



Article

Eastern Theme in Annemarie Schimmel's Art Journalistic Work

Xasanova Ra'no Yoldosheva¹

1. Director of the Library of the Committee for Interethnic Relations and Work with Compatriots Abroad of the Republic of Uzbekistan
- * Correspondence:

Abstract: Throughout her academic and artistic career Annemarie Schimmel conducted research on Eastern spirituality with a focus on Sufism along with Islamic cultural representation in worldwide society. In her literary production consisting of translations and biographies along with commentaries she studies Islamic traditions starting with their spiritual elements and cultural characteristics and how Sufi women fit into this together with Central Asian heritage. The academic world appreciates Schimmel's scholarly achievements yet fails to explore correctly her artistic and journalistic approaches to humanize Islamic traditions by creating understanding bridges between cultures through poetic symbolism as well as female spiritual insights. Researchers study Eastern cultural elements in Schimmel's writings through an assessment of how she depicts Islamic mysticism along with Sufi women and Central Asian literary history by particular consideration of her research about Babur and Rabia al-Adawiyya and other relevant subjects. The study shows how Schimmel uses a combination of historical facts and literary artistry to create a respectful picture of the Islamic world in her writings. Through her literature she brings together the elements of Persian and Arabic and Turkic language to portray the lost voices of Sufi women in Sufism. Through her research on Islamic scholarly women Schimmel presents an exceptional feminist spiritual interpretation of Islamic history that combines rigorous research methods with elegant literary expression. The research displays that multilingual literary exchanges change Western views about Islam and stimulates expert analysis of spiritual stories led by women in Islamic history.

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1. Introduction

In the scientific and creative work of the author A. Schimmel, it can be seen that the essence, history and culture of the Islamic religion have acquired a special direction. He is a well-known orientalist in Germany, who has contributed to providing world culture with information about the Islamic religion, its Sharia, and Tariqa for more than 50 years. The receipt of the Peace Prize by a German orientalist is the highest recognition of his services. At the award ceremony, the President of Germany recognized Mrs. Schimmel as "a scientist who has established the best intercultural dialogue." By the way, in the congratulatory speech, we see the following words: "To establish intercultural dialogue, we need people who know these cultures well and teach them to others, who understand the spirituality and values of others well, who share the knowledge they have accumulated with others, and who build bridges of trust in the process[1]. Ms. Schimmel is one of these

enthusiastic people. For this reason, she deservedly received the "Peace" award. Ms. Schimmel loves the spiritual world of Islam with all her heart, which is why many Muslims also respect her[2]."

The socio-political changes of the late 20th century paved the way for the renewal of all-round relations between Germany and Uzbekistan. The translation of the work "My Soul is in My Soul" is a major turning point in the further deepening of German-Uzbek literary and cultural ties. "This book was made possible through the efforts of individuals. Dr. Joachim Moormann, Chairman of the Immunity and Environment Foundation (Germany), sponsored the publication of the work. We must thank the translator, Yoldash Parda, for this," said Dr. Reinhart Bindzeil, Ambassador Extraordinary and Plenipotentiary of Germany to Uzbekistan[3].

Naturally, these events did not happen by themselves. Examining the path that A. Schimmel traveled to achieve a prominent and honorable status in the world cultural world will provide answers to many questions not only for journalism, literary relations, but also for translation studies, world literature, art and history. The fact that she began to study the Arabic language and literature at the age of 16 was not in vain. As a result, her interest in Oriental studies, Islamic studies, and the culture of Central Asia increased. Therefore, the scientist's works have seen the world. Her scientific trips to countries such as Central Asia, Europe, America, Canada, and India; her sincere conversations with cultural workers there; and her reading of hagiographic works (biographies of Sufis, religious leaders) in the original did not go unnoticed, as a result, several more books on Oriental studies appeared in the bibliography of the Islamic scholar[4].

