

THE MYTHICAL AND MYSTICAL POSITION OF NUMBERS IN 13TH–15TH CENTURY TURKIC LANGUAGE POETRY

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Summary

The article examines the mythical, mystical and mysterious meanings of the numbers included in people's religious-philosophical meetings. XIII–XV centuries Turkish poets' different views on numbers with a special meaning in their work are being refined. The hidden themes touched by the artists of the word, who reflect the literary and artistic principles of the period in their works, are refined by using numbers. The article clarifies the conclusions of our elders, owners of ideas and words in relation to certain events, with examples from oral literature. In the context we will talk about, in addition to studying the place and position of numbers in rational thinking, attention is paid to the investigation of the main factors that play a role in their creation. It is a fact that the thinkers who took refuge in folk wisdom and benefited from examples of oral literature from mythical meanings in their creations were always distinguished by their works. We can definitely say that the advantage of the genius wordsmiths of world literature over others was that they relied only on folk literature, mythology, and mastered it. From this point of view, the meanings of the numbers included in the work "Jumjumanama", translated by Fariduddin Attar and made with enough additions, are also investigated in the article.

Key words: Numbers, mythical, mystical, Turkish, poetry, literature.

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1. Introduction

The development of civilization from simple to complex, from ordinary to higher, from less to more, from simple to rational has been observed in all historical periods. At this stage of development, the concept of quantity, number system are important problems. The need for a being called a human being to differentiate, consider the number and sign of any object and subject that s/he encounters in his/her life created the basis for the possibility of these numbers appearing.

Primitive man tried to distinguish what s/he sees and what s/he perceives, and this habit has already led to the formation of initial ideas about numbers and figures. Researches show that numbers and figures coincided with the times of the first emergence of cultures, and from the time of their emergence, people began to think about them, and this gradually became a branch of science. According to scientists, the first numbers to appear were positive numbers, then negative numbers and zero were thought of (*Tasavvuf ve sayılar*, 2016).

2. Main part

It is a well-known fact that numbers are mathematical terms, signs of numbers, and this concept primarily serves the science of mathematics. They have entered our everyday life as

computing elements. We solve our calculations in our daily life through the number system. Even in the words of Pythagoras, one of the famous philosophers of ancient Europe, who lived in 570-490 BC, the ancient Greek mathematician, the author of studies on metaphysics, music, ethics and politics, numbers are not ordinary elements of calculation, but real elements of life (*Pifaqor, 2011*).

Therefore, the science of Numerology does not deny that numbers have mythical properties in addition to mathematical functions. The antiquity of numbers compared to letters is also an accepted issue. Even according to popular beliefs, numbers have a certain meaning. That is, some beings, changes, development are under the rule of numbers. In general, when viewed from the perspective of folklore examples, very interesting aspects of numbers can be seen: "There was one, one was not, there was no one but God" (*Azərbaycan nağılları, 2004*). It is a well-known fact that according to Sufi teachings, the visible world does not exist by itself, but exists only in the presence of God. God is the essence of the visible world. Let's take a look at this approach in the works of Sultan Valad, one of the 13th century Sufi poets:

Kim ki, **biri iki** görür, şaşıdur

Sözini işitmegil, kulmaşıdür.

(He who sees two things is short-sighted

If he does not hear anyone, he is stupid) (Sultan Vələdin türkçe manzumeleri, 1958, p. 25).

In the poet's thinking, according to the teaching of Sufism, a person who does not accept God and man as one, that is, does not imagine in a unified way, is abnormal. The concept of man and God is one, man is the manifestation of God on earth, a mirror that reflects him. From these studies, it is clear that the main leading teaching of Sufism is the unity of the body with the ashes, the drop with the river, and the shadow with the sun. Man sees happiness and the meaning of life only in unity. Sufis are able to perfectly describe the essence of this theory in their works and skillfully convey it. This unity causes some peculiarities of a number. That is, as in all mystical teachings, in the worldview of 13th-15th century poets, the main issue is the oneness of God and unity with man, and the sanctity of the number "one" is connected to the one God. It is for this reason that the number "1" is often referred to in the works of Sufis. Henry Agrippa, in his work "Absolute Philosophy", when he talked extensively about the mystical and magical power of numbers, looked for such characteristics of the number "1" in its sacred aspects. can be measured in numbers. In the theory of Pythagoras, the issue of each of the numbers expressing the reason for creation, the mission in life, and the destiny of a person was also touched upon.

