

# The comparative analysis of English translations of the Shabistari

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## ABSTRACT

This research paper discusses the work of Shabistari access to the main body of research literature. The work is based on the general methodology of source research. Medieval primary sources are considered in the context of the history of thought. The author's special contribution to the study of the topic is that this article for the first time in Oriental studies provides a detailed examination of the medieval tradition of commenting on the monument. The most significant modern works dedicated to the Persian poet are given.

## KEYWORDS

anthropomorphism, comparative analysis, literary translation, translation techniques.

## INTRODUCTION

Mahmud Shabistari's work "The Flower Garden of Mystery" is an important milestone in the history of Islamic thought. It combines a whole range of traditions of Sufi writings that previously developed independently. On the one hand, this is a Sufi masnavi poem, and here Shabistari follows such authors as Sanai, Attar and Rumi. On the other hand, the poem examines the theoretical issues of Sufism, which were previously dealt with in prose treatises, such as, for example, Ansari's "One Hundred Stages", Hujviri's "Unveiling the Hidden Veil" and others. At the same time, Shabistari's poem also considers the significance of Sufi poetic imagery, which brings it closer to the theoretical treatises on Persian poetics, and, above all, the work of Sharaf al-Din Rami "The Interlocutor of Lovers". Although Shabistari's poem was written before Rami's treatise, it will, in a sense, complement his work.

"Interlocutor of Lovers" considers the meaning of the main poetic metaphors and the peculiarities of their use, but does not say anything about what mystical meanings the Sufi tradition put into specific images and metaphors. This function is already performed by Shabistari's poem, thus opening up an additional layer of meanings. The Flower Garden of Mystery turned out to be not only a brilliant example of Persian belles-lettres, but also an indispensable guide to Sufism, considering not only the basic concepts for Sufi discourse, but the specific forms of their transmission in

Persian poetry. It is quite natural that many Sufi authors addressed it in one way or another, and to this day it is considered a classic of Sufi literature. In this regard, it is very revealing that even Muhammad Iqbal, a well-known Islamic reformer who lived at the turn of the 19th and 20th centuries, wrote a response to the work of Shabistari - the poem "The New Flower Garden of Mystery". In view of the popularity of Shabistari's works both in the Islamic world and beyond, we have in our hands a significant number of editions, including critical ones, made from several manuscripts, indicating all discrepancies; collected works of Shabistari in Persian by Samad Muwakhed, a monographic study in Persian by his own pen, numerous commentaries and interpretations, two annotated translations of the poem "The Flower Garden of Mystery" into English (Winfield, Darr), one translation of the same poem into English, Lewison's monograph in English dedicated to Shabistari, not to mention a significant number of smaller works. The popularity of the "Flower of Mystery" was very high in the Middle Ages and has not weakened to this day. There are about forty commentaries and interpretations to the poem, the most complete list of which, including twenty-nine comments-sharkhs, was published by Kazim Dizfuliyan in the water part of his commented edition of "The Flower Garden of Mystery".

