sultan Valad's work are consonant with the examples of ancient, more primary folk literature. Approaching many philosophical-folklore concepts from an interesting and original perspective, the poet repeatedly glorified in his work the sublime feelings that created love and kindness among living beings from the beginning of the formation of human consciousness.

Paragraph III of the first chapter of the dissertation is called **“Folklore memory in the poetic system of Yunus Emre's creativity.”** In this paragraph about Yunus Emre's work, some contradictory and dark aspects about his life and work are briefly clarified. The opinions of Abdalbaki Golpinarly, Fuad Kurpuly, Mustafa Tatchi, Konul Chaglayan, Sevgi Ayvaz Goydemir, Ahmet Kabakli and others, who are among Yunus Emre's researchers, are reviewed in a comparative manner and detailed information about the poet's work is provided.

Yunus Emre creativity and Turkish folklore are quite difficult to imagine separately from each other. The genius of Yunus Emre is a miracle of art, adorned with folk wisdom, and his creativity is a magnificent monument that echoes these examples. Aphorisms, wise sayings, folk wisdom sayings and sayings, which emerged from the difficult trials of thousands of years, petrified, memorized, polished in Yunus Emre lyrics and turned into poetic power, served to enrich the world of thinking and the treasury of spirituality of man.

From his point of view, every moral action should sparkle and become clear under the “light of mind.” Only in this clarity can people think about their lives and actions and realize themselves²³. This truth of life is emphasized by Yunus Emre almost throughout

²³ Göyüşov, Z.B. Fəzilət və Qəbahət / Z.B. Göyüşov. – Bakı: Azərbaycan Dövlət Nəşriyyatı, – 1972, – s. 28.

his work. The poet summarizes the ideas of such wise thoughts as “Öz gözündə tiri gör, başqasının gözündə qıl arama” və ya “Hər kəs öz aqlının övladıdır”, “Əsl bilən, bilmədiyini biləndir” in the form of results and arranges them in poetry patterns so skillfully that one can hear only virtue from his poems mixed with folk wisdom. The poet shows that the goal of a person, more important than learning science, is self-knowledge. Otherwise, there would be no difference between man and animal. According to the poet, the first condition of being human is to know and understand oneself.

Behind the deep philosophical thoughts of the poet, we see greater meanings, including *Vahdat ul-vujud*, which is the main driving force of Sufi teaching-the essence of several mysterious thoughts in each verse, born from the harmony of bodily philosophy, Sufi theory and folklore traditions.

The poet reveals the wisdom that expresses deeper meanings in the verse which is derived from the proverb. Here, he arranges the words one after the other and tells the speakers what comes to mind without thinking that the words are not beads and in order to convey the idea clearly, it is necessary to express it patiently and slowly.

In the mystical world of Yunus Amra, behind an idea that carries the same content, there is also the ability to characterize several moral-ethical meetings or mystical thoughts. Expressing the same idea, the same meaning in a completely different style, the poet seems to give a new theoretical presentation of educational meetings. The main uniqueness of Yunus Amre's poetry is related to this. One of his distinctive features is that the poet approached folk literature, giving complex philosophical ideas in an extremely clear, understandable style.

In the poet's verses, we see the poetic expression of proverbs that are often repeated in the language of the vast majority of Turkic peoples. Yunus Emre also manages to use in his poems the idea received from the idea of a proverb in several versions, in fact, we trace this method in the work of most Sufi poets of the XIII-XV centuries, but this method is more often found in Yunus Emre poetry.

The poet, who lived in the memory of the people for centuries, spread among the people, and created hymns in a new version from ideas derived from the invariants of proverbs and sayings that have survived to this day, has one goal-to call the people to the path of truth with a colorful wreath of poetry, the other goal is to preserve the Turkic word of origin among his poems.

Paragraph IV of the first chapter is called “**Archetypes in Turkish poetry of the XIII-XV centuries**”. In this paragraph, the dream and tree archetypes, which arouse more interest in the works of Turkish poets of the XIII-XV centuries and provide ample material for research, are examined. While talking about the dream archetype, the works of Shayyad Hamza, Sultan Valad, and Yunus Amre were mostly referred to. Each artistic creation finds an insight into the previous literary and cultural values and grows using them. The study of the relations between the literary generations, the predecessor-successor relations, the relations between the creations provides for the more obvious disclosure of these ties. In this regard, the issue of original and creative development of archetypal images was also involved in the study. It should be noted that there are archetypes that are considered dominant in world literature: archetype of God, lover, wise old man, killer, dream, tree, miser, shadow archetypes and so on. In the dissertation, the dream, tree and shadow archetypes were further explored. In fact, four of my monographs on archetypes have been published, so this topic was very close and interesting to me. In my works on archetypes such as “Dream and its secrets in the cognitive treasury of our sages”, “Rivers of our soul”, “Mirror archetype in folklore”, “Dream and its interpretations”, I have clarified such issues.

In general, dreaming and believing in dreams are among the points of exceptional importance in the creativity of Turkish Sufis who wrote and created in their native language during this period. Revelations to a perfect person rising to the rank of truth, including lovers, deviants, or lovers of truth, being given to an idol, seeing the event that will happen to the hero in a dream in advance, etc. has already appeared in the full and rich pages of folk literature, filtered through epics and fairy tales, and naturally manifested itself in

written literature as well. Such archetypes as dreams, revelations, buta and others have been included in the plot of fairy tales, legends, epics and religious narratives since ancient times, and it is interesting that they served only good purposes. The dream, which is used more as an artistic detail in classical literature, has followed a complicated path of mythological belief to the written heritage. In mythological thinking, dream was viewed as an object that affects human destiny.

It is known from history that many rulers believed in sleep in the management of the state, in determining their future destinies, and kept special astrologers and ulemas in their palaces for the correct interpretation of their dreams. In fact, sleep is a normal physiological process of the body, a process characterized by the active psychological activity of the brain. Sleep and Dream are perceived as a subconscious process and become clear to us by the activity of memory points as the activity of the flood of consciousness²⁴.

In Turkic mythology and folk literature, it is reflected that the dream has the property of foreshadowing something, and its main essence is revealed precisely by means of interpretation. In the written literature, thinking artists used the dream more as a carrier of symbolism.

In the dissertation, the thoughts of the genius Azerbaijani poet Nizami Ganjavi on the dream archetype of the XII century and the thoughts of the XIII century poet Yunus Amre on the dream were involved in a comparative study.

It is known that sleep was given special importance in the movlavi sect. Sultan Valad also presents the moment of separation of the soul from the soul in the process of sleep in a manner consistent with Movlavi. Along with dream, tree and shadow archetypes were also briefly touched upon in the dissertation, and the worship of the world tree, the tree of life and other issues were also clarified.

²⁴ Vəliyeva, F.T. Rəyanın sirləri müdriklərimizin idrak xəzinəsində / F.T. Vəliyeva. – Bakı: Aspoliqraf, – 2014, – s. 12.

The second chapter of the dissertation is called **“Presentation of love in Turkish poetry of the XIII-XV centuries with myths, legends, epics and narratives”** and consists of four paragraphs.

