Smanifestation of Individuation Process in Sonnets by Molana Khaled Naghshbandi

Nasrin Chireh

A student of Ph.D. program of Islamic Azad University,Science & Research Branch
Nasrin.chireh@gmail.com

ABSTRACT: Perfection and striving for perfection are two important issues in mysticism. Individuation process in Jungian psychology refers to harmonization of a person with self - a state which provides for his psychological development and facilitates his drive toward perfection. Self has especial position among archetypes. It is the platform for individuation and perfection. Arts and literature drive archetypes to conscious realm. Archetypes are important elements in studying artist and poets' mentalities. They play especial roles in the personality development of artists and poets. Sonnets display the poets' mental state more than other poetry styles. They are appropriate platforms for psychological manifestation of individuation process. Sonnets display the development trajectory of the poet as they go through self-realization in an endeavor to achieve perfection. The present study searches for signs of individuation process in sonnets composed by Molana Khaled Naghshbandi. Research methodology is descriptive-analytic. This paper provides a brief introduction to Naghshbandi Tariqa and Molana Khaled's life as a Naghshbandi promoter. The theoretical principles of individuation process are discussed next. Symbols of individuation process and the tools for achieving it are also mentioned. Anima is evident in Molana Khaled's sonnets. They reveal poet's struggle for individuation. The first encounter with Anima takes place in Love stage. The encounter with shadow comes next. Meeting the wise old man happens during different encounters with Anima. Images of Mandala are observable in manifestation of individuation process in Molana Khaled sonnets. Negative aspects of Anima are presented as an unkind beloved. Yet, the positive aspects are depicted as a beloved who represent the freed up Anima of the lover - a loved one that is essential for individuation process and manifestation of intuition if they are to drive the lover toward perfection.
[Nasrin Chireh. **SManifestationof Individuation Process in Sonnets by Molana Khaled Naghshbandi .** *J Am Sci* 2013;9(12s):17-30]. (ISSN: 1545-1003). http://www.jofamericanscience.org. 3

INTRODUCTION

Carl Gustav Jung was a renowned twentieth century theoretician of analytical psychology. He is notable for his pioneered work on certain psychological concepts including archetype and individuation. He believed in a greater archetypical world beyond personal unconscious - a repository of repressed emotions and desires. Jung called this archetypical world *supra-personal* or *collective unconscious*. Collective unconscious is what human has inherited from its ancestors and the surrounding world which even includes his experiences with Animals.

Jung asserted that human unconscious is made of personal and collective layers. Human brain and conscience are not *tabula rasa* or blank slate at time of birth. As human body is an embodiment of our ancestors' characteristics, our brain is a collection of shared and inherited attributes from our ancestors - the so calledcollective unconscious by Jung. The collective unconscious resides under conscious layer (Shayganfar, 2001:137). It is influenced by pre-childhood experiences and the heritage left from our ancestors (Jung, 1993:26).

Archetypes are representations of universal symbol sand reside in the collective unconscious. We can identify two universal characteristics of archetypesfrom this short definition: 1) archetypes are symbols and 2) these symbols have universal meanings to the majority of world population (Abbasloo, 2012:85).

Jung believed that there are as many as archetypes as there are key life situations. He listed identified archetypes as birth, rebirth, mother, the old wise man, child, hero, Anima, animus, self, shadow, persona, and many others. In his discussions ofmental images and collective unconscious, he provided detailed descriptions of many of the images. He focused on four archetypes that have significant role in formation of human personality and behavior, namely, Anima-animus, persona, shadow, and self.

Archetypes represent various images and symbols. Poets and artists use archetypes to create artistic works from their mental images. The relation between archetypes and mental images is the guide to understanding of poets' and writers' mood and feelings at the time of composition. This understanding is helpful in the study of their personality development. Thus, archetypes have earned a special position in literary reviews.

The individuation process discussed in details in the following sections is viewed in psychology as a

part of personality development. It represent the unification and harmonization processes between person's mental properties. Individuation process occurs when a person reaches its ultimate mental growth (Algorin, et al, 1991:195). The unification approaches its final state as the gap between unconscious and consciousnarrows. Individuation is the process that narrows the gap.

The objective of individuation process is to attain ultimate self-realization or self-consciousness (Hall and Nordby, 1996:40) and objective of theosophy is to achieve perfection through self-realization. Therefore, we can search for representations of individuationin poems especially theosophical poetry.

Molana Khaled Naghshbandi was an influential and renowned mystic in Naghshbandi Tariqa. He was endowed with fluent poetic gift, talent, and taste. He composed highly solid and fluent poems in three languages, namely, Kurdish, Farsi, and Arabic. Mystic personality and conducts of Molana Khaled highlights individuation in his style of poetry. This paper was an attempt to search throughMolana's sonnets for manifestation of individuation process and the role of archetypes in achieving individuation.

BACKGROUND

Molana Khaled Naghshbandi is a renowned Farsi poet and writer of Kurdish origin. He was an influential and renowned spiritual preceptor of Naghshbandi Sect. His birth year was mentioned by some as 1192 AH and by others as 1193 AH. SheikhAsadSaheb was a relative of Molana and mentioned his correct birth year as 1193 AH in his book, Baghiah al-Vajed (Rohani, 2006:257).

Molana's birth place was Ghara Dagh Village located 30 kilometers away from Soleimaniehin Kurdistan, Iraq. His father, Molana Ahmad Hosseini, was a descendant of Pir Mikael "six-fingered"Jaf. Molana's tribe is known as PirMikaeli because of this descendant. His mother, FatemehKhatoon, was a Sadat woman, a descendant of Seyed Mohammad Zahed as known as PirKhezrShahooyi (Karimian Sardashti, 2002:286).

Molana Khaled's early education included learning to read Quran, Arabic language grammar, Farsi poetry and prose, and Shafee religious principles. This part of his education was under his father in his birthplace. He continued his education in GharaDaghSchool until age twelve. His latter education included religious principles (Feqh), narrations (hadith), interpretation, ethics, literature, logic (Mantegh), theology (Hekmat), Sufism, mathematics, and geometry. This part of his education was with religious scholars and leaders in Iraq.

Sheikh MaroofNodehi from GhaderyTariqa was one of Molana's teachers. Molanamoved to Koisanjegh (in Arbil Province) for his further education after he developed differences of opinion with Sheikh Maroof. He studied logic books as part of his education including Jalal al-Din Davani'selaboration of Tahzib al-Mantegh by Taftazani. He studied briefly under Molla Mohammad Balaki as known as Ibn Adam.He concluded Mantegh with local scholars.

Molana Khaled moved to Bagdad to become a student of SebghatollahAfandi. He studiedSharh (elaboration) Taftazani and Sharh Sharif Jorjani on Mokhtasar al-Montaha by IbnHajeb in Bagdad (Motamedi, 1989:24). He moved to Sanandaj to complete his education in mathematics, arithmetic, and geometry. He studied these subjects under Sheikh Mohammad GhasimSanandaji who, later, certified him to teach the same subjects.

Molana Khaled went back to Soleimanieh at age of nineteen in 1213. He took over the school at Abd al-Rahman Pasha Baban Mosque and started to teach there after his own teacher, Sheikh Abd al-KarimBarzanji, died of plague (FazelKarim Ahmad, 2009:231).