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Since the 15th century, when the first commentary on the poem by Mahmud Shabistari was compiled by Sheikh Rukh-bakhshan Badakhshani, the successor of Sheikh Muhammad Nurbakhsh (the founder of the Nurbakhshiyya order), almost not a single century has passed without the appearance of a new interpretation of the poem. In the same XV century, another comment appeared - Seyyed Muhammad Madini Nishaburi - a student of the classic of Persian poetry - Qasem Anwar. The earliest commentary available and suitable for the researcher is the sharh text written by Sain al-Din Ali Turke Isfahani. It was published by Kazim Dizfuliyan in 1997. Sain ad-Din Ali Turke was a scientist and philosopher of the 15th century, who laid the methodological foundations for the philosophy of the Safavid era, thus exerting a significant influence on such authors as Mir Damad, Mulla Sadra, Mir Findariski and others. He is best known as the author of the treatise "Alignment in the interpretation of the rules of monotheism" (Tahid fi sharh kawaid al-tawhid), which is an interpretation of the treatise "Rules of monotheism", written by Fadl ad-Din Muhammad Turke. In addition to the commentary on the Flower Garden of the Secret, Sain ad-Din Turke is the author of sixteen treatises in various areas of Islamic thought. Fourteen treatises were published in one volume, the Alignment in the Interpretation of the Rules of Monotheism, the translation of the "Book of Religions and Sects" by ash-Shahrastani and the interpretation of the "Flower Garden of Mystery" by Mahmud Shabistari were published separately, including and a commentary on the "Gems of Wisdom" by Ibn Arabi. A number of his treatises are available, in particular the "Treatise of completion" (Risale-e anjam), published by Ibrahim Dibaji[8]. Dizfuliyan considers that a characteristic feature of the sharh itself is its overload with Arabisms: the author not only uses Arabic terminology very actively, but often even switches to Arabic in his explanations. At the same time, Dizfuliyan notes that in some cases, Sain ad-Din Turke, on the contrary, writes in a rather simple language. Also indicative is the significant number of references in this sharh to the work of Attar, Rumi, Iraqi and Qasem Anwar, which indicates his perception of the work of Shabistari as part of the tradition to which the mentioned authors belonged. In addition, this sharh is incomplete not all stanzas of the poem received their explanation within the framework of this text. The next in chronology (the same XV century) is Sharh Nizam ad-Din Mahmud bin Hassan al-Muhsani (1407/08 - 1465/66), also known as Shah Dai (Shah calling) or ad-Dai ila Allah (Calling to God) or simply "Dai" (caller). This composition was called "Flower Garden Winds" (Nasaim Gulshan). It was published in 1999 by Parviz Abbasi Dakani. A distinctive feature of this interpretation is, first of all, its organization: Shah Dai does not go in commentary from bait to bait, from question to question. He makes a rather large selection of issues that are significant for understanding the "Flower of Mystery" and considers them in separate chapters, which indicates a high degree of creative understanding of the poem. This is not an interpretation for the sake of interpretation, but an occasion to consider issues that are significant for the interpreter of questions through the prism of Shabistari's text. The undeniable advantage of this publication is the text of the study, which is preceded by interpretation. Parviz Abbasi Dakani gives available data on the life and work of Mahmud Shabistari, interpretations of his poem, dwells in detail on the personality of the customer of the work and, of course, considers the personality of Shah Dai himself, his interpretation of the Shabistari poem. He pays special attention to the question of how great the author's component in this commentary is. Indeed, the work is not called "Commentary on the" Flower Garden of Mystery ", but" Winds of the Flower Garden ". This