As a result of her long-standing interests and observations, Annemarie Schimmel wrote and published an article on Sufi women in 1950. She had many conversations with Professor Friedrich Heyler about world religions. She gave lectures and held seminars on the attitude towards women in different religions. All these efforts were not in vain - each time they helped her to come to new conclusions and open up new horizons in her scientific research. For the first time, Margaret Smith touched on the topic of women in 1928 in her work on Rabia al-Adawiya, "The Figure of Rabia in Sufism." He emphasizes that he wrote about this topic not because of its literary importance, but because when he met saintly women, Sufi women leaders in the Islamic world, or visited the graves of women whose names are epic in languages in Turkey, India, Pakistan, some indescribable feeling arose in his heart, and he was captivated not only by their existence, but also by their entire thoughts, memories, and spirit. According to sources, the issues of determining the place of women in private life occupied an important place. For example, a work written in Persian in the 1600s provides information about five religious scholars. It is known that these scholars revealed the essence of folk images and ideas that were denied and condemned by fundamentalists by giving various examples[5].

Having become acquainted with these, Annemarie writes down the thoughts that occupied her mind and the knowledge she learned on paper. As a result, her book "Islamic Year" (*Das Islamische Jahr*) was born. It describes the Islamic year, months, weeks and days, the celebration of the Nowruz holiday, customs and traditions from West Africa to India, Pakistan, Turkey, Egypt, Saudi Arabia, Iran, and Iraq[6].

2. Materials and Methods

The research method for this article uses qualitative content analysis to examine Annemarie Schimmel's artistic and journalistic works about Islamic culture and Eastern spirituality. This analysis conducts detailed examinations through interpretation of three primary texts written by Annemarie Schimmel which include *Das Islamische Jahr*, *Meine Seele ist eine Frau*, and *In the Reign of the Great Mongols*. The study incorporates translated materials together with archival documentation that shows how Schimmel conducted research in Islamic mysticism while studying female Sufi figures and Central

Asian cultural traditions. The discussion selects key themes alongside narrative approaches and symbolic language alongside historical references to develop understanding of Schimmel's approach to cultural exchange. Historical-contextual analysis forms the backbone of this methodology which enables researchers to study how Schimmel presented Islamic values throughout the socio-political advancements of the 20th century. Various references from Persian as well as Turkish along with Arabic literary movements receive examination to evaluate the full scope of Schimmel's literary understanding. The author utilized the works of Margaret Smith and Farid al-Din Attar and historical Islamic biographies to analyze the scholarship influences of her academic research. This research employs hermeneutic and literary-analytical approaches to examine how Schimmel presents Sufi women as leaders and moral influencer in Islamic spirituality and the methods through which she develops gendered dimensions of Islamic discourse. This research approach combines historical textual interpretation to maintain its connection with authentic cultural narratives and to exclude theoretical frameworks that would alter Schimmel's integrated humanistic approach to Eastern teachings.

3. Results and discussion

As a result of several years of research, the scholar's book "In the Reign of the Great Mongols" was published, dedicated to the great empire established by Zahiriddin Muhammad Babur and the major reforms carried out in India. The book is a memoir in nature and consists of ten chapters. In terms of size and scope, it differs sharply from the works created about the Baburs. In the works written on this topic in the West, events are described in chronological order, as in the "Baburnama". A. Schimmel took a different approach in this regard. The contents of the work are as follows: prologue, "Historical Introduction", "The Palace of the Great Mongols", "The Kingdom of the Great Mongols", "Religious (Environmental) Situation", "Women of the Palace", "Sovereignty and Economic Affairs", "The Life of the Mirza", "Languages and Literature", "Attention to Art", epilogue, annotations, maps, notes, bibliography and glossary. The author notes in the introduction to the work that no dynasty in the Islamic world has left such complete written sources about themselves as the Baburs[7]. Two great kings: Babur and Jahongir left their "Vaqo'ye" for future generations. In their works, they fully described their life paths, the events they experienced, the adventures they had, the objects that interested them, and the people they loved. A. Schimmel, describing the events and events related to the life and state of Babur and the Baburs, pays attention to even the smallest details. Based on historical sources, he tried to describe the personal life of the Baburs, their military skills, the country's governance, trade, economy, the language of the people, religion, literature, libraries, court ladies, their clothing, food, jewelry, and perfumes, and to provide reasonable and interesting information. In the section of the work entitled "Court Women", he touched upon the position of women in the reign of Babur and the attitude towards them. He proved to the Western reader how much the Baburs, or rather, the Turkic peoples, respected women[8]. The German scholar drew attention to the fact that Babur's kindness to the women of his family was inherited from his ancestors. After all, the tradition of Amir Temur to create separate gardens for each queen continued among the Baburs. The activity of the queens in the affairs of the kingdom is revealed in the person of Babur's mother Kutlug'Nigor Khanum, his grandmother Esan Davlat Begum, and Khanzoda Begums[9].