Molana Khaled traveled to India at the age of thirty. Biographers have mentioned various reasons for this unprecedented trip. Among them are: 1)Devine calling, 2) meeting Indian followers in his way to Mecca, 3) his own nightly dreams, and 4) an Indian Sufi messenger sent to Soleimanieh to find him and lead him to his preceptor.

Molana Khaled had no prior Naghshbandilineage. He may have come to learn about Naghshbandi Tariqa on his way to India. He spent a short period with Sheikh AbdolahRaes al Sadat Nahri and may have been introduced to Ghadery Tariqa by him. Molana did not learn about Naghshbandi Tariqa in his birthplace, Soleimanieh, under prominent Sheikhs such as Berzanji. He was introduced to Naghshbandi Tariqa by Sheikh Abdolah. Molana studied under Sheikh Abdolah for several years in Delhi, India before returning to Iraq and acting as authorized representative and advocate of Naghshbandi Tariqa (van Bruinessen, 1999:321-332).

Molana Khaled started his teaching after his return to Iraq in 1811. He faced serious opposition and animosity from Berzanji family and the followers of GhadreyTariqa (Bilgen, 2010, p.150). Molana's popularity among masses, attention given by local scholars, and respect of rulers and governors prompted the local personalities to start a movement to oppose him and hurt his reputation in order to minimize their loss due to Molana's attained position (Sepehr al Din, 1989:138).

Opposition group had their own justification for taking action against Molana. They argued that: 1) Kurds are naïvely religious people. They enrich Naghshbandi leaders by their generous contributions while leaving other religious sects devoid of financial support and in hardship. 2) Naghshband children grow up in affluence and spend their time enjoying life. They are alien to their ancestors' way of simple life;they distance themselves from religious teaching, and they never return to practicereligion (Tavakoli, 1999:103).

Strong opposition forced Molana to leave Soleimanieh in 1228 and settlein Bagdad. He started his teaching at Ehsa'eyeahSchool that is now known as KhaledyTekieh (Modares, 2005:36). Among notable opposition to Molana were Mola Khaled Balaki and Sheikh MaroofNodehiofSolemanieh. Sheikh Maroof made several announcements titled *Thesis inRejection of Mendacious Khaled* to remonstrate Molana. He sent his address to Baghdad Governor, Saeed Pasha, and demanded Molana'sexpulsion from Bagdad.

Saeed Pasha turned his support to Molana and asked Bagdad scholars to write responses to Sheikh Maroofthesis (Islamic World Encyclopedia, Khaled Naghshbandi Entry, p.14). Sheikh Mohammad AmeenAbedeen, Mofti of Sham, was one of influential religious personalities who wrote in rejection of Sheikh MaroofNodehi thesis. Many a religious figures in Bagdad, Sham, and Soleimanieh wrote commentary to Adedeen'sstatement (KarimeianSardashti, 2002:294).

Many a leaders and officials turned to become followers of Molana Khaled.Mahmoud Pasha, Son of Governor AbdolRahman Pasha Baban, witnessed Molana's popularity in a trip to Bagdad. He asked Sheikh Khaled to return to Soleimanieh and later built a friary in his name (Sepehr al Din, 1989:140).

Molana Khaled spent a period living alternatively between Bagdad and Soleimanieh. He was ultimately forced to flee Soleimaniehin 1820 to reside in Damascus (van Bruinessen, 1999:322). He died of plaque in Damascus at age 49 in 1242 AH. His is buried in Tel Nour at GhasyonMountain (Motamedi, 1989:21-47).

Sheikh Khaled left many writings in Arabic, Farsi, and Kurdish languages. His writings are in mysticism, eloquence, grammar, poetry and similar subjects. One notable work of Molana is his book of complete poetry in Farsi language (Naghshbandi, 2009:37-39). This book was the main source in this study.

Khaledy Tariqa is a branch of Naghshbandi Tariqa. It was formed after Sheikh Khaled Naghshbandipassed away. This new Tariqa spread out in the area very rapidly. Dr. ZarinKoob wrote that

Sheikh Khaled was from Kurdish descent in Soleimanieh and confirmed the existence of this new Tariqa.

Sheikh Khaled Naghshbandi founded Naghshbandi Tariqa at the end of twelfth century AH under Ottoman Empire. He promoted this new Tariqa among Kurdish people. HisTariqawas a modification ofan earlier tariqa. That is one reason that his followers are called NaghshbandiKhaledieh (Karimian Sardashti, 2002:300).

Naghshbandi Tariqa is an advanced and refinedtheosophyschool. Itwasoriginally formed in Khorasanby taking advantage ofexperiences gained by earlier theosophy sects. Its principles are made by modification of theoretical and practical approaches to mysticism in order to make them conform to the present realities.

Khajeh Baha al Din Mohammad (718-791 AH), alias Naghshband, founded a new tariqa in Bokhara which was later turned into a global religious movement. According to Jami records, the real name of KhajehBaha al Din Naghshband was Mohammad ibn Mohammad al Bokhari. He learned tariqa principles from Khajeh Mohammad Baba'ye Samasi and Sayed Amir Kalal (Jami, 1991, p.390).

Naghshbandi Tariqa is a sequel to Khajeghan Tariqa. Abdol Khalegh Ghajodani advocated the teaching of his preceptor YosefHamedani (died 535 AH) in mid Asia. He could be recognized as the original founder of Naghshbandi Sect. His teaching was based on eight principles, namely, insight intelligence, approach wisdom, homeland expedition, convocation solitude, remembrance, reversion, containment, and reminiscence. He later added three other principles, namely, time awareness, infelt awareness, and quantitative awareness (Bisarani, 2007:16-17).

Naghshbandi Tariqa is a global and widely recognized Persian mysticism. It was originated in mid Asia in Bokhara and expanded rapidly throughout mid Asia, East Turkestan, India, west of China, and Afghanistan. Its later expansion covered the area under Ottoman Empire which included Iraq, North Africa, South Asia, parts of Europe among others. Sheikh Ahmad Sarhendi and Molana Khaled Naghshbandi as known as Khaled Bagdadi made great contribution in the expansion of Naghshbandi Tariqa (Ozdalca 2010, p.12).

A new chapter was opened in the history of Islam in early nineteenth century AH. The followers of Naghshbandi Tariqa in western Islamic world gathered around AbolBaha Zia al Din Khaled Shahrzori as known as Molana Khaled Baghdadi (Bilgen, 2010:127). Theassemblyhelped formation of Naghshbandi Kaledieh Sect in parts of Iran including Kermanshah and Kurdistan. Molana Khaled's

successors introduced Naghshbandi Tariqa to Iraq, Syria, and Turkey. Many notable Sunni religious scholars and government officials in these countries joined this religious sect.

A majority of Naghshbandi leaderscame from Kurdish origin in Iraq. Some were authorized Ghadery advocates (Tavakoli, 1999:223). That was how Naghshbandi religious sect expanded and took over Kurdistan. Kurdish families who practiced Naghshbandi Tariqa have played important roles in the national movement of Kurdish people. Sheikh AbidolahNahri, Sheikh SaeedPaloo, and MolaMostafaBarezani are decedents of Sheikhs who advocated Naghshbandi Tariqa founded by Molana Khaled (van Bruinessen, 1999:322).