In this chapter, the images that are reflected in the content of the poetry of the masters of poetry of the XIII-XV centuries promoting Sufism, including about Ilyas, known as the god of kindness and the finder of the water of life, asatire Khizir and the god of greenness, “Leyli and Majnun”, “Farhad and Shirin”, “Yusif and Zuleikha”, “Rose and Nightingale” and other legends with love content, legends related to the prophet Suleiman, Yaqub, Yusif, Yunis, Ishmael and other prophets who spoke the language of the beloved bird, the symbol of wisdom, Prophet Abraham's search for God, Adam, Noah, The life stories of prophets like Moses and Jesus, the actions of Harut-Marut and Babylonian magicians, and other motifs that are used with a high poetic scale are investigated.

Paragraph I of the second chapter examines **“The image of Khizir in the XIII-XV centuries Turkish poetry in the context of myths, legends, epics and narratives”** and the paragraph is called that way.

In the folklore of all nations, legends as a genre are mainly cosmogonic, toponymic, ethnographic, religious, historical, and heroic. Legends, like other genres and types of folklore, have been preserved in those historical sources, chronicles, chronicles, books and manuscripts, but also in the oral tradition, language and mouth, and have come to our time²⁵.

The motifs related to Khizir and Ilyas came to written literature precisely from Turkic mythology. Khizir, mythologized as a symbol of benevolence, a hero of myth, legend, and legend, has been widely used both in the folk literature and written literature of the following centuries. His name is also mentioned in the epic “The Book of Dede Korkut”, one of our ancient literary monuments, where it is pointed out that Khizir is the patron of youth and the

²⁵ Azərbaycan ədəbiyyatı tarixi [6 cilddə] / Red. hey. M.Qasımlı, İ.Abbasov, N.Cabbarlı, B.Abdulla [və b.]. – Bakı: Elm, – c. 1. Şifahi xalq ədəbiyyatı. – 2004, – s. 206.

creator of greenery. It is clear that Khizir is an image matured on the background of mythical meetings of Oghuz tribal associations. In the story about Dirsa Khan's son Buhaj, Khizir comes to Buhaj's aid, saves him from death, gives him life, or in Sheikhoğlu Mustafa's "Khurshudname" the character of Khizir gives advice, etc., shows that he is a life-giving fairy tale character.

As for Khizir's position in folk creativity, his name was mentioned enough in many labor songs and folk sayings on Novruz holidays, and he was the main character of fairy tales and epics. In the works of Turkish Sufi poets of the XIII-XV centuries, we often find use of the image-Khizir. The XIII century poet Sultan Valad presented Khizir as the personification of self-control in the following verse.

In general, the image of Khizir Ilyas in native Turkish poetry of the XIII-XV centuries has more of a satirical imagery than religious narratives, which is animated by artistic imagination based on folklore examples and life truths.

II Paragraph of the second chapter of the dissertation is called **"Expression of the lover and lover model in the unity of Farhad-Shirin and Leyli-Majnun couples"**. In Turkish poetry, the manifestation of folklore memory shows itself comprehensively: the XIII-XV centuries Sufis, who were able to instill the spirit of their carriers into their readers by masterfully absorbing the traditions of folk literature, which they skillfully used in the form of image, character, motif, detail, idiom, gave a special place to the image of Farhad and Shirin in their poems.

From the point of view of Sufi thought, the cause of existence is love: the cause of existence in existence is also love. Love is a means and a bridge between man and God. Because mind and logic are not enough to understand the universe. Love plays the main role here.

When we pay close attention to the work of Sufi poets, we see that the mystical manifestations in their poems also acquire a social content. In this respect, the elements and motifs of the legends and narratives in which the classical images of lovers are found in the hymns of Sufis - "Leyli and Majnun", "Farhad and Shirin" and

others are very interesting. Poets who have repeatedly touched on the subject of business and diligence in their poems and consistently analyzed the importance of these habits, considered it important to connect the virtues that love instills in a person with positive actions.

Based on many written sources and folklore materials collected from the people, we can say that the story “Farhad and Shirin” originated from the love of man for his God, which existed in the millennia before our era. “Farhad and Shirin” is one of the invariants of this love, which has acquired an image and plot. This legend of love and its traces can be found not only in folklore and written literature, but also in cultural monuments.

The description of the love of Farhad and Shirin is also found in the works of poets before and after Nizami. Some of the poets worked it in the form of Masnavi, and others used these images, motifs and elements associated with them in their poems as a symbol of love. From the works of Gatrani Tabrizi, who lived in the XI century, it is known that legends about these heroes have existed in folklore since ancient times. We also find the motives of this legend of love in the gita of Khagani Sirvani.

After Nizami Ganjavi, translation of “Khosrov and Shirin” by one of the XIV century native language poets? “Farhad and Shirin” among the “Khamasa” of the XV-century Turkish poet Alishir Navai, the translation of “Khosrov and Shirin” by the XV century poet Yusuf Sinaneddin Sheikh, again “Khosrov and Shirin” and other works of the XV century poet Ahmad Ridva in “Khamasa” took their original origin from the legend of Farhad and Shirin.

It is noteworthy that the followers of Nizami Ganjavi were more inclined to the plot of Farhad and Shirin than Khosrov and Shirin. And the reason for this is that the main origin of the subject comes from this legend.

Alishir Navai approached the image of Farhad from a very high perspective in the poem “Farhad and Shirin” in “Khamasa” and created it by referring to the folk legend.

Everything created leads us towards God and the love of God. Thus, every being is like a veil between God and human hearts.

“Love” is tearing the veil and discovering secrets. From the moment a person sees the reality behind the veil of this world, he is able to understand the meaning of himself and the world, of being. The legend of Farhad and Shirin is also a bridge opened by poets from metaphorical love to divine love, to true love.

The main goal of Turkish poetry of the XIII-XV centuries was to see positive, ideal characters in people. For this, the poets of the period appeal to love, classical models of lovers.

In their minds, love was the basis of everything, the essence of life, the sign of inner enlightenment, spiritual and moral perfection and awakening. One of the main trends in the poetry of the time was the idea that in order to be alive, you need to love. Lovelessness means dry soul, tasteless, meaningless body/ To love, to be loved - “Be Sultan on the throne of hearts”, to rise to the highest floor, to God should be the main goal of man. In the work of artists of the XIII-XV centuries love is not an abstract concept, but a philosophical ideology, a teaching that leads humanity to spiritual heights, brings Hagg and truth.

Paragraph III of the second chapter of the dissertation is called **“Symbolization of true love in the legends of Rose and Nightingale in poetry of XIII-XV centuries”**. Turkish poetry has an ancient and rich heritage. “Rose and nightingale” is one of the themes that have a special place and influence in the works of Sufi poets of the XIII-XV centuries, who deeply mastered ancient folklore examples and continued their best traditions in their works. In general, the legend of “Rose and Nightingale” is one of the most used topics in oral folk literature. Medieval Sufis touched upon all the variants and shades of the “Rose and Nightingale” legend, which they drew more attention to among the legends they used to sing about the world of love, benefited from its images, and paid great attention to reflecting the sacred aspects of divine love and even the sanctity of friendship through these symbolized images. Yunus Emra shows that poems and love songs are the embodiment of the fire in the heart, also he compares his situation with the love of Nightingale and flower.

