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**SYMBOLIC FLIGHT OF THE BIRDS: EXPLORING  
THE SPIRITUAL JOURNEY FROM AVICENNA'S  
'AYNIYYAH EULOGY TO NAVĀ'Ī'S LISĀN AL-ṬAYR**

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Throughout history, the symbolism of the bird has long served as a profound inspiration for philosophers, writers, poets, and intellectuals as they seek to explore the pursuit of perfection within the human spirit. However, this should not be regarded as a mere coincidence. Similarly, the attainment of the highest level of purity in the human spirit is only possible when one transcends the allure of worldly desires. In this comparative study, the author aims to investigate the significance of this topic by examining the similarities and differences in the works of seven authors. In addition, this article sheds light on the plotlines and peculiarities of Simurgh, the objectives of the writings, valleys of the spirit birds passed through, salvation of the spirit, union of the existence, and multiplicity of existence. The author has used diagrams to highlight the plotlines for comparative analysis, by revealing the clear similarities between the works. Each author created his own trajectory for *Sālik* (the bird of the spirit) based on his imagination, but the ultimate objective for all of them was Simurgh itself. The work of Avicenna introduced the initial idea, which further developed and culminated in Farīd al Dīn 'Aṭṭār's profound gnostic work titled as *Manṭiq al-Ṭayr*. Likewise, the findings revealed that the authors were well aware of the works of their contemporaries and this awareness not only facilitated the perfection of their imagination and wisdom, but also enabled them to use the

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symbolism of bird's flight. This symbolism represents the liberation of the human spirit, allowing it to return to its origin freely. In order to achieve this, the spirit must pass through various deserts, mountains, and valleys, undergoing purification along the way before reaching its ultimate goal. Therefore, the bird of the spirit cannot ascend to higher spiritual realms without embarking on a journey of motion and movement towards the truth. Avicenna and Suhравardī, with their philosophical and gnostic perspectives, approached the topic in a more analytical manner. On the other hand, the poets took a different approach, adorning it with artistic tones to enhance its beauty. Thus, the works indicated that despite residing in a material world, human beings should always remain connected to their spirits. They must traverse challenging and arduous valleys in the spiritual realm to witness the manifestation of truth.

**Keywords:** Avicenna's *Risālat al-Ṭayr*, Aḥmad Ghazālī's *Risālat al-Ṭayr*, Afzal al-Dīn Khāqānī's *Mantiq al-Ṭayr*, Shahāb al-Dīn Suhравardī's *Safīr-i Sīmurgh*, Farīd al-Dīn 'Aṭṭār's *Mantiq al-Ṭayr*, Najm al-Dīn Rāzī's *Risālat al-Ṭuyūr*, 'Alīshīr Navā'ī's *Lisān al-Ṭayr*

## Introduction

Across the ages, the philosophers, writers, poets, and intellectuals have predominantly directed their attention towards the human existence, encompassing themes such as birth, the purpose of life on Earth, and the afterlife events. Moreover, the eternal struggle between the body and the spirit, likewise the liberation of the spirit from its physical confines by severing the ties with the body and attaining salvation, has consistently captivated the minds of numerous philosophers throughout history. For instance, these ideas were often expressed through the use of imagery, symbols, and plotlines in various works.

Many of these works metaphorically symbolised the spirit as a bird in flight, aligning with the concept of seeking truth. The author's main focus lies in the concept of the flight of the bird and its spiritual significance, particularly highlighted in Avicenna's *Ayniyah* eulogy and extending to Navā'ī's *Lisān al-Ṭayr*. The symbolism of the human spirit as a bird finds its roots in various sources, including the Night Journey of Holy Prophet Muhammad. Additionally, Greek and Indian philosophers also incorporated this idea in their stories, symbolising the flight of the spirit. A similar theme can indeed be observed in the works of Avicenna, where he symbolically portrayed the human spirit as a bird in flight, representing its pursuit of perfection and the unity of existence.

Thus, this idea has captured the attention of seventeen authors, as evident from the medieval literature up to the present day. The story of the bird of the spirit, known as “*sālik*” in medieval poetry, extends beyond these works, as more authors have explored and delved into this subject matter. The works appealed to within the study include: *Risālat al-Ṭayr* by Avicenna (980–1037), *Risālat al-Ṭayr* by Aḥmad Ghazālī (died: 1126), *Manṭiq al-Ṭayr* by Afzal al-Dīn Khāqānī (1120–1190), *Manṭiq al-Ṭayr* by Farīd al-Dīn ‘Aṭṭār (1120–1190), *Ṣafīr-i Sīmurgh* by Shahāb al-Dīn Suhrawardī (1155–1191), *Risālat al-Ṭuyūr* by Najm al-Dīn Rāzī (1177–1247) and *Lisān al-Ṭayr* by ‘Alīshīr Navā’ī (1441–1501).

The genius of his time, Ibn Sina also known as ‘Avicenna’ in Western countries, was the polymath who made enormous contributions in various fields. He is often referred, as the father of early modern medicine and was recognised as an astronomer, physician, eminent philosopher, a great scholar and writer during the early Islamic era. He authored the ‘*Aynīyyah* [Iqbal 1954/1333] eulogy and the *Risālat al-Ṭayr*, both of his masterpiece works were dedicated to explore the diverse topics related to mankind. The scholarly works of Avicenna paved the way for the subsequent authors in the field of the gnostic thought. As a result, he addressed the challenging issues related to the human nature, offering concrete solutions in his masterpieces: the ‘*Aynīyyah* eulogy and the *Risālat al-Ṭayr*. These works provided remedies that aim to achieve perfection.

In addition, the aforementioned works were translated into Persian by Shahāb al-Dīn Suhrawardī, who was deeply influenced by Avicenna’s ideas. Suhrawardī, a pioneering writer, authored the philosophical-gnostic works titled as *Ṣafīr-i Sīmurgh* and *Āvāz-i Par-i Jebraīl*. Notably, Suhrawardī contributed to the transformation of the Hoopoe into Sīmurgh, which later became the foundational concept of the unity of existence embraced by the intellectuals.

Later, these ideas also captured the attention of Muhammad Ghazālī, who drafted the renowned *Risālat al-Ṭayr* in Arabic. Additionally, his sibling, Aḥmad Ghazālī, produced an artistic interpretation of his brother’s work, which may be regarded as a translation in a metaphorical sense.

This research paper also examines the work *Manṭiq al-Ṭayr* by Afzal al-Dīn Khāqānī which focuses on the conversation of birds.

Although, it does not possess a gnostic character, but the inclusion of this work aims to provide a more comprehensive understanding of the subject matter.

In contrast, Najm al-Din Rāzī's *Risālat al-Ṭuyūr* focused on social, religious, and traditional matters in parallel, rather than probing into gnostic themes, this work explored topics related to society and tradition, Rāzī symbolically represented birds in his writings to draw attention to the social issues prevalent during that period of time.

Above all, Farīd al-Dīn 'Aṭṭār's *Manṭiq al-Ṭayr* reached the pinnacle of perfection in exploring the topic built upon the already existing rich foundation mentioned earlier. 'Alīshīr Navā'ī, an admirer of 'Aṭṭār's creativity, authored his famous *Lisān al-Ṭayr*, drawing inspiration from 'Aṭṭār's plotline. This masterpiece of Turkic literature was created by Navā'ī, contributing to the rich tapestry of literary works in the Turkic tradition. The table below shows the brief information written on the subject matter:

№	Author	Title of the work	Language	Type	Total distichs
1.	Avicenna (980–1037)	<i>Risālat al-Ṭayr</i>	Arabic	Prose	
2.	Aḥmad Ghazālī (died: 1126)	<i>Risālat al-Ṭayr</i>	Persian	Prose	
3.	Afzal al-dīn Khāqānī (1120–1190)	<i>Manṭiq al-Ṭayr</i>	Persian	Poetry	67
4.	Shahāb al-dīn Suhrawardī (1155–1191)	<i>Ṣafīr-i Sīmurgh</i>	Persian	Prose	
5.	Farīd al-dīn 'Aṭṭār (1146–1221)	<i>Manṭiq al-Ṭayr</i>	Persian	Poetry	4500+
6.	Najm al-dīn Rāzī (1177–1247)	<i>Risālat al-Ṭuyūr</i>	Persian	Prose	
7.	'Alīshīr Navā'ī (1441–1501)	<i>Lisān al-Ṭayr</i>	Turkish	Poetry	3598
8.	Muhammad Ghazālī (1058–1111)	<i>Risālat al-Ṭayr</i>	Arabic	Prose	
9.	Sanā'ī Ghaznavī (1080–1131)	<i>Tasbīḥ-i Murghān</i>	Persian	Poetry	46
10.	'Ayn al-Quṣāt Hamadānī (1098–1131)	<i>Letters</i>	Persian	Prose	

11.	Ruzbahān Baqlī (1128–1209)	<i>Risālat al-Quds</i>	Persian	Prose	
12.	Jalal al-dīn Rūmī (1207–1273)	<i>Manṭiq al-Ṭayr</i>	Persian	Poetry	53
13.	Abū al-Ḥasan Bayhaqī (died: 1169)	<i>Lisān al-Ṭayr</i>	Persian	Prose	
14.	Aḥmad Gulshahrī (14 <sup>th</sup> century)	<i>Manṭiq al-Ṭayr</i>	Turkish	Poetry	4408
15.	Za‘ifī (died: 1559)	<i>Gulshan-i Sīmurgh</i>	Turkish	Poetry	5116
16.	Kādizādeh Meḥmed (16 <sup>th</sup> century)	<i>Inshirah al-Ṣadr</i>	Turkish	Poetry	5083
17.	Fedā‘ī Dede	<i>Manṭiq al-Asrār</i>	Turkish	Poetry	3808

## 1. Literature Review

The author’s novel idea to investigate symbolic flight of the bird is a unique and complex research attempt, unlike any other, as it delves into the works of legendary writers of all time. However, various authors previously studied *Manṭiq al-Ṭayr* and made valuable contributions on the subject matter.

For instance, *A Review of ‘Aṭṭār’s Symbolism in the Manṭiq al-Ṭayr* by Dr. Ḥuseyn Khusravī, *Typology of Birds in ‘Aṭṭār Nishapūrī’s Manṭiq al-Ṭayr* by Dr. Majid Bahrivār and Dr. Muhammadḥuseyn Nikdaraşl, *The Risālat al-Ṭayr of Avicenna* by Dr. Muhammad Rīza Barzgar Khaleqī, *Suhravardī’s Sīmurgh, Fluent Semantics and Semiology* by Fatimah Imamī, *A Critical Review of the Structure of the Manṭiq al-Ṭayr* by Qudratullah Ṭahirī, *Avicenna’s Risālat al-Ṭayr and its Influence on Ghazālī’s Risālat al-Ṭayr and ‘Aṭṭār’s Manṭiq al-Ṭayr* by Mahdi Muḥabbath, *Gnostic Nuances in Aḥmad Ghazālī’s Risālat al-Ṭayr* by Sabā Fadavī, *Avicenna’s Risālat al-Ṭayr, a Metanarrative Symbolism on the Meaning of Life* by Saham Mukhliş and Rīza Akbar, *Sīmurgh’s Warble in a Spider’s Workshop* by Shāhin Ujaqalızadeh and *Sīmurgh and Jebrāī’l* by Taqī Pūrnamdārīān.

## 2. Brief Summary of Avicenna’s *Risālat al-Ṭayr* Work (Fig. 1)

It is notable, that Avicenna speaks about the imprisonment of the human soul and offers solutions for its freedom, in the eulogy titled as ‘*Ayniyah*’.

