

Article

General Description of Sa'diddin Hamavi's Works

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Abstract: A distinctive feature of Hamavi's work is that it goes beyond traditional practical mysticism and deals with theoretical knowledge and the philosophy of being.

Keywords: Sa'diddin Hamavi, "Sakinat us-salihayn," Najmuddin Kubra, Ibn al-Arabi, Azizuddin Nasafi, Tehran, Dubai, Paris.

1. Introduction

In the development of the mystical and philosophical thought of the Islamic East in the 13th century, Sa'diddin Hamavi (died 649/1252), a prominent representative of the Kubrawiyya order and one of the worthy successors of Sheikh Najmuddin Kubra, left behind a rare and rich scientific and literary heritage that had a great influence on the system of Sufi worldview after him. A distinctive feature of Hamavi's work is that he is one of the first thinkers to go beyond traditional practical mysticism and systematically research complex metaphysical issues such as theoretical mysticism, the philosophy of existence (body-science), the system of symbols, and the mystery of letters (ilm al-tawrÄ b). "al-Misbah fit-tasavvuf," His major works, such as "Mahbubul-muhibbiyn va matlubul-vosiliyn" and "Sakinat us-solihiyn," as well as dozens of small treatises, served as a theoretical source not only for Kubrawiyya but also for subsequently formed socio-religious movements such as Naqshbandiyya, Ne'matullohiya, and Hurufiyya. If we look at the general description of Hamavi's works, it can be seen that their main idea is to reveal the philosophical foundations of the concept of spiritual elevation from the world of Kasrat (plurality) to the world of Vahdat (unity), the manifestations of the divine being in existence and the perfect man[1].

2. Materials and Methods

The textual and source analysis of the thinker's works shows that the mystic used highly symbolic, figurative and symbolic language in expressing his views.[2]

In his texts, simple mystical teachings are replaced by geometric shapes, circles, tables and numerical values of letters (abjad calculation) representing the ranks of existence. For example, in the work "al-Misbah fit-tasavvuf," the spread of divine light to the worlds and the stages of purification of the soul are not only theoretically described, but also visualized through specific schemes[3]. This requires modern textual scholars studying Hamavi's heritage not only to have a perfect knowledge of Arabic and Persian, but also to have a deep understanding of medieval Islamic cosmology and the system of symbols. Recent research conducted by major Iranian textual scholars such as Najib Moil Hirawi and Sara Kashfi has become an important step in restoring the original manuscript layers of Hamavi's works, proving that the Sheikh's legacy is not scattered, but rather based on a specific holistic philosophical system[4].

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One of the most central directions in Hamavi's works is the problem of the Absolute Being and its manifestations. It is known from history that the mystic was a contemporary of Ibn al-Arabi and exchanged ideas with him through the minister of letters[5]. This closeness is clearly felt in his work "Mahbubul-muhibbiyn." Hamavi describes existence as a vast mirror reflecting the beauty and beauty of the Creator. According to him, every particle in the universe, every being is a certain level of manifestation of divine names and attributes. But the most perfect and complete of these manifestations is manifested in the perfect image of Man. In his treatise "Sakinat us-solihayn," Hamavi analyzes the stages by which a righteous person achieves spiritual peace, emphasizing that by controlling their desires and filling their hearts with divine light, they realize they are a diminished version of the universe[6].

3. Result and Discussion

Results

In his works, the etiquette of the tariqat and the stages of the Suluk are revealed not as a set of dry rules, but as internal laws of the human psyche moving towards the divine source[7].

Recognized as a prolific mystic, Hamawi, according to his murid Azizuddin Nasafi, classified about four hundred treatises and books. However, as a result of the research conducted, it was found that a total of ninety-six works were attributed to him, including those that have not survived to our time. Sixty-one of them have reached us, and thirty-five have not. Four of the surviving works were not attributed to him[8].

Hamavi's works are mainly classified into five groups. These are books, pamphlets, letters, permits, and a poetic divan. Most of them are in manuscript form, some are in manuscript libraries in Turkey, while the rest are located in different centers of the world, such as Tehran, Dubai and Paris.