The same analogy can be found in other Turkish poets, including the poetry of the XV century Turkish poet Ashrafoglu. Calling himself the faithful nightingale of God's garden, the poet asks God not to separate him from the flower.

In the researches of researcher-scientist Gencay Zavotcu, we read that the first independent work known to science dedicated to the subject of flowers and nightingales in Turkish literature is a 55-verse masnavi written in Persian by Mevlana Jalaladdin Rumi known as “Bulbulname”²⁶. The first work written in Turkish about the legend of Gül and Bülbül is “Gül va Bülbül” by Gara Fazli.

Paragraph IV of the second chapter is called “**Presentation of religious narratives in Turkish-language poetry of the XIII-XV centuries**”. The poets of the XIII-XV centuries turned to any image and emphasized their ideas by focusing on it as an example, and explaining it was one of their purposeful creative principles. From this point of view, in their poems, the images in the religious narratives contained in the Qur'an are considered to be effective and perfectly formed, and more emphasized. One of the first images in narratives between the XIII-XV centuries, is the image of *Adam*. It is interesting that the troubles that befell Prophet Adam are very clearly described in medieval poetry, and even the essence of the narrative is revealed by showing Adam's origin, position, appearance, etc., and these issues are clarified in the dissertation. Among the poems of Yunus Amre, Sultan Valad and other poets, this image is given a lot of space as the main example of moral advice about self. Sultan Valad mentioned Noah and Adam as the father of the human race in his poems.

The poet points out that the prophet Noah was one of the first prophets and turns to this image to inculcate righteous deeds, which he appreciated.

The third chapter of the dissertation is entitled “**The main essence of love in Turkish poetry of the XIII-XV centuries**”. In the dissertation the meaning of love reflected in the Turkish poetry

²⁶ Gencay Zavotcu. Türk edebiyatı'nda gül ve bülbül. //https://www.altayli.net/turk-edebiyatinda-gul-ve-bulbul.html

of the XIII-XV centuries is considered as a holy mystery that questions the unseen world, the abode of true love in poetry is considered to be a placeless place, and its aspects related to the world of spirits are discussed.

Because love is first and foremost a human sense of life. The perception of love as the ore of the soul, the soul is widely mentioned in the dissertation. The use of this feeling centuries ago in the legends, tales, narratives and epics of the great nation, and its survival in our oral literature until today, and its survival in our oral literature to the present day are also investigated in the dissertation.

The I paragraph of the third chapter of the dissertation is called **“Binary model of love”**. The binary model of love is mainly studied in two directions - human and divine love. From the time when man began to be formed and formed until today, as a supreme feeling, love, which was given to the world's noblest creature and accepted as a perfect feeling with the power to polish it, has always attracted the attention of the wise. That is why love, which sounds with great volume in the world of poetry of great thinkers, has always been glorified as a symbol of sublimity.

Its peak in the Turkish poetry of the XIII-XV centuries, the Sufis who took the initiative to reflect all aspects of love in their works devoted the main line of their work to the meaning of love.

According to their opinion, human and divine love are connected to each other as two poles, and both are an evil, that is, a terrible life that displaces the human soul, torments a person, and at the same time it is an emotion that makes a person to leave the world. But the immortality and moderation of divine love is more prominent. Because the relationship between all particles of reality is expressed in the meaning of divine love. It is generally love that saves a person from the ego and the parts of the mind that are directed towards deceit and trickery, that is, human love also plays a key role here.

Carnal love is basically an emotion between two opposite sexes, and this sacred emotion is deeply and perfectly seen in the human heart, the supreme being in human history. However, it cannot be overlooked that in all historical eras, belief in the mystical

aspects of love was very strong, and the human race valued love as a gift from God to man. The images of the Buta given to lovers in epics and the king who sees his future love in a dream in fairy tales are manifestations of such concepts. The meaning of *Divine love* was the main line of medieval Turkish literature. In the dissertation is investigated that for the Sufis, the gift of love was not given to everyone, but only to righteous people.

The XV century poet Ashrafoglu considers the soul without love to be dead, like all Sufis who emphasize that the light of the heart comes only from love, throughout his creation he calls people to acquire the love of God.

In general, in mystical thinking, love is perceived as a sacred mystery that takes a person on a holy journey. Love is a very large and holistic concept that has infinite branches and the main line, the core, is directed to God.

In the dissertation, the concept of “hunger” is discussed extensively and the issue is clarified. As for the main essence of the word “*hunger*”, it is generally used very often in the native Turkish literature of the XIII century, and it is a meaning that expresses the need for God's love and God's light of the inner world of a perfect person belonging to Sufism. The human heart should be like a transparent mirror so that it can reflect the light and light given by God.

Almost all of the Sufi poets of the Middle Ages benefited from Islamic knowledge, including the Holy Qur'an and the rich source of wisdom, enriched their art world with the values of inner wisdom, and decided that they could reach the place of God only through love and affection. Haji Bektash Vali, one of the XIII century poets, among them Maulana Jalaladdin Rumi, who wrote in Persian, and Sultan Valad, Ahmad Fakih, Dehghani, Shayyad Hamza, Yunus Amre, and others who wrote in their mother tongue are among such poets.

As we follow the works of these poets, we see that in their world, the inner illumination of a perfect person is realized only through love, that is, love is perceived as a virtue that illuminates the path of guidance for lovers.

The II paragraph of the third chapter of the thesis is called **“Principles of beauty, pleasure, unity, masculinity, presence and absence in love”**. The connection between the concepts of beauty, love and pleasure in the poetry of Sufis, the examples of artistic art that glorify hearing and understanding God, and showing good sympathy to him are among the valuable literary examples.

Beauty, according to Sufi thought, is understood as a quality understood on a mental and spiritual level, in addition to reflecting the inner and outer world as a broad meaning. In addition to instilling feelings such as purity, loyalty, sincerity, respect, and compassion in a person, beauty also has nourishing properties such as giving the world and nature a sense of fascination, inner joy and happiness. Beauty, at the same time, has healing power. Even looking at a beautiful face, a flowing river and green color increases the light of the eyes is among the folk wisdom saying. One of the important manifestations of beauty related to virtue is its power to create feelings of love, affection and compassion within. In Sufism, love is considered the source of all beauty. Since the beginning of the world belongs to the Creator, beauty also belongs to him.

Those ideas, those ideas are more widely included in the works of Masih, Kamal Ummi, Sheikh, Islam, Husam Katib, Ahmad Dai and other poets, but the peculiarity of the classical heritage is that the approaches of these masters are very different and colorful.

There are many different views on *pleasure* in the Sufi sense. So, according to the opinion of many Sufis, pleasure is an experience of inner illumination, a means of observing truth. A person looks at beauty, feels it and enjoys it. But this feeling of pleasure is an inner life, it comes from within, it filters from within. Man can only imagine, feel or see the beauty of God. It can be thought that the order of Being on earth, the arrangement of sequence, the wonderful beauty of the nature created by him, the human beauty and etc., which is the exact opposite of itself, are meant to be enjoyed. Divine pleasure is a sign of inner illumination and the first observation of truth.

Here the sense is in the first place. Being a master of pleasure belongs mostly to the wise, experiencing the pleasure of beauty is a feeling peculiar to lovers. The wise are the greatest lovers of truth. They are heralds of heaven and earth, right, truth and justice.