A dove descended onto you from a high place  
 Master of merits and strength  
 A strong trap prevented it,  
 The cage did not allow it to the height and  
 space  
 Why did it descend from the heights  
 To the bottom?  
 Its descent was necessary  
 To hear the unheard\*

هَبَطْتُ إِلَيْكَ مِنَ الْمَحَلِّ الْأَرْفَعِ  
 وَرِقَاءُ ذَاتُ تَعَزُّزٍ وَتَمْنَعِ  
 إِذْ عَاقَبَهَا الشَّرْكَ الْكَثِيفُ وَصَدَّهَا  
 قَفْصٌ عَنِ الْأَوْجِ الْفَسِيحِ الْمُرْبَعِ  
 فَلَايَ شَيْءٍ أُهْبِطْتُ مِنْ شَامِخِ  
 عَالٍ إِلَى قَعْرِ الْحَضِيضِ الْأَوْضَعِ  
 فَهَبُوطُهَا إِنْ كَانَ صَرَبَةً لَا زِبِ  
 لَتَكُونَ سَامِعَةً بِمَا لَمْ تَسْمَعِ

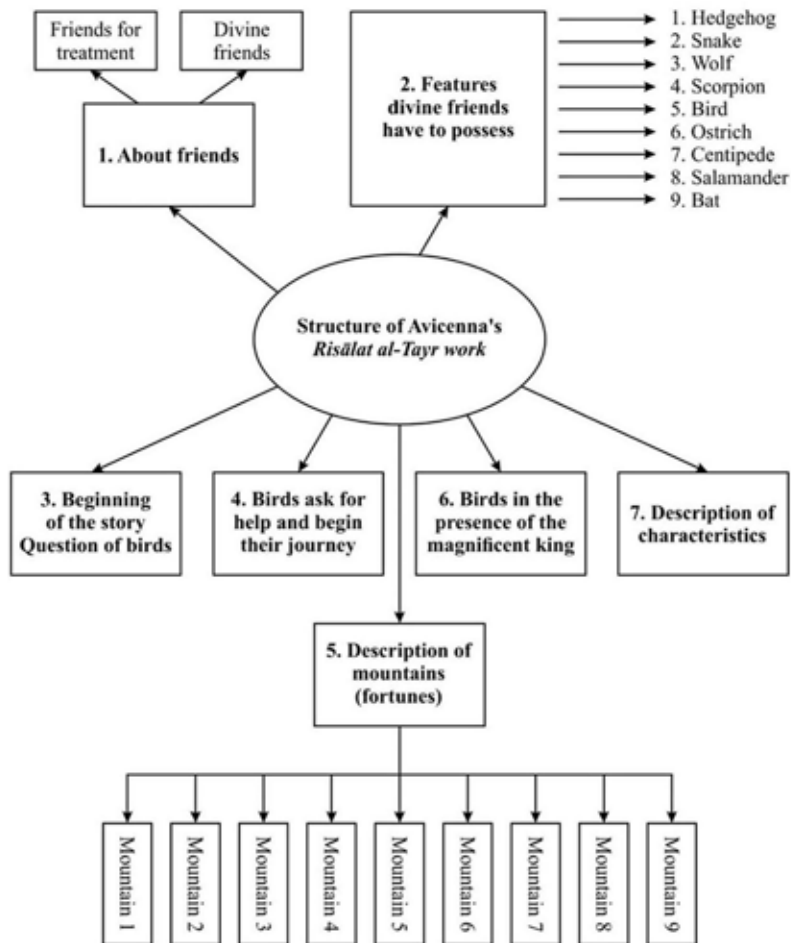
In the eulogy, Avicenna eloquently expressed his views on the human spirit using poetic language. However, his thoughts on the human spirit are not limited to this eulogy and can be found in his other works. One of those works that exemplifies his gnostic and philosophical views is the *Risālat al-Ṭayr*. Firstly, the *Risālat al-Ṭayr* was originally written in Arabic and later translated into Persian by Shahāb al-Dīn Suhrawardī. Its title was first mentioned in the list of Avicenna's works compiled by his student Jurjani. It is also referred to as *Al-Shabakah va al-Ṭayr* in the *Ṭabaqāt al-Aṭibbā*, and Ḥajī Khalīfa (Katip Chalabī) presents it as *Risālat al-Ṭayr* in his work *Kashf al-Zunnūn*.

This symbolic work clearly portrays the state of the human spirit, bound by worldly desires. Though concise in volume, its summary unfolds as follows: A bird, along with its companions, falls into a trap set by hunters and remains captive for a time. One day, the bird witnesses other birds freed from the trap, soaring in the boundless sky. Inspired, it beseeches the liberated birds to help it escape and regain the freedom. Compassionately, they assist, and together they take flight, soaring towards the height of the towering mountain. On their journey, they encountered a series of nine majestic peaks. Passing over six of them, they pause to rest upon the seventh summit. After a brief respite, they resume their flight, eventually arriving at the eighth mountain, where they encounter a flock of extraordinary and enchanting birds. The fresh friends reveal that beyond this mountain lies a splendid city, ruled by a magnificent king. Eagerly, they embark towards the city and requested the king to release them from

\* The translation was done by the author.

the shackles that bind their feet. The king responded, “The bond can be untied only by one who tied it. I will send a messenger with you to ask him to do so”. The birds now are obliged to return in order to have the bonds untied [Ībn Sīnā 2012/1391].

Within this work, the bird, hunters, trap, and imprisonment symbolises the human spirit, the immutable laws of nature, the physical body, and captivity of human soul in the body (Fig. 2).



**Fig. 1. The Structure of Avicenna’s *Risālat al-Ṭayr* work**

HE SENT A MESSENGER TO COMPEL THOSE WHO TIED BONDS TO OUR HANDS TO UNTIE THEM
WE ASKED HIM TO UNTIE THE BONDS
<b>WE CAME INTO THE PRESENCE OF THE MAGNIFICENT KING</b>
WE PASSED OVER EIGHT MOUNTAINS AND REACHED THE NINTH
THEY SAID THEY WOULD UNTIE THEIR FEET, IF THEY COULD UNTIE BONDS
I TOLD TO UNTIE THE BOND FROM MY FEET
GOT OUT OF THE TRAP WITH THE HELP OF BIRDS
RECALLED THAT ITSELF WAS A BIRD
SAW THE BIRDS TIED TO THE FEET
ONE DAY LOOKED OUTSIDE OF THE TRAP
FORGOT ITSELF
GOT USED TO THE TRAP
<b>TRAPPED BIRD</b>

**Fig. 2. Emancipation of the trapped bird and its arrival  
in the presence of the king**

### **3. Brief Summary of Aḥmad Ghazālī's *Risālat al-Ṭayr* work (Fig. 3)**

Aḥmad Ghazālī is the distinguished scholar, intellectual and philosopher from medieval Islamic civilization era, who is well-known for his significant contributions in the field of Sufism and his philosophical work on the nature of existence and knowledge.

Aḥmad Ghazālī, as described in the *Risālat al-Ṭayr*, discusses the existence of different kinds of birds, who despite their differences come together to discuss the idea of having a king, and be able to visit their king to present their desires for fulfillment.

After consultation, the birds reached the unanimous conclusion to select Sīmurgh as their king that would help them avoid the hostile traps of the desert. Therefore, they inquired about the whereabouts of Sīmurgh's nest, where they could submit their desires. It was then revealed to the birds that Sīmurgh the King resided on the island of Dignity, within the city of Magnificence. Subsequently, the birds made the collective decision to proceed towards the presence of



Sīmurgh. However, a voice from afar warned them of the impending danger, advising them to remain where they were and not to approach Sīmurgh, the king. Rather than dissuading them, this cautionary message only intensified their longing to behold their king and they said to each other: “Friends, we will not get off our track, even if we die”. When they began to flap their wings to begin the journey, the voice again said: “There are very deep seas, very high mountains and hot and cold cities on your way. Most creatures returned back as they were afraid for their lives”. Upon hearing the voice, their longing for the journey grew even stronger, and they became even more determined to set off.

However, their journey was fraught with peril. Some of them perished in the depths of the seas, while others, accustomed to warm cities, met their demise in cold regions, and vice versa. Upon reaching their destination, a sudden flash of lightning claimed the lives of many. Only a small number of birds managed to reach the King’s palace, where they appointed one among them to inform the King of their arrival. As per Sīmurgh’s command, they were asked to express the purpose of their journey and they said: “We came because we want you to become our king”. Sīmurgh said: “Tell them that I am the king whether they want it or not, whether they testify it or not. I don’t need their service. Tell them to turn back”. The birds, overwhelmed by despair, succumbed to profound sadness. However, amidst their sorrow, they uttered the following words: “Turning back with despair is the mood of the despicable. No returning is possible after all the hardships we went through on our journey. Let’s send a message once more, maybe the king allows us to his presence”. Consequently, they requested again for the second time and said: “You are needless of our service, but we are not needless and this place is the shelter for those in need. Let us come to your presence”. But the answer from the king was that they had to return to their nests, as “your eyes cannot bear his manifestation”. The birds’ despair increased. But a voice was heard from beyond: “Don’t be desperate, as we know that you are desperate and helpless in front of us, so we should put you in our palace of kindness and our site of blessings, as it is the place for those in need and for the miserable poor. Any poor and miserable in reality is the servant of Sīmurgh”. All the birds rejoiced and began to serve the King and lined up in front of his throne. As they became closer to

the King, they asked about the fate of their loyal friends: “What about those, who died in the desert? We would like to see them”. They were told: “They are in the presence of the King. They found the real life. Just as our rope of grace drew you to this place, so our compassionate hand took them closer to the King”. They asked how they could reach them and were told that as they were alive and afraid of death, they could not see them yet: “You can see them only if you leave the nest of your flesh”. They asked: “And what is the case with those, who cannot do this service?” They were answered: “They avoid it not because of their incapability, but because they did not love us. We would let them come, if we desired. We cast them out, as we did not want them. Do you really think that you came here yourselves? No, it is us that motivated you and brought you to us”. Upon hearing these, the birds found the path of the truth and salvation [Ghazālī 1976].

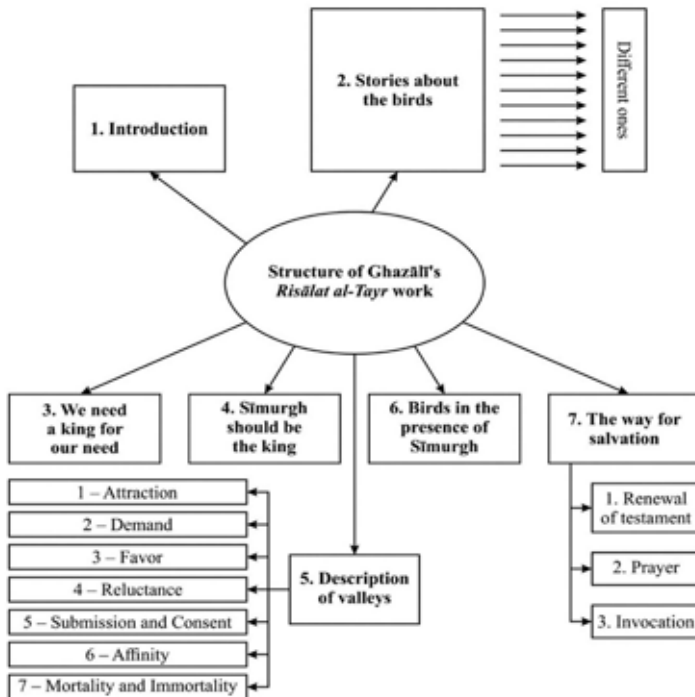


Fig. 3. The structure of Aḥmad Ghazālī's *Risālat al-Ṭayr* work

#### **4. Brief Summary of Afzal al-Dīn Khāqānī's *Manṭiq al-Ṭayr* work (Fig. 4)**

Afzal al-Dīn Khāqānī was one of the prominent Persian poets and a highly skilled prose writer of his time. His masterpiece, *Manṭiq al-Ṭayr*, showcases his exceptional talent. *Manṭiq al-Ṭayr* (Language of the birds) is a symbolic tale that portrays the search for Sufism, with birds symbolically representing humans.

