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THE INFLUENCE OF THE IDEAS OF THE HURUFISM SECT ON NASIMI'S WORK

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Abstract. The article deals with the influence of hurufism, one of the mystical sects, on the work of the great poet Imodiddin Nasimi. Also, the verses of the poet written under the influence of literacy are analyzed from the ideological and artistic point of view. Nasimi expresses his thoughts and feelings in a simple and popular way. That is why the poet's poems are close to the heart. While these poems may seem simple and straightforward at first glance, they are deep in content and artistically high. It is no exaggeration to say that Nasimi's work was one of the reasons for the spread of the ideas of the Hurufi sect among the people. He focused on the inner meanings of the Arabic alphabet, the equality of the human face with the mushaf, and the divinity of man.

Key words: Sufism, teachings, literacy, Fazlullah Naimi, Imodiddin Nasimi, Arabic letters, internal meaning, ideological and artistic analysis.

Introduction

Hurufism is a sect that pays special attention to the sanctity of the Arabic letters and the discovery of their internal meanings. This sect lasted for a long time, that is, until the XVII century. From Fazlullah Naimi, the founder of the sect, to Ali ulA'la, Sheikh Abul Hasan, Sayyid Sharif, Sayyid Ishaq, and Amir Ghiyasiddin, his disciples lived in Iran and Azerbaijan, as did Naimi himself. They even wrote their works in Persian like their teachers. Nasimi's disciples Nasimi and his disciple Rafi'i, with the exception of Fazlullah's disciples mentioned above, wrote their works in Turkish and were among the main contributors to the spread of Hurufism in Turkey. It should be noted that many representatives of this leech were poets. This contributed to the spread of literacy among the masses. It is well known that Muslim nations hold the Arabic alphabet sacred. They even tried to be careful not to let letters written in Arabic letters fall into inappropriate places. They disrespected the divine letters and were afraid of falling into sin. Because these are the letters of the Qur'an, the holy word of Allah is written in these letters. The poets also discovered the inner, symbolic meanings of the Arabic letters and expressed them in their works. In particular, in the poems of Imodiddin Nasimi, the ideas of literacy are written with

perfect, well-grounded, high skill. Especially in the work of the poet, the glorification of man, his deification, that is, the view of man as the manifestation and embodiment of divine power, plays a key role. That is why the mystic scholar AnnamariaShimmelhanim commented on Nasimi's work, saying, "Nasimi is the greatest poet."¹In Nasimi's work, we can see the attitude to the salaf and the inspiration from them. Because he was a selfless artist who "continued and developed the great ideas of the great Nizami, who glorified the advanced ideas of his time in his works, who glorified Azerbaijani poetry, who fought tirelessly for his lofty beliefs and courageously stood up to death."² That is why his poems became popular among the people, and many poets attached muhammas to his ghazals, created taboos.

Analysis

ImodiddinNasimi writes in one of his poems about the basis of being, the universe and the creation of man:

Kafy nun əmrində oldu kainat,
Həm sūfatdır **kafu nun**, həm ejni - zat.
Kafy nundan vəçib oldu mۓmkۓnat,
Bil ki; sənsən aləmi zatı sūfat³.

In the eyes of the Hurufs, it is a letter that embodies the mysteries of the whole universe and reflects the qualities of the Almighty. At the same time, they are turning to the Truth. For example, Nasimi deified the letters and acknowledged them as both the embodiment of the attribute of Allah and the One who is the same. In the third verse of the rubai, the poet again emphasizes the same considerations, saying that by the power of Kofu nun, all creatures must have died, that is, appeared. The last verse of the poem expresses the fact that man was created along with the whole universe, but he is superior to all other creatures. In addition, through a strong urge, he emphasizes that human is "olami zoti sifot".