It is noteworthy that the treatise contains information not found in other sources about Babur. For example, when the author writes about Babur's wives, his thoughts on his younger wife Mubarika (daughter of Mansur, king of the Yusufzai Afghans) are significant. "How important it was to marry someone for political reasons can be seen from Babur's marriage to Mubarika Khanum and the difficulties this marriage later caused the Baburs. Babur married Mubarika Khanum in 1519 and thereby strengthened his authority in Afghanistan. The child born to her could later become the heir to the throne. However, the woman did not have children. It is believed that her contemporaries used various

means (secrets, drugs) to prevent the birth of an heir[10]. Despite this, Mubarika loved Babur very much and later argued for the transfer of his body to Kabul. (Wie wichtig Heiraten aus politischen Gründen waren? Zeigt sich bei Baburs Heirat mit Mubarika, einer Frau aus dem Pathanenclan der Yusufzai, der später den Mogulen oft Schwierigkeiten bereitete. Er heiratete die, Pathanin 1519, was sein Ansehen im afghanischen Bergland stärkte. Mubarika aber blieb kinderlos und Gerüchte behaupteten dass einfersüchtige Mitgattinnen ihr Drogen gegeben hätten, damit sie, von Babur sehr geliebt, im keinen Erben schenken könnte. Solche Berichte sind nicht selten- schwarze Magie und geheime Mittel wurden manchmal austeilen, um die Geburt eines Knaben zu preventer, der später vielleicht austensen auf den Thron könnte anmelden. Doch es war Mubarika, die später Baburs Leichnahm nach Kabul brachte, wo er seine letzte Ruhestätte found)[11].

Describing the state of Babur and the Baburites and the period of their rule, the scientist focuses on the issues of language and literature of the relevant period. In the "Languages and Literatures" section of the work, Mrs. Schimmel provides valuable information about the languages in use in those centuries and, in turn, noted the flourishing of fiction. The scientist said that the literature of the Babur period was written in Arabic, Persian, Turkish and Hindi. "Babur's native language, Turkish, held a great position in the country. Due to Babur's efforts, Turkish became a literary language in Central Asia, and in particular, his relative, the ruler of Herat, Husayn Baykara, and his close friend Alisher Navoi, played a great role in the formation of Turkish as a literary language. Babur laid an important foundation for the perfect formation of the language of his descendants. For example, in his work "Risala-i-aruz", he highlighted various methods of Turkish poetics, such as tarkhani, qoshuk, tuyuk. This work of Babur and many of his poems and ghazals are proof that the Turkish language is not inferior to Persian. (Unter Baburs Ahnen in Zentralasien war das Chigatay-Türkisch zur Sprache der Hochliteratur geworden. In his risala-i aruz, dem "Traktat über das Versmass", behandelt er die verschiedensten Typen der Türkischer Poetik neben den klassischen persischen Formen und ermöglicht deruch auch modernen Leser einen Überblick u:ber türkische Versformen wie tarkhani, koschuk und das beliebteste tuyugh).

A. Schimmel praises Babur not only as a poet, but also as a translator. It is known that Babur translated Mirza Pir Khoja Ubaydullah Ahrar's work "Volidiya" from Persian into Turkish in verse.

Babur's greatest contribution to the development of the Turkic language is his "Vaqo'e", written in the memoir genre. This work testifies to his encyclopedic scholarship. The German orientalist introduces Babur as the main personality in the transformation of the Turkic language into a literary language in Central Asia. Without belittling the author's thoughts, we say that the great poet and thinker, statesman Alisher Navoi played a leading role in the formation of the Turkic language as a literary language. His work, the work "Khamsa" alone, showed that the Turkish language is not inferior to Persian, and that the vocabulary of Turkish is incomparable. Already, the author of "Boburnoma" read Navoi's poems and ghazals with love and gave him an unparalleled description: "Alisherbek was a man without a minister. They wrote poems in the Turkic language, no one could say so much and so well..."