The story commences with a captivating depiction of the break of dawn and a heartfelt tribute to the revered Kaaba. The author skillfully employs metaphorical language to paint a vivid picture of this sacred place. In the meantime, a flock of birds gathers, each eager to admire the virtues of their favorite flowers.

First, the Swan praises the date flowers for their exquisite sweetness, enchanting the senses with their luscious fruits. Then, the Nightingale eloquently celebrates the unparalleled beauty of roses, surpassing all other flowers in their radiance. Simultaneously, the Dove expresses its fascination with the majestic cypresses, their elegance capturing its admiration. On the other hand, the Hawk opts for the vibrant charm of poppies, finding them irresistibly captivating. As the deliberation continues, the Cygnus passionately selects freesias, enticed by their delicate allure, while the Partridge joyfully plucks blades of grass, appreciating their simplicity and earthy grace. The Parrot, with its melodious voice, declares an affinity for the aromatic jasmine, relishing its fragrance with delight.

Lastly, the Hoopoe expresses its affection for daffodils, captivated by their vibrant hues. In the midst of their lively debate, the birds collectively agree to seek the wisdom of the king of the birds, Sīmurgh, to settle the dispute and determine the most exceptional flower. With anticipation, they approach the Sīmurgh and pose their question. In response, the Sīmurgh wisely imparts that each flower possesses its own unique beauty, and each holds a special place in the tapestry of nature, and states:

گرچه همه دلکشند از همه گل خوب تر  
کو عرق مصطفاست وان دگران خاک و آب

All flowers are attractive, but better of all

Is Mustafa's sweat, as the rest is mud and water.

Then Sīmurgh begins to praise the Prophet of Islam.

فاخته گفت از نخست مدح شکوفه که نحل  
سازد از آن برگ تلخ مایه شیرین لعاب

First, the Dove praised the white flower,  
Saying that it accumulated sugar from bitter leaves.

بلبل گفتا که گل به ز شکوفه است از آنک  
شاخ جنیبت کش است گل شه و الاجناب

The Nightingale began to praise the rose sweetly,  
Saying that the Rose was the king of flowers.

قمری گفتا ز گل مملکت سرو به  
کاندک بادی کند گنبد گل را خراب

The Dove said that cypresses are more beautiful than roses,  
As winds may cast petals of roses.

ساری گفتا که سرو هست ز من پای لنگ  
لاله از او به که کرد دشت به دشت انقلاب

The Falcon said: “Look at the cypress, its feet are lame”,  
But the poppy garnishes fields and mountains.

صلصل گفتا که نی لاله دورنگ است ازو  
سوسن یک رنگ به چون خط اهل ثواب

The Cygnus said: “Poppies have two colours,  
And freesias have only one and are more beautiful”.

تیهو گفتا به است سبزه ز سوسن از آنک  
فاتحه صفح باغ اوست که فتح باب

The Partridge said: “Yellow grass is more pleasant to me than  
freesias,

When one comes to the garden, grass is the first to welcome him”.

طوطی گفتا سمن به بود از سبزه کو  
بوی ز عنبر گرفت رنگ ز کافور ناب

The Parrot said: “Jasmines are more pleasant than yellow grass,  
It got its colour from camphor and its fragrance from ambergris”.

هدهد گفت از سمن نرگس بهتر که هست  
کرسی جم ملک او و افسر افراسیاب

The Hoopoe said: “Daffodils have their place on the throne of  
Jam,

The officer of Afrāsiāb is more beautiful than jasmines”.

جمله بدین داوری بر در عنقا شدند  
کوست خلیفه طیور داور مالک رقاب

So, all chose Sīmurgh as jury,  
As it was the king of birds on the score of jury.



**Fig. 4. Structure of Khāqānī's *Manṭiq al-Ṭayr* work**

### **5. Brief Summary of Shahāb al-Dīn Suhravardī's *Ṣafīr-i Sīmurgh* work (Fig. 5, 6, 7)**

Shahāb al-Dīn Suhravardī was an eminent Persian philosopher, scholar, and prolific writer of the 12<sup>th</sup> century.

Among his notable contributions, the work *Ṣafīr-i Sīmurgh* stands as a testament to his brilliance. In *Ṣafīr-i Sīmurgh*, after offering heartfelt praise and glorification to God, the work unfolds in two parts, as the author eloquently describes, as the Sīmurgh was discussed in the introduction of this work. It provides information about the bird Hoopoe, which leaves its nest every calendar year and travels towards the Mount Qaf to reside under its shadow. Moreover, the author symbolises the Sīmurgh as the break of dawn, which emerges from the East and awakens humans who have been sleeping in the

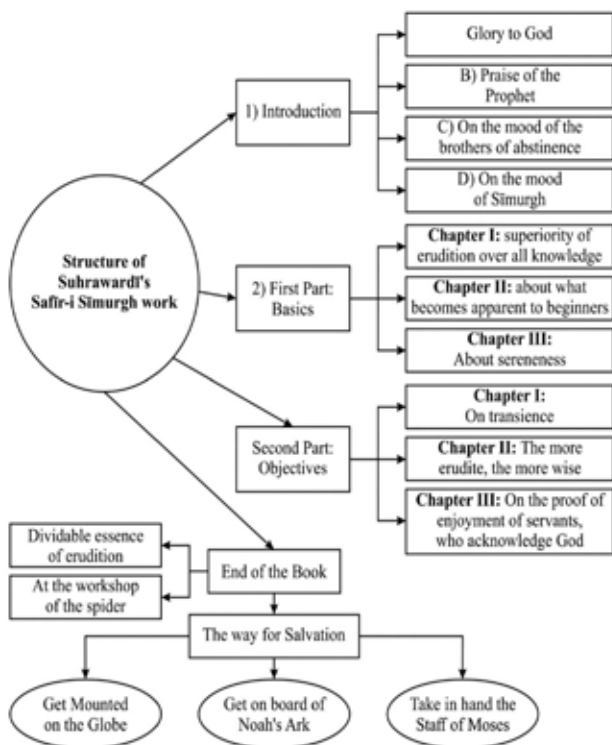
darkness. The Hoopoe resides on the Mount Qaf and can observe everything from its heights. Although, some possess the knowledge of it, but the majority remains deprived of its blessings. This is because Sīmurgh's food is fire, and anyone who has one of its feathers can easily pass through fire unharmed.

The first part consists of three chapters, which discuss the supremacy of erudition over all other fields of knowledge. The second chapter explores the insights gained by those who acquire knowledge. The third chapter presents evidence of the happiness which is experienced by servants who acknowledge the Truth. The knowledge of erudition is deemed superior because everything known is credible, its proofs are stronger and hold greater practical value. As it pertains to God, His might surpasses that of all other creatures. Those who devote themselves to God receive continuous and radiant lights (*lavāyih*) in their spirits. These lights are swifter than the light itself. They become more abundant as one's self-restraint increases and begin to endure longer, leading to a state of serenity (*sakinah*). The pleasure derived from this state surpasses that of *lavāyih*.

The first part of the second chapter focuses on transience. After experiencing serenity, the human soul yearns to separate from the physical body and embark on a heavenly journey. When a person loses consciousness and forgets about the flesh, this state is known as the highest level of transience (*akbar fanā*). When one forgets oneself entirely, it is referred to as “*transience within transience*”. The subsequent topic delves into the stages of understanding the unity of God. The understanding of the general public is expressed as “*Lā ilaha il-lallah*” (There is no deity but God). The understanding of special individuals is encapsulated in “*Lā huwa illā huwa*” (There is no he but He). Beyond these special individuals understand: “*Lā anta illā anta*” (There is no you but You). Finally, transcending all these stages is the understanding of “*Lā anā illā anā*” (There is no I but I)”. Those who are immersed in the ocean of nonexistence proclaim, “كل شيء هالك إلا وجهه” (All will perish except His Face)”. Those with a deeper understanding of erudition can recognise the truth of creation.

In the third chapter, it is emphasised that human love for God is unrelated to materialistic notions. The ultimate result of attaining perfection is pleasure of the spiritual perfection, wherein the individuals recognise the reflections of the Truth. At this stage, the pleasure experienced is even greater.

Towards the end of the book, it is stated that anyone who wishes to rid oneself of the entanglement of a spider’s web should distance oneself from nineteen notions. These include the five obvious senses, the five inner senses, two impulsive tendencies (lust and rage), and seven slow and subtle tendencies (nutrition, growth, reproduction, attraction, digestion, concealment, and repulsion). Repulsing these tendencies is challenging, as anyone desires to fly must adopt these inclinations. Guarding against all the hidden tendencies is arduous. Among them lies an island with ropes. The closer one falls towards it, the tighter it pulls them. It winds the rope around their neck, rendering them motionless and preventing them from finding the water of life. “I have heard a saying: If anyone standing on the globe boards Noah’s Ark and grasps the staff of Moses, they can save themselves from it” [Suhrawardī 2002/1381].



**Fig. 5. Structure of Suhrawardī’s *Şafir-i Simurgh* work**

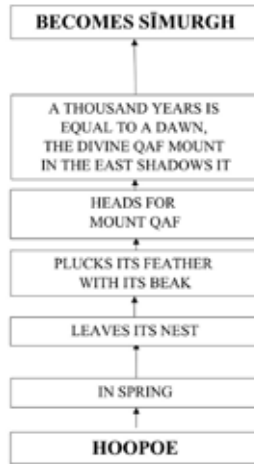


Fig. 6. A hoopoe reaching the position of Simurgh



Fig. 7. Stages of Transience and (Understanding of) Unity (of God)



## **6. Brief Summary of Farīd al-Dīn ‘Aṭṭār’s *Manṭiq al-Ṭayr* work (Fig. 8)**

Farīd al-Dīn ‘Aṭṭār was a renowned Persian poet, a wise Muslim theoretician, Sufi, and a prominent writer. One of his brilliant works is *Manṭiq al-Ṭayr*.

At the start of *Manṭiq al-Ṭayr*, the author describes how the birds gathered and were eager to find their king, in order to establish order and justice among themselves. Meanwhile, the Hoopoe possessed a dervish nature and had a unique appearance with beautiful feathers on its neck, which also formed a crown on its head. It said, “I have travelled over valleys, mountains, and deserts with Solomon. I know the King, but I cannot go to him without your help. So, please assist me, Sīmurgh is our King and he is close to us, but we are far from him. There are thousands of curtains in front of his dwelling. Sīmurgh first appeared in China at midnight, and one of his feathers fell over there. Every country became excited about it and took inspiration from the feather”. Upon hearing these words, the birds grew impatient to attend the presence of the King and decided to set off.

However, the distance was considerable, and some began to apologise for their inability to travel such a long distance. The Nightingale uttered as follows:

*I am so hag-ridden by the love of the flower,  
That I am not even aware of my existence.  
A nightingale cannot bear a Sīmurgh.  
Love of a flower is enough for a nightingale.*

The Hoopoe said: Don’t pretend reluctance for love of a beauty, it will disappear within a week.

The Parrot said: Every stone-hearted imprisons me and I wish to find the water of life in this dungeon. I have got no patience for Sīmurgh.

The Hoopoe said: Anyone not wishing to sacrifice his soul is not manful. If the soul is not sacrificed for the beloved, then what is its use?