RESEARCH SIGNIFICANCE

Introduction of a prominent Farsi language literary personality with Kurdish origin, highlighting his literary capabilities, and motivating further examination of his other literary works are indicative of this research significance.

RESEARCH OBJECTIVES

The objectives of this research were:
1) Introduction of Molana Khaled as a prominent Naghshbandi Tariqa personality;
2) Examination of poetic value of Molana's sonnets with a new reading under analytical psychology theories proposed by Jung;
3) Presentation of highly meaningful content of Molana's sonnets; and
4) Highlighting the role of Molana Khaled as a prominent promoter of Naghshbandi Tariqa.

RESEARCH QUESTIONS

This research attempts to answer the following questions devised based on its objectives:
1) Who was Molana Khaled?
2) What was Molana'srole in advancement ofNaghshbandi Tariqa?
3) Are Jung theories applicable to Molana's poetry?
4) Are there archetypical images in Molana's poetry?
5) HowMolana's sonnets explain his spiritual being?
6) Is Khaled recognized and understood by his literary works?
7) How Molana's mystical beliefs are reflected in his style of poetry?
8) Do Molana Khaled's poetries represent his spiritual self-discipline?

RESEARCH METHODOLOGY

This paper used descriptive-analytic approach in its research. It is primarily a library research. Various books, software, and references were searched through including any reference with mentions of Molana Khaled or his works. Several handwritten manuscripts of Molana's works scattered in Iran, Iraq, and Turky were also studied. The poetry presented and reviewed in this paper was taken from Molana Khaled's Complete Works of Poetry (1302 AH) available in Soleimanieh Library, Istanbul, Turkey.

RESEARCH LITERATURE

Application of archetypes in literary review is a new approach. It is also a modern analytical approach to literary critic. Several studieshave linked the application of archetypes to Farsi literature reviews. The following list includes several notable literary reviews based on archetype analysis.
1. *Anima in Shamloo's Poetry* by ElhamJamzad (2008).
2. *Shadow Archetype in Mehdi Akhavan Thaleth Poetry* by Fatem Modarresi and Payman RiahiNia in Human Sciences and cultural Studies Research Center, No. 1, 2012;
3. *Peri in Molavi's Poetry (Meeting Anima)*by Maryam Hosseini inJournal of Human Sciences, Alzahra University, No. 17, 2007-2008;
4. *Windy Lady: A Study of Anima in Sohrab Sepehri Poetry*by Homayoon Jamshidian in Literary Research Magazine, No. 3, 2006;
5. *Hidden Layers of Hafez Mind* in Journal of GoharGooya, No. 3, 2012;
6. *An Analysis of Sheikh San'an Story Using Individuation Process Theory* by Dr. Saeed Bozorg Bigdeli and Ehsan Pour Abrishamin Literary, Mysticism and Mythology Quarterly, No. 23, 2011;
7. *Archetypical Review of aMolaviSonnet* by Maryam Hosseiniin Farsi Language and Literature Magazine, No. 11, 2008;
8. *Individuation Process Rostam Personalityin Shahnameh*by Ali Taslimi and Seyed Mojtaba Mirmiranin Journal of Literary Research, No. 14.

This is the first study of Molana Khaled literary works that applies a new approach in its review based on psychological and psychoanalytical theorems. Molana Khaled left many written works in prose and poetry. Hopefully, this article provides a new approach for studying his literary works. This study may initiate further literary studies of Molana Khaled's works.

INDIVIDUATION PROCESS IN MOLANA'S POETRY

Individuation process or striving for mental growth closes the gap between conscious and unconscious. Archetypes reside in collective unconscious. Individuation occurs when archetypes are recognized in conscious state. This paper attempts to identify the key and effective archetypes in individuation process. It further explores the ways in which individuation process is manifested in Molana Khaled's sonnets. Individuation process has several stages:

1) **Love**

Jung believes that individuation process starts with a fillip. He further explained that the realization of individuation, i.e. conscious adjustment with self, starts with a personal displeasure and its accompanying indignant feeling. Person's displeasure is influenced by *old-wise-man* which prepares the individual for recognition of *Anima* or conditions the

بیخوداز جام شراب کیستم
والہشوق جنابکیستم

از بهر خدا لطفی با این دیوانه
خوانند به دستانم در مسجد ومیخانه

2. Anima

Anima represents the female propertiesinmale. Animus represents the male properties in female. Each person possesses certain characteristics of the opposite gender. Jung coined Anima as the expression of feminine inner personality in men and Animus as the expression of masculine inner personality in women (Hall and Nordby, 1996, p.68).

Anima has two conflicting sides: a bright and a dark side. Pure goodness resides in one side appearing as an immaculate goddess-like image. Adeceitful whore or witch resides on the opposite side (Fordham, 1965:99). Anima may have positive or negative connotations. It may appear as a connecting guide linking individual with him inner self or as a negative force helping the formation of a perverse love.

Jung believes thatAnima has profound effects on man's behavior and mood. A spiritual move toward individuation process (self-realization) is not possible without digging deep inside unconscious and arranging a conscious meeting with Anima (Yavari, 1995:12).

هرگز ترحمی به من مبتلات نیست معلوم شد مرا که تو
بیم خداست نیست

environment for confrontation with *shadow*and dropping *Persona* or *Mask* (TorkamaniBarandoozi, 2012:21). Philemon was the name Jung gave to the mythical old wise man that appeared to him and unveiled the deep secrets within him (Serrano, 1994:168).

The mythical old wise man that appears in various ways to leadan individual toward perfection is depicted in Molana Khaled's poetry as an imaginary beloved. Love in Molana Khaled's sonnets represents the fillip in one's life that influences one's Individuation process. This process creates an innerunification that provides harmony between conscious and unconscious. The amorous period occurs during a certain stage of personal development. This is the stage when poet steps from conscious to unconscious state in confrontation to the love symbol.

عاشقومست و خراب کیستم
دربدر مانند قیسعامری

ای گشته چو مجنونم در عشق تو افسانه
در عشق تو زانسانم رسوای جهان جانم

In reviewing complete works of Molana Khaled Naghshbandi in search of archetypes as defined by Jung, one may conclude that Molana Khaled created his poetry primarily under influence of his inner Anima. Anima can be traced in many Molana Khaled's sonnets as his Anima strives to get closer to his conscious.

Anima has four different functions that collectively make up*self*. A representation of Anima in Molana Khaled's poetry appears as a cruelly coy beloved whose bloody coquetry has caused poet's heart to bleed while holding the whole world captivated by her amorous glance. Her attitude toward the frenzied lover is a mixture of unkindness and indifference. She sometimes alternates between existence and nonexistence, presence and absence, or sleep and wakefulness, as if she has been nothing but a mere dream. The only gain of lover is nothing but separation and suffering. He struggles to reach for her but with no avail. Such loving but unreachable being represents a charming mirage that attracts the lover to a beloved who keep her existence without paying anyattention to a suffering, hurting,grieving and weeping lover.

ما در قمارعشق تو جان باختیم لیک　با آن دو
رخ تو شاهی و پروای مات نیست

Holy Mariam is the third representation. The fourth representation is the highly embellished empyreal wisdom. The fourth stage is important for men and function as a heavenly guide (Jamzad, 1999:25). The fourth aspect of Anima in Molana's poetry is namedChrist with Mariam qualities or life healer. It is the oldwiseman which is an essential part of individuation process. Such guiding hand is present in religious rituals and mystic practice.As an instance and the loved one worshiped by mystics, God is mentioned by masculine names and attributes in Quran.