indicates that the author does not claim to be only a commentator, but declares his creative approach to the work. It should be noted the honesty of the position of Shah Dai himself, who notes on what issues he disagrees with Shabistari instead of reading his philosophical preferences into the text of the "Flower of Mystery". Also, Parviz Abbasi Dakani, based on the fact that Shah Dai lived before Lahiji, suggests that this sharh could have been used by Muhammad Lahiji when compiling his text, which, of course, is a universal argument that cannot be refuted. In addition, it should be mentioned that, in contrast to Turke's earlier text, Dai's work is less Arabicized, but contains many references both to the Koran and Hadiths, as well as to the works of the classics of Sufi poetry - Rumi, Nimatullah Vali, Iraqi, Kasim Anwar, etc. At the same time, Dizfuliyan still notes the complexity of Dai's language, characterizing its text as incomprehensible in some places even to a modern Iranian researcher. Shah Dai himself belonged to the family of Alids. After receiving his education, he joined the disciples of the famous Sufi sheikh Murshid ad-Din Abuishak Bahrani, who himself belonged to the disciples of Shah Nimatullah Vali and represented the Nimatullahi order in Shiraz, and after the death of Murshid ad-Din Abuishak Bahrani replaced him as the spiritual mentor of the Nimatullahi Sufis in Shiraz. He is the author of about eighty books in various fields of Islamic culture, and Breezes of the Flower Garden is one of the best examples of his work. Also known are his works such as the poem "Mashahid Darai" with a volume of more than 500 bayts, the poem "Ganj Ravan Darai" with a volume of more than 700 bayts, the poem "Chehel Sabah Darai" with a volume of more than 700 bayts, the poem "Chaharchaman" with a volume of more than 900 bayts, etc. The universally recognized pinnacle of the commentary tradition of the Shabistari text is the essay "Keys to Secrets in the Interpretation of the 'Flower of Mystery'", written by Sheikh Muhammad bin Yahya bin Ali Gilani Lahiji. This sharh is the most complete and recognized by researchers from the entire tradition of commenting on the Flower Garden of Mystery. Unlike earlier texts, it gives a detailed interpretation of each bait of the poem. At the same time, Lahiji tries to give all possible interpretations and all possible Qur'anic and poetic allusions. This commentary turned out to be so detailed that later authors only rewrote Lahiji's work to a greater or lesser extent, without saying anything fundamentally new, and all subsequent significant researchers of the poem certainly turned to his commentary. Moreover, this commentary is still the only one where an interpretation of each bayt is given (even modern commentators, such as, for example, Sarvatiyan, often give an explanation for passages of the text that include several bayts). Also an important feature of the sharh is the appeal to a greater number of Persian-language poetic sources than those of his predecessors (Sanai, Attar, Maragai, Mavlavi, Iraqi, not to mention his own work, which Lahiji also actively cites. In addition, there are many references to other works by Shabistari in the commentary, which indicates a deep acquaintance of Lahiji with the work of the commented author. Along with "Keys to Secrets ..." Lahiji is the author of a poetic divan known as "Divan Asiri" and a poetic treatise "Secrets of Testimony" (Asrar al-Shuhud), excerpts from which Lahiji cites in his interpretation of the Shabistari poem. Lahiji himself belonged to a circle of scientists Ikov Seyyed Muhammad Nurbakhsh and was one of the most famous sheikhs of his way. He was also a zealous Shia and always wore a black robe in memory of Imam Husayn. Lahiji made a lot of efforts to promote the Nurbakhshiyya tariqat in Shiraz and even opened a khanaka there, known as "Khanaka nuriyya". The next chronologically most significant commentary was Sharh Husain Khoja Sharaf ad-Din Abd al-Haqq Ardabili

(1465/66-1543/44), also known as Illahi. His teachers were well-known thinkers of that time - Sheikh Aziz ad-Din Ali Amali, Safi ad-Din Ardabili. He was close to Sultan Haydar Safavi and was closely acquainted with such scholars as Jalal ad-Din Davani, Amir Ghiyas ad-Din Shirazi, Amir Jamal ad-Din Ataullah bin Fazlullah. He spent part of his life in Herat, where he communicated with Amir Alisher Navai, and in 1496/97 he moved to Azerbaijan. Later, he returned to Ardabil, where he taught at the Safavi order - the followers of Sheikh Safi ad-Din Ardabili. Illahi Ardabili possessed a very wide erudition not only in the field of Islamic sciences, but also in medicine. After himself, he left thirty volumes of writings in various fields of knowledge. A special merit of Illahi Dizfuliyan considers that he was the first who began to write essays on Sharia sciences in the Shiite interpretation in Persian. The publishers of his interpretation of "The Flower Garden of the Secret" give a description of thirty-one works by Illahi, among which there are works on Sharia, mathematics, translations from Arabic into Persian, for example, the works of Seyyed bin Tawvus "Hearts of Calling and the Path of Worship", a summary of Kitab at-tahrir ("Book of Liberation") by Nasir ad-Din Tusi, which in turn is a presentation of Euclid's "Beginnings" in Arabic, and a whole series of comments-notes (hashiya), including the same "Beginnings". He is the author of the first complete Persian-language interpretation of the Qur'an, known as "Tafsir illahi", he also wrote the Arabic-language Koranic tafsir. Illahi also realized himself as a poet: he is the author of a poetic divan with a volume of about two thousand bayts, which is currently lost, and we have only indirect data about him. Thus, his interpretation of the Shabistari poem is at the same time his only surviving poetic source. This comment deserves special attention. Although his predecessor Lahiji seemed to have said all that was possible in commenting on the monument, Ardabili's merit lies in the fact that he prefaced his interpretation with an extensive and meaningful preface where the most important issues of Islamic philosophy are informative, but in a concise form (for example, the ratio possible and necessary, multiple manifestations of the one, the place of man in the universe, etc.), the chapter devoted to irfan as a separate science of Absolute Being and its perfect unity is also of interest. The introductory part, which Ardabili prefaced his interpretation, can be considered as a valuable work and a source on medieval Islamic thought. Both Dizfuliyan and the publishers of Sharha Illahi note that he felt the strongest influence of the text of Lahiji, on which Illahi undoubtedly relied. However, the author tried to give an interpretation that does not differ in content from the text of Lahiji in a simpler language, avoiding Arabisms as much as possible, and even tries to translate the above statements of the Sufi sheikhs from Arabic into Persian. Like Lahiji's predecessors, he does not seek to explain every bait by combining many baits into semantic blocks and commenting on passages containing several verses. According to Dizfuliyan, two hundred and twenty bytes of the poem were completely left without comment. Also, a distinctive feature of the sharkh is the author's desire, where possible, to interpret the work of Shabistari in a poetic form: the total number of bayts of a poetic commentary is close to two thousand [8, p.60], which, on the one hand, is twice the volume of the interpreted work, and on the other hand, it adds artistic value to this text. There is a critical edition of the treatise prepared on the basis of three manuscripts by Muhammad-riza Barazgar Khaliqi and Ifat Karbasi.