Putting on coquettish airs, the Peafowl said: Despite, that I am the Gabriel of birds, a snake deceived me and I was exiled from the Heaven. Now, my efforts are for turning back to the Heaven. I have got no strength to reach the King. The Heaven is the best destination for me.

The Hoopoe said:

*If you can find a way to the sea,  
Why not to rush towards a dewdrop?*

Enchanted by jewelries, the Partridge said:

*The love for gems set fire to my heart.*

*My share from the fire was plentiful.*

The Hoopoe said: What is the use from the essence of coloured stones?

The Huma said: I chose reclusion to abstract my desires. Kings are under my shadow. How can one overshadowing kings not turn away from kings?

The Hoopoe said: You arrogant, there are no signs left from those kings. You are busy with useless things.

The Hawk said:

*I closed my eyes to creatures*

*For the radiance of kings' hands.*

I am enough pleased by the power I get from kings' hands. The Hoopoe said: The true reign belongs to Sîmurgh!

The Hornbill's excuse was that its place was seashore and it loved the sea.

The Hoopoe said: You unaware of the sea, the sea is full of big animals. What kind of loyalty do you expect from the sea?

The Owl said: I chose ruins for dwelling, just as lunatics. Because, treasures are buried there.

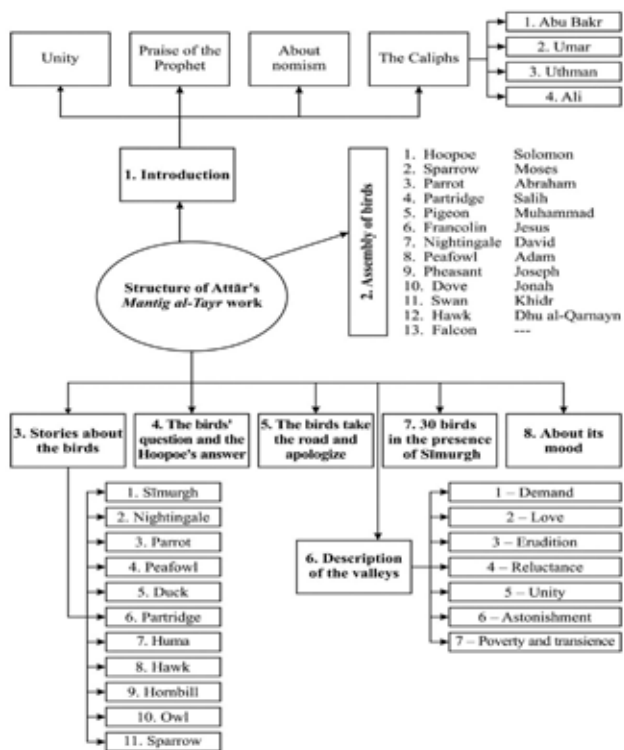
The Hoopoe said: Worshipping gold is heathenish.

The Sparrow said: How can I reach Sîmurgh, when I am so weak?

The Hoopoe said: Shut your mouth and take the road!

Each bird in the group made excuses, and a few of them approached the Hoopoe with inquiries: We are a bevy of weak birds. How can we reach Sîmurgh? The Hoopoe said: Lovers sacrifice their lives! If only you knew that you are made of His shadow, you would have high fidelity to Him and firmness. Upon hearing it, the birds became impatient to see Sîmurgh and took an oath not to leave before seeing Him. Then they said: We should cast lots to choose a bird to be our leader on the way. The lover Hoopoe was chosen a leader by the lots. Then they took the road. But the way was endless and tiring, the Hoopoe said: We should pass through the valleys of demand, love, erudition, reluctance, unity, astonishment, poverty and transience. Each of them bears many difficulties and you will lose everything you have. The birds understood that not everyone can continue this journey.

Shortly, only a few of birds could complete the journey. Some quitted because of heat or cold, while others quitted because of beauties they admired, only thirty broken-hearted birds reached the Tower of Mount Qaf. They saw in the Qaf a convent higher than the cognition of intellect and were ensorcelled by it. The Guard of Divine Glory asked them: Who are you? They said: We came to have Sîmurgh our King! The Guard said: He is the absolute King. He does not need you! Turn back. Upon hearing this, the birds lost their hope, but they did not turn back and said: Is a moth able to flee from the candle? Then the servant of grace came closer, put a piece of written paper in front of the birds and said: Read. Seeing the written paper, the birds noticed that all their efforts and deeds made on the way are written on the paper. The sun of vicinity shined upon them and their bodies became radiant [‘Aṭṭār 1961/1340].



**Fig. 8. The Structure in the ‘Aṭṭār’s *Maṭīq al-Ṭayr* work**

## **7. Brief Summary of Najm al-Dīn Rāzī's *Risālat al-Ṭuyūr* work (Fig. 9)**

Najm al-Dīn Rāzī was a renowned Persian poet, Sufi, mystic, and philosopher of the golden Islamic era. His work, *Risālat al-Ṭuyūr*, is an exemplary masterwork showcasing his literary wisdom.

In the introduction, the author describes this work as a letter written by spiritual birds imprisoned near the divine throne of Solomon. Initially, the author praises and describes the dawn before recounting an encounter with distressed birds at his doorstep. These birds, illuminated by the morning light, pique the author's curiosity. Suddenly, a parrot appears and perches on the author's shoulder, whispering, "Now send a letter describing our situation to Solomon".

The parrot proceeds to narrate the hardships faced by the birds and explains that their troubles stem from the absence of their king, Sīmurgh, who has deprived them of his protective shadow. The author is moved to tears upon hearing their complaints; he agrees to take their letter to the Solomon's presence and to convey their grievances and seek redress for their suffering. The parrot gathers all the birds, taking the letter with them, and they set off. Meanwhile, the journey commenced, and after traversing Hell and Heaven, the travellers encountered two women, one had a black face, symbolising earth, while the other had a yellow face, symbolising water. Accompanying them were two men, one with a white face representing wind, and the other with a red face representing fire. While passing through this place, the travellers beheld seven magnificent structures stacked upon one another, representing the seven heavens.

Notably, the smallest of these structures was hundreds of times larger than the Universe. The structures appeared in the following colours: blue, green, sapphire, blue again, turquoise, enamel, and dark blue. Furthermore, the travellers observed a black man, symbolising the Moon, followed by an elderly person symbolising Mercury.

Next, a woman playing the lute represented the Venus. The travellers then encountered a radiant king symbolising the Sun, the celestial wrestler symbolising the Mars, an old prayerful figure symbolising the Jupiter, and an elderly Indian figure symbolising the Saturn. After passing the heavens of the zodiac and the Preserved Tablet, the travellers arrived at the Solomon's throne, where birds were lined up in front.

The Hoopoe presented the letter to Solomon. Subsequently, the Parrot returned with the reply to the letter. The response addressed

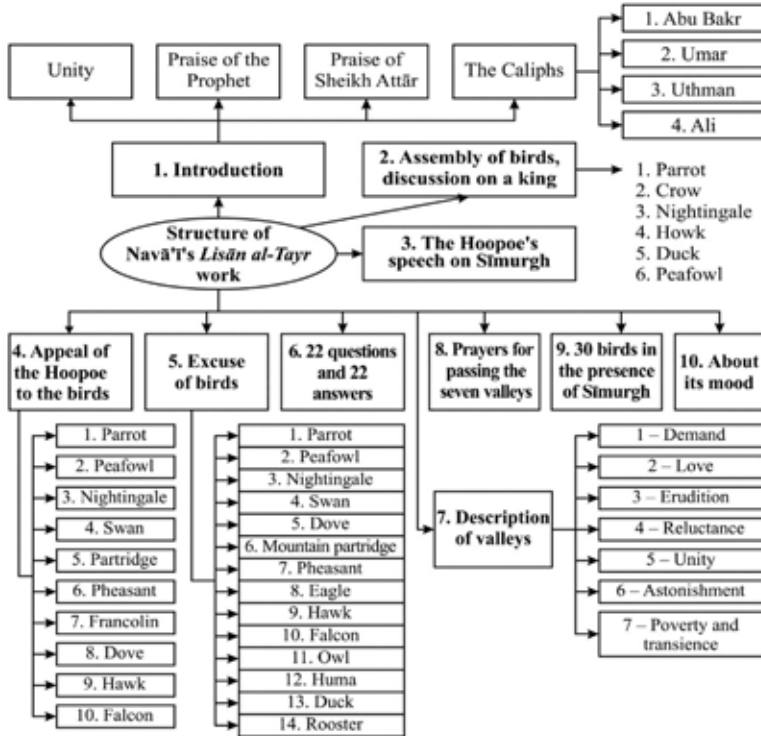
Sīmurgh, stating that he had deprived the birds of his shadow, leading to their troubles. The letter emphasised that Sīmurgh should be aware of their plight, as their clamor reached Solomon. Leaders were assigned to all creatures, such as Gabriel for angels, sultans for people, shining Sun for stars, and Sīmurgh for birds. The hope expressed was for Sīmurgh to heed the cries of these miserable creatures, extend his shadow upon them, and behold them with eyes of compassion, so that none among them would need to express their desperation to the Solomon. Upon reading the reply to the letter, the travellers no longer saw the Hoopoe but instead witnessed a transformation, becoming the Hoopoe themselves. Embarking on the road, flying day and night, the travellers eventually arrived at an island. There, they beheld the Sīmurgh's nest on the Mount Qaf, an inspiring sight that caused the letter to slip from their hand involuntarily. Sīmurgh took the letter and proceeded to address everything until the end. The travellers witnessed it all, posed their questions, handed over the letter, heard the response, and then flew back home [Rāzī 1983/1362].



**Fig. 9. Structure of Rāzī's *Risālat al-Ṭuyūr* work**

**8. Brief Summary of ‘Alīshīr Navā’ī’s *Lisān al-Ṭayr* work (Fig. 10)**

‘Alīshīr Navā’ī was a renowned figure of the 13<sup>th</sup> century in the Timurid Empire, known for his multifaceted talents and contributions. He excelled as a poet, politician, mystic, painter, linguist, and writer, establishing himself as an eminent representative of Turkic Chagatai literature.



**Fig. 10. Structure of Navā’ī’s *Lisān al-Ṭayr* work**

In this comparative study, the author focused on the plotline of ‘Alīshīr Navā’ī’s work, *Lisān al-Ṭayr*, and events are based upon ‘Attār’s *Manṭiq al-Ṭayr* work, which centers around the hardships faced by birds on their journey to reach their king, Sīmurgh. Throughout the narrative, the birds encounter numerous difficulties and obstacles, eventually realising that they themselves are the embodiment of

Sīmurgh, wherein, 35 birds successfully reaching their destination. The pivotal events in this work occur between the 10<sup>th</sup> and 27<sup>th</sup> parts.

In the 10<sup>th</sup> part, the birds gather to discuss the election of a king. Subsequently, in the 18<sup>th</sup> part, they attempt to depart, but most of them are unable to travel. In the 22<sup>nd</sup> part, the birds cast lots, and the Hoopoe emerges as the chosen one. Finally, in the 24<sup>th</sup> part, the birds inquire about the challenges they will face in the valleys, to which the Hoopoe provides answers. Ultimately, the birds successfully reached the presence of Sīmurgh [Navā'ī 1993].

## **9. Common characteristics of the works.**

The author has briefly shed light on the summaries of the masterpiece works mentioned above and observed that despite some differences in the style of narration of each author, the main objective was collectively similar: “the union of the birds with Sīmurgh”. This union symbolises abandoning the desire for worldly affections, and striving for the true path for the salvation of the human spirit. The author has also noticed five common ideas in the aforementioned works: the Sīmurgh, birds, the guide to the true path, valleys, dialogue, and movement.