The idealistic manifestation of Anima is a male sheikh or religious leader, especially at certain age level. Notwithstanding its feminine properties,

Anima may manifest itself as masculine representation. Nevertheless, the spirit and essence of Magna Mater is inherently feminine (Jamzad, 2008:68). The old wise man in the form of Christ with Mariam qualities is a stage in Anima because of Mariam qualities. It appears to Molana as his life healer, spirit, and inner alchemist to represent the fourth function of Anima.

If Anima fails to activate and spread its unifying and harmonizing call to conscious, the two elements of spirit remain detached and unaware of each other; thus, eliminating the tension between feminine and masculine properties (Yavari, 1995:120-121). This is the meaning conveyed by Molana Khaled in the following poem:

مژده ای یعقوب دل کان یوسف کنعان رسید   محنت بی انتهای هجر را پایان رسید

بازگردایجانبرلب آمده کان نازنین   عیسی مریم صفت بهر علاج جان رسید

The meeting of Molana Khaled's conscious with the holy aspect of his Animawhich is deeply hidden in his unconscious is the yearning for achieving higher level of individuation in search of spiritual perfection. The following sonnet is one example.

چه دولت بود یارب دشمن درخواب میدیدم   که نخل مدّعا را پر بروشاداب میدیدم
سکندر بهر آب زندگی ظلمت برید و من   به تاریکی شب سرچشمه آن آب میدیدم
نگه مل چهره گل خط سنبل و قد سرو شکر لب   مژه نشتروش وکاکل چو مشک ناب میدیدم
قیامت مینمود از قامت و میگفت قدقامت   بروی خویشتن حیران شده محراب میدیدم
شب یلدا به روی روز رستاخیز شد پیدا   ندانم یا دو زلف پر زپیچ و تاب میدیدم
از این تشبیه های نا مناسب صد معاذالله   که بالله در جهان مانند او نایاب میدیدم
به خاک پاش میغلطیدم و شکرانه میکردم   تو گوئی خویش را بر بستر سنجاب میدیدم
زشوق شمع رویش جمله اعضایم به رقص آمد   به هرمویش به بندجان دوصد قلاب میدیدم
ندیدم زان شب فرخنده هرگز پرتو افکنتر   اگر چه کلبه را بیشمع و بیمهتاب میدیدم
تتم یکباره شد چشم از برای دیدن رویت   به هرعضوی جمال آن گل سیراب میدیدم
اشارت بربشارت بود خالد خواب دوشینم   که من بیمارم و گلشکر و عناب میدیدم

Meeting with Anima takes place in sleep. Manifestation of Anima in dreams is one characteristic of this archetype. Eternal images manifest in dreams, mythology, and tails. That is perhaps the reason that poetry composition often takes place in the darkness and silence of the night,just before sleep.

In the first hemistich of the above sonnet, the word دوش means last night with darkness as one of its characteristics. Itconnotesto Molana Khaled's entry to unconscious state - adark state because of its obscurity.
Another sonnet proves this point:

بی روی توم ای مه نو خانه خراب است   وز هجر توم صبر به دل نقش برآب است
در خواب توان دیدنت و خواب نیاید   از بس که مرا دیدۀ اقبال به خواب است
دوشم به نگاه تو دل از باده غنی بودخون جگر امشب می و غم جام شراب است

These lines are reminiscence of the connectivity between the feminine properties of

Anima with dreams as the representative of unconscious domain. Anima has a deep connection

with darkness, blackness, and night. Jung explained that Anima is related to world of mystery and generally to darkness (Jamzad, 2008:169). Thus, darkness and blackness are two feminine properties.

Artemis is a Greek name for Diana - the hunting and moon goddess (Bolen, 2001:336).Moon

Lady is a symbol of feminine property in China (Jung, 1998:284). Thus, moon is connected to Anima. Animadoes not fit in words and is beyond speech. It is an indescribable mystery. It is an internal feeling. It is perceptiblebut rarely visible. Khaled refers to Anima in another poem:

خالد اندر قولها لاف فصاحت می‌زند لیک در وصف جمال آن پریوش ابکم است

In spite of poet's bragging about his eloquence, he fails to provide a deserving description of Anima because it is not very welldefined.

سکندر بهر آب زندگی ظلمت برید و من   به تاریکی شب سرچشمه آن آب می‌دیدم

This distich points to the connection of Anima with water. Anima is generally related to soil or water. Water represents femininity (Bashlar, 1995:33). Springs and streams are other forms of

water and are, therefore, symbols of Anima. The next distich presentsa botanic manifestation of Anima.

تنم یکباره شد چشم از برای دیدن رویش   به هر عضوی جمال آن گل سیراب می‌دیدم

Molana Khaled points to this side of Anima in his book *The living Mysteries of Soul.* In some images, human figure and often a female figure is used as a substitute for tree trunk. It is a confirmation of

feminine or maternal property (de Bucurie, 1997:29). The property of an eternal image is illustrated in the following distiches.

نگه مل چهره گل خط سنبل و قد سرو شکر لب مژه نشتروش وکاکل چو مشک ناب می‌دیدم

شب یلدا به روی روز رستاخیز شد پیدا   ندانم یا دو زلف پر ز پیچ و تاب می‌دیدم

Her glance is inebriating like wine- as it is a part of unconscious. Flower-like face and cedar stature represent the botanic property of Anima. Her musk-colored ringlets refer to darkness of Anima as musk is black. The feminine essence of Anima or unconscious is likened to darkness because of its ambiguity and obscurity (Shamisa, 1993:80). Anima is the most complex archetype proposed by Jung

(Algorin, 1994:196). Shab-e Yalda (the longest night of winter) and curly ringlets represent the complexity of Anima and its link to darkness.

Molana Khaledfaces difficulty in connecting to his Anima. His Anima seems evasive and far of reach. Molana Khaled seeks his Anima in these lines of poetry:

جای جانان است اینجا مایهٔ جانم کجاست

منزل سلطان خوبانست سلطانم کجاست

همچو مجنون کوه و هامون می‌نوردم بهر او

سوبه سو می‌جویمش اما نمی‌دانم کجاست

اشکبارم بی قرارم دردمندم دلفگار   قره العینم کجا آرام و درمانم کجاست

Molana Khaled searches for his Anima on earth and universe. He even goes beyond time and space looking for his imaginary woman in his dreams.

در خواب توان دیدنت و خواب نیاید   از بس که مرا دیده اقبال به خواب است

He continues his search for her in every nature's manifestation.

ای از گل رخسارت خون خورده گل مینو   با قدّ تو تا یکمو فرقی نبود یکمو

این شمع شب تار است یا پرتو رخساراست   این نافه تاتار است یا رایحه گیسو

برجیس مبدّل شد با مهر جهان آرا   یا هور رخ جانان مقرون به خم ابرو

The female in Molana Khaled sonnets is described as a dreamy loved one that manifests as a representation

of Anima. She is a symbol of aesthetic idealism with a metaphorical goddess like appearance, full of life

and kindness. It is foolish to liken her face with full moon. Her lovelock masks the moon mask and night is bright in the glow of her beautiful face. Her sweet laughter breaks up Pleiades arrangement.With her kind face, earth is no need for *Mithra* or Moon. Her

stature creates a clamor that makes Saturn to hide behind layers of veil.Cypress feels stuck in mud envious of her stature. The glow of her face forces flaxy dress to rip open.