The 15th-century Turkish poet Jamali's verse states that the path to God is "to be one".

İkilik zülmetini külli deründan çıkarup

Yerini topdolı **birlik** ile nur eylemişüz (*Divanı, 2002, p. 187*).

(By removing the tyranny of duality from the deep

We have replaced it with a full-blown union with light.)

The opinions of experts who reveal the connection of the number "1" with the meaning of the goal are also very interesting. Ag Rippa emphasizes the number "1" as a goal number (*Ahryppa, 2014*). The issue is that a number is regarded as the beginning of a goal among the people (*Divanı, 2002*).

As for the number two, the struggle of two roots perceived as a dual nature or a dual way of thinking in the scientific-theoretical literature – the man created by God by his own will, that is, Adam and his opposite, the Devil – is one of the topics that is constantly reflected. In Shukufa Valiyeva's work "From reality to myth in the 20th century American literature", such an idea is emphasized: "Myth is dual in its structure, and therefore the inclusion of mythological motifs

in the structure of the work brings two conflicting points together. Ideal and reality, spiritual and physical, good and evil, etc. (*Vəliyeva, 2018, p. 16*). Both numbers are very interesting because of their specific characteristics. Zoroastrian teaching is based on the "No-Evil" formula as a whole and explains the essence of the two opposites. These dual opposites are also one of the factors that create the foundation for the number "two". Most epics and fairy tales formed in Turkish oral literature develop on this plot. Even in "Absolute Philosophy" this number is emphasized as a number of contrast, even though Agrippa, who is called the father of numbers, considered the number "2" as a balance and contract number, in his eyes this number is basically the embodiment of opposite concepts of night and day (*Ahryppa, 2014*). The number "Two", which is always developed in the sense of contrast and positive and negative qualities and creates a balance feature, is considered as a sacred number reflecting negative and positive signs in folk literature.

It is also known from Altai sources that the number "3" is an important number related to the origin of the world and the beginning of life (*Ermetin, 1997, p. 161*). Thus, Altai – the sky, Bay Ulgen – the meeting point of the earth and the underground – Erlik and the meeting place of the three Sumerian is the navel of the earth. The navel of the earth is closely connected with the umbilical cord. According to Bilge Uzel, Üç – Sumer is a place that the Turkic ancestors considered a cult. The creation and reproduction of man started from Three Sumerians. In the information given by Akay Kynyevev and other diviners, the same ideas are expressed and it is shown that "everyone who considers himself/herself a Turk should go to that place at least once in his/her life and see that place, which is the most beautiful corner of nature on earth" (*Ermetin, 1997, p. 160*).

In general, the number "3" has a very important place in the history of Turks. Bowing one's head 3 times while lighting a candle in gam rites, gam sleeping for three days without eating or drinking, gam's funeral being kept for three days, gam expelling evil spirits by spitting three times, etc., are enough beliefs that the number three reveals the mystical positions of the ancient Turkish ancestors regarding this number. Even the use of numbers 3, 7, 9, which they consider holy in these turns while imitating the circle of the Sun in the dances of the Gams, reflects the aspects related to the 3, 7, 9 layers of the sky (*Ermetin, 1997, p. 96*). The number 3 has a special place in fairy tales. The subject of the story of Malik Mammad, which has become more popular in folk literature, seems to be based on this number.

The king has 3 sons, Malik Mammad, who is the main character in the dynamic development of events, is his third, that is, the youngest child. He does not sleep for three days to get the magic apple, the three brothers go after the giant who stole the apple, he lifts the stone from the mouth of the well three times after strength comes, he meets the giant he injured in the third room, there are 3 giants in the well, which is a symbol of the world of darkness, even the girls that the giants stole and kept here and the number is 3. Malik Mammad's 3rd shot is short. The girl kept in the 3rd, i.e. the last, room of the well becomes more attractive, beautiful, intelligent, wise and loyal. At the end of the tale, traditionally 3 apples fall from the sky, etc. There are many plots related to the number 3 in our other tales (*Azərbaycan nağılları, 2004, p. 45-48*). The number 3 is more often found in folklore examples that reflect the systematic expression of the model of the universe. Even in the "Kitabi-Dada Gorgud" epic, the special place of this figure is very clearly observed.