### **9.1. Sīmurgh**

According to researchers, the word “Sīmurgh” derives its root from the Avesta, an ancient religious text, where the word *siena*, considered as the root of the word Sīmurgh, was used twice. Adding more, in the Pahlavi language, the word appears as *sene-murk* or *sen-murv* and in the 97<sup>th</sup> part of *Fravardin Yasht* we read: “We worship the *Fravahr* of *Siena*, son of *Ahum Sufut*. He is the one, who appeared in this world with his 100 followers”. Translators view the word *saena* in the *Avesta* as hawk or eagle, which has semantic relation with a famous bird of a wise physician.

It is known that in ancient times, the clergy and seers were engaged in the practice of medicine alongside their regular duties. Therefore, according to some assumptions, one of clergymen of that period, whose name was derived from the bird name *saena*, possessed an important position in the hierarchy of the clergymen. He was popular for his treatment of illnesses of the people and so, his name was mentioned in the *Avesta*. Later, the word *siena* began to be used with its initial meaning, referring to a bird, whereas, his physician abilities

transferred to the tree, where the nest of *siena* was on, while in the *Shahnameh* this ability belongs to Sīmurgh itself.

In the 34–38<sup>th</sup> part of *Bahram Yasht*: “Whoever possesses a piece of the brave bird’s feathers or bones, no hero can overcome him. Whoever has a feather from its wings, will be bestowed by divinity. Wings of the Bird of Birds can help those, who face ferocious and cruel warriors. Whoever possesses its feathers, will never undergo a loss and everyone will fear him.”

In the translation of the 37–40<sup>th</sup> parts of the 62<sup>nd</sup> chapter of the *Vast* it is mentioned: “The nest of *Sin-Murv* (Sīmurgh) is made of the *vispubish* and *harvisp-tokhmak* tree. Whenever, the Sīmurgh departs it, a thousand branches spring up there and whenever the bird perches on it, a thousand branches break and its eggs disperse” [Moyin 1965/1375, 836–837].

In the *Shahnameh* work of Abul- Qâsem Ferdowsī, Sīmurgh is mentioned in 4 epics: *Birth of the Tyrant*, *The narration of Rustam’s Birth*, *Murder of Sīmurgh by Isfandiyar* and *Request of Rustam from Sīmurgh for Cure*. Its name is mentioned in different parts of the four epics and yet, except the *Murder of Sīmurgh by Isfandiyar* part, all of them have the same plotline. Sīmurgh played an important role in Sām’s, Zāl’s and Rustam’s lives.

The writer Sam Nariman, considering his son’s white hair and brows as shame for himself, takes his son to a mountain and leaves him there for wild animals. However, by the decree of fate, Sīmurgh appears and takes him to its nest and nourishes him. At Rustam’s birth, Sīmurgh helps his mother Rudaba and finally, while Rustam almost was losing the fight against Isfandiyar, Sīmurgh appears and helps him. In the first epic, Sīmurgh’s compassion towards people is described, while in the second epic his knowledge of medicine is depicted. Finally, in the fourth epic, its knowledge of unknown secrets is revealed. Additionally, in the epic titled *Murder of Sīmurgh by Isfandiyar*, we can observe its inner feature which constitutes its exterior characteristics. It is the Sīmurgh’s obedience to its Master. Its obedience to its Master had been recompensed with benevolence, knowledge of medicine and wisdom.

Hence, in the last gasp, the bird says to the God: “You the just King, you bestowed upon me power, wisdom and valor. You cast away witches on earth. You were my only guide to the Truth on my every good deed”.



The place of living and the secret of its feather are also interesting, described in the following lines:

There was a mount named Elborzkuh,  
Closer to the sun and far from villages.  
Where Sīmurgh built a nest  
And the sinless was left [Ferdowsi 1986, 99].

In another place, Sīmurgh and its living place is described as follows:

You'll see a mount with its head in the heavens,  
Where a dominant bird will be seen.  
It is called Sīmurgh the warrior  
As it is a mountain bird with an armor.  
Seeing an elephant, it can take it with its claws.  
It will never eat giants of seas  
And tigers on earth.  
It cannot be compared to wolves and antelopes.  
When it stretches its wings,  
Earth loses its strength and the Sun its shine.

In the *Shahnameh*, the feather of *Sīmurgh* is considered a miraculous object. When the feather is set on fire, the bird promptly comes to aid people, and when it touches a wound, the wound instantaneously heals.

I should bequeath to you:

Take a feather of mine from my wing.  
Whenever you are in trouble,  
Whenever people disturb you,  
Take a piece of it  
And throw it into fire,  
I will come to rescue you [Ferdowsi 1986, 101].

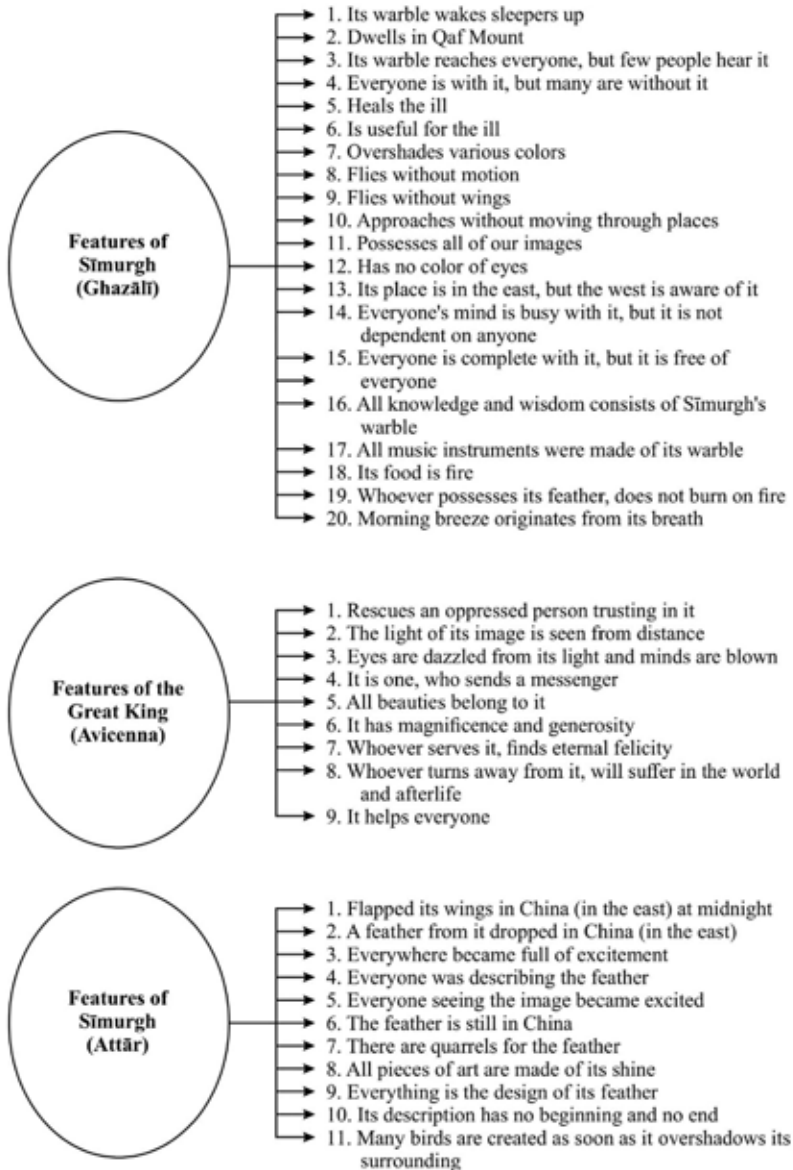
Sīmurgh's feather is very useful, when Rustam is born:

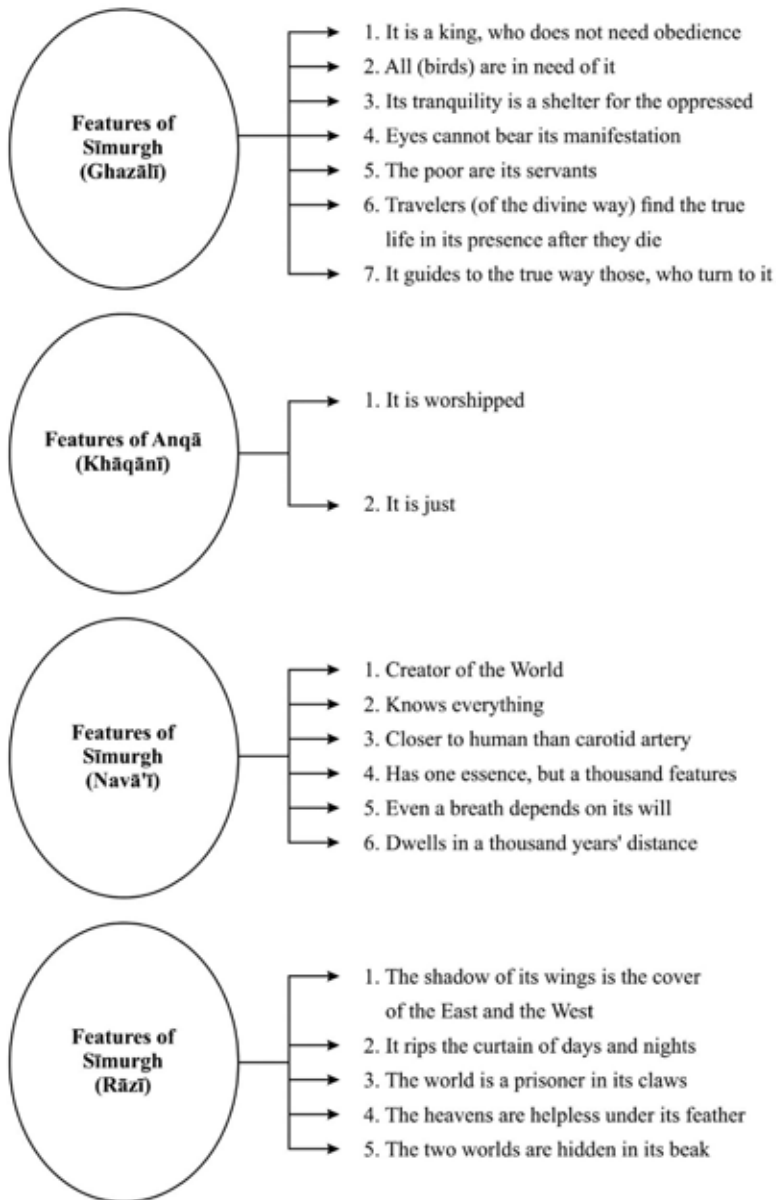
He asked some ember from the fire  
And a piece from the feather he set on fire.  
The bird appeared like dark clouds  
And brought with it salvation for the ill [Ferdowsi 1986, 156].

For recovery of Rudaba's wound, the bird gives advice:

Mix this grass with milk and musk,  
Then dry it in the shade, so it loses its heat.  
Then anoint it on the wound for cure.  
And you will see how it heals within a day.  
I am giving to you a feather from my wing,  
So touch with it the wound and it will help [Ferdowsi 1986, 157].

In the works the author has investigated and combined various features of Sīmurgh, which serves as a symbol of Truth.





**Fig. 11. Features of Sīmurgh**

According to the features depicted in the diagram, it can be confidently assumed that Sīmurgh represents the God in all the works diagram (Fig. 11). While some researchers propose that Sīmurgh symbolises the Gabriel or even the complete intellect, this view is not acceptable, because in all the works, the primary objective of the birds is to attain eternal union with the Sīmurgh.