Hamavi wrote his works in two languages - Arabic and Persian. His Persian works are written in simpler and more understandable language than his Arabic works. In our opinion, Hamawi was concerned that readers would not be able to understand complex phrases and technical terms in Persian and preferred to write his works in this language in a simple style. Sometimes he used both languages in the same work, as in "Sajanjalul-arvoh va nuqushul- alvoh." In his Arabic works, the influence of the Persian language is not felt. However, the predominance of the Arabic language is clearly visible in Persian works. For example, at the beginning of many of his works, there is a half-Persian, half-Arabic form of "Bedon ki vaffaq."

Hamavi is a scholar who, along with the qualities of scholarship and mysticism, also possessed the skills of poetry and literature. His profound knowledge of Persian and Arabic literature, as well as his mastery of language, are reflected in all the works he classified. He used artistic and decorative language, especially in his works written in Arabic. He usually composed long phrases and frequently used artistic devices such as metaphors, metaphors, and genos.[9]

His prose works are superior to ordinary patterns and often contain many poems, while remaining within poetic meter and harmony.

For example, the work "Mahbubul-muhibbiyn" (The Beloved of Lovers) contains more than one hundred and forty poems. These poems are mainly in beyt and rubai meters. In addition to these, there is a forty-page poetic divan attributed to him, as well as poems used in the works of other authors. Some of his rubais, which expounded mystical issues in an elegant style, were interpreted by Sayyid Nizamuddin Waiz bin Hasan Husayni, who was known as "Shah Doi Shirazi," under the title "Javohirul-kunuz." It is observed that Arabic and Persian languages are used equally in his poems. A mystical theme prevails in his poems, which can be seen in almost all of his poems. The theme of the poems mainly consists of tawhid, love for Allah and the Prophet (peace be upon him)[10].

Discussion and analysis. There are five books and about thirty-three treatises of Sa'd al-Din al-Hamavi that have survived to our time. Two of his books are written in Persian, two in Arabic, and one in both Persian and Arabic. One of such works is "Mahbubul-

muhibbiyn va matlubul-vosiliyn" (The beloved of the beloved and the desired of the desired).

"Mahbubul-muhibbiyn va matlubul- vosiliyn" (The beloved of the beloved and the desired of the desired)[11].

"Mahbubul-muhibbiyn va matlubul-vosiliyn" is Hamavi's largest work that has come down to us. The language of this work, written in prose, is quite difficult and complex. Expressions, symbols, and images that are difficult to understand are often encountered. Poetic expressions and artistic motifs are widely used in the work. The opinions expressed about the work, in general, are in the direction of its complexity in terms of theme and style.

The work consists of fifteen sections. Each section describes a circle (table) named after a letter of the Arabic alphabet. The content of the chapters consists of finding solutions to Sufi issues through the way and metaphysical connections of the letter that gave the name to that circle.[12]

The main theme of the work is the "circle of the beloved," which symbolically expresses various issues related to the theory of Sufism titled Hotamul-Anbiyo (s.a.v.) through interpretations based on the science of Sufism. This circle is a holistic (general) circle that encompasses all mysteries and things, both external and internal. Below this circle, there are five circles known as: doiratun-najmiya, doiratul-qamariya, doiratush-shamsiya, doiratuz-zavotiya, and doirattud-durriya. The following fifteen circles are located under the circle of durria: circle of nunia, circle of kofiya, circle of faia, circle of roya, circle of zayniya, circle of voviya, circle of isti'ona, circle of zoliya, circle of sodiya, circle of dodiya, circle of sinia, circle of shiniya, circle of ayniya, circle of gayniya and circle of hoya. Doiratul-hoiya is the last of the doira and consists of fifteen seasons.

- The first part: It covers the topics of theology (divinity) and consists of forty-four parts.

- Part Two: covers topics such as angels, priests, mental entities, and physical beings.

- Part Three: It is related to humans and animals.

- The fourth section: On Prophecy, Hazrat

Solomon (a.s.) and the jinn.

- Fifth season: Includes topics such as Imamate, Caliphate, Sidq status, and Province.

- Paragraph six: On the revelation of the divine call and the interpretation of the book.

- Seventh paragraph: It is related to the expression of jurisprudential issues and different religions in the same patterns and the intentions in this.