It is known that in all sects of mysticism, the issue of monotheism is given special attention. In particular, the study of this issue has a unique approach to literacy. In particular, Nasimi writes about monotheism:

Kech ikilikdən, **əlif** tək vahid ol,
Həggi kər adəmdə, həggə səçid ol!
Kəl vəfanın bəhrinə **dal**, xalid ol,
Kə'bəji tapıvۓ latə abid ol!⁴

In the rubai, Nasimi explains the idea of monotheism in mysticism from the point of view of the essence of his sect. Because in literacy, Allah is meant by **Alif**. One means the quality of Allah, that is, one meaning. To say, "Alif is one," is to unite with Allah, which is a matter of monotheism. The second verse of the poem expresses the idea of human divinity of the Hurufs. The poet's verse "See the Truth in Man" can be understood as a reference to the idea of Mansur Hallaj. But it must also be acknowledged that there is a closeness between the letter and the idea

¹Schimmel Annemarie. *Islamin mistik boyutlari*. – Istanbul, 2004. – 356 s.

²Хамид Арасли. Имодиддин Насимий. Тошкент, 1973 й. б.

³Насими Имадэддин. Сечилмиш əсəрлəri. - Бакы, 1973. – 577 сən.

⁴Насими Имадэддин. Сечилмиш əсəрлəri. - Бакы, 1973. – 598 сən.

of Hallaj. In the third verse of the Rubaiyat, he refers to the inner meaning of the letter "dal" in the Arabic alphabet. This letter means a part of the Absolute Spirit. Addressing the man, Nasimi concludes his remarks by saying that vafa bahrina (in the sea) is "khalid" - eternal, eternal.

Nasimi's work on mystical and philosophical themes plays an important role in the history of Azeri language and literature. Because he "became the founder of the philosophical ghazal written in the native language in the history of Azerbaijani literature with his deep philosophical poems"⁵. In addition to the various themes in the poet's work, great attention was paid to highlighting the inner meaning of each letter of the Arabic alphabet in one poem. In this case, the poet mentions in the verses of the poem, depending on the position of each letter in the Arabic alphabet. In Nasimi's divan, such poems are called "Alif lom" and "Reverse Alphabet". "In such poems, every byte, and sometimes the words at the beginning of a verse, begin with the letters of the Arabic alphabet. That is, the first letters of the verses are written in the Arabic alphabet"⁶. These poems can be called "hurufnoma" poems:

Əlif – Allah, sidrə bojun müntəhadır müntəha,
Çün çamalındadır ərərman ələl-ərsh istiva.⁷

Alif (ا) – is the first letter in the Arabic alphabet, and eternity means the absolute oneness and loneliness of Allah. Indeed, Allah is the Exalted in Might, the Wise. It has no beginning and no end. He created the *Sidrat al-Muntaha* with infinite power. According to Islamic sources, Sidrat al-Muntaha is a tree that informs of the great power of Allah and its fruit is edible. When the Messenger of Allah, may Allah bless him and grant him peace, ascended to Me'raj, he went from the Bayt al-Ma'mur (a place on the Ka'bah, the truth of which Allah knows) to Sidrat al-Muntaha. According to the narration, the status of Gabriel is also located under this tree. Hence, Sidrat al-Muntaha is the last status of the angel, the prophet, and the science of the whole being. Nasimi compared the stature of the great prophet to this tree.

However, the Turkish poet Shamsiddin Shivashi objected to this, insisting that the sidratul muntaha could not be a measure for the height of the great prophet.⁸ Nasimi used a kind of eloquence to describe the figure of the Prophet. Of course, as described in the verse, the fact that Muhammad's (saas) stature is equal to that of Sidrat al-Muntaha is inconceivable and does not occur in life. However, in this way, the poet shows that the Messenger of Allah (saw) is superior to all the prophets, and that no prophet has attained such a high status. This, of course, arouses high respect in the heart of the reader. This means that the great Messenger of Allah, may Allah bless him and grant him peace, became as steadfast as he was on the throne. This is an orthodox conclusion, put forward in a peculiar way by mystical poets. In this case, the poem continues in the order of the Arabic alphabet. We analyze some of these "letters" of the ghazal byte, that is, the analysis does not follow the alphabetical order.