A. Schimmel had a high belief in Islamic culture. This can be explained by his interest in reading Eastern literature from his youth, studying Arabic grammar and calligraphy; his travels to Eastern countries, his respect for their customs and traditions; his attempts to study them as much as possible, and through his in-depth analysis, appropriate comparisons, and research, he wrote articles, scientific works, and made translations[12].

Schimmel's works show that he paid special attention to the teachings of Sufism and Sufism. There are different views on the word Sufi. Some say it comes from the word "saf", while others say it comes from the word "suffa". Others say it comes from the words "safa", "sufuh", "saf". Abu Rayhan Al-Biruni wrote in his work "Asar al-Baqiyya" that it comes

from the last part of the word "suf", "faylasuf". Another category is the Arabic word "su'f", which literally means wool and woolen cloth. Since Sufis wore woolen coats or sheepskin coats, they were called woolen clothes (Persian pashminapo'sh), that is, Sufis[13].

In our opinion, the latter meaning is etymologically closer to the truth. After all, the words "su'fi", "su'f" correspond to the rules of the Arabic language. If Sufi was formed from "su'f", then the words "sufism", "mustasuf", "mutassuf", "mutasawwuf" could have been formed from "sufi". A true Sufi is one who has passed away from self and the mortal world and has rediscovered his identity at the cost of the Truth, and is a slave in appearance, but a free person in meaning. Zahir - to be a slave in appearance - If the body is to be devoted to the obedience of Allah, then freedom in the heart means to cleanse the inner world of all ties and keep the soul free and pure. The Sufi should not depend on anything or anyone; he himself should not depend on anything or anyone.

The Sufi should also be "pure in secret, mature in mind, attached to the people of love" (Kashifi), and the hearts of the sleepless should not be awakened by his breath. Sufis are those who converse with the spiritual, bring good news from the secrets of the universe and the sky, voluntarily take on poverty, abandon natural morality and acquire divine morality, sacrifice their lives for the sake of goodness, they are noble beings who harmonize existence and non-existence, time and space, and eternity.

Indeed, the change of times, the change of kings, politics and leadership should not affect the faith and behavior of a Sufi. A Sufi is considered a perfect person who is above not only petty interests and daily worries of people, but also the worries of the mortal world, whose level of thinking is as comprehensive as the heavens, and in whose heart a fountain of meanings is boiling. Such people with such virtues were revered by the people as saints. This community had a strong influence on the minds and consciences of those around them. Their words, deeds, virtues and morals were held up as an example to everyone. The integrity of the world, prosperity and peace were considered to be due to the prayers and good deeds of these blessed beings who convey the grace of Allah.

In fact, the 9th-10th centuries were the period of the emergence of khanaqahs and the formation of tariqat patterns, while the 11th-12th centuries were the period of the formation of Sufi schools and lineages. In this, the cities of Egypt, Baghdad, Nishapur, Bukhara, Balkh, and Basra played an important role and gained fame as centers of Sufism and tariqat.

Annemarie Schimmel's high regard for Sufi women and the encouragement of Professor Friedrich Heiler inspired her to write "Meine Seele ist eine Frau" (My Soul is a Woman). The process of globalization, the increase in the number of Muslims living in Germany and how people of other religions spend the year and celebrate holidays, the recent emergence of calendars, G.E. Grunebaum's "Muhammadan Festivals" and "Let's Celebrate Together" inspired her to write "Das islamische Jahr" (The Islamic Year). Annemarie Schimmel drew attention to the lines in the elegy of the Arab poet Hasan ibn Thabit (d. 656) dedicated to the Prophet Muhammad, peace be upon him, about his mother Amina giving birth to the Lord of all worlds at a happy hour:

Ein Licht, das die ganze Welt erleuchtete.

Wer zu dem segensvollen Licht geführt wird, ist recht geleitet! Butun olamni yorituvchi nur.

Muqaddas nurni boshqaradigan, yo'lboshchi bor!