Divine love is created by the transcendence of human love, while the branches of human love are infinite, the aspects of divine love are large and unidirectional.

It is known from medieval Sufi poetry that seeing and enjoying God's beautiful face is a reward that not every lover can afford.

The principles of *abcense and precense* are also reflected in the insinuation and presentation of love. The end of the principles of abcense and precense ends mainly in the thinking of Sufis with the union of man with absolute existence through the power of love.

In the Sufi world, the state of existence in truth, mind and language is explained. In the first case, existence is known only by God in truth. In the second case, existence is reflected not only in reality, but also in the mind. The third - the existence of the entity in the language is heard through the word. Professor Yagub Babayev classifies existence by types and writes: *“In Sufism, existence is divided into two parts: spiritual (divine) and material. The divine existence is also called the essential world (that is, the one that exists in the absolute sense), the Invisible World, the Malakut World, and the material existence is also called the possible world, the Shahadat world, and the (the Mulk World) world of property”*²⁷.

When we say “abcense” and “precense” of course, first of all, religious knowledge about the existence of the world from nothing, creation from nothing is mentioned. Legends, narrations and hadiths about God's creation of the world with a single word “Be”, which are very widespread in Eastern literature and found a different expression in the work of every artist, were also the main sources of thought in the views of the poets of the XIII-XV centuries on the philosophy of existence and non-existence.

²⁷ Babayev Y.M. Təriqət ədəbiyyatı: Sufizim, hürufizim / Y.Babayev. – Bakı: Elm və təhsil, – 2011. – s. 20.

The III paragraph of the third chapter of the dissertation is called “**The concept of love in the paradigm of mind, heart, soul, enlightenment and wisdom**”. The importance of the human factor, which has an exceptional importance and position in Sufism, to pass through certain stages in order to reach the peak of perfection, is very clearly explained in this example based on the work of the Sufi poets of the XIII-XV centuries. As Yashar Garayev, a correspondent member of ANAS, noted, “*Sufism and gnosis are the method and form of relations between Islam, especially art*”²⁸. This view is reflected in all moral codes as well as in the Sufi concept.

Both Islamic-religious and well-known moral norms have addressed the issue directly in this paradigm. After all, a person usually achieves each of his desires by passing certain stages. This path and status also have steps, that is, the son of man can approach these positions not by leaping at once, but by passing through the stages of development and reaching certain degrees. In Sufi meetings, this path has its own characteristics, and this topic has taken a wider place in Sufism literature. As in many historical periods, the private feelings and thoughts of Sufis about this path were reflected in the all-Turkish poetry of the XIII-XV centuries. In Sufism, this path begins with the observation of the world, but according to some Sufis, although the first stage at its beginning is through the mind, its role in the main passage of the path is very little. The main thing is the heart and the love in it.

If Ahmet Pasha, one of the poets of the XV century, considers the love in the house of the heart as the inner core of a person and considers the mind to be inferior to it, the representative of the Turkish poetry of the XIV century, Ashiq Pasha, approaches this issue somewhat differently. In his thinking, the mind and the heart only together make a person understand the truth and the truth and keep him away from injustice. The heart is more sensitive than the mind, and in this sense the mind is sometimes powerless over the heart.

²⁸ Qarayev Y.V. Tarix: yaxından və uzaqdan / Y.Qarayev. – Bakı: Sabah, – 1995, – s. 90.

In fact, although this idea is contrary to the thoughts of many philosophers who consider the mind to be the source of human happiness, it can be thought that the unity of mind and heart can be considered as the main essence in solving this issue. The principle that everything that benefits a person is related to good is the main essence of Sufi views.

If Ahmet Pasha, one of the poets of the XV century, considers the love in the house of the heart as the inner core of a person and considers the mind to be inferior to it, the representative of the Turkish poetry of the XIV century, Ashiq Pasha, approaches this issue somewhat differently. In his thinking, the mind and the heart only together make a person understand the truth and the truth and keep him away from injustice. The heart is more sensitive than the mind, and in this sense the mind is sometimes powerless over the heart.

According to the poet's opinion, it is important to meet the mind and the heart, to reach the reality, to reach God, and the inner feeling with the thought. The meaning of the heart is very important in science.

The concept of enlightenment in love is one of the issues emphasized in the works of the poets of the XIII-XV centuries. As for the lexical meaning of the word marifat, it is an Arabic word and expresses a deep meaning by summarizing the set of ideas such as ability, skill, skill, and wisdom. It is clear from the content of the poems of the Sufi poets of the time that the word enlightenment has very different and unique meanings in the Sufi sense. Thus, the word enlightenment is understood as a source of knowledge and knowledge obtained through spiritual experience about attributes and manifestations belonging to the creator. That is, enlightenment is a science of perfection in Sufism.

All representatives of Sufism touched on the concept of enlightenment. We observe that this concept is often repeated in the works of Imameddin Nasimi. The knowledge of the sages Arif is called enlightenment, this path is a bright path and it is possible to reach it by watching. Almost all the thinkers of the Middle Ages emphasized the special role of love in reaching the level of

enlightenment, the development of a far-sighted, sensitive, discerning, emotional lover. Arif is noble as a lover, his behavior and actions should be different from others, his language and thoughts should not be false or pretentious.

The IV paragraph of the third chapter of the dissertation is called **“Seyri-suluk in love, salik's degrees and concept of unity-body”**. The teaching of Sufism also has its own specific characteristics and points such as the degrees of seiri-suluk and Salik. Seiri-suluk is a point for Salik that he must go through until he completes all his spiritual degrees. This is the path of spiritual perfection, and its end is the means of meeting the Truth. In fact, this path is the moral education of the person who joins the sect, that is, Salik.

In the poetry of the Sufi poets of the XIII-XV centuries, these subtleties are followed in the form of a very perfect teaching.

Islam, one of the XIV century Sufis, in the chapter “Entering the Sect” of his work “Muinul-Murid”, addressing those who have followed the path of seyri-suluk, - Hey, you who have come to this path and those who hold meetings in Sufism, listen to them and learn deeply about practice, asceticism, and tagva. By saying “don't be careless”, he puts forward the importance of those who enter Sufism to follow the right path and to be righteous. The poet explains that this path has no struggle other than Shariat, sect and truth. Sufism compares the truth to the heart and the sect to the mind. In his opinion, to become a Muslim, faith is necessary first, otherwise it will be useless to go out for Seyri-suluk.

The author, who unravels the ways of Seyri-suluk to all its intricacies, brings to mind the Sufi meanings of this search one by one in order to sum up human virtues. Poet Islam has shown the whole way of life in his poems contained in his work “Muinul-Murid”. The work is a teaching tool that solves the world of sects and Sharia in all its intricacies and informs about the depths of Islam. The author was able to very skillfully explain all the conditions of namaz, the rewards of oruj and the intricacies according to Shariat and sect.

Among the XV century poets of Seyri-Suluk, one of the best commentators is Kamal Umami. Kamal Umami, a famous poet of the XV century, who was able to gather the intellectuals of the time around him and who amazed those who knew him with his miracles, like many Sufis, was able to interpret Salik's stages and degrees in his poems with a skillful mastery.