## Methods and research

The text is preceded by an extensive study, which

examines in detail not only the "Flower of Mystery" and the personality of its author, but also the life path, the work of Illahi Ardabili, his intellectual tradition, and the historical realities in which the life of the scientist proceeded. He is the author of other sharkhs, for example, the sharkh for the work "Affirmation of the Necessary" by Jalal ad-Din Davani, the sharkh for the "Guide of Minds to Strengthen Faith" by Hasan ibn Yusuf Adam Halli, which is one of the most significant works on Shia fiqh. This work also had a strong influence on another fiqh work by Illahi - "A selection from fiqh" (Halasa al-fiqh), in which, in fact, excerpts from the work of Halli were translated. The last significant sharkh from the early tradition. The source of commentary is the interpretation of the "Flower Garden of Mystery" by Sheikh Baba Nimatullah bin Mahmud Nakhjivani (d. 1514/15), known as "Sheikh Ulvan". He belonged to the Naqshbandiyya order. In addition to the sharkh to the poem, Shabistari left behind a number of works in Arabic: a tafsir to the Koran "Divine revelations and secret keys" (al-Fawatih al-illahiya wa al-mafatih al-ghaybiya), "Treatise on Being", "Knowledge of the brothers [on the right path]" (Hidaya al-ihwan), comments on "Gems of wisdom" by Ibn Arabi and "Lights of sending down and secrets of interpretation" by Qadi Bidawi Shirazi. The commentary on Shabistari's poem "The Flower Garden of Mystery" by Sheikh Ulvan has not yet received a critical edition, and researchers have only a handwritten copy from the library of Tehran University. This text is a short commentary, and not to every bait. Its advantage is that the text provides an explanation for a number of terms that were ignored in other sharkhs.