<div dir="rtl">

کنایت ازدهن توست سرّ جوهر فرد   برون ز دایرهٔ فهم وحدّ ادراک است

نه دیدهٔ من مسکین نظاره باشد و بس   نظارهات همه شب چشم هشت افلاک است

</div>

Present time scholars agree that it is not possible to describe her beauty by known aesthetic criteria. No

material principles or scales befit her description. She is not only the loved one but sought after by creation.

<div dir="rtl">

ای زگلزار جهان شمشاد دلجویت غرض   وز نگارستان هستی صورت رویت غرض

</div>

The admired woman in this poem serves as a primary means for self-realization in the lover. Love takes the lover into the mysterious domain of pure loving infatuation. The beloved is merely a tool to acquaint lover with the sense of love.

The heavenly and godly face of the worshipped female in Molana Khaled's poetry is a reflection of his idealistic women. Poet is not after a symbolic woman who can be loved by human-like affection in order to receive her kindness and mercy like an earthy being.

<div dir="rtl">

کیست این کز نگهش رهزن صدجان باشد   هر زمان جلوهکنان برسر میدان باشد

حور از عکس رخش دست زعکس خود شست   وای بر حال اسیری که زانسان باشد

ماه بالد که چو رویت شود آخر ناچار   خوشه چین گردد از آن برزده دامان باشد

</div>

The face he depicts in his poetry is a manifestation of glow and beauty likened to sun and moon - and she is so out of reach like them.

1) Shadow

This archetype is a symbol of the darker side of self making up the inferior part of personality. Jung named shadow to represent the repressed part of personality that is mostly despicable and transgressorwhose roots extend to our animalistic heritage. Shadow is the embodiment of the denied part of personality that is direct or indirect imposition. Yet, shadow has positive properties that are essental for human survival, e.g., natural instincts, proper reactions, realistic intelligence, creative forces and the like(Jung, 1992:413).

Human survival depends on identification of unconscious forces and learning how to deal with

them. The first step in this process is to learn about one's shadow.Failure to learn about the depressed contents of shadow as sources of conflicting paradox and relative discontent of own essence may stand to deprive the person from further development toward psychological growth (Jung, 1998:85). Aperilous duality occursin human soul when shadow is ignored or pushed aside. The same occurs when shadow is unified with self. Paying attention to shadow is essential because of its closeness to one's instincts (Jones et al, 1366:466).

When poet gets acquainted with his own love and Anima, he begins to face his shadow as the reflection of his own ugly and undeserving self. The conscious self that initially resisted shadow's dominanceultimately allows it to take over.

<div dir="rtl">

از بسکه زصهبای هوس بیخود و مستم   بیرون شده سررشتهٔ ادراک ز دستم

در معرکهٔ نفس بسی پای فشردم   بفریفت مرا عاقبت و داد شکستم

هر لحظه پرستیدن دونیم نماید   خواهد که کند رو سیه ام از روز الستم

</div>

Similarly in another poem

<div dir="rtl">

عمر شد در کار ناهموار بر باد ای دریغ   هیچ روزی روی تو را ناورم یاد ای دریغ

مینهم هردم بنائی بر هوابیچاره من   قصر اعمالم بود بس سست بنیاد ای دریغ

</div>

And, yet another one

<div dir="rtl">

روز و شب دست امیدم در خم زلفین توست   چون در این طول امل عمر عزیزم شد تلف

غبغبم در دست و لب برلب نهاده روز و شب   زان تخیّل گاه جانم بر لب است وگه به کف

</div>

A person who has gone through the individuation process recognizes the positive and negative aspects of his own being and learns the proper ways of connecting with them. The individuation process does not call for total destruction of the negative images. The balance

between negative and positive dimensions drives a person closer to individuation state.

Molana's conscious accepts different qualities of his essence and starts to deal with his inner lowly goblin as a companion symbol of shadow. He learns that individuation process requires a rather difficult journey through collective unconscious. Jung

believed that such journey was a sign of discontent and will lead to search for and discovery of new horizons. The inclination to embark on such

journeystems fromthe inner tendency for change and the need for new experiences (Chevalier, 1382:587).

راه باریکست شب تاریک همره دیو دون مانده زیر بار عصیان مانده ناچار ای دریغ

نیکی ناکرده ثبت نامه در روز جزا   خالد آلوده چون خواهد شد آزاد ای دریغ

Conscious is highly troubled when facingthe lowly demon (negative dimensions of hidden images in unconscious) when night arrives (unknown collective unconscious). The troubled conscious has to go through many steps to free self (sinful Khaled) - everystep has to be carefully identified before passing through.

When a person adapts the identity of the persona he portrays, other aspects of his personality is pushed aside leading to self-alienation - a state wherethe person lives in constant upheaval and stress (Hall and Nordby, 1996:65).

Poet's conscious removes the unreal persona cover to unveil the negative aspects of his being - those aspects that are the primordial representation of shadow and are hidden under sanctimony mask. Self starts to understand the hidden or repressed instincts and tendencies by removing the mask. This undertaking opens the way for discovering hidden dimensions of one's personality that are lying deep down in unconscious. The unreal self, who masks its reality to others by display of faithfulness, sanctimony, prayer, and abstinence,finally reveals its real self by dropping the mask.

2) Persona

Jung called persona as external representation of self. Persona is what a person displays in public. Itsrole is to create an effective impression as an acceptable member of society (Hall and Nordby, 1996:63). By way of exaggeration, persona is what a person is not but others and he think he is (Jung, 2000:279). Persona in public is a shield that provides social conformity. It may grow so far as to become a suffocating mask (Jung, 1993:17).

ما را نبود کاری با سبحهٔ صددانه   تا دانهٔ خالت را دررشتهٔ جان دیدم

جز رشتهٔ گیسویت گر رندم و مستانه   تسبیح زکف دادم زنّار نبندم نیز

3) Individuation

Travelgains importancefor mystics and artists who have passed through certain levels of individuation. At this stage, the most difficult question is whether to search for self in one's soul or in the universe. Self-realization is fundamental to divinity in Islam. Moslem scholars have long been looking for ways to acquire divine knowledge and to understand Holly being.

Some scholars maintain that there are as many ways to understand God as there are created self's (Kobra, 1984:31). Therefore, divinity has no limiting

boundaries.Two approaches have gained universal acceptance more than others, namely, journey through self or through universe (Tabatabaee, 1366:76). Quran is the source for both approaches.

It is no surprise that a mystic poet like Molana Khaled Shahrzori who has learnt mysticism from practicing Naghshbandi Tariqa to initiate a spiritual journey through winding paths of earthly searches for a guide that can show the way to the lost souls with burning desires who are longing to undertake such far anddifficultjourney like vagabonds.

بی نوا و دل پر از خار غریب و دردمند   دست بر دل سر به زانو چشم بر ره دلفگار

سینه سوزان دل فروزان کوچه کوچه دربه در   کس مبادا همچو من آواره از یارو دیار

Molana is aware of this fact out of his religious training. He knows that the journey through self is the preferred approach to gain insight. However, since he has failed to prepare himself for this journey,

he accepts his feebleness in the darkness of his own being (unconscious) and insanely embarks on the difficult path through the limitless corners of self.