Unlike many Sufis, the poet who emphasized the expression "seyri-suluk" as "seyri-safar" was able to elaborate all aspects of this path of love masterfully in his poems.

According to Kamal Umami, who wrote and created in the light of the leading theoretical propositions of Sufism philosophy, those who harbor negative states such as lust, greed, and deception cannot become Salik by following this path. Then the weight of this load will hinder his journey - his idea sounds very natural. The poet emphasizes that on this path, do not even look at a single fine hair, do not breathe, otherwise your path will be closed forever.

Kamal Umami also mentions those who stumbled on this path, pointing out that even the needle, which is the property of the world, on them is the reason for their stay in a certain place, talking about its weight.

Each person who develops the concept of a perfect person can understand the subtleties of this path more smoothly to his reader in the language of poetry. The appreciation of time and period for poetry and art is the reason for their choice of this path.

After a certain time, the talib who receives initiation from the teachings of Sufism grows up as a murshid on the path of love, just like a murid who goes through the suluk with his knowledge religion, thought, and opinion. This thought is included in the creativity of all Sufis.

Medieval poets confirm that love is the power of God, the light of knowledge, the grace of God, which is unequivocally located in the human heart, and it is also a symbol of integrity. On this path of wholeness, the lover must endure every suffering.

In "Matigut-Teyr" translated by Ahmad Gulshahri, one of the XIV century Sufis, this meeting stage is interpreted more clearly, smoothly and regularly. Here, the existence of a single and absolute

body and all the moments when other beings, which are its mirror on earth, unite with it, are reflected and those moments sound like moments in the sense of Sufism.

The very exciting scenes of these moments have been reflected in the image of the birds that reached the point of meeting Being after going through very intense, hard struggles, painful roads, and facing a thousand sufferings.

The fourth chapter of the dissertation is entitled **“Poetic semantics of love in Turkish poetry of the XIII-XV centuries”**. Here, the symbols used in the presentation of love in the poetry of the Turkish Sufis of the XIII-XV centuries and the relationship between their shades of meaning are studied. Many semantic points are investigated by means of selected examples from the poetry of Sufi poets.

The I paragraph of the fourth chapter is called **“Symbolic, mythical and mystical position of numbers in Turkish-language poetry of the XIII-XV centuries.”** Here, not only mathematical, but also magical and mystical characteristics of numbers are involved in the study.

Even according to the opinion of Pythagoras, one of the famous philosophers of ancient Europe, numbers are not ordinary elements of calculation, but real elements of life²⁹.

Therefore, the science of Numerology does not deny that numbers have mythical properties in addition to mathematical functions.

According to ancient beliefs, numbers have a certain meaning. Even some beings and changes are under the rule of numbers.

The symbolization of numbers, taking a place as a sacred term, attracts more attention in the works of poetry written in the XIII-XV centuries, and since it has deep traces in the worldview system of the Sufi poets of that period, in general, in their religious-mythical thinking, we see that it is manifested in colorful moments in their works.

²⁹ Pifaqor. // kayzen.az/blog/filosoflar/4837/pifaqor.html

One of the XIV century Sufis Husam Katibin Faridaddin Attar in his “Jumjumanama” that he translated to Jagatai turkish with enough addition, a description of the seven layers of the sky is given, the essence of those layers is revealed according to the numbers, and here the symbolism serves the sanctity and mysticism of the numbers.

It is very interesting that although the work touches upon ideas related to heaven, either due to the lack of pages, i.e., their loss, or in general, from the point of view of keeping the heavenly layer a secret, the events that took place in the eighth layer are not mentioned at all. The work shows that the 1st layer of heaven belongs to the munafiks, that is, those who talk about religion and are not attached to it from the heart, those who do not believe from the inside, and it is called “Haviya”. The 2nd layer belongs to the Jews and this class is called “Sair”, the 3rd level is called “Jahim” and belongs to the Christians, and the 4th level is the place of the “Kafir” who have a strong soul. The 5th layer is the abode of “Khutamis”, i.e. people who have sins and mistakes, the 6th layer contains “Sicjins”, here are kept prisons, and guilty people. Finally, the 7th layer is called “Hell”, where those who understand Shariat is hagg and the existence of the Giyamet, but do not follow it, will fall and burn in the fire of Hell.

In the work, Jumjuma Shah narrates the misfortunes that befell him in hell to Hazrat Isa, and talks about the reward of dissuading people from bad deeds. Because even though Jumjuma Shah himself deserved hell because he committed many injustices, he was given an opportunity by God because he behaved well towards those in his service. Jumjuma, which consists of a dry skull lying on the side of the road, answers the questions of Hazrat Jesus and gets the chance to live again as a Muslim for 80 years³⁰. The numbering of these layers in the last place of a person is one of the reasons for the mystical view of numbers.

³⁰ Çağatayca Cümçümename / hazırlayanlar. M.Toker, M.Uyğur. – Konya, Birinci Baskı, Matbaa İpek Ofset, – 2017, – s. 74.

As in all mystical teachings, in the worldview of the poets of the XIII-XV centuries, the main issue is the oneness of God and the unity with man, and the sanctity of the number “one” is more connected to the one God.

Unity and wholeness at the moment of meeting the Creation (Xalg) with the Creator (Xalig) is very common in the work of Sultan Valad, and this moment is expressed in the most diverse examples.

It is not without reason that the number 1 (one) is used more than other numbers in Sultan Valad's works. The main reason here, as we mentioned above, is the fact that a person, who is the main essence of the *Vahdat ul-vujud* philosophy, meets God and becomes a unit with Him instead of being absent in Him, and his existence and absoluteness as a whole with Him.

In fact, this topic, which is very widespread in the Turkish poetry of the XIII century, is one of the main sources of ideas in the creativity of not only Sultan Valadin, but also all Sufi poets. It is a well-known fact that according to Sufi theory, the visible world does not exist by itself, but exists only in the presence of God. God is the essence of the visible world. Sultan Valad repeatedly emphasizes that He, who is the basis of everything, is one, that is, He is the only being!

The idea of unity and wholeness of the one God and *Vahdat ul-vujud* philosophy created the basis for the frequent use of the number “1” in this poetry. We see this in the work of another Turkish poet Ashrafoglu.

Just as “good-evil”, “black-white” expressed by the number “two” is the main goal of Zoroastrian philosophy, it is reflected in folklore elements such as “white ram, black ram” and “two crossroads” in earlier tales, epics and narratives.

Even Sufism poets' description of the two worlds indicates the holy aspects of this number.

Imadaddin Nasimi, who often comes across the phrase “two worlds” in his poetry, mentions in his unique mysterious-magical verses that the “*mastur eshya*”, that is, the hidden thing, can be understood only with the perception of *hurufi*.

In the dissertation, the mystical and mythical concepts specific to numbers in such a sequence, including the views of the Sufi poets of the XIII-XV centuries, are explored and some mysterious issues are clarified.

Paragraph II of the fourth chapter is called **“Poetic function of jewelry in the manifestation of love in medieval Turkish poetry.”** The geographical environment in which each nation lives has an important influence on the formation of its mythological beliefs. If we take into account the fact that the son of man, who lived in the hollows of mountains, stones, rocks, and valleys for living since the beginning of time, only lived through the stone age twice, then we will understand the main essence of such a sensitive attitude of the great Turk to minerals, rocks, and gems. Since the IV century BC, jewelry has been made from stones such as quartz, amethyst, emerald, jasper, chrysocolla, granite, and malachite. Such stones are rated among the free minerals found in nature for their ability to radiate.