However, the commentaries of Lahiji and his contemporaries are as medieval texts as the poem itself by Mahmud Shabistari. Thus, for all its merits, the relevance of new comments has not been exhausted. Although, according to Dizfuliyan, the later commentaries did not say anything new in the study and understanding of the text of Shabistari, only repeating what was said in the early comments [8, p. the most simple and understandable presentation of the content of the poem, which in some cases may be useful to a researcher considering the tradition from the outside. In addition, there is a layer of comments prepared by Ismaili authors, who gave the monument a specific Ismaili reading, including it in the complex of their texts, which was reflected in European Oriental studies: Henri Corbin in 1961 published an anonymous Ismaili interpretation of the "Flower of Mystery". The interpretation itself is small in volume: 28 pages of 14 lines in the nastalik. The work is entitled "Some Interpretations (ta'wilat) of Mahmud Shabistari's Flower Garden of Mystery". Thus, the text may well not have a single author, but be a collection of Ismaili interpretations of individual passages of the poem. Considering the general closeness of the Ismaili teaching, it can be assumed that this interpretation may be a collection of passages from texts unknown to this day, representing the Ismaili tradition of commenting on the "Flower of Mystery". The text available to us is very stingy. Most often, the commentary is limited to one phrase after a lengthy quotation from Mahmoud Shabistari. Often various phrases of the monument are chosen from different places in the composition. The order of the commentary does not match the order of the bytes in the poem.

There are approximately 175 passages from The Flower Garden of Mystery that the Ismaili author(s) quote or comment on. Korben also notes a large number of spelling errors in the text, many phrases are not completed, as if the author did not have enough time to write everything down. Many quotations in Arabic, passages from the Qur'an and hadith are so fragmentary that they are difficult to identify. Qur'anic quotations are usually given as the Imam's speech. Referring to Ivanov V.A., Korben refers this text to Badakhshan or Central Asia. The commentator uses the terms *natiq*, *asas*, *hujat* in the plural, which is characteristic of Fatimid Ismailism. At the same time, such a treatise as "Seven Chapters" or "Seven Gates" (*Haft Bab*) by Abu Ishak Kuhestani says that these terms were used differently in Eastern Ismailism (Alamut tradition). The very indication that this work belongs to the *ta'wil* genre indicates that it cannot be used as a means of an adequate scientific reading of the poem. *Ta'wil* is a special genre of interpretation, which originally meant a deeper, semantic interpretation of the text (primarily the Quran) in relation to *tafsir* - a philological interpretation. In the Ismaili tradition, *taawil* began to be understood as a special interpretation that the imam carries out with the support of the First Mind. This interpretation is to the text of the Qur'an as form is to matter. Thus, from the point of view of the normative Ismaili teaching, reflected, in particular, in the writings of al-Kirmani, the Koran itself cannot be adequately understood by the believer without receiving a divinely revealed interpretation (*ta'wil*) from the mouth of the imam. Of course, the purpose of such an interpretation is not so much the clarification of the interpreted text as the presentation of the Ismaili teachings. The same can be said about this interpretation of the Flower Garden of Mystery. It would be wrong to try to study the text of Shabistari using it as a source, however, this interpretation has undeniable value in itself and can tell a lot not about the work of Shabistari, but about the features of the Ismaili teaching and its differences from Sufism, provided that the text of Shabistari comes first. studied using Sufi commentaries, and, above all, the text of Lahiji. It should be noted that the attention of the Ismailis to the work of Shabistari. The text of the poem provides a very suitable ground for Ismaili interpretation for several reasons. Firstly, Shabistari himself, although he criticizes various areas of Islamic thought (*falsafa*, *kalam*, *fiqh*, *zuhd*), does not touch on the topic of confrontation between Sunnis and Shiites. In his poem "The Book of Happiness", of course, the praise of the four righteous caliphs is given, which is a strong argument in favor of his adherence to Sunnism, but one should not forget that his predecessor and idol - Farid ad-Din Attar in the poem *Musibat*- after praising the four righteous caliphs, the name moves on to praising Hasan and Husayn, the children of Ali, recognized only by Shiites, and then gives a separate chapter criticizing fanaticism (as well as in the poem "The Language of Birds"). Obviously, Attar considered the differences between Sunnis and Shiites not so essential for following the Sufi path, and we cannot say with certainty that Shabistari did not share these views. His poem could have been written not only for Sunnis, but also for adherents of the Shiite branch of Islam. Secondly, the method of allegorical interpretation of the *ta'wil*, to which the Ismaili authors subjected the Shabistari poem, was