It is said in "Imran son of Bekil" that once again a man came from Bayandır Khan to come quickly, and Bekil also came. He put down his gifts. Bayandır kissed Khan's hand. Khan also hosted Bekil... He pampered and respected him for three days. "Let's entertain Bekil with venison for three days, gentlemen!" – said (*Kitabi-Dədəm Qorqud əla lisani-taifeyi-oğuzan, 1999, p. 148*) or Khizir the gray rider was ready next to the boy. He caressed the wound three times

with his hand and said: "Boy, don't be afraid, you will not die from this wound" (*Kitabi-Dədəm Qorqud əla lisani-taifeyi-oğuzan*, 1999, p. 240) or: "The boy's mother squeezed her nipple once, no milk came out, squeezed twice, no milk came out. The third time she hit herself, squeezed, milk and blood came out." (*Kitabi-Dədəm Qorqud əla lisani-taifeyi-oğuzan*, 1999, p. 246)

Let's pay attention to the words of Beyrey to his sisters: "The stones of the shepherd's sling were made of three calf skins, and the arms of his sling were made of three goat hairs" (*Kitabi-Dədəm Qorqud əla lisani-taifeyi-oğuzan*, 1999, p. 261).

Üç gündür yoldan gəlmişəm, doyurun məni,

Üç gün keçməsin, allah sevindirsin sizi! (*Kitabi-Dədəm Qorqud əla lisani-taifeyi-oğuzan*, 1999, p. 282)

(I've been on the road for three days, feed me

May God bless you for three days!)

In the translated work "Mentigut-teyr" by Gulshahri, one of the Sufi poets of the XIV century, we come across such a clause:

Hudhud eydür: kim fütüvıt dairesi

Ya taru kılmakda sadık erese

Onda **üç nesne gereh acuk da**

Üç dahi bağlu gerekdur bu yola (*Ləvənd*, 1957, p. 20).

At the end of all his meetings, the poet sees the teaching of "Unity-body" and this integration emphasizes the importance of three objects being closed and three objects being open. The openness of the first table garden opens all the doors to a person's face to be open, to give light to the world like the sun. The attachment of his tongue to backbiting, his distance from the forbidden, the openness of his insight opens the way for him to talk to God, etc.

Studies show that in Turkish thinking, the number 3 is considered as absolute wholeness. That is, as a number that reflects the unity of the three material aspects of the world, it is more about trusting beliefs. Celebrating the 3 days of the deceased in the funeral ceremonies, spending 3 days for the bride in the wedding ceremonies, pouring the 3 days of the newly born baby, going around the graves of the saints 3 times while going to the pyres, etc., indicate many mythical and holy aspects of this number.

The more interesting aspects of the number 3 attract attention in 13th–15th century Turkish poetry. In the works of medieval Sufis, the relation of the number "3" to the position of shamanism is clearly shown. Motives such as the frequent use of the number 3 in funeral rites, the formation of the human soul from 3 elements tin, lead and ash are often found in 13th–15th century Turkish poetry.

The number 4 – four has many sacred aspects in 13th–15th century Turkish literature. In Nasimi's work, the mythical meaning of numbers is generally explained more clearly. The four numbers used in his poems are fire, water, air, and earth, which are primarily in the minds of all Sufis, and the seven numbers indicate the presence of the planets Sun, Moon, Mercury, Mars, Venus, Saturn, and Jupiter.

Həq dedi kim, yer **yedüvi göy yedi**,

Laməkan təxtində gizlidir **yedi**

Gizli aləmdə əyan oldu **yedi**,

Dörd yedi bir kəs nədən oldi **yedi**. (*Nəsimi*, 1985, p. 330)

(Who said the truth, the earth ate the sky,

Lamekan's place is hidden in the throne

In the hidden world, the place became visible,

How did four become seven?)