گر سوی عالم بالابپرد آخر کار   طایر فکر ابد در طلب معرفت است

گر دو صد جای کند بند زسستی منقار   نشود نیم جو از ساحت قدست آگاه

بلکه نزدیکتر از بینش چشم از ابصار   طرفهتر اینکه چو جانی به بدنها نزدیک

نیست چیزی بجز از ضعف خودش مانع کار   لیک اگر بوم ز خورشید ندارد بهری

He admits that universal journey has broughthim nothing but perplexity and insanity.

تو کجا و کابل و غزنین و خاک قندهار   خالدا گر نیستی دیوانهٔ صحرا نورد

Molana undertake to reconstruct his own outward view of God, self, and religion based on his own real understandingand by following the predefined schemas formed by persona. He notices the path to perfection is hindered by conscious. So, he delves deep inside unconscious in order to strike a balance and seek harmony with the primordial images provided by collective unconscious. Molana goes far to the point where conscious self transforms to conscious ego. That is where perfection becomes a part of being and springs out from the inner self. Molana can no longer see achieving perfection outside self.

Molana's journey might haveput him on a path that requires serious and profound efforts to draw upon forces concealed deep inside unconscious in order to provide for self-discovery and self-growth. A lonely

voyager going through the winding path of inner journey needs guidance to help him through this troublesome undertaking - a wise old man or Christ with Mariam property discussed earlier.

Jung and psychoanalysts view death as perishing into collective unconscious. It is when individual's conscious shuts down into darkness to mark the end of an earthly intellectual existence (Yavari, 1374:154). Death represents an exit from conscious state to enter in layers of collective unconscious. This transition does not necessarily involve a divide to separate the two worlds of existence. It is, rather,a mysterious passing away that separatesthe two stages of life (Delasho, 1376:104).

Rise of beloved in the following distich may be an allegorical hint to this transformation.

قیامت می‌نمود از قامت و می‌گفت قدقامت بروی خویشتن حیران شده محراب می‌دیدم

A subtle point in this distich is rebirth or revival as *Gyamat* means resurrection and rising from death.*Gyamat* is rebirth after death - when the dead will rise for the day of reckoning. Death is not an isolated incident that happens at the end of one's life. Mysticism does not view universe as being inert and unchangeable; it is rather an ever changing world with constant vicissitude.

Transformation is in the form of passing through and not execution - some pass awayto be replaced by new comers (Company Zare', 2011:72). Death takes a different meaning for mystics with this interpretation. Death is not unknown to them. Mystics feel close to death more than anything else. A mystic constantly frees oneself from his former being in order to elevate himself toward perfection. He may go through thousands of me and us before reaching the conviction of seeing himself at the beginning of the path to sought after journey - as love has a beginning but no ending (Company Zare', 2011:99).Molavi put the same in poetry by writing "lovers constantly face death but never experience the same death" (Molavi, 1993:503).It is a divine and highly valued dying that takes a mystic not to the graveyard but to enlightenment. It is a type of dying that produces an experience of unification between lover and the loved one. This experience is felt only when such dying occurs (Moradi, 2010:12).

A neophyte passes away his earthly existence to revive later at a higher order. It is a transformation which enlightens a person with internal glow and inspiration (Bayar, 1997:48). This transformation can be defined as reaching for a new spiritual life by passing away from an unholy (blasphemous) being(Eliade, 1996:147). The transformation from one religion to another or from one philosophy to another is followed by enrichment with new values.

Rebirth is one of archetypes in Jung psychology. It is the strongest representation of revival. Personality transformation is a type of change that occurs in human spirit. Such transformation initiates a rebirth that is comforting to human being. Jung called this process anuplift experience when he wrote: "what I mean by uplift experience is what a neophyte discovers by attending the holy rituals and learns about the ever continuity of life through constant transformation and rebirth(Jung, 1989:68, as quoted by BozorgBigdeli).

As individuation process nears its ultimate state,it produces personality transformation or, in Jung's words, a rebirth.This rebirth requires a change in personal views (Moreno, 1997:51).Molana's conscious experiences a rebirth when his conscious meets the change-inducing Animaduring the individuation process and his center of gravity transforms from self to ego. The second hemistich shows this transformation. Itusesa carefully chosenkey word Ego (خویشتن).

Ego in archetype *order* representsdiscipline, unity, and oneness. It attracts other archetypes to harmonize their manifestations in complex and conscious in order to provide a sense of stability, solidity, and unity (Hall and Nordby, 1996:78). Ego represents a totality that includes conscious and unconscious. Ego in mythology and comparative religion represents monotheism and historically has been presented with symbols such as tetrad, circle, Mandala, or ternate. These are symbols as valid and significant as ego (Moreno, 1376:76).

Ego is highly attached to its symbols especially to Mandala. Mandala is a Sanskrit word and means circle or center. It actually represents a complex structure of concentric circles fitted in one or more squares. Mandala symbol is originated in Far East

andconnotes a symbolic world structure. It appears in many forms in drawings, paintings, sculpture, and dance rituals (de Bucurie, 1997:106). Mandala plays a mostly invisible but significant role in architecture. It has been the main theme in plans of religious and non-religious structures throughout civilization.

Mandala symbol has a significant role in explaining individuation process. Circle is a key figure in various manifestations of Mandala. Circle represents self and connotes the wholeness of spirit with all its properties. Human achieves individuation within self and transforms into a unified being (Jones, 1987:467). According to the following distich, any round object may represent a Mandala symbol:

به روی خویشتن حیران شده محراب می‌دیدم   قیامت می‌نمود از قامت و می‌گفت قدقامت

Mehrabis an element of mosque structure with many symbolic meanings. Mehrab is circularand, therefore, is a manifestation of Mandala. Any structure that is built with Mandala as part of its plan is a projection of archetype from unconscious to the outside world. Fortress or temple represents psychological unity. The people who enter in these places or live in them take special influence from them (Jung, 1998:369-371). Mandala represents self and the intersection point of conflicting forces. Jung calls this point seclusion (Shaygan, 2009:192).

Mandala symbols represent order and discipline. They often have mythical and intuitive connotation; transform chaos and disorder into discipline and harmony (Shaygan, 2009:193); reshape human personality, and find a new focal point. Recourse to Mandala means taking refuge in self and regulating the chaos within (Shaygan, 2009, 193).

Ego displays one's wholeness and entirety. Jung believed that in psychology it was impossible to differentiate between symbols of self and image of God or *Imago Dei*. We can differentiate the two without a logical justification. However, it would not serve any purpose other than distancing human from God. Human faith draws his attention to the fact that God is far from reach as a fact. The same faith teaches human to feel the closeness of an ever present God (Jung, 1377:228).

Ego mandates the displacement of human psyche. Mehrab connotes the displacement of essence from self to ego and from human to God as a symbol of self-realization- self is dissolved in ego and human in God (Moreno, 1997:80). Mehrab connects two embowed and cubic forms. They signify relations with perfection, mystical perdition, and rebirth.