not alien to the medieval philosopher himself. He believed that the *ta'wil* method underlies the mechanism for the formation of Sufi imagery: 724. When a person of the heart interprets the meaning, He expresses the meaning through similitude. 725. Indeed, sensuously perceived are like shadows of that world, so that this [world] is like a child, and that one is like a nurse. 726. In my opinion, the interpreted words themselves ("interpreted" - subjected to the *ta'wil* procedure) From the first word were attached to that sense. 727. In ordinary use, they are characteristic of sensuously perceived, what do ordinary know about what that meaning is?! 728. When they turned their gaze into the world of reason, Words were transferred from there. This passage is discussed in detail in the monograph "The Flower Garden of Mystery" by Mahmud Shabistari. Encyclopedia of Sufi Wisdom". What is important for us now is that, according to Shabistari's interpretation, the meaning obtained as a result of *ta'wil* is not a reinterpretation of some original, generally accepted sense of the word, but this generally accepted sense of the word itself is secondary to that which is explicated in the result of the interpretation is *ta'wil*. Thus, in this regard, we are not inclined to see significant violence against the text in the Ismaili commentary, which in itself creates opportunities and prerequisites for the implementation of such an interpretation, but does not allow us to perceive it as fully adequate to the teachings of Shabistari. The last page in commenting on the poem by Mahmud Shabistari was the comments made by Kazim Dizfulian and Bikhruz Sarvatiyan. Both of them make extensive use of Lahiji's interpretation, but the former seeks to give both an extremely complete interpretation and a modern view of Shabistari's work, while the latter offers a "simple" commentary intended primarily for educational purposes. In it, along with a semantic commentary, there is an analysis of philological difficulties, which is also of great help to the researcher.

**Table. Comparative analysis of English and Uzbek translate versions**

English translate version	Uzbek translate version
This world has grown quite old since that time.	O'sha paytdan beri bu dunyo ancha eskirgan.
There lived an Arab once, many years ago.	Ko'p yillar oldin bir arab yashagan.
His life passed in salt marshes; The whole earth is saturated with salt, ah-wah! He and the whole family quenched their thirst with salt water, not looking for another.	Uning hayoti sho'r botqoqlarda o'tdi; Butun er yuzi tuzga to'yingan, ah-vah! U va butun oila chanqog'ini sho'r suv bilan qondirdi, boshqasini qidirmadi.
After all, salt is everywhere, and therefore water. How can it be different, not as always? No one grumbled, and life usually went on, When suddenly, unexpectedly, trouble came.	Axir, hamma joyda tuz, shuning uchun suv. Qanday qilib u har doimgidek emas, balki boshqacha bo'lishi mumkin? Hech kim nolimas, hayot davom etardi odatda, To'satdan, kutilmaganda balo keldi.
The clouds have disappeared from the sky and the rain stopped; happiness was	Osmondan bulutlar g'oyib bo'ldi, yomg'ir yog'di to'xtatildi; baxt ortda qoldi.

<p>behind. The grass has dried up in the fields, there is no water.</p> <p>That salty one that they drank before the trouble. Abandoned housing, moved family. For a long time they do not see the native side. So they came to a place.</p> <p>I, my friends, will describe it to you. The field is marvelous, the grass grows on it,</p> <p>Many horses graze in the field. Herbs are juicy, plentiful all around, And the meadows are all covered with carpets of flowers. Marvelous wonder!</p> <p>Everything is so beautiful here, Everything reminds of Jannat here. And to the extreme, the Arab was delighted. Meanwhile, he was looking for a source of water. So he got to the lake, but in it - The water is muddy, with clay and sand.</p>	<p>Dalalarda o'tlar qurib qolgan, suv yo'q.</p> <p>Qiyinchilikdan oldin ichgan sho'rni. Tashlab ketilgan uy-joy, ko'chirilgan oila. Uzoq vaqt davomida ular mahalliy tomonni ko'rmaydilar. Shunday qilib, ular bir joyga kelishdi.</p> <p>Men, do'stlarim, buni sizga tasvirlab beraman. Dala ajoyib, unda o'tlar o'sadi, Ko'p otlar dalada boqiladi. O'tlar suvli, atrofda ko'p, Yaylovlar esa gul gilamlari bilan qoplangan. Ajoyib hayrat! Bu yerda hamma narsa juda chiroyli, Hamma narsa bu yerda Jannatni eslatadi. Va nihoyatda, arab xursand bo'ldi. Bu orada u suv manbasini qidirdi. Shunday qilib, u ko'lga bordi, lekin unda - Suv loy va qum bilan loyqa.</p>
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publishers (eg Mujahid/Kiyani, Lahiji, Sarwatiyan).