Kamal Umami emphasizes the number four in the following verses and points to the "Psalms" related to the Prophet David, the "Torah" related to the Prophet Moses, the "Injil" related to the Prophet Jesus, and finally the holy "Quran-Karim" related to the Prophet Muhammad.

Gel altıyı koyuben yönel zinhar

Vir üç falak ikiye kalma vü **dörde bişe.** (*Umami, 2013, p. 89*)

In the works of Yunus Amre, the number 4 is often emphasized, the poet interprets the number 4 more referring to the four religious books.

Dört kutabın şerhiden asudir haqiqetde

Zire tefsir okuyup, menisin bilmediler (*Amre, 1965, p. 55*)

Or, **Dört** kitabun menisin oxuyudim hasil itdin

Eşqe gelincek gördüm bir uzun heceyimiş (*Amre, 1965, p. 78*)

The poet refers not only to religious books from the number four, but also to four rivers and seven seas in order to eliminate injustice, injustice, and spiritual purification in many cases.

Dördüncü nişanı oldur, dünyadan münezzed ola

Dünya seni sayrıeyler ne kul sayısı sayrulara (*Amre, 1965, p. 118*)

The number "five" also has its own characteristics among numbers, it is impossible to talk about this number. In the context of the total number, the performance function of the number 5 is very wide. The sounding of our organs, sense organs and even the attributes involved in the creation of the universe with the number "5" has sanctified this number in many sources. Among the human organs, the presence of "5" fingers on each hand, the "5" senses of sight, hearing, taste, smell, feeling (touch) and the concept of the "5" attributes earth, water, air, fire, and sky indicate the successful aspects of this number. All these aspects put the number "5" as a lucky number that means holiness in a number of legends and legends. Even in the beliefs of the Turkish people, there are five benevolent, protective spirits that protect them from evil forces.

The special numerical symbolism of the number six is also noteworthy. Although the number 6 is rarely used in comparison with other numbers due to its mythical meaning, this number also has special meanings in oral and classical literature. The first children of the Oguz were six brothers. They represent the universe by being Sun, Moon, Star, Sky, Sea, Mountain. (*Ermetin, 1997, p. 138*)

In the ancient Turkish monuments, we find the sanctity of this number in the Kitabi Dadam Gorgud epic. That is, like many numbers, the number 6 is emphasized with some peculiarities related to the mystical world.

Altı nəhər igidlə ora mən Qazan getdim

Altı gündə qalanı mən aldın (*Kitabi-Dədəm Qorqud əla lisani-taifeyi-oğuzan, 1999, p. 374*)

(I went to Kazan with six brave men

I bought the rest in six days)

In the saga, the concept of faith is absolute in the fact that Ghazan Khan sets out with six brave men. The commander who set out with the brave "6" had to win on the "6" day. That is, we are often faced with the successes obtained from this type of trials in the plot lines of our fairy tales and epics. As for the creativity of Sufis, this number is associated with special mystical meanings. In the work of Ahmed Fakih, the number six has certain meanings emphasizing the status of the six passages in the sanctuary, the importance of the concentration of the six qualities that determine human qualities, and the aspects of the path to heaven related to these qualities, he says:

Hem altun olugün **altı** ziyaret
Ki İsmail Nebiye var işaret (*Fakih, 1963, p. 27*)

Here, the author also touches on the concept of the union of wise, fair and intelligent artists, and this confirms once again that the number six has attracted attention as the appropriate number of many organizations and associations at certain times of history.