(Our translation)

Annamarie Schimmel cites the example of the verses of the Turkish poet Yunus Emro, who sang in the style of children, like poets from India, Iran, and Iraq:

Die ganze Welt versank in Licht,
als Muhammad geboren ward.

Man sah kein schwarzes Angesicht,
als Muhammad geboren ward....

Muhammad tug'ilganida butun olam nurga to'ldi, hech kim qaro yuzni ko'rmadi ...
(Literal translation by R. Hasanova)

When it comes to light, it can be said that light plays an important role in the legends of birth. The motif of the Quran "burning lamp" - "siraji munir" indicates this.

In the work of many Sufi poets, poems and hymns about the birth of the Prophet are found. These works are the product of creative inspiration. The largest poem dedicated to Mawlid belongs to the pen of the Nigerian Fayazi, created in the 18th century and consists of 1400 verses.

According to Annemarie Schimmel, works dedicated to Mawlid in Indian literature developed later, because works in poetic form were mainly written in Persian. Persian was the official language of the upper classes. Mawlid poems were first written in Bengal. In Bengali mystical works, the birth of the Prophet is associated with religious traditions. Brahma and Vishnu foretold the coming of the Prophet.

Annemarie Schimmel, being a versatile creative scientist, wrote down the fact that she wrote down the names of her friends' children, which R. Abdullayeva cited in her doctoral dissertation.

The description of the place of women in Islamic wisdom attracts one's attention. Although the classification of hadiths according to their accuracy and reliability is called "ilm ar-rijal", that is, "a science that is practiced by men", there is a lot of information about women hadith narrators in history.

Muhammad's (s.a.v) wives, Aisha (may Allah be pleased with her), and others, knew the Quran and hadith by heart. Many of his contemporaries also became accomplished religious scholars and were known for their religious knowledge, as they often sought the Prophet's help in religious matters. Ruth Roded points out in her "Collection of Islamic Biographies" that the majority of names mentioned in works on the biographies of prominent figures are women. Having listed the famous people from the 9th century to the present day, he came to the following conclusion: "...the "Book of Manners", which describes the actions and behavior of girls, helps to increase our knowledge about women. The books "Takhidib an-niswan va tarbiyat al-inson" (Grooming of women and educating a person) by the 19th century Bhopal queen Shahjahan Begum and "Bihishti siwar" (The ornaments of Paradise) by Ashraf Ali Thanavi were included in the dowry of the bride by the bride's parents. Through these books, the brides got acquainted with the moral and etiquette guidelines of the Hindu religious school of Deoband and learned how to behave in different life situations. These books teach parents what expressions to use when writing a letter, but also how to get rid of non-religious customs that have become part of the customs of Muslims who are not in Islam. The instructions on the ways of Allah, what actions to do and what not to do to be pious (enjoining the good and forbidding the evil) are explained briefly and concisely with examples. Ashraf Ali Thanavi's "The Beauty of Paradise" was translated into English by Barbara Metzalf and published under the title "Perfect Women". This book, rich in historical and religious information, serves as a real guide for Muslim girls of European nationalities. The main character of Nasir Ahmad's "Mir atal aruz" ("The Bride's Mirror") is a highly spiritual, educated girl who stood out from others with her meritorious deeds. In winter, she donated blankets to the needy. In order to establish enlightenment, she distributed copies of the Holy Quran to them[14].

Among the works written and distributed on this topic, Mirza Kolykh Bek's "Ziynat" (1892) is noteworthy. It describes how a woman educated in classical sciences can control herself in any situation. Women were also active in the field of literature. Fadvo Toqand's "Akam Yahal Marsia" describes Sufi love. Fakhri Hiravi's "Javahir al-Ajoyib" and the works of the Babur queen Zebuniso show how active Muslim women of different nationalities

were in poetry. The names of calligraphers with beautiful handwriting have been preserved with the copies of the Holy Quran that they copied with great taste and have reached us. Also, the mothers and wives of the caliphs, although not fully official, were very active in politics and religion. L. Massignon mentioned Muslim women who lived in the 900s by name in his work.