## Result

The indisputable merit of Muwakkhid's works is a detailed consideration of the teachings and biography of Shabistari, information about which can be gleaned both from the introduction to the collected works of Shabistari, and from a separate monographic study devoted to his work. These works have also become christomathic in European Oriental studies, in particular, obviously, based on the study of Muwakkhid, the already mentioned monograph by Leonard Lewisohn "Behind Faith and Unbelief", dedicated to Shabistari, was written. The Flower Garden of Mystery first attracted the attention of Western Orientalists in the 18th century, when the French travelers Chardin and Bernier introduced the poem to scientific circles as a "collection of wisdom". Soon, in 1821, Tuluk A. translated excerpts from the work in his book Sufism or Persian Pantheistic Theology. Later, in 1825, a third of the poem was translated into German under the title Anthology of Oriental Mysticism. In 1838, a German poetic translation of the poem by Joseph von Hammer-Purgstahl was published in Leipzig. The edition also included a Persian text and Lahiji's commentary. The book was accompanied by a translator's preface, a brief biography of Shabistari, and general information on Sufism. The same Persian text was revised and supplemented by several manuscripts found by Hammer. It was published by Winfield A.H. in Calcutta in 1876. and republished in 1978. In England it was republished with an English translation, commentary and foreword by Winfield A.H., and this translation is considered the best English translation of the poem. Along with it, there is another English translation of The Flower Garden of the Secret, made by Johnson-Pasha and published in London, together with the rubaiyat of Omar Khayyam in 1969. In 1920, Lederer translated.

## CONCLUSION

The Flower Garden of Mystery into English, but, unlike previous authors, he did not just translate, but collected separate sayings of Shabistari about movement, time, Christianity and idolatry, about real and unreal, good and evil, about Sufi metaphor. In 1959, in Paris, the poem Gulshan-i Raz was translated into French. The first critical edition of The Flower Garden of Mystery, based on material from 10 different manuscripts, was published in Tehran by Javad Nurbakhsh in 1975. Ten years later, the mentioned edition of Shabistari's works, prepared by Samad Muwakkhid, followed, and included the "Flower of Mystery". In addition, the monographs of Leonard Lewison "Beyond Faith and Unbelief" and Samad Muvvahed "Mahmoud Shabistari" are devoted to Mahmoud Shabistari and his poem "The Flower Garden of Mystery". There are also translations of "The Flower Garden of Mystery" into Urdu, Turkish, Azerbaijani, German, French, English, Russian. Of the translations into English, the most famous is the translation of the poem, made by Winfield in the second half of the 19th century. It turned out to be so successful that for many years it closed the issue of re-translating the poem into English. Winfield's work is a brilliant philological translation based on