Circle is the symbol of heaven and spirituality. Conversely, square with its four-sided figure is a symbol of earth. It represents solidity, stability, substantiality, and inactivity. Yet, circle connotes change of system or order, e.g., a journey from earth to heaven, transformation from imperfection to perfection, or changing from finitude to infinitude (de Bucurie, 1994:104). Circle connotes eternity as it lacks a beginning or ending. Circle is a symbol of self striving for individuation. Self-realization is to grab hold of that perpetual fate that is everlasting and immortal. This is the process by which human put himself on a continuum where life and death merely represent midway stopovers. The life's meaning on this continuum is no longer hidden in self (Moreno, 1997:83).

Mehrab in Islamic thinking is linked to its heavenly attraction and the direction it points to for daily prayer. Mosque connects the outside world to a sacred place and Mehrab is Kiblah to a mosque. Mehrabis a niche at the front section of the main prayer area. Its cavity provides a sacred place for an experience of God's presence. It is a space beyond earthy being.

A step into Mehrab induces a feelingof being in front of eternity beyond time. A kowtow in Mehrab or in that direction is a symbol of the drive and the internal yearning toward one's heart as the center of the insignificant world. It opens to the world beyond. Thus, Mehrab is the gate to our inner world and eternity.

The mention of Mehrab in previous distich may connote to individuation process, i.e., the unification of conscious and unconscious in Khaled.

An individual attains a unified personality through a successful individuation process. A person with unified personality maintains a lasting peace with the conflicting forces lurking in him. Reaching this state is his Major Jahad or struggle. It is the battle against his internal enemies, i.e., those internal elements that are against discipline and unity. The objective in this struggle is not to eliminate the opposing elements. It is, rather, to transform them into a unified front by alteration or disbandment (Guenon, 1995:94).

Manifestation of self takes many forms, therefore, everyone discovers self in own unique way. Striving for perfection and *becoming*are inherent in human essence. Various schools of thought and almost all religions have focused their attention on self-realization and self-actualizationwith each one relying on their principles in addressing these two issues in own underlying environments.

Another key word in above distich is Puzzled which meanswondered.

The containing phrase On own Puzzled changes attention from individuation to cognition. This word means gettingbaffledandbewilderedby looking an object. It is a reminiscence of mystic wonderment which is one of the seven stagesof the sacred journey. It refers to a condition that introduces contemplation, thinking, presence, wondering, and quandaryto the heart of a voyager (Attar, 2003:466). This condition makes himmarvel anddelve into a vortex of reflection,contemplation, rationalization, and cognition.

This word means consternation and superfluous confusion, yet, represents a state of enraptureresulting fromlover's perdition and realization of God's oneness. It is a desired state for a mystic and Attar called it the sixth stopover of the sacred journey. It is as if Mandala has gone beyond figures and engravings to shape the way on this sacred journey.

IbnArabi defined this wordin another way. He believes a wondering person is cut in a motion which is a reflection of the circular trajectory the divine manifestationtakes from the state of singleness to the sensible world of objects and events. This divine circular motion ultimately returns to the world of unknown. The wondering person mimics the same motion.He moves by God, from God, and to God. His path starts from God and returns to God (IzoTeso, 1999:92).

The circular motion, in view of IbnArabi, centers on a focal point or pivot which is God. With this interpretation, Mandala is a circular continuum on which a mystic wonders from one manifestation to another till reaching a perception of God - he revolves on the circlesthat represent the myriad manifestations of Holly Being.

Mandala construct is observable in all seven symbolic stages of the sacred journey. Itsstructure is made of seven concentric circles with a fixed focal point representing the center of creation. Every circle represents one stage of mysticism, namely, 1) yearning, 2) love, 3) cognition, 4) copiousness, 5) monotheism, 6) wonderment, and 7) nothingness. Mandala is the illustrative depiction of the stopovers that a mystic have to cross, each one appearing successively centered on a focal point.

Yearning is the first stopover and forms the outer circuit that embraces the other stages. This collection makesup the concentric circles of Mandala. The journey through these concentric circles concludes at the focal point which is the essence of universe or God. A neophyte embarks upon this sacred journey in search of unification and connection with the eternal being.

Shoorideh Shams called this focal point or nucleus his own origin; mysticism thinking called it

the point of perdition;and EzzedinMahmoodKashani called it the ultimate destination of the journey to God. The sacred journey ends to nothing but God. It is like metamorphosis of phoenix to phoenix (Attony, 2000:23). It is the transformation of self to egoin Jungian psychology.

Mystics call a stopover وادی meaning desert. Deserts are free territories like forests, deep sea, and foreign lands where unconscious is manifested upon (Campbell, 2000:86).Each stopover has archetypical characteristics. A symbolic journey across the stopovers facilitates the discovery through unconscious. This is the journey that takes an individual through the hidden aspects of his personality. The circular motions winds through the concentric circles andconcludesatthe focal point. The outcome of this journey is the discovery of ego which is the central concept in Jungian psychology.

Ego is the principle archetype in collective unconscious, resembling the position of sun in the solar system. It functions as organizing, ordering, and unifying force that attracts other archetypes in order to harmonize their manifestation in complex and conscious. Ego unifies and solidifies personality to create a sense of stability, strength, and wholeness (Hall and Nordby, 1996:78).

Actualization of Ego is actually difficult and takes long time. Molana Khaled circled in mysterious unconscious and ended in wonderment in his sacred journey over the seven concentric stopovers of figurative Mandala symbol. When reality is revealed, a new meaning of life is realized that provides a new perceptionone's personality. This prompts the person to delve deep in individuation process to make peace with those aspects of personality that have not been accounted for.

SUMMARY

The main theme in sonnets composed by Molana Khaled Naghshbandi is meeting Anima to achieve individuation as a drive toward perfection and wholeness. The initial meeting with Anima takes place in a state of amorousness. The encounter with shadow comes next. Meeting the old-wise-man, as described in Jungian psychology, occurs when meeting various aspects of Anima.

The manifestation of negative properties of Animais represented by anhostile beloved. The manifestation of positive properties of Anima is represented by a beloved who is the symbol of freed up Anima - a loved one that is essential to individuation process and development of intuition as the driving force that leadslover toward perfection.

Traces of positive sides of Animaare evident in mystical amatory literature. In this type of literature, the feminine property or the imaginary female is

significant in lover'ssearch for harmony with his inner values. It paves the way for lover to discoverthe hidden parts of his own being. It functions like an inner radio with which one can tune out unwanted noise to hear the desired sound.

Positive Anima plays the role of a guide or intermediary between self and the inner world or ego. It is an instrument of self-realization for the lover-similar to mystics' metaphorical bridge or vault. Love of positive Anima takes lover from an allegorical love to a real love. It pulls up lover toward perfection and ascension. Lover feels in such a frenzied state that entrust self and beloved to a tumultuouslove. These are indicative that Molana Khaled is striving for perfection in his real life and practice the same in his poetry.

Ascent and descent in Molana's poetry and his portrayals are directly related to how far he is on his sacred journey. He drifts deep in the ocean of self with the help of his poetry. He discovers new corners with passage of time and is elevated to a new height with every discovery.