About a hundred years after the death of the Prophet (peace be upon him), in the 8th century, Islamic Sufism began to develop. At first, it was of a secular (ascetic) nature, and it came to the fore as a rebellion against the increasing secularism of Muslims and their appreciation of materialism. They aimed to remind secular Muslims of their religious duties and responsibilities, because at that time the Islamic Caliphate was rapidly expanding. When Muslims influenced the lands they conquered with Islam, the religions of those lands had a certain negative effect on Islam, leading to a decrease in its potential. Islamic soldiers began to follow the beliefs of the territories they controlled, based on the guidance in the Holy Quran and Hadith. In 711, the Muslims crossed the Strait of Gibraltar, and in the same year they entered the lower oasis of India and the southern part of Pakistan. Another part of the army crossed the Okuz (Amu Darya) and invaded Central Asia[12].

As is known from the history of Sufism, the name of Rabiya al-Adawiyya of Basra holds a special place in the origins of Islamic Sufism, as confirmed by Ms. Schimmel. Rabiya al-Adawiyya is a woman who renounced all worldly pleasures, chose the path of renunciation, and lived in the love of Allah. Indeed, there are several narrations associated with her name. Islamic chroniclers have written in detail about her life path, which "surpassed many men." In Muhammad Zehni's work on women, "Mashahir an-Nisa", Rabiya is described as "the golden crown on the head of men." This is also the reason why women who were later known for their piety and piety were called "the second Rabiya." According to narrations, many miracles were described about her. It is written that at night her fingers would radiate light like a lamp. When she set out on the Hajj pilgrimage, the Kaaba appeared before her. Those who went on the Hajj were troubled by the inability to find the Kaaba. Historical sources state that Rabiya al-Adawiya rejected worldly ties, especially marriage, and would fly in the air while sitting in the prayer room[15].

Farid al-Din Attar's poem about Rabiya al-Adawiya in Arabic must have had a strong influence on Annemarie Schimmel, who beautifully translated it into German: "Attar also speaks in the same epic (XV) of her poverty and her hauntings:

Man sagt, dass Rabia, die Heilige,
Fuer eine Woche nichts zu essen fand.
In dieser Woche setzte sie sich niemals,
Ihr ganzes Werk war Fasten und Gebet...

Translation: Attar described Robiya's indifference to worldly pleasures and tolerance for trials as follows:

Deydilar: Allohga dilbasta, dildor,
Robiya bir hafta tuz totmadi hech.
Hattoki suv ichmay yurdi ro'zador,
Bo'ldi namoz bilan mashg'ul erta-kech.

Ro'zador Robiya ochlikdan yiqilib qolayozganda, qo'shni ayol bir kosa suyuq ovqat bilan kiradi. Robiya chiroq (sham)ni yoqish uchun chiqqanida, mushuklar ovqatni to'kib ketishadi. Robiya ro'zasini suv ichib ochmoqchi bo'lganida, ko'za qo'lidan tushib sinib ketadi va obi hayot yerga singib ketadi. U oh tortib:

"Tanho Biru Borim, Yolg'izim, Alloh
Men bir mushtipardan istaging nadir?
Ishqingda vujudim horg'in va betob,

Bu holga chek bormi, ey Yori Aziz?-deya nola qiladi.

Then a call comes from the sky. If you wish, I will send down the blessings of the whole world right now, and you will be free from the oppression and oppression that you have suffered because of me, and from all diseases. Two loves: the mortal world and the love of a lover cannot fit in one heart at the same time. Here, it is emphasized that it is not easy for lovers to reach the Lover (may Allah be pleased with them) while burning in the fire of love and passing away from this world. Special emphasis is placed on the sufferings of the lover in the path of the love of Allah. After all, there is no success without suffering injustice and overcoming difficulties. Shimmel Khanum describes with amazement how Umm Haram, a relative of Muhammad Mustafa (pbuh), was a virgin and lived alone for the sake of Allah, and also how she was killed in battle (649) while serving as a nurse in the battles of the Muslims against the Cypriots.

For example, in her work "The Figure of Rabia and Other Sufi Women in Islam," Margaret Smith, writing about prominent figures of the early Islamic period, mentioned among them Mariam al-Basriya, Rabia's friend who died in ecstasy:

"Ihr hat die zeitgenössische türkische Dichterin Lale Müldere ein zartes Gedicht gewidmet:

Maryam von Basra
war eine Dienerin der Robia.
Kaum hatte sie Wissen von göttlicher Liebe
erfahren, sank sie ohnmächtig hin.
Bei einer dhikr-Versammlung
starb sie plötzlich aus Liebe .