Among the ancient and precious stones, diamond has always attracted people's attention and has a special value in palaces and treasuries. There has never been a more precious and ancient stone in history than the diamond. His famous pieces such as “Daryai-Nur”, “Shahi”, “Kuhi-Nur”, “Orlov” or “Big Mongol” are still kept in museums today.

It is known that precious stones, especially lapis lazuli, ruby, pearl, emerald, ruby, turquoise, have their appearance, eye-catching beauty, create a positive and pleasant mood in a person, and even have a medical-biological effect (one or another effect on human health). as valuable minerals, it has always been in the attention of scientists and thinkers, legends and stories have been invented among the people about this wonderful wealth created by nature, and fairy tales and legends have been added. It is also clear from the research that in the mythical thinking of the people, gems are fixed not only as jewelry, but also as a magical and successful force. Professor Tahira Mammad also writes that “It is already a fact that

the structure of modern world literature cannot be opened without taking mythology into account”³¹.

In the works of scientists and writers dedicated to the description of precious stones, the origin, properties, quality, recognition and production methods of these mysterious wonders of nature, places of discovery, storage and protection rules, methods of determining their value and, finally, various considerations related to their therapeutic value and their effect on living organisms and ideas have been put forward. One of the most famous treatises on precious stones is “Kitab al-jawahir fi ma`rifat al-jawahir” (“Information book for the study of jewels”) by Abu Reyhan al-Biruni, a prominent scientist of the **X-XI** centuries, and “Law” related to medicine, which also contains knowledge about the healing properties of precious stones by Ibn Sina, an **XI** century scientist. Also, the work “Tansugnameyi-Elkhani” (“Jawahirname”) written by XIII century scholar Nasireddin Tusi on the order of Hulaku Khan for the purpose of studying the properties of precious stones in the treasury of the mighty Elkhani state and many studies can be cited here. Even today, which stones will bring success to people born under different zodiac signs is a matter of interest³².

Precious stones are considered to be among the “poetic images” most used by wordsmiths and poets. In our classical poetry, as a rule, the beloved's lips, eyes, cheek are likened to symbolic objects such as pearls, pearls, pearls, etc., comparisons are made and very interesting poetic figures are created.

In terms of the frequency and meaning of precious stones in our classical poetry, we won't be wrong if we say that “la'l” takes the first place. This, of course, has its own reasons. This mineral, which has the oldest history among precious stones, is rare in nature, has a beautiful appearance, different shades of color (red,

³¹ Məmməd, T.Q. Neosufizm: yaradıcılıq və nəzəriyyə / T.Q. Məmməd. – Bakı: XAN nəşriyyatı, – 2016, – s. 17.

³² Vəliyeva, F.T. Zinət əşyalarının mifik anlamı / F.T.Vəliyeva. – Bakı: Elm və Təhsil, – 2013, – s.88.

yellow, purple) and shine, and has attracted the attention of wordsmiths with some different features.

There are enough examples of this topic in the classical Turkish literature of the Middle Ages, in the works of almost every poet. La'l is one of the gems most frequently referred to in Gazi Burhaneddin's poetry. A careful investigation of the poet's "Divan" showed that when Gazi Burhaneddin said "lal", he clearly meant the lips of the beautiful. The poet uses the word "la'l" both separately and in the context of izafat with the word "lab".

Emerald is one of the most used descriptive tools by the poets of the XIII-XV centuries. What is interesting is that Sufis have mastered many sciences and have been able to create very real similes in their poems due to the fact that they are closely familiar with the attitudes of the people towards jewelry, and because they know the qualities, properties, and value of those jewels. Emerald is more expressive of the eyes, and the eyes of insight are opened by the most brilliant embodiment of emerald.

Emerald is considered one of the stones with special value in the jewelry world. In addition to its medicinal value, its magical aspects are also constantly mentioned in the sources. It is likely that the fact that it is green also has an effect on the discussion of the dream-related aspects of the emerald. Emerald repels snake poison and brings sleep to a person is one of the lucky symbols said about this stone³³.

The study of the meanings of jewelry in the works of the word artists who wrote and created in the Turkish language in the XIII-XV centuries, mainly the ruling poets, the features of processing, the peculiarities of their use in the creation of poetic images shows once again that these masters of the pen were perfectly educated, had a broad worldview, and were aware of their times. deeply mastered their sciences and skillfully used them in their artistic creations. Especially the similes from the oral folk literature have

³³ Vəliyeva, F.T. Zinət əşyalarının mifik anlamı / F.T.Vəliyeva. – Bakı: Elm və Təhsil, – 2013, – s.88.

been the main sources of using jewelry as a symbol in our written heritage, artistic examples in the praise of love.

The III Paragraph of the fourth chapter of the dissertation is entitled “The role of intertextual (intertextual interpretations) components in expression of love”. It examines the work of medieval poets who made greater use of allusion, a widespread form of intertextuality. The meaning of the intertextual connections and the many quotations given within these connections is revealed.

Considerations about the essence of the term intertextuality, which began to be used in European literary studies from the second half of the 20th century, and its more ancient roots and traditions in Eastern literature, are widely covered in the dissertation. The definition given to intertextuality by the world literary scientific-theoretical opinion in the modern era, and the analysis of its defining components or types are also explained here.

The concept of intertextuality was introduced to literary studies for the first time in 1967 by Y.Kristeva based on the analysis of M.M.Bakhtin's “polyphonic novel” concept³⁴. Later, the problem of intertextuality in the literary text was widely interpreted in the works of Russian literary critics R.Barth, Y.Stepanov, Y.Karaulov, N.Fateyeva, I.Ilin, and in the researches of Azerbaijani scientists Professor Tahira Mammad, rofessor of ANAS Salida Sharifova and others.

There are different types of intertextuality. It performs various functions in literary texts, including it is considered as a special form of the author's participation in the literary work.

Several levels of intertextuality have been shown in European and Russian literary studies, and their classification has been developed. One of them is quotes. It is known that in classical Azerbaijani poetry there are quotations from the Qur'an and rare pearls of ancient Eastern literature. Sometimes the classical lyricist

³⁴ Кравченко, Е.В. Русские и зарубежные писатели в интертекстуальном поле романов А.Ф.Писемского // Вестник Брянского госуниверситета, – 2017. № 1. – с. 185-191.

even included an entire verse from the creation of his predecessor in his work. This figure is called *tazmin* in classical Eastern poetics.

After quotations, the most common form of intertextuality is the use of allusions. The word allusion is derived from the Latin *allusio*, which means “hint”, “joke”. The dissertation also clarifies the difference between allusion and illusion.

Here, a certain symbolic poetic word and expression within the text, or a reference to some literary, historical, mythological or political fact is meant through proverbs that have already been accepted among the people. It should be noted that the poetic figure of instruction in classical Eastern poetics coincides with this type of intertextuality in many ways. All this aims to create a more detailed and complete impression on the reader about the object of description and expression.