Altı şartı var fütüfet yolunun
Üci acuq üci bağlödür anun (*Ləvənd, 1957, p. 20*)
(There are six conditions of the path of happiness
Three are open, three are closed)

The number "seven" is generally remembered as a magical number, which is widely used in both folk literature and classical literature, both from a mystical and mythical point of view. Even the fact that this number plays a role in the interpretation of opinions is emphasized in many sources. Before starting any work, a dervish tells his mentor the dreams he sees, and based on these dreams, the mentor teaches him which way to go and how to act. There are two types of dreams for devitures, one ordinary, that is, an ordinary dream, and extraordinary dreams, which are dreams that manifest or are seen by those who have manifested. (*Ermetin, 1997, p. 171*). Salik is known that the one who is on his way to God is the wayfarer who is faithful to his deeds. It is also mentioned in many sources that the soul has seven floors. For each of these seven degrees, one can see some signs in Salik's opinion. The colors seen in a dream often and during a long period of time give an indication of which floor Salik is on (*Ermetin, 1997, p. 171*).

Although the special aspects of this number are reflected in different meanings in both shamanism and Sufism literature, its main meaning is hell. That is, the position of this number indicates the seventh layer of heaven. The point is that sometimes it is emphasized that this layer belongs to the earth. There are also interesting ideas about the fact that the earth consists of seven layers and that the seventh layer is hell and is full of devils. It is a very dark place and the existence of evil spirits in this place, and the fact that all the terrible evil spirits are under Erlik Khan's command are mentioned in many sources. This association of evil spirits, called "Arsan Dolay", draws attention as the creator of terrible disasters that spread all negative energies, diseases and death to people, operating on the seventh layer of the earth. In some sources, it is emphasized that the earth consists of nine layers. Here, too, although it is shown that the ninth layer of hell gives a sign, these ideas sometimes consist of nine layers of heaven and seven layers of earth in very different images, and the last layers are said to be hell (*Ermetin, 1997, p. 203*). In the Turkish poetry of the 13th-15th centuries, it is a question of the causes and consequences of the events of hell in the seventh layer of heaven.

Ashrafoglu Rumi writes:

Yedi tamu odı bu derd odının
Katınde sanki bir kığılıcımdür. (*Divanı, 2015, p. 151*)

By explaining the fate of those who burn in the fire of Hell with all the details, the Sufis aimed to raise the spiritual and moral qualities of people. Of course, those who do not want to experience the torment of Hell could reform themselves by following Islamic values. For this purpose, the intellectuals who skilfully used such mythical and mystical meanings of numbers always included the symbolic meanings of numbers in their poetry.

Firkatın odına ya Rəbbi yanar **yedi tamu**
Yine hicran odına kevn ü məkan oda yanar. (*Divanı, 2015, p. 156*)

Or:

Yedi qat gögleri gecdi kadem arş üstüne basdı
İrişdi Kabekavseyine tavat eyledi dergahı. (*Divanı, 2015, p. 98*)

In the poet's mind, those who burn in the fire of hell are those who do not worship the truth. Therefore, it is important to follow the laws of the sect in order to reach the seventh layer of heaven and come out of the interrogation there white-faced. Among the 13th–15th century Sufis, Imameddin Nasimi has a very different position, in his work, numbers express different meanings with all their aspects. Even the poet explained the features of the human face, the place of the planets in the mathematical system, and the relationship between letters and numbers in his poems.

Sekiz ucmağın hürisi eger bezenip geleler

Senun sevginden özgeyi gönlüm hic kabul itmeye (*Nasimi, 1985, p. 40*)

Among the Turkic peoples, the octagonal drawing of the symbol of the sun is also a sign of their connection with the positive qualities of this number. The characterization of the number eight as the concept of infinity is also observed in the oral literature of many Turkic peoples. The following verses of Ahmad Fakih, one of the 13th century poets, are an example of how the number eight symbolizes heaven in the minds of medieval poets.

Yazuk müzd terazüsi anca şırat köprüsi

Sekiz uçmaq kaptusu Küds-i mübarekdedür (*Fakih, 1963, p. 44*)

The number "nine" has also left deep traces in the thinking of Turks. "Nine" is also related to the number 3 because the product of 3x3 is also 9. According to theology, "in the beginning, the holy number of the Turks was nine" (*Ermetin, 1997, p. 157*). Even the fact that Gams, who go towards the layers of the sky to meet God, accept that the 9th layer is the abode of the heavenly God and think that only the strongest Gams can reach it is one of the evidences of the sanctity of this number in Shamanism (*Ermetin, 1997, p. 96*).

