

Allegories of Mystical Annihilation (*Fanā*) in the Ghazals of Shams-e Maghribi

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Abstract

This research analyzes the expressive methods and artistic function of allegory, focusing on the station of *Fanā* (annihilation/non-existence) in the *Ghazals* of Shams-e Maghribi. Employing a descriptive-analytical method, the study demonstrates that the poet transforms the concept of *Fanā* into a sensory and concrete image not abstractly, but through allegory and rhetorical devices. The findings indicate that Maghribi embodies the various dimensions of this mystical journey by utilizing allegories such as the —wave and the sea,|| the —cupbearer and the wine,|| the —sun and the shadow,|| the —mirror,|| and the —ball and mallet|| (polo equipment). A rhetorical analysis of these images reveals that the poet, through an intelligent combination of poetic techniques, elevates these allegories beyond mere literary devices, turning them into meaning-making instruments to precisely articulate the relationship between the seeker (*sālik*) and Absolute Truth, as well as the quality of existential annihilation.

Keywords: Shams-e Maghribi, *Ghazals*, Station of *Fanā*, Allegory, Rhetorical Devices.