Reference

1. Abbasloo, E. (2012), Archetypical Critic, *Literary Monthly Book*, No. 68
2. Algorine, et al (1991), *A Guide for Literary Critic Approaches, (*MahinKhah, Z., Trans), Tehran: Ettelaat.
3. Ashoori, D. (2001), *Poetry and Thinking,* Tehran: Markaz
4. Atony, B. (2010), Mandala Symbol: Manifestation of a Mythical Structure in a Mythical Epic and Mysticism, *Mystical and Mythological Literature Quarterly*, 6 (21)
5. Bashlar, G. (1985), *Psychoanalysis of Fire,* (Sattari, J. Trans), Tehran: Toos
6. Bayar, J. P., (1997), *Decoding Fire,* (Sattari, J. Trans), Tehran: Markaz
7. Bilgen, E. A. (2008), *Sophists Revolutionary Movements in India and Imam Rabbani,* Tehran: Agah
8. Bisarani, H. (2007), *A Review of Riaz al-Moshtaghin, Edited by Sepehr al-Din A.*, Published by Sepehr al-Din M. R.
9. Bolen, S. (2001), *Mythical Symbols and Psychology of Women,* (Yoosefi, A., Trans), Tehran: Roshangaran and Motaleat
10. BozorgBigdeli, S. & Poor Abrisham, E. (2011), Review and Analysis of Sheikh San'an History, *Mystical and Mythological Literature Quarterly*, 7 (23)
11. Campbell, J., (2010), *The Hero with A Thousand Faces*, (KhosroPanah, Sh., Trans), Mashhad: Gol-e Aftab
12. Chevalier, J. &Gabran, A. , (2003), *Symbols Culture*, (Fazayeli, S. &Ahmadian, S. A., Trans), Tehran: Jaihoon???
13. Company Zare, M. (2011), *Thinking about Death: From Goblegamesh to Camus*, Tehran: Negah-e Moaser
14. De Bucure, M. (1997), *Live Mysteries of Soul*, (Sattari, J., Trans), Tehran: Markaz
15. De Lashue, L. (1989), *Mysterious Language of Fairy Tales*, (Sattari, J., Trans), Tehran: Toos
16. Eliade, M. (1996), *Holy and Unholy*, (Zangooie, N., Trans), Tehran: Soroosh
17. FazilKarim Ahmad, J. (2009), MijoyBiriKurdi, Soleimanieh: Hamdi Publishing
18. Fordham, F. (1967), *An Introduction to Jung Psychology*, (Mir Baha, M., Trans), Tehran: Ashrafi
19. Guenon, R. (1995), *The Symbolism of the Cross* (Ali Khani, B., Trans), Tehran: Soroosh
20. Hall, C. S. &Nordby, V. J., (1996), *A Primer of Jungian Psychology*, (Moghbel, M. H., Trans), Tehran: JahadDaneshgahi
21. Islamic World Encyclopedia, (2010), *An Entry to Khaled Naghshbandi*, No. 6782, Tehran: Islamic Encyclopedia Foundation.
22. Izoteso, T. (1999), *Sufism and Taoism,* (Gohari, M. J., Trans), Tehran: Rozaneh
23. Jami, A. (1991), *Nafahat al-Ons*, Edited by Abedi, A., Tehran: Ettelaat
24. Jamzad, E. (2008), *Anima in Shamloo's Poetry,* Tehran: Shahre- Khorshid
25. Jones, E., et al (1987), *Secret and Maxim in Psychoanalysis,* (Sattari, J., Trans), Tehran: Toos
26. KarimianSardashti, N., (2002), *Biography of Kurdish Mystics*, Tehran: Negah-e Sabz
27. Kobra, N. (1994), *Ten Principles*, (Lari, A. Gh., Trans & Edition), Mola
28. Modares, A. K., (2006), YadiMardan, 1st Edition, Sanandaj: Kurdestan Publishing
29. Molavi, J. (1994) *MasnaviManavi*, Nicholson, R, Editor, (Poor Javadi, N., Trans.), Tehran
30. Moradi, F., (2010), Death without Dying, *Growth Magazine: Farsi Language and Literature*, 23 (3)
31. Moreno, A., (1997), *Jung, Gods and Modern Man*, (Mehrgooiee, D., Trans), 1st Edition, Tehran: Markaz Publishing
32. Motamedi, M. D., (1989), *The Role of Molana Khaled Naghshbandi and His Tariqa*, 1st Edition, Tehran: Pajang

33. Naghshbandi, Kh. (1923), *Complete Works*, Istanbul: Soleimanieh Library, No. 3700

34. Naghshbani, Kh., (2009), NamehErebiehKani Molana Khalidi Naghshbandi (letters), (Fattah, E., Trans), Arbil: Aras.

35. Ovadinic, V. V. (2000), *Jung and Politics,* (Tayeb, A., Trans), Tehran: Nay

36. Ozdalga, L. (2010), *Naghshbandieh in West and Central Asia*, (Rahimi, F., Trans), Tehran: Islam History Research Center.

37. Roohani, K., (2006), *A Comprehensive History of Sufism in Kurdistan*, Sameran.

38. Sattari, J. (2005), *An Introduction to Mystical Decoding*, Tehran: Markaz Publishing.

39. Sepehr al-Din, A. (1989), *Biography of Sheikh Yoosef Shams al-Din Borhani*, Oroomieh: Salah al-Din Ayoobi.

40. Serrano, M. (1994), *With Jung and Hesse*, (Shamisa, S., Trans), Tehran: Ferdows.

41. Shamisa, S. (1993), *Story of A Soul*, 1st Edition, Tehran: Ferdos.

42. Shaygan Far, H. R. (2001), *Literary Critic*, 1st Edition, Tehran: Dastan

43. Shaygan, D. (2009), *Mental idols and Eternal Memory*, Tehran: Amir Kabir

44. Tabatabaee, S. M. H. (1983), *Al-Mizan*, (MoosaviHamedani, S. M. B., Trans), Mohammadi Publishing Center

45. Tavakoli, M. R. (1999), *History of Sufism in Kurdistan,* V. 1, Sanandaj: Tavakoli Publishing

46. TorkamaniBarandazi, V. & ChamaniGolzar, S. (2012), A Competitive Study of Individuation Process in The First and The Second Gonbad of Haft PaykarNezami Based on Jung Psychology, *Journal of Foreign Literature and Languages College,* Sanandaj, (10)

47. van Bruinessen, M. (1999), *Sociology of Kurdish People (Agha, Sheikh, and Government)*, (Yoonesi, E., Trans), Tehran: Paniz

48. Yavari, H., (1995), *Psycho Analysis and Literature*, Tehran: Sokhan

49. Yung, C. G., (1989), *Four Archetypes ,* (Faramarzi, P., Trans), Mashhad: AstanQodsRazavi

50. Yung, C. G., (1992), *Memories, Dreams, Reflections*, (Faramarzi, P., Trans), Mashhad: Astan Qods Razavi

51. Yung, C. G., (1993), *Psychology of The Unconscious*, (Akbari, M. A., Trans), Tehran: Amoozesh-e Enghelabi

52. Yung, C. G., (1993), *World within Jung* (Sattari, J., Trans), Tehran: Toos

53. Yung, C. G., (1998), *Answer to Jacob*, (Roohani, F., Trans), Tehran: Jami

54. Yung, C. G., (1998), *Human and His Symbols*, (Soltanieh, M., Trans), Tehran: Jami

55. Yung, C. G., (2000), *Psych and Life*, (Sadaghiani, L., Trans), Tehran: Jami

56. ZarrinKoob, A. (1990), *Literary Criticism*, Tehran: Amir Kabir.

11/21/2013