Over time, under the influence of the West, nine gave its initial function to the number seven.

The researches of the prominent researcher Mirali Seyidov regarding the number "nine" are also very interesting. While clarifying the fact that the Turks consider the tree to be their mother, the researcher draws the following example and writes: "The World Tree created by God had 9 branches. God created a person from the root of each branch, and each of them became the great-grandfather of a clan – a tribe" (*Seyidov, 1989, p. 227*). This results in the fact that numbers are considered not only to have a mathematical meaning, but also to carry many mythical and mystical meanings.

The number ten also had a certain place in the history of the ancient Oguz. It is known to us from many sources that Oghuz boys become home owners after drawing bows and shooting arrows. To be more precise, the son of Oghuz who could do this job could get married.

Even Professor Mirali Seyidov shows in his research that this custom clarifies the reason for the origin of the name of some Turkish tribes, and the example shows that the explanation of the name of the "On oq budun" tribe is interesting in this respect. "On oq" tribe consists of ten families, a big family union of ten oq fathers. Therefore, like three arrows, it is also called ten arrows. (*Seyidov, 1989, p. 271*)

In addition to the numbers we explained above, the numbers twelve, forty, etc. were also used in Sufism literature. The number twelve is also closely related to religious ideas. The value given to twelve imams in Islam is one of the well-known facts. In the work "Dictionary of Divan Literature", the author writes: "They are entrusted with protecting the religion and fulfilling the decrees" (*Safarli, 2015, p. 514*).

There is a reason for the creation of all the numbers and even their names in the thinking of the human race, the world of science knows that each number carries its own meaning, which always attracts the attention of researchers.

The number 40 is the number symbol with the most mythical meaning among the numbers. The sound of the holy aspects of the root of this number comes from very ancient times. In Oguznames, this number has a special meaning. Let's pay attention to an example taken from page 59 of the Oghuznama compiled by Sherbak:

"The Oguz Kagan convenes a great congress and consults. On the right side he gathers forty cubits of wood. He puts a golden chicken on his head and a white sheep on his leg. On the left side, he gathers forty cubits of wood and puts a silver chicken on his head, and ties a black sheep to his feet. They ate, drank and were happy for forty days. Then Oguz Kagan divided the power among his sons" (*Seyidov, 1989, p. 270*).

The description of the seven layers of the sky is given in the "Jumjumanama" translated by Fariduddin Attar from Fariduddin Attar into Jagatai with enough additions, and the essence of those layers is revealed according to the numbers. Here, symbolism serves the sanctity and mysticism of numbers. It is very interesting that although the work touches upon the ideas of heaven, either due to the lack of pages, i.e., their loss, or from the point of view of keeping the layer of heaven 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 hypocrites, 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 class belongs to the Jews and this class is called "Sair". The 3rd class is called "Jahim" and belongs to Christians. The 4th layer is the place of "Kafir" who have a strong soul. The 5th layer is the abode of "Khutamilara", that is, people who commit sins and make mistakes. In the 6th layer, there are "Sicjins", which is like a kind of prison, where those who have sinned are kept, but there is a possibility of cleansing their sins. Finally, the 7th layer is "Hell", where those who understand that the Shariah is true and the existence of the Last Judgment, but do not follow it, will fall and burn in the fire of Hell. In the work, Jumjuma Shah narrates the calamities that befell him in hell to Hazrat Jesus, and talks about the reward of dissuading people from bad deeds (*Cümcümənəmə, 2017, p. 74*). The numbering of these layers in the last apartment of a person is one of the reasons for the emergence of a mystical view of numbers.

3. Conclusion

We can say that this approach is reflected in the creativity of each of the 13th–15th century Sufi poets. However, although the special semantic nuances of numbers attract more attention in the Turkish poetry of the 13th-15th centuries, this topic is relevant for all periods. On the one hand, such mythical and mystical shades of numbers attract and expand the interest of the readership, on the other hand, as an object of study, they have a place in the minds of researchers and help them to understand the essence of the world. Figures that are interesting as a source of belief have left a permanent mark on the worldview of the people with their mystical and mythical position.

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