The inclusion of additional elements in the text - letters, parts from the diary, fragments from the works of the heroes themselves - also belongs to intertextuality. For example, the heroes write ghazals to each other, send letters, etc., which we find in more epic works. At this time, the subject of the speech supposedly changes. But in fact, of course, it is the author himself who wrote those pieces.

It is interesting that researchers have always wondered why Yunus Amra turned to the yellow flower. There is such an idea that the yellow color symbolizes transitoriness, mortality, illness, sadness. The yellowness of the flower indicates its loneliness and depression.

The XV century poet Avni created an interesting image in the following verse. It is known that in classical literature, they usually compare the beauty and attractiveness of a beautiful face to a rose. But it is also known that the life of a rose is very short. Therefore, sometimes the poet is careful not to compare the face of his lover to a rose.

In order to express the fact that the life given to man is very short and therefore the need to know the value of every moment lived, the poet was able to express his opinion in an original way by comparing youth to spring and old age to a reservoir in one of his

poems where the notes of sadness born from the mortality of the world are clearly felt:

In the works of Imadaddin Nasimi, one of the genius artists of Azerbaijani-Turkish poetry of the XIV-XV centuries, the most famous representative of Sufism literature, there are many perfect examples of the description of nature from head to toe, flowers falling from color to color, from image to image, with the arrival of spring. The poet associates his state with the awakening that occurs in nature in spring. And at this time, he creatively used the features, external forms and appearances, life spans of flowers. Undoubtedly, the first flower that attracted the attention of Divan poets was the rose (or only flower). It is interesting that the rose is used both in real and symbolic sense in Turkish poetry.

The rose is considered the sultan of flowers and has always been a source of inspiration for both secular poets and mystics. In the Islamic world, it is believed that the rose gets its fragrance from the sweat of the Prophet Muhammad. The phrase “smelling a rose is a reward” among the people and the custom of exchanging greetings when given rose water also come from the fact that this flower is a symbol of the Hazrat Muhammad.

There is also such a legend that on the night of Miraj, Hazrat Muhammad sweated together with Gabriel and Burak in the presence of Janabi-Hagg, and it is said that a yellow rose was formed from Burak's sweat, a white rose from Gabriel's sweat, and a red rose from Hazrat Muhammad's sweat.

In classical literature, a rose is also associated with a good-natured friend and companion. This is also related to its beautiful aroma. Just as everything that is close to a rose and comes in contact with it shares its beautiful fragrance, the positive qualities of good moral people also spread to those who communicate with them.

In Turkish literature, the rose mainly symbolizes the beloved and the beautiful, the cheek, face and lips of the person's limbs, and love in general. It is because the flower is a symbol of the Hazrat Muhammad that lovers are always compared to a rose in Turkish literature.

The IV Paragraph of the fourth chapter is called “**Mythical meaning of colors in Turkish-language poetry of the XIII-XV**”

centuries". As the verbal thinking of the people is the leading criterion in all fields, it has not spared its wisdom in revealing the mythical meanings of colors. People's trials reveal more extreme beliefs in this regard. The tests that reflect the most ancient way of thinking, outlook on life and attitude to events of our ancestors also reveal some aspects of colors. Here, of course, the harmony of colors and the positive or negative energy they give to people play a key role. When making judgments about colors, first of all, ideas about the creation of the universe, including the issue of the organization of existence on opposites, as shown in Zoroastrian philosophy, come to mind. Apart from their direct meanings, colors carry philosophical shades in the ancient Turkish thinking. We also find them in the first Turkish epics. In general, in order to investigate the meaning of colors in the Turkish perception, it is necessary to first turn to mythological sources, legends and narratives, epics and epics, and primary written sources. In this sense, the "Orkhon-Yenisei" monuments, "The Book of Dede Korkut", "Manas" epic and others are valuable sources. In Turkish mythological texts, even the names of colors added to the names of God once again confirm the value that Turks have given to the essence of colors since ancient times. For example, it is known that in the mythological texts of the ancient Altai Turks, God is presented as the Qara Khan. Ancient Turks believed that the Blue God had four sons named Ag Khan, Gızılı Khan, sarı (Qara) Khan, and Yasil Khan. In some Turkic tribes, the God, the Creator is mentioned as "Bayaz yaradıcı", (Creator Goddess) "Ag Ana" (White Mother)

In the geographical area where the Turks live, the processing of colors in the composition of onomastic units - sea and mountain names is interesting and, of course, is the subject of a separate independent study. For example: the Black Sea, the Red Sea, the White Sea, the Blue Sea, and other studies show that "four directions appear in the cosmogonic system of the Turks. These four main directions have their own colors: "The color of the North is black, the color of the South is gold, the color of the East is blue, sometimes green,

and the color of the West is white. The yellow color is the indicator of the center of the world”³⁵.

The concepts of primordial creation and beginning reveal the mythological meaning of black and white, which represent two opposite meanings. White is a symbol of a bright world in the universe, that is, a happy life on earth, and black is an unknown dark world.

The XV century Turkish ruler-poet Huseyn Baygara says that “my (soul) house” which was ruined by the hell of hijran and grief, set fire to my house, my livelihood turned black and turned into smoke. Here, a “plot” is developed within a verse. Hijran sets fire to the lover's ruined soul house, a fire breaks out and smoke rises. Here, of course, it is love that puts out the fire, and smoke that creates the blackness of the wind. Here, the poet makes special reference to the color of “smoke”.

When talking about the colors in the Turkish mythic thinking, the color green should be specially mentioned. The green color, which is interpreted as calmness, comfort, peace, trust, desire is also used in the art of words at various points.

The author characterizes the green color here with signs of greenness, which is the source of life. The transformation of black stones into green deserts is emphasized as a symbol of a comfortable life and happy days. In the dissertation, the shades of all colors are clarified in sequence, the relationship of Sufis to the mythical, mystical and symbolic meanings of colors is revealed and studied. Even in the takkas created by the Sufi poets of the XIII-XV centuries, who were not indifferent to such characteristics of colors, many sects approached color symbolism in different ways. Majmuddin Kubra, the founder of the Kubrawiyya sect, accepted the green color as a high and divine color corresponding to the grace of God, which is close to Salik. Majmuddin Kubra, while giving the description of colored lights during the spiritual teaching, emphasizes here the presence of points,

³⁵ Türk eposlarında rənglərin simvolikası. <https://axundova.wordpress.Com/2017/02/15/turk-eposlarinda-r%C9%99ngl%C9%99rin-simvolikasi/>

circles, specks belonging to Salik, and the passing of the green color through the red and black specks, which are one of these entities. These circles and points on Salikin's path are often traced in the poems of Sufi poets.

Even Kubra's disciple Mejmuddin Daya clarifies the symbolic meanings of colors in the Sufi sense.

It is known that white is related to Islam, yellow is related to faith, blue is related to kindness, green is calm, blue is true, red is related to ecstasy, knowledge, and black is associated with exuberance and love.

Sufism poets, taking into account many characteristics of colors, tried to reveal the essence of the issue they wanted to emphasize in the content of their poems through colors. At the time of Salik's dhikr, they showed that seven lights appeared in his heart, blue, yellow, red, black, green, blue and colorless.

