S manifestation of Individuation Process in Sonnets by Molana Khaled Naghshbandi

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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.

[There is no abstract associated with the document, but the content is provided directly.]

Keyword: Mysticism, Molana Khaled Naghshbandi, Individuation Process, Anima, Persona, Shadow, Ego

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 called collective 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 symbols that reside in the collective unconscious. We can identify two universal characteristics of archetypes from 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 of mental 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 conscious narrows. 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 individuation in poems especially theosophical poetry.

Molana Khaled Naghshbandi was an influential and renowned mystic in Naghsbandi 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 conduct of Molana Khaled highlights individuation in his style of poetry. This paper was an attempt to search through Molana'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 Naghsbandi Sect. His birth year was mentioned by some as 1192 AH and by others as 1193 AH. Sheikh Asad Saheb 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 Soleimanieh in Arbil Province, Iraq. His father, Molana Ahmad Hosseini, was a descendant of Pir Mikael "six-fingered" Jaf. Molana's tribe is known as Pir Mikaeli because of this descendant. His mother, Fatemeh Khatoon, was a Sadat woman, a descendant of Seyed Mohammad Zahed as known as Pir Khezer Shahooyi (Karimian Sardashi, 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 Ghara Dagh School until age twelve. His latter education included religious principles (Feqih), 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 Maroof Nodehi from Ghadery Tariqa was one of Molana's teachers. Molana moved 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's elaboration 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 Sebghatollah Afandi. He studied Sharh (elaboration) Taftazani and Sharh Sharif Jorjani on Mokhtasar al-Montaha by Ibn Hajeb 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 Ghasim Sanandaji 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-Karim Barzanji, died of plague (Fazel Karim 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 Naghsbandi lineage. He may have come to learn about Naghsbandi Tariqa on his way to India. He spent a short period with Sheikh Abdulrah Raes al Sadat Nahri and may have been introduced to Ghadery Tariqa by him. Molana did not learn about Naghsbandi Tariqa in his birthplace, Soleimanieh, under prominent Sheikhs such as Berzanji. He was introduced to Naghsbandi Tariqa by Sheikh Abdulrah. Molana studied under Sheikh Abdulrah for several years in Delhi, India before returning to Iraq and acting as authorized representative and advocate of Naghsbandi 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 Ghadre Tariqa (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 naively 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 practicereigion (Tavakoli, 1999:103).

Strong opposition forced Molana to leave Soleimanieh in 1228 and settlein Bagdad. He started his teaching at Ehsa'eyeiahSchool that is now known as KhaledyTekieh (Modares, 2005:36). Among notable opposition to Molana were Mola Khaled Balaki and Sheikh MaroofNodehiofSoleimanieh. 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 Entry, p.14). Sheikh Mohammad AmeenAbedeen, Mofi 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 1242 AH. He died of plaque in Damascus at age 49 in 1242 AH. His is buried in Tel Nour at Ghasyon Mountain (Motamendi, 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 Naghshbandi Khaledieh (Karimian Sardashti, 2002:300).

Naghshbandi Tariqa is an advanced and refinedtheosophyschool. Itwasoriginally formed in Khurasanby 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 Khajeh Baha 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 leaders came 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 Abidolah Nahrī, Sheikh Saeed Paloo, and Mola Mostafa Barezani 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's role in advancement of Naghshbandi Tariqa?
3. Are Jung theories applicable to Molana's poetry?
4. Are there archetypical images in Molana's poetry?
5. How Molana'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 Turkey 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 studies have linked the application of archetypes to Farsi literature reviews. The following list includes several notable literary reviews based on archetype analysis.

2. *Shadow Archetype in Mehdi Akhavan Thaleth Poetry* by Fatem Modarresi and Payman Riahi Nia in Human Sciences and cultural Studies Research Center, No. 1, 2012;
7. *Archetypical Review of a Molavi Sonnet* by Maryam Hosseini Farsi Language and Literature Magazine, No. 11, 2008;

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**

http://www.jofamericanscience.org
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 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 lead an 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 inner unification 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.

2. Anima

Anima represents the female properties in male. 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. Deceitful 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 that Anima 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).

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 any attention to a suffering, hurting, grieving and weeping lover.

http://www.jofamericanscience.org
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 named Christ 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:

 Meeting with 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.

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 - a dark state because of its obscurity. Another sonnet proves this point:

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

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.
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 perceptible but rarely visible. Khaled refers to
Anima in another poem:

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

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

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
sharacter. He even goes beyond time and space looking
for his imaginary woman in his dreams.

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

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 and envious of her stature. The glow of her face forces flaxy dress to rip open.

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.

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 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 transgressors whose 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 essential 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 occurs in 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).

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
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 journey systems from the inner tendency for change and the need for new experiences (Chevalier, 1382:587).

Conscious is highly troubled when facing the 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) - every step has to be carefully identified before passing through.

2) **Persona**

Jung called persona as external representation of self. Persona is what a person displays in public. Its role 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).

3) **Individuation**

Travel gains importance for 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 Naghsbandi 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 and difficult journey like vagabonds.

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, 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.

He admits that universal journey has brought him nothing but perplexity and insanity.
Molana undertake to reconstruct his own outward view of God, self, and religion based on his own real understanding 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 have put 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 separates the two stages of life (Delasho, 1376:104). Rise of beloved in the following distich may be an allegorical hint to this transformation.

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 an uplift 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. It uses a carefully chosen key word Ego (خویشتن).

Ego in archetype order represents discipline, 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 terna. 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.
and connotes 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:

| قیامت می‌نمود از قائم و می‌گفت اقامت به روی خویشان حیران شده محراب می‌یدم |

Mehrabis an element of mosque structure with many symbolic meanings. Mehrab is circular and, 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 stoppers. 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 earthly being.

A step into Mehrab induces a feeling of 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 inherent in human essence. Various schools of thought and almost all religions have focused their attention on self-realization and self-actualization with each one relying on their principles in addressing these two issues in own underlying environments.

Another key word in above distich is Puzzled which means wondered.
The containing phrase On own Puzzled changes attention from individuation to cognition. This word means gettingbaffledandbewilderedby looking an object. It is a remiscence 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 him marvel and delve into a vortex of reflection, contemplation, rationalization, and cognition.

This word means consternation and superfluous confusion, yet, represents a state of enrapture resulting from lover’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 word in another way. He believes a wondering person is cut in a motion which is a reflection of the circular trajectory the divine manifestation takes 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 circles that represent the myriad manifestations of Holy Being.

Mandala construct is observable in all seven symbolic stages of the sacred journey. Its structure 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) wondrousness, 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 makes up 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 ego in Jungian psychology.

Mystics call a stopover رادى 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 and concludes at the 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 perception one’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 Naghsbandi 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 an hostile 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 leads lover toward perfection.

Traces of positive sides of Animae evident in mystical amatory literature. In this type of literature, the feminine property or the imaginary female is
significant in lover's search for harmony with his inner values. It paves the way for lover to discover the 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 tumultuous love. 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.

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