Nevertheless, despite the rather rich tradition of commenting on the Shabistari poem and the superiority of the work of Lahiji, which set the bar extremely high in this work, in our opinion, Dizfuliyani managed to write a new page in the history of the study of the monument. In contrast to Sarvatiyan, who took the path of popularizing the text due to the simplicity of comments, Dezfuliyani attempted a terminological examination of the treatise. If Lahiji in his interpretation goes from bait to bait, then Dizfuliyani emphasized the clarification of terminology (here, obviously, Sheikh Ulvan's comment discussed above served him well): commenting on the poem, he goes from term to term, thus extremely detailing his a comment. This work would not have been possible without the involvement of a wide range of texts, both those belonging to Shabistari himself and those of his commentators. The critical edition was based on Sharhi Turke, Shah Dai, Lahiji, Illahi and Sheikh Ulvan, all discrepancies are given in the text. The commentary, due to its terminology, is of great value to any researcher of Sufi thought, since it turns out, in fact, to be a dictionary of medieval Islamic culture, tied to the text of the Flower Garden of the Secret, which itself performed a similar function in the 14th century. Both sharkhas (and Dizfuliyana, and Sarvatiyana) are based on a critical edition of the text of the poem, which distinguishes them favorably from the collected works of Shabistari published by Samad Muwakkhid in 1987. Although this is not a critical edition, it includes most of the available works of Shabistari, with the exception of a few, which are attributed to his pen, but are not undoubtedly attributed to him. However, in those places where there are discrepancies in the manuscripts of the poem, Samad Muwakkhid in most cases offers the most common reading of the disputed passages, chosen by the majority and the creators of the poem. This distinguishes it from the Dezfuliyani text, which often offers readings rejected by other

Muhammad Lahiji's most authoritative commentary on the poem. In 2007, another translation of the poem into English was published by Robert Abdullah Hay Darr, who had studied Sufism and Islamic miniature for many years in various parts of the Islamic world. This translation has great elegance, although it falls short of Winfield's translation in accuracy. There are also a number of retellings of the poem in English that are of no value for academic research. Excerpts from the poem were previously translated into English and commented on by E. E. Bertels. There is also a complete translation of the poem into English, made by the Azerbaijani researcher Shaig Ismailov. This translation was published in 1976. in Baku. It is inaccurate: some passages are not understandable, there is no commentary on difficult passages. Shabistari's work is also devoted to his monograph "Philosophy of Mahmud Shabustari", where the author, drawing on rich material (both the works of Shabistari himself and Western works dedicated to him), makes an attempt to consider the whole range of philosophical views of the poet. This book is the first and currently the only monograph in English dedicated to Shabistari. The indisputable advantage of the work is the involvement of a wide range of sources, including rare manuscripts from the libraries of the Central Asian states and Great Britain. However, the philosophical component bears a deep trace of the era (60-70s of the XX century). A red thread through the monograph (and the rest of Ismailov's works) is an idea that can be expressed in the form of a syllogism: pantheism is the identity of the world and God, Shabistari affirms the unity of the world and God, therefore, Shabistari is a pantheist, and since, according to Feuerbach, "atheism is pantheism inside out", then Shabistari is an atheist, and, consequently, a progressive philosopher of the East, as well as he is a fighter against the "authority of religious orthodoxy". Thus, here we see that Ismailov replaces the concept of "unity" with the concept of "identity", which gives him the opportunity to get the desired result: to prove that Shabistari was a "progressive philosopher of the East", that is, an atheist. From all this, the following conclusion is drawn: "The

historical merit of Shabistari, like other outstanding thinkers of that time, is determined not by the degree of influence of religion, but by the degree of divergence from it". The fact that such an approach does not correspond to reality can be seen even with a superficial acquaintance with Islam (where there is no separation of orthodoxy and heresy), as well as with the monument itself, where, although the question of faith and unbelief is raised, its solution does not fit into the one proposed by Ismailov scheme.

## AUTHORS' CONTRIBUTION

**Mannonova Feruzabonu:** Conceptualization, Data curation, Formal analysis, Investigation, Methodology, Resources, Software, Validation, Visualization, Writing – original draft, Writing – review & editing, other contribution.

**Ziyayeva Muhayyo:** Conceptualization, Data curation, Formal analysis, Investigation, Methodology, Resources, Software, Validation, Visualization, Writing – original draft, Writing – review & editing, other contribution.

**Rasulova Nadira:** Conceptualization, Data curation, Formal analysis, Investigation, Methodology, Resources, Software, Validation, Visualization, Writing – original draft, Writing – review & editing, other contribution.

**Samiyeva Sayyora:** Conceptualization, Data curation, Formal analysis, Investigation, Methodology, Resources, Software, Validation, Visualization, Writing – original draft, Writing – review & editing, other contribution.

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