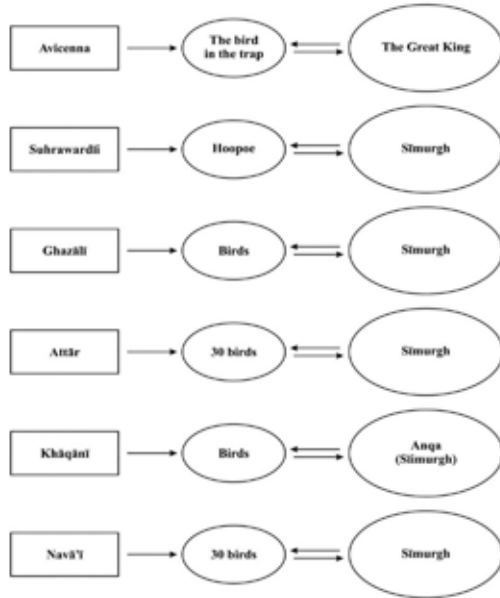


Fig. 12. Birds and Sīmurgh

## 9.2. Birds (Fig. 12)

Both writers, Avicenna and Ghazālī, symbolically portrayed birds in their works. However, Khāqānī specifically presented various birds, including the swan, nightingale, dove, falcon, partridge, cygnus, parrot, and hoopoe. On the other hand, 'Attār presented a gathering of 13 birds, although stories of only 11 birds are written. Suhrawardī focused solely on the hoopoe. Najm al-Dīn Rāzī's work includes the parrot, hoopoe, hawk, pigeon, and crow, while 'Alīshīr Navā'ī mentions a total of 15 birds.

In Farīd al-Dīn 'Attār's work "*Manṭiq al-Ṭayr*", each bird has been symbolised as a prophet: the hoopoe, pigeon, parrot, partridge, gos-hawk, francolin, nightingale, peafowl, pheasant, dove, swan, falcon, and

hawk. The birds that have been symbolised as prophets are: the hoopoe is associated with Solomon and the Giant, the dove with Moses and Pharaoh, the parrot with Abraham and Nimrod, the partridge with Salih and the mount, the goshawk with Muhammad and nature, the francolin with Jesus and the donkey, the nightingale with David and iron, the peafowl with Adam and the snake, the pheasant with Joseph and the well, the pigeon with Jonah and the fish, the swan with Khidr and the body, and the hawk with the *Dhu al-Qarnayn* and the two worlds.

It is notable that all the birds except the hawk are presented in relation to positive or negative symbols. It is believed that 'Atṭār intentionally avoided symbolising the hawk to any prophet out of respect for the position of the prophets, as hawks are carnivores. Moreover, hawk is the last bird described in the work, its description may be seen as belonging to all the birds collectively.

The birds in the assembly, gathered to choose a king for them, are described in relation to religious stories. The Hoopoe holds a special place in the work, depicted as the wisest among the birds and serving as their guide. The Hoopoe answers the questions of each bird, and has the duty to lead them to the presence of the Sīmurgh.

### 9.2.1. Hoopoe

در حقیقت پیک هر وادی شده  
باسلیمان منطق الطیر تو خوش  
از تفاخر تا جور زان آمدی  
تا سلیمان را تو باشی رازدار  
با سلیمان قصد شادروان کنی

[‘Atṭār 1989/1368, 612–620].

مرحبا ای هدهد هادی شده  
ای به سر حد سبا سیر تو خوش  
صاحب سر سلیمان آمدی  
دیو را در بند و زندان باز دار  
دیو را وقتی که در زندان کنی

Welcome, you, hoopoe the guide,  
We know you as the satellite of valleys.  
You had a journey to the land of Sabā  
And Solomon found your words mellifluous.  
You are the holder of his secrets,  
So, you came again to obtain wisdom proudly.  
Hold the giant of oppression in the prison,  
Let Solomon be your confidant.  
As you imprison the giant,  
It was worth of a feast with Solomon!

In Farīd al-Dīn ‘Aṭṭār’s work, the Hoopoe is portrayed as the wisest bird and is chosen as the guide and leader. The story of the Solomon and the Hoopoe is narrated in verses 20–44 of the Qur’an. The brief summary of the story is as follows:

One day, while controlling birds, Solomon noticed that the Hoopoe was absent. He threatened to punish or even kill it, if there was no valid reason for its absence. Eventually, the Hoopoe appeared and informed Solomon that it had learned something important unknown to him. In the land of Sheba, there was a queen named Balqīs who possessed immense wealth, including a magnificent throne. However, the people of Sheba were worshipping the Sun instead of the God, influenced by the Satan who deceived them by disguising his evil deeds as good.

Solomon entrusted the Hoopoe with a letter and instructed it to deliver the letter to the people of Sheba and observe their reactions. Balqīs, upon reading Solomon’s letter, consulted with her advisors. Recognising that the letter was from the Solomon and began with “In the name of God, the compassionate and the merciful”, she invited them to Islam. While the notable men of Sheba held power, they deferred to Balqīs as the ultimate authority.

Further, Balqīs decided that wars were destructive and wanted to determine whether Solomon was the true king. She sent generous presents to him, but Solomon declined the gifts and replied in anger, stating that he would come with a large army and destroy them. However, Asaf bin Barkhiyā swiftly brought the Queen’s throne to Solomon. During this event, Balqīs mistakenly lifted her dress, mistaking the crystal palace for water. By realising her error, she submitted to the Lord of the Worlds and accepted the authority of Solomon.

The author further explains the reason why ‘Aṭṭār chose the Hoopoe as the guide in his work. Referring to the holy Qur’an, the Hoopoe brought news to Solomon from the land of Sheba, which prompted their journey there. Since, the Hoopoes travelled extensively and had detailed knowledge about different countries, ‘Aṭṭār portrayed the Hoopoe as the only bird familiar with the routes through valleys. This explains why ‘Aṭṭār might have chosen the Hoopoe as the guide through the seven valleys of love in his work, *Manṭiq al-Ṭayr*.

### 9.2.2. Musiche

The Dove is the second bird described in ‘Atṭār’s work, and in Persian, Dove is called “*musiche*”. ‘Atṭār, being a brilliant poet, skillfully utilised word similarities for semantic purposes. Likewise, in ‘Atṭār’s *Diwān*, the Dove was symbolised as a distich. This delicate nuance can be accurately expressed as follows:

درون سینه موسیقار دارم	اگر موسی نیم موسیچه هستم
که کاری مشکل و دشوار دارم	نالَم به زاری چو موسیقار می

I am not Moses, but I am musiche,  
My chest trembles as flutes play.  
Behold, how heavy my work is,  
It wrenches hearts just as flutes!

Using the similarity between the Moses and the word *musiche*, ‘Atṭār narrates the story related to Moses. In the *Manṭiq al-Ṭayr*, the same bird is described as follows:

خیز موسیقار زن در معرفت	خه خه ای موسیچه موسی صفت
لحن موسیقی خلقت را سپاس	گردد از جان مرد موسیقی شناس
لاجرم موسیچه بر کوه طور	همچو موسی دیده آتش ز دور
هم به میقات آی و مرغ طور شو	هم ز فرعون بهیمی دور شو
فهم کن بی عقل بشنو نه به گوش	پس کلام بی زفان و بی خروشان

[‘Atṭār 1989/1368, 621–625].

Welcome, you Moses, resembling musiche,  
Play your flute of wisdom nicely.  
Let music sounds be heard  
From souls loving it.  
Like Moses seeing fire from distance  
Let him stand on Mount Sinai alone.  
Stay far from Pharaoh the brutal,  
Come to the destination like bird of Sinai.  
Listen silently, quietly and voicelessly,  
Understand without intellect, hear without ears!

Here, Qur’ānic verses are referred to<sup>1</sup>:

إِذْ رَأَىٰ نَارًا فَقَالَ لِأَهْلِهِ امْكُثُوا إِنِّي آنَسْتُ نَارًا لَّعَلِّي آتِيكُمْ مِنْهَا بِقَبَسٍ أَوْ أَجْدُ عَلَىٰ النَّارِ  
هُدًى

<sup>1</sup> See Ṭā Hā 20/10, al-Naml 27/7, al-Qaṣaṣ 28/29.

“Leaving Shuaib in Midian, Moses left for Egypt with his spouse to visit his mother and brother there. On his way, in Tuva valley in the west of Mount Sinai, a child had been born. Moses and his wife lost their way in darkness. So, seeing light (ahead, Moses) said to his family: ‘Stay here, I have perceived a fire. Perhaps I can bring you a torch or find at the fire some guidance’”<sup>2</sup>.

أَذْ قَالِ مُوسَى لِأَهْلِهِ إِنِّي آنَسْتُ نَارًا سَاتِيكُمْ مِنْهَا بِخَبْرٍ أَوْ آتِيكُمْ بِشِهَابٍ قَبَسٍ لَعَلَّكُمْ تَصْطَلُونَ

“Once Moses said to his family: ‘I have spotted a fire. I will either bring you some directions from there, or a burning torch, so you may warm yourselves’”<sup>3</sup>

فَلَمَّا قَضَى مُوسَى الْأَجَلَ وَسَارَ بِأَهْلِهِ آنَسَ مِنْ جَانِبِ الطُّورِ نَارًا قَالَ لِأَهْلِهِ امْكُتُوا إِنِّي آنَسْتُ نَارًا لَعَلِّي آتِيكُمْ مِنْهَا بِخَبْرٍ أَوْ جَذْوَةٍ مِنَ النَّارِ لَعَلَّكُمْ تَصْطَلُونَ

“And when Moses had completed the term and was traveling with his family, he perceived from the direction of Mount Sinai a fire. He said to his family: ‘Stay here; indeed, I have perceived a fire. Perhaps I will bring you from there information or burning wood from the fire that you may warm yourselves’”<sup>4</sup>.

### 9.2.3. Parrot

مرحبا اي طوطي طوبي نشين	حله درپوشيده طوقي آتشين
طوق آتش از براي دوزخيست	حله از بهر بهشتي و سخيست
چون خليل آن کس که از نمرود رست	خوش تواند کرد بر آتش نشست
سر بزن نمرود را همچون قلم	چون خليل اله در آتش نه قدم
چون شدي از وحشت نمرود پاک	حله پوش، از آتشين طوقت چه پاک

[‘Attār 1989/1368, 626–630].

Welcome, you Parrot on Tuba tree.  
Your necklace with jewels is so beautiful.  
Fires are in a groove for Hell,  
While Paradise is the symbol of jewels and pearls.  
Abraham was rescued from Nimrod,  
He was very close to fire, truly.  
Hit Nimrod on his head  
Be close to fire like Khalīl al-Allah  
Once rescued from the fear of Nimrod  
Put on clothes with jewels, do not be afraid of fire...

<sup>2</sup> See Tā Hā 20/10.

<sup>3</sup> See al-Naml 27/7.

<sup>4</sup> See al-Qaṣaṣ 28/29.