As we mentioned above, although the yellow color has been interpreted as a symbol of illness and fatigue among the people since the distant past, the researches of many researchers have revealed different mythological beliefs that this color gives shades suitable for the sun and the golden element.

Mirali Seyidov³⁶, who researches the reason why white, blue, red, and yellow flags are engraved on the helmets of warriors in Central Asian miniatures, also emphasizes that these small flags may be a rank distinguishing a soldier, as well as his mythical belief in the sun with yellow and red colors, the God of the sky with blue color, and white color for Ulgen.

As it can be seen, the use of colors in Sufism literature in different ways and as symbols is a very broad topic, and clarifying the important aspects of the problem on the basis of visual examples shows that the first source of inspiration for the poets of the XIII-XV centuries was folk thought.

³⁶ Seyidov, M.M. Azərbaycan xalqının soykökünü düşünərkən / M.M. Seyidov. – Bakı: Yazıcı, –1989. –s. 148.

The results obtained from the research can be summarized as follows:

- The unity of the universe, the proportionality in the order of the world, the main essence of the balance between the external and internal, the physical world and the spiritual world are among the most interesting topics reflected in the poems of the poets of the XIII-XV centuries.

- After examining some genetic codes of Turkish Sufi poetry, it was concluded that the breadth of poets' way of thinking, the national color of the power of artistic-symbolic imagination is the main characteristic feature of Turkish poetry of that time.

- Certain works of famous native-language poets of the XIII century, including Haji Bektash Vali, Sultan Valad, Ahmed Fakih, Dehgani, Shayyad Hamza, Yunus Amra, who refer more to folklore examples in their poetry and reflect the principles of love presentation in their works, as well as the XIV century poets Rabghuzi, Islam, Kharezmin, Seyfi Sarai, Husam Katib, Hasanoglu, Nasimi, Gulshahri, Ashiq Pasha, Khoja Masud, Sheikhoglu Mustafa, Aflaky, Ahmadi, Gazi Burhaneddin, Suli Fakih, among the XV century poets, Huseyin Baygaran, Alishir Navain, Ahmed Dai, Sheikh, Ahmed Pasha, Nejati, (Fateh Sultan Mehmed) Avni, Jam Sultan, (Mahmud Pasha) Adni, Jamali, Masih, Ummi Kamal, Ashrafoglu Rumi, Suleyman Jalabi, Sheikh Alvan Shirazi, Dede Omar Rovshani, Ibrahim Gulshani, Hamdulla Hamdi and Hatiboglu and others have been involved in the research and brought to the fore.

- Examples of proverbs and folk proverbs in the works of Haji Bektash Veli were given, and analyzes were made based on historical-comparative and hermeneutic methods.

- The verses written by Sultan Valad in his mother tongue selected from "Ibtidaname", "Rubabname", "Intihaname" and "Divan" were analyzed, the principles of benefiting from folk wisdom were clarified, and the parallelism created by the pieces of poetry expressing the values of Sufism and gnosis with folklore examples was investigated, and as a result Sultan Valad,

like all poets of the XIII century, was found to be not only a poet of Sufism, but also a thinker who gave moral reminders. As a result of the research, it was concluded that mystical philosophical feeling, poetry and advice find their manifestation in unity in his work. The poet who brings teachings from Quran verses and hadiths has always tried to instill positive human qualities in his readers.

- Yunus Amre's works of art, which have a special position in the education of enlightenment, are decorated with folk wisdom, and the philosophical nature of his poetry, which includes Islamic values, was evaluated based on examples and it was concluded that the aphorisms, wise sayings, folk idioms and feelings that emerged from the test of thousands of years are polished in poet's lyrics, turned into a poetic power and served to enrich the world of thought and the treasure of spirituality.

- For the sake of preserving the national Turkish spirit, in order to keep the folk wisdom and proverbs of the ancestors alive, the appeal of the Turkish Sufis of the XIII-XV centuries to folklore examples is one of the results of the analyzes conducted on the basis of artistic examples in the dissertation.

- When examining the dream archetype, the ideas of Yunus Amre, Ahmadi, Avni, and Jem Sultan, who are poets of the XIII century, were referred to. The comparisons made between the opinions of many specialists dealing with dreams, including Sigmund Freud, and the opinions of the poets of the XIII-XV centuries are also considered important in explaining a number of common aspects of the values of Sufism and mysticism.

- The position of the image of Khizir as a mythic, legendary, and narrative image has a special place in the poems of the poets of the XIII-XV centuries. The main essence of this principle has been clarified with selected examples from the works of Shah Ismail Khatai.

- The expression of the love-lover models in the unity of the Farhad-Shirin and Leyli-Majnun couples is also very valuable as a manifestation that serves folklore memory, taking place in Turkish poetry. One of the important aspects is the investigation

of the images of Farhad and Shirin belonging to the Turks, or even just to Azerbaijan.

- One of the topics most often used by representatives who deeply mastered the best examples of ancient folklore examples, which had a special place and influence in the work of Sufi poets of the XIII-XV centuries, and effectively used them in their works, was the legend of the Rose and the Nightingale.

- Along with fables, legends and folk tales, religious tales also have an exceptional place in the works of Sufi poets of the XIII-XV centuries. In the Qur'an, which confirms the existence of the Creator, among the evidences that prove that nothing was created in vain, narrations that are in harmony with the holy verses are also taken as a basis.

- The binary model of love forms the main line of the dissertation, where the two sides of love as human and divine love are examined and analyzed. The parallelism and different sides of the concept of divine love in the works of the Sufis of the XIII-XV centuries with human love have been clarified.

- As the majority of Sufis noted during the research, it was confirmed on the basis of comparative research that it is more reliable for Salik to reach the truth after passing the stage of enlightenment. When talking about the position of the concept of love in the paradigm of mind, heart, soul, enlightenment and enlightenment, the question of the heart taking precedence over the mind and the fact that love is located in the heart because it is purer in the world of divine love is also raised. This concept was mostly investigated on the basis of examples from the "Divan" of Ashrafoglu Rumi, one of the XV century Sufis.

- In love, the soul is one of the most important aspects of Sufism.

- All medieval Sufis emphasized the role of love in reaching the level of wisdom and showed in their works that a wise man is noble as a person of love, so he should be different from others in his behavior and actions, and should be far from lies, deceit, and hypocrisy.

- In the explanation of the mythical and mystical meanings of numbers in Sufism, it was analyzed the aspects related to the unity of a number that indicates the oneness of God, and it was shown that at the moment of meeting with the Creator, that unity took place in the creativity of all Sufis. There are different and interesting approaches to numbers 2, 3, 4, 5, 6, 7, 40 and 100, including 9, 13 in Sufism literature, and these issues have been clarified in the research based on visual examples.

- Studying the use of colors in different meanings and symbols in Turkish Sufism literature shows that the first source of inspiration for the poets of the XIII-XV centuries was folk thought.

The main content of the dissertation is reflected in the following monographs, theses and articles:

1. Vəliyeva F. Bəxtiyar Vahabzadə yaradıcılığında Yunus Əmrə // – Bakı: AMEA Nizami Gəncəvi adına Milli Azərbaycan Ədəbiyyatı Muzeyi. Risalə. Araşdırmalar toplusu, – 2011. №11, – s. 127-129.
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