The beautiful Maryam of Basra used to serve Rabia with a ring. Suddenly, she realizes divine love, faints. She mentions the name of Allah every moment and surrenders her soul to the fire of love.

In the essay "My soul is in my soul," Bahriya al-Mauzulia tells an interesting story about how her eyes became blind while crying. After all, external blindness makes it possible to see the divine beloved with the inner, that is, the eye of the heart, and when the eyes become blind, the barrier, the veil between the seer and the seen disappears. The images in the work of a Sufi woman named Rayhana al-Waliya, who is in a state of continuous excitement, pleasure (ecstasy) to the point of losing herself, serve to show the great possibilities of the essay genre.

For example, the work tells about the condition of women who fall into a state of ecstasy without departing from the criteria of historicity. Such a category was arrested and thrown into insane asylums, because the divine love that resided in their hearts was like a raging river that bubbled up in the spring and overflowed its banks, and they could not obey the rules of decency accepted in society. Most women sang small songs like Rabiya. Although these songs did not rise to the level of artistic art, they are the first examples of religious-mystical lyrics and have the right to remain in history as they illuminate the lives of Sufi women of that period. In particular:

So sang Rabia asch-Schamiya, die Syrerin:
Ein Liebster, dem kein anderer Liebster gleicht:
Er nur alleine hat mein Herz erreicht.
Abwesend wohl von meinem Blick und Leib,
Doch niemals Er aus meinem Herzen weicht.

In this passage, Schimmelkhanim, a Syrian, sings, emphasizing his loyalty, using only German phrases. The Syrian Rabia al-Shamiya sang:

Sevgilim, hech kim unga o'xshamas:

U yagona yuragimni egallagan,
 Garchi u ko'z-qarog'im, tanu jonimdin uzoq,
 Ketmas u hamon qalbim to'ridin uzoq. (So'zma-so'z tarjima bizniki. – X.R.)
 Robiya ash-Shomiya haqida so'z
 Alloh yodi bilan yashashini chiroyli
 Ein anders Beispiel, das Dschami zitiert, ist:
 Wer Gott liebt, der ist krank in dieser Welt-
 Lang waehrt sein Leid; sein Schmerz ist Medizin.
 Und wer den Grossen Schöpfer Wirklich liebt,
 irrt durch die Welt, Sein denkend-und sieht Ihn !
 Abdurahmon Jomiy o'z asarlaridan birida so'fiy ayollar haqida shunday deydi:
 "Chin oshiqlar bu dunyodan bemor o'turlar,
 Ko'p dard chekib, ishq og'rig'in zo'r malham bilib.
 Yor hajrida devonavash, zor-zor o'turlar,
 Va bir kuni ketishurlar yorga qo'shilib" .

The German translation of Rumi's lines shows that A. Schimmel approached this matter skillfully.

Allah sends various diseases to true lovers, tests them, and also provides a cure through medicine. Indeed, whoever truly loves the great Discoverer, it will be easy for him to live in the world and achieve all his dreams (he sees him in himself). This is in line with Rumi's thoughts that what is within you is within you. In our opinion, the use of these words served to preserve the elegance and grace of the poem. For example, in Uzbek, instead of the word "soz", one can say "yaxshi", but being able to appropriately cite the word "Soz" in the text, finding a word that does not hurt, but is suitable for a deeper understanding of the meaning of the text, is evidence of the translator's skill.

According to Shimmelkhanim, Azamat al-Jalil's words, "The saints are not occupied with other things, even for a moment. They are always busy with the remembrance of Allah. Whoever says that the saints are also occupied with other things has spoken in vain," are ideas that express the true essence of Sufism.

Annemarie was another of the first Sufi women, the great Sufi Fuzayl ibn Iyad of Shawana (d. 803), known for his incessant shedding of tears, who said, "Make a dua for me!" - is evidence of the exemplary piety of Sufi women, while the Sufi Bashir al-Kafi, nicknamed "Barefoot" (died 841) and the hadith scholar Ahmad ibn Hanbal (died 855) use historical examples to demonstrate that this community was worthy of recognition by asking for prayers from a Sufi woman named Amina ar-Ramliya.