Here, the 258<sup>th</sup> verse of Chapter al-Baqara and the 68<sup>th</sup> and 69<sup>th</sup> verses of Chapter al-Anbiyā' are referred to:

أَلَمْ تَرَ إِلَى الَّذِي حَاجَّ إِبْرَاهِيمَ فِي رَبِّهِ أَنْ آتَاهُ اللَّهُ الْمُلْكَ إِذْ قَالَ إِبْرَاهِيمُ رَبِّيَ الَّذِي يُحْيِي وَيُمِيتُ قَالَ أَنَا أُحْيِي وَأُمِيتُ قَالَ إِبْرَاهِيمُ فَإِنَّ اللَّهَ يَأْتِي بِالشَّمْسِ مِنَ الْمَشْرِقِ فَأْتِ بِهَا مِنَ الْمَغْرِبِ فَبُهِتَ الَّذِي كَفَرَ وَاللَّهُ لَا يَهْدِي الْقَوْمَ الظَّالِمِينَ

“Are you ‘O Prophet’ not aware of the one who argued with Abraham about his Lord because Allah had granted him kingship? ‘Remember’ when Abraham said, ‘My Lord is the One Who has power to give life and cause death.’ He argued, ‘I too have the power to give life and cause death.’ Abraham challenged ‘him’, ‘Allah causes the sun to rise from the east. So make it rise from the west.’ And so the disbeliever was dumbstruck. And Allah does not guide the wrongdoing people”<sup>5</sup>

قَالُوا حَرِّقُوهُ وَانصُرُوا آلِهَتَكُمْ إِنْ كُنْتُمْ فَاعِلِينَ قُلْنَا يَا نَارُ كُونِي بَرْدًا وَسَلَامًا عَلَىٰ إِبْرَاهِيمَ

They concluded, “Burn him up to avenge your gods, if you must act”.

We ordered, “O fire! Be cool and safe for Abraham!”<sup>6</sup>

Apparently, when Nimrod and his retinue wanted to burn Abraham, it cooled by the God’s will and the prophet was rescued.

#### 9.2.4. Partridge

خه خه اي کبک خرامان در خرام  
قهقهه در شیوه این راه زن  
کوه خود در هم گداز از فاقه اي  
چون مسلم ناقه يابي جوان  
ناقه مي ران گر مصالح آيدت

خوش خوشي از کوه عرفان در خرام  
حلقه بر سندان دار الله زن  
تا برون آيد ز کوهت ناقه اي  
جوي شير و انگبين بيني روان  
خود به استقبال صالح آيدت

[‘Atṭār 1989/1368, 631–635].

Euge, bouncing coquettish partridge,  
Let loneliness not bore you on the Mount of Wisdom.  
Cachinnate you walking on this way,  
For God you encircle the prison.  
Demolish the high mount of needs,  
Break the thick tie of it.  
If you found a camel juvenile,  
Honey and milk will flow.  
If necessary, ride it fast,  
Sālih is waiting for you on the way.

<sup>5</sup> al-Baqara 2/258.

<sup>6</sup> al-Anbiyā' 21/68–69.

Here, the 72<sup>nd</sup> verse of Chapter al-A ‘rāf, the 64<sup>th</sup> verse of Chapter Hūd and the 156<sup>th</sup> verse of Chapter al-Shu ‘arā’ are referred to. According to the chapters, at the request of the Samud people, a male camel comes out of a mount, which is considered the miracle of the Prophet Sālih.

### 9.2.5. Goshawk

چند خواهي بود تند و تيز خشم	مرحبا اي تنگ ياز تنگ چشم
تا ابد آن نامه را مگشاي بند	نامه عشق ازل بر پاي بند
تا يکي بيني ابد را تا ازل	عقل مادر زاد کن با دل بدل
در درون غار وحدت کن قرار	چارچوب طبع بشکن مردوار
صدر عالم يار غار آيد ترا. [Atfār 1989/1368, 636–640]	چون به غار اندر قرار آيد ترا

Welcome, you, goshawk, slant-eyed pursuer,  
How long will you be a furious bird?  
Tie the note of love to your feet,  
Save it eternally!  
Exchange your innate intellect with soul,  
Let your every deed be eternal.  
Break the fleshly heart bravely,  
Sit inside the cave of union,  
If you stay steady in the cave,  
Everyone in the world will be your friend.  
Apparently, none of prophets is mentioned here.

### 9.2.6. Francolin

ديده بر فرق بلي تاج الست	خه خه اي یراج معراج الست
از بلي نفس بيزاري ستان	چون الست عشق بشنيدې به جان
کي شود کار تو در گرداب راست	چون بلي نفس گرداب بلاست
پس چو عيسي جان شو و جان بر فروز	نفس را همچون خر عيسي بسوز
تا خويشت روح اله آيد پيش باز	خر بسوز و مرغ جان را کار ساز
[Atfār 1989/1368, 641–645].	

Euge, you, the high francolin of the Night Journey,  
You carried the supreme crown on your head.  
Emerge to the highness of love,  
Get rid of the Satan of flesh.  
Satan, the troublesome and whirly,  
Who suffocates creatures in his swirl.  
Burn your fleshly desires like the Messiah’s Donkey,  
If you do it, you will be like Jesus!  
Burn that donkey, let its soul be left,  
The Holy Spirit will love it.

Here, the 172<sup>nd</sup> verse of Chapter al-A'rāf of the Qur'ān is referred to:

وَإِذْ أَخَذَ رَبُّكَ مِنْ بَنِي آدَمَ مِنْ ظُهُورِهِمْ ذُرِّيَّتَهُمْ وَأَشْهَدَهُمْ عَلَىٰ أَنفُسِهِمْ أَلَسْتَ بِرَبِّكُمْ  
قَالُوا بَلَىٰ شَهِدْنَا أَنْ تَقُولُوا يَوْمَ الْقِيَامَةِ إِنَّا كُنَّا عَنْ هَذَا غَافِلِينَ

“And ‘remember’ when your Lord brought forth from the loins of the children of Adam their descendants and had them testify regarding themselves. Allah asked, ‘Am I not your Lord?’ They replied, ‘Yes, You are! We testify.’ He warned, ‘Now you have no right to say on Judgment Day, ‘We were not aware of this’”<sup>7</sup>.

“The story of the Messiah’s Donkey is as follows: Returning to the Temple Mount from Jordan, Jesus told near Jerusalem to his disciples: Go to the village, you will see there a donkey. Bring it to me. They brought it, Jesus mounted on it and came to the Mount Temple to cure the blind and the ill”.

### 9.2.7. Nightingale

نالہ کن خوش خوش ز درد و داغ عشق	مرحبا اي عندليب باغ عشق
تا کنندت هر نفس صد جان نثار	خوش بنال از درد دل داودوار
خلق را از لحن خلقت رهنماي	حلق داودي به معني برگشاي
همچو داود آهن خود کن چو موم	چند بيوندي زره بر نفس شوم
تو شوي در عشق چون داود گرم	گر شود اين آهنت چون موم نرم

1989/1368, 646–650].

Welcome, you, nightingale of love garden.  
Let the mount of love make the nightingale speak!  
Sing like David about troubles of soul,  
Let the listeners sacrifice their lives.  
Open your mouth resembling David for meanings,  
Radiate a way for people from the creation!  
Stay far to the desires of the flesh,  
Soften the iron like David!  
If your iron softens like wax,  
Your love will seem warm like David!

Here, the narration refers to the 10<sup>th</sup> verse of Chapter Sabā’:

وَلَقَدْ آتَيْنَا دَاوُودَ مِنَّا فَضْلًا يَا جِبَالُ أَوْبِي مَعَهُ وَالطَّيْرَ وَأَلْنَا لَهُ الْحَدِيدَ

“Indeed, We granted David a ‘great’ privilege from Us, ‘commanding’: ‘O mountains! Echo his hymns! And the birds as well.’ We

<sup>7</sup> al-A'rāf 7/172.

made iron mouldable for him (David could soften iron in his hands like wax to prepare anything he wanted)”<sup>8</sup>.

### 9.2.8. Peafowl

سوختي از زخم مار هفت سر وز بهشت عدن بيرون ت فکند کردت از سد طبيعت دل سپاه کي شوي شايسته اين اسرار را آدمت با خاص گيرد در بهشت	خه خه اي طاوس باغ هشت در صحبت اين مار در خونت فکند برگرفتت سد ره و طوبي ز راه تا نگر داني هلاک اين مار را گر خلاصي باشدت زين مار زشت
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[‘Aṭṭār 1989/1368, 651–655].

Euge, the peafowl of the seven doors.  
The monster branded the peafowls chest.  
The story of the snake troubled you,  
So, you left the beautiful Paradise.  
Tubas sprung up on your way,  
Nature darkened your heart.  
Smash the snake’s head quickly,  
To find your confidant in a secret place.  
If you get rid of the filthy snake,  
Adam will easily keep you in Paradise!

After creating Adam, God commanded the angels to prostrate themselves before him. However, the Devil refused to obey and was consequently cast out from the God’s presence. A declaration resonated from the God, addressing the inhabitants of the heavens: “I have settled Adam and Eve in Paradise and bestowed upon them everything except for eternal Paradise. If they approach the trees and partake of their fruit, they will become oppressors unto themselves and be expelled from there”. The Devil overheard this and harbored hope. He devised a plan, thinking to himself, “I will entice them out of Paradise”. So, he approached Paradise just as the Peafowl, one of the most exquisite birds of Paradise and a devout worshiper of the God, was leaving. Spotting the Peafowl, the Devil sought to deceive it and said, “You, the most beautiful among all birds! Are you one of the birds of Paradise?” The Peafowl replied, “Indeed, I am the Peafowl of Paradise. And who are you? You all seem fearful, as if you have been banished and persecuted”. The Devil claimed, “I am one of the angels of the supreme realm. I have long worshiped the God alongside His closest angels. Now, I have come to the Paradise to witness

<sup>8</sup> Sabā’ 34/10.

what He has promised to the future inhabitants of Paradise. If you allow me entry, I will teach you three words that prevent aging, illness, and death". The Peafowl questioned, "What are you saying? Do the inhabitants of Paradise age, fall ill, and die? Is this the reality in Paradise?" The Devil replied, "Yes, the inhabitants of Paradise age, suffer from illnesses, and eventually die. Only those who possess these words can survive and remain alive". The exiled Devil resorted to swearing in order to convince the bird. Trusting in the sanctity of an oath by God, the Peafowl believed him and said, "I have no need for these words. I fear that the guardians of the paradise may discern my intentions, if I were to bring you inside. Instead, I will send the Snake, the leader of the animals in the paradise, to you. He can escort you inside". Subsequently, the Peafowl sought out the Snake and shared the situation. The Snake responded, "Neither you nor I require these words". The Peafowl exclaimed, "I made a promise to send you to him. It is better that you go swiftly before someone else does and takes him into Paradise".

### 9.2.9. Vigilant

چشمه دل غرق بحر نور بین  
میتلای حبس محنت مانده  
سر ز اوج عرش رحمانی بر آر  
تا شوی در مصر عزت پادشاه  
یوسف صدیق همدم آیدت

[‘Aṭṭār 1989/1368, 656–660].

مرحبا ای خوش تیزرو دوربین  
ای میان چاه ظلمت مانده  
خویش را زین چاه ظلمانی بر آر  
همچو یوسف بگذر از زندان و چاه  
گر چنین ملکی مسلم آیدت

Welcome, tailed and vigilant pheasant,  
Clarify on the light of the spring of soul!  
You were down like the bird of darkness,  
And you got through the way of separation.  
Take yourself out of the dark well,  
So that everyone can see you in the height.  
If you can be rescued from the deep well,  
You will be excellency in Egypt.  
You will possess a kingdom  
And Joseph will be your companion.

The description of pheasant is based on the Chapter ‘Yūsuf’ of the Qur’ān<sup>9</sup>.

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<sup>9</sup> Yūsuf 12/12.

### 9.2.10. Pigeon

شاد رفته تنگ دل باز آمده  
در مضیق حبس ذوالنون مانده ای  
چند خواهی دید بد خواهی نفس  
تا توانی سود فرق ماه را  
مونس یونس شوی در بحر خاص  
[‘Atṭār 1989/1368, 661–665].