Chapter Eight: About Languages.

- Paragraph nine: On the origin of the science of nahv (syntax), methods of proof and nafi (negation).

- Paragraph ten: On the healing of the body and religion.

Chapter Eleven: On Planets (Planets and Planets).

Chapter Twelve: On Magic, Wizards, and the Art of Tree Growing.

- Paragraph thirteen: On the truth of the

air (the desire of the soul), which leads other airy desires and is described as "ilohul-mabud."

- Paragraph fourteen: On the wisdom of the soul, which dominates the two spiritual senses (lumma) of the heart, and the two diseases that arise from it.

- Fifteenth season: The last season is related to the knowledge of the marja' (place of return) to which every seeker turns and where every witness reaches his mashhud (the true truth to be witnessed).

Unfortunately, these seasons except for the first do not exist today because they were not written down or copied by scribes. All copies that have survived to the present day end after the first season. If one looks only at the fact that the copy stored in the "Library of the Majlis of the National Council" does not end with the conclusion (conclusion part), it gives the impression that the author completed the book, but the minor part was not copied by the scribes.[13]

Many copies of the work are held in libraries around the world. The work was researched (a scientific-critical text was prepared) by Mehrzod Abbasi in 2013 as a

doctoral thesis. *Sajanjalul- arvoh va nuqushul- alvoh* (Mirror of ghosts and patterns of tablets) it is highly probable that this work, which has the full title "*Sajanjalul-arwah va nuqushul-alwah*," was written for certain specific murids. Because although the topic of the book in general consists of *avrod* and *azkor* (*vird* and *zikr*), the work contains symbolic forms, drawings, various *asmo* (names) prayers, verses, hadiths, comments on the names and attributes of Allah, information about man and Satan. The most remarkable feature of the work is the abundance of mysterious geometric shapes and circles filled with numbers without any explanation. Since these forms are difficult to understand, it is emphasized that they can only be understood by those who have the eye of the heart (wisdom). [14][15]

There are two known manuscript copies of this work, which have not yet been studied or translated. The first is kept in the "Juma al-Majid" library in the United Arab Emirates under number 228630. The second is located in the catalog No. 2645 of the "Fatih" Foundation, which belongs to the Sulaymaniyah Library. Although the work is attributed to Ibn al-Arabi in this copy, as a result of the research, it was found that it belongs to Sa'diddin Hamavi. It is possible that this copy was first classified under the name of Ibn al-Arabi and later corrected, which led to such an opinion. On page 1b of the copy, there is a one-page Arabic prayer in Persian under the heading "The verse that should be read after the farz," and below it is the inscription "Sa'diddin Hamavi." Below it, there is a recitation note that the book was endowed in the name of Sultan Gazi Mahmud Khan and edited (copied) by Darvesh Mustafa, one of the employees of the endowment. The recitation record is written in the *ta'liq* script, and the text of the book is in the *naskh* script. On sheet 1a, there is a note of *tamalluk* (ownership) indicating that it belongs to a person named Ibrahim Pasha. On page 123b, there is an expression that the work was written in Humus in the month of Rajab in 630 AH (1232 AD). Therefore, it is not unlikely that this is the original copy (author's copy) written by the author's own hand.

4. Conclusion

Al-misbah fit-tasavvuf (Light of Sufism) "*Al-Misbah*" is a work in which the theoretical issues of Sufism and the topics of the science of Sufism are systematically described. The work consists of 53 short chapters, each titled "*misbah*" (lamp). These chapters are: point, parts of letters and their interpretation, symbols related to the creation of letters, Khidr (a.s.), intellect, soul, the world is clear, heart, pen, soul, faith, the interpretation of prayers, adam (absence) and body (existence), province and *hatamul-awliya*, sheikh and murid, unity and *kasrat* (unity and plurality), power, might, wrath, *kalam*, *royati mutakallim*, differences between Munkar and Nakir, Nabi and Wali.

The only known copy of this work, classified in Persian, is kept in the library of Ayasofiya in the collection numbered 3832. The copy contains a *faraqat* (completion) note that the work was copied in Damascus by Muhammad Quttab al-Ghilani in 866 AH (1461 AD). The work was researched and published by Najib Moyili Hiravi.

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