For example, the famous scholar Imam Ghazali cited the following incident about Shawana: "It is narrated that after Shawana died, he appeared in a dream to one of his friends and said: May your heart always be in sorrow. Keep the love of Allah above the desires of this mortal world. Then nothing will harm you until you surrender."

Ms. Schimmel tells an interesting story about the life of Fatima of Nishapur (died 849), one of the most married Sufi women. Fatima was married to the Sufi Ahmad Qidruya and communicated with the most prominent members of the order of her time. Zunnuni Misri (died 859) corresponded with Fatima. From her he learned not only the secrets of medicine and the animal world, but also how to understand that all living and dead beings are sending blessings to Allah. Annemarie Schimmel discusses the virtuous deeds of a number of Sufi women in her work. As you read the work, you will realize that the author's descriptions of each figure are excellent examples of artistic journalism. For example, the statements that Rabia bint Ismail, Fatima, daughter of the Sufi al-Qattani, Princess Jahanara, Uyaina, grandmother of Abul Khair al-Tinai al-Aqta (she is recorded to have

taught 500 students, both boys and girls), and Bibi Nazanin, a relative of Abdullah Ansari of Herat, made great sacrifices in collecting hadiths and transmitting them from generation to generation are impressive.

The work includes Umm Fazl al-Harmatiya, a calligrapher named Karima Shuhda of Marv (Mari) (famous for her husni calligraphy), Umm Muhammad Aisha and Fatima bint Tajuddin, hadith teachers in Baghdad, Rumi's second wife Kira Khatun, who came from a Christian family (described as "a woman similar to Rabi'ah 2 and Bibi Maryam"), Fatima bint Mutanna (described as "a mercy sent by Allah for the whole earth"), Shams Mama, who was given the title of "the mother of all the poor", Nizam, daughter of Ibrahim, Bibi Nushi, who prepared eye ointment, Amina Khatun, who worked in Damascus, Bubu Rashti, who lived in Burhanpuri, India (an expert on mystical texts and commented on the works of Fakhruddin Iraqi), Fatima Jahanaro (who, as a patron of mystical literature, translated many classic works) He enthusiastically describes women like Aurangzeb's daughter Zebuniso (who was inclined to Sufism and poetry, and her sister Zinataunnisa and other court ladies built mosques and madrasas at their own expense), Fatima, who lived in the Indian city of Indarpat and "stood out from others with an inner glow," as saintly grandmothers and young ordinary girls whose prayers were answered (through her prayers, thousands of women over the centuries have found solace and peace in their hearts, and whose names rarely indicate that they have Sufi qualities). It is evident that the author of the essay "My Soul is a Woman" - A. Schimmel's passion for Sufi women, his unique details about each woman, make it easy for the reader to understand and select the most important lines in their biographies.

4. Conclusion

The examination of Annemarie Schimmel's artistic and journalistic works demonstrates her deep role in enhancing intercultural studies of Islamic mysticism through her detailed Sufi tradition analyses with significant emphasis on women's vital position in the tradition. Through her work Annemarie Schimmel connects scholarly research to cultural heritage while demonstrating that Islamic spirituality exists as an active poetic belief system which includes both genders. Through her examination of Persian, Turkish, Arabic and South Asian sources Schimmel proves her capability in examination across multiple disciplines and she uses established Sufi women such as Rabia al-Adawiyya and Fatima of Nishapur as well as lesser-known figures to advance Islamic historical study of spirituality and gender. Through her scholarly work Schimmel established an example which researchers should follow for performing cross-cultural scholarship by mixing careful historical accuracy with lyrical sensitivity. Through her work Schimmel fights against simplified Western narratives depicting Islam to foster both a deep spiritual comprehension of Islamic traditions and emotional understanding between Western and Islamic cultures. The continuing investigation of Schimmel's works in academic institutions across non-Western regions and their comparison with contemporary Islamic feminist scholarship will sustain her mission for East-West dialogue.

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