خه خه ای قمری دمساز آمده  
تنگ دل زانی که در خون مانده ای  
ای شده سرگشته ماهی نفس  
سر بکن این ماهی بدخواه را  
گر بود از ماهی نفست خلاص

Euge, you, solicitous bird, pigeon,  
Who travelled with the king and came back alone with broken heart.  
Heat of your blood is stuck in veins,  
Your thoughts cannot get rid of pressure.  
Tend to the desire of the flesh?  
How long you’ll bear its filthiness?  
Behold the fish of evil,  
Smash the head of that monster.  
If you rescue your soul from the fish,  
You’ll be much close to Jonah.

The Jonah’s nickname is Zun-nun. Here, the 139<sup>th</sup>–145<sup>th</sup> verses of Chapter al-Şāffāt of the Qur’ān are referred to, where the story of Jonah is narrated<sup>10</sup>.

### 9.2.11. Swan

تا گهر بر تو فشانند هفت صحن	مرحبا ای فاخته بگشای لحن
زشت باشد بی وفایی کردنت	چون بود طوق وفا در گردنت
بی وفایت خوان از سر تا به پای	از وجودت تا بود موئی بجای
سوی معنی راه یابی از خرد	گر در آیی و برون آیی ز خود
خضر آب زندگانیت آورد	چون خرد سوی معانیت آورد

Welcome, you swan, may your voice be exalted.  
May the seven palaces spread jewels for you.  
You’ve tied the necklace of loyalty,  
It would be infamous to break the oath.  
If a feather is lost from your body,  
Behold, you will be unfaithful.  
If you get far from your flesh,  
A way will be open from cognition to essence!  
Cognition guides to essence  
Just as Khidr guides to the water of life!

<sup>10</sup> al-Şāffāt 37/139–145.

Though, Khidr is not mentioned by name in the Holy Qur'an, he is believed to be one of the three prophets who drank the water of life. The other two prophets are Elijah and Dhu al-Qarnayn.

### 9.2.12. Falcon

رفته سرکش سرنگون باز آمده  
تن بنه چون غرق خونی مانده ای  
لاجرم مهجور معنی آمدی  
پس کلاه از سر بگیر و درنگر  
دست ذوالقرنین آید جای تو

[‘Attār 1989/1368, 671–675].

خه خه ای باز به پرواز آمده  
سر مکش چون سرنگونی مانده ای  
بسته مردار دنیا آمدی  
هم ز دنیا هم ز عقبی درگذر  
چون بگردد از دو گیتی رای تو

Euge, the flying falcon, bravo many times,  
You turned back ashamedly.  
Hold your head high, don't turn aside,  
Why are you so blood-soaked?  
You were born addicted to the flesh of world,  
And became distant from the load of essence.  
Let's leave the fleshly world, leave the afterlife,  
Don't you ever take your hat off your head?  
If you abandon the two worlds,  
Hands of Dhu al-Qarnayn will come towards you.

This part refers to the story of the Dhu al-Qarnayn narrated in the 83<sup>rd</sup>–98<sup>th</sup> verses of Chapter al-Kahf of the Qur'an<sup>11</sup>.

### 9.2.13. Hawk

گرم شو در کار و چون آتش در آیی  
ز آفرینش چشم جان کل بدوز  
نزل حق هر لحظه بیش آید ترا  
خوشتن را وقف کن بر کار حق  
تو نمایی حق بماند والسلام

[‘Attār 1989/1368, 676–680].

مرحبا ای مرغ زرین، خوش در آیی  
هر چه پیشت آید از گرمی بسوز  
چون بسوزی هر چه پیش آید ترا  
چون دلت شد واقف اسرار حق  
چون شوی در کار حق مرغ تمام

Welcome, hawk, you are welcome,  
Try not to become surrounded by fire.  
Whatever fire you face, don't be afraid to be burnt,  
As your creation is from fire.  
If you get used to it, whatever you face  
Will accelerate the descending truth.

<sup>11</sup> al-Kahf 18/83–98.

The soul uncovers secrets openly,  
 Obeying the Truth is a brave deed.  
 You will be a perfect bird for the missions of the Truth,  
 If even you do not survive, anyway the Truth will!

In the instances mentioned in Farīd al-Dīn ‘Aṭṭār’s work “*Mantiq al-Ṭayr*”, it may be assumed that the verses and stories are symbolised with prophets in order to describe the birds. This tradition was widely spread in classical literature and ‘Aṭṭār’s work stands out with its originality in this regard. The symbolism of birds as prophets not only draws great attention but also holds significance in understanding the meanings conveyed in the presented verses.

### 9.3. Valleys

Avicenna, in his work, depicted nine mountains symbolising fortunes. In contrast, Ghazālī described seven valleys, including attraction, demand, favor, reluctance, submission and consent, affinity, mortality, and immortality. Similarly, Khāqānī’s work unfolded through a single valley, while ‘Aṭṭār presented seven valleys encompassing demand, love, erudition, reluctance, unity, astonishment, poverty, and transience. Suhravardī’s work contained erudition, non-stable lights, stable lights (representing transience), mortality, and unity. Rāzī illustrated the stages through the Moon, Mercury, Venus, the Sun, Mars, Jupiter, and Saturn.

Furthermore, Navā’ī’s work comprised seven valleys: demand, love, erudition, reluctance, unity, astonishment, poverty, and transience. Each author presented the stages of perfection with different names: mountains for Avicenna, valleys for Ghazālī and ‘Aṭṭār, chapters for Suhravardī, structures for Rāzī, and valleys again for Navā’ī.

Among these authors, Avicenna, Khāqānī, and Rāzī discussed the possibility of retreat from the valleys, whereas, Ghazālī, Suhravardī, ‘Aṭṭār, and Navā’ī did not present such an option, as their final valley symbolised mortality. However, in these works, mortality did not signify annihilation but rather the attainment of the unity of existence and eternal life. Therefore, in the works of Suhravardī and ‘Aṭṭār, the mortality was followed by unity. According to Muslim gnostics, the one who seeks salvation must pass through mortality to reach immortality within the realm of truth.

Finally, Suhravardī revealed the transformation of the Hoopoe into Sīmurgh in the concluding part of his work, while ‘Aṭṭār depicted the thirty birds finally reaching the presence of Sīmurgh.



#### **9.4. Dialogues and Motion**

In this study, the focus lies on two main aspects: dialogues and motion. Similarly, in the pursuit of truth, two essential conditions are mandatory: seeking and motion. The exploration of this study further reveals that mere blind striving for goals is insufficient. One must actively seek knowledge from a guide and work diligently to achieve desired goals in both this life and the hereafter. In alignment with this study, the author also examines the constant motion of birds, contrasting it with the stability of the Simurgh. However, it is the Hoopoe that stands out as the one who responds to their inquiries and guides the birds toward the path of truth by addressing their endless questions.

Consequently, it can be concluded that the Hoopoe demonstrated remarkable wisdom and sagacity as a leader by guiding its peers towards the path of truth. This highlights the significance of having a sagacious leader to prevent deviation and navigate the true path. The combination of knowledge and a true guide leads to the attainment of the pinnacle of truth.

#### **10. Conclusion**

The author has examined the seven philosophical, literary, and gnostic works, leading to the conclusion that the symbolic use of the bird represents the path to the truth, serves as a touchstone for the salvation of the human spirit, as evident in the analysed works. Additionally, this investigation also highlights the uniqueness of each work in terms of plotline, system of images, main character, ideas, and content. However, it is also noteworthy that there are inner similarities that connect them. The similarities between the seven works may be grouped as follows:

1. The flight of human spirit towards perfection;
2. The struggle of the spirit for untying fleshly ties;
3. Stages that human should pass through in order to reach perfection;
4. Presence of a guide on the way to the truth;
5. Presence of the ultimate ruler;
6. The issues of the existence of unity and multiplicity of existence;
7. Impossibility of eternity without mortality;
8. Salvation of human spirit by oneness (of God).

In addition, there are notable disparities in the drafting styles of the authors, reflecting their distinct ideas and thoughts. For instance,

Avicenna and Shahāb al-Dīn Suhrawardī approached the subject from a philosophical perspective, whereas, Afzal al-Dīn Khāqānī and ‘Alīshīr Navā’ī composed prose narratives centered on the story of the birds.

Distinctively, Farīd al-Dīn ‘Aṭṭār encompassed multiple dimensions, including philosophical, gnostic, and poetical viewpoints, in his remarkable literary work, *Manṭiq al-Ṭayr* as this masterpiece stands out as an exceptional composition. Moreover, this comparative study sheds light on the concealed ideas within these works, particularly examining the perspectives of Avicenna, the enhanced contributions of Suhrawardī, and the refined perfection achieved by ‘Aṭṭār. Thus, this research delves into numerous differences among these focused works, identifies common thematic elements, and opens avenues for future research to deepen our understanding and make further contributions to the subject matter.

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## СИМВОЛІЧНИЙ ПОЛІТ ПТАХІВ: ДОСЛІДЖУЮЧИ ДУХОВНУ ПОДОРОЖ ВІД ПАНЕГІРИКА АВІЦЕННИ “АЙНІЯ” ДО “ЛІСАН АТ-ТАЙР” НАВОЇ

Символізм птаха здавна був глибоким джерелом натхнення для філософів, письменників, поетів та інтелектуалів, які досліджували прагнення людського духу до досконалості. Однак це не слід вважати простим збігом обставин. Так само і досягнення найвищого рівня чистоти людського духу можливе лише тоді, коли людина долає спокусу земних бажань. У запропонованому порівняльному дослідженні авторка має на меті дослідити цю тему, вивчаючи подібності та відмінності у творах семи авторів. Крім того, стаття проливає світло на сюжетні лінії та цілі цих творів, розкриває особливості Сімурга, і шлях, який долають символічні птахи для спасіння духу. Текст супроводжується діаграмами, які дозволяють виділити сюжетні лінії для порівняльного аналізу і продемонструвати схожість між творами. Кожен автор створив власну траєкторію для *Саліка* (птаха духу) на основі своєї уяви, але кінцевою метою для всіх них був саме Сімург. Твір Авіценни містив початкову ідею, яка отримала подальший розвиток і досягла кульмінації в глибокій гностичній праці Фаріда ад-Діна Атгара під назвою “*Мантик ат-тайр*”. Результати дослідження показали, що автори були добре обізнані з творами своїх сучасників, і ця обізнаність не лише сприяла вдосконаленню їхньої уяви та мудрості, а й дозволила їм використати символізм пташиного польоту. Цей символізм уособлює звільнення людського духу, що дозволяє йому вільно повернутися до своїх витоків. Щоб досягти цього, дух повинен пройти через різні пустелі, гори і долини, проходячи очищення на своєму шляху, перш ніж досягти своєї кінцевої мети. Тому птах духу не може піднятися до вищих духовних сфер, не розпочавши шлях руху до істини. Авіценна та Сухраварді, з їхніми філософськими та гностичними поглядами, підходили до цієї теми більш аналітично. З іншого боку, поети використовували інший підхід, застосовуючи художні засоби, зі стилістичною метою. Таким чином, аналізовані твори мали на меті вказати на те, що, незважаючи на проживання в матеріальному світі, люди завжди мають залишатися пов'язаними зі своїм духом долати важкі долини духовного світу, щоб стати свідками прояву істини.

**Ключові слова:** “*Рісалат ат-тайр*” Авіценни, “*Рісалат ат-тайр*” Ахмада Газалі, “*Мантик ат-тайр*” Афзал ад-Діна Хакані, “Сафір-і Сімург” Шахаба ад-Діна Сухраварді, “*Мантик ат-тайр*” Фаріда ад-Діна Атгара, “*Рісалат ат-туйур*” Наджма ад-Діна Разі, “*Лісан ат-тайр*” Алішера Навої

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