It is known that in mysticism the concepts of *zahid* and *arif* are widely covered. The Arifs, as people close to the knowledge of Allah, were superior to the ascetics. The basis of the

⁵Хамид Арасли. Имодиддин Насимий. Тошкент, 1973 й. 19 б.

⁶Хамид Арасли. Имодиддин Насимий. Тошкент, 1973 й. 67 б.

⁷This poem is given in Nasimi's divan under the title "Eliflam and the TersElifba" ("Eliflam and the Reverse Alphabet"). In this case, each letter in the Arabic alphabet is interpreted in a separate byte. The reason it is called the inverted alphabet is that in the Devonian tradition, the poems are arranged in alphabetical order according to the rhyme or rhymes. In this poem, the letters at the beginning of the verses are arranged accordingly. That is why it is called the Reverse Alphabet.

⁸Yeniterzi Emine. Divan Şiirinde NA' T. – Ankara, 1993.– 262s.

word zahid is zuhd. *Zuhd* is one of the positions of mysticism, and the continuation of *varah*, that is, diet, is *hazar*. In this status, special emphasis is placed on distinguishing between *halal* and *haram*. Imam al-Ghazali said, "Zuhd is the voluntary renunciation of the world and not worrying about it." In mysticism, ascetics cannot be equated with sages. Because they have earned the forgiveness of Allah, but not their enlightenment, their love. That is why the Nasimi ascetics adorned the crown with zuhd, but made the inside of the *mulawwas* (polluted), and made the dhikr *haba* (wasting it).

Zej – Zahid zəhd ilə bəzətdi taçü xirgəsin,
Batini oldu müləvvəs, zikrini gылды həba.

So, praying in the hope of heaven is a form of desire. In the eyes of the Sufis, however, there is no need for blind muteness with God, and the observance of the commandment for fear of the wrath of God is not a sign of devotion, but hypocrisy. Therefore, the mystics widely propagate the idea of loving Allah with all one's heart, recognizing and knowing His essence and attributes, purifying the heart from the dust of lust, and attaining the pleasure of Allah in a pure state. The human soul is divine, which means that the main goal is to join the divine world. The verse emphasizes that knowledge, wisdom and will are the main means to reach Allah. The same idea is expressed through the inner meaning of the letter "Ze". Because in the Hurufs, "Ze" is given as a sign of knowledge, power, will.

One of the aspects that brought the Huruf poets closer to the representatives of other sects was that they were critical of apparent selfishness. For the people of Zuhd were ignorant of love and knowledge, despite the fact that they respected retreat and piety. Their intention is only to attain the forgiveness of the Hereafter by praying and leaving the world, and to attain the bliss of Paradise. However, giving in to prayer with a certain prejudice is also a form of desire:

Zal – Zakir sufilər çox zikrə məshg'ul oldular,
Kejdilər şal, işləri al, taəti zərgü rija.

The great poet, emphasizing the need for gnosis along with love for a true Sufi, tried to express this idea with the letter "Zol" (ز), which is related to science⁹.

Another of the blessed names of the great prophet is Mustafa. Nasimi emphasizes the importance of the Prophet's instructions in achieving a divine career. In the alphabet, the letter (Te) is used as a sign of divine rank:

Tej – Tırabilər əlində Zylfiğar şəmshiry tig',
Fəzrəbu bujruldu həgdən, həm bujrdu Mıstafa.

After the migration of our Prophet Muhammad Mustafa (meaning the chosen one, one of the attributes of our Prophet) from Mecca to Medina, several verses about jihad were revealed. In particular, verse 190 of Surat al-Baqara says: "Fight in the way of Allah against those who fight you. And don't be aggressive. Indeed, Allah does not like the aggressors." In this verse, the Creator of the universe commands Muslims to fight in the way of Allah with those who fight against them. He also said, "Fight in the way of Allah. Whoever disbelieves in Allah, kill him. Do not go to extremes, do not overdo it, do not cheat." Inspired by the ideas of both the Qur'an and the hadith, the great poet wrote, "*Fazrabu buyurildi haqdin, ham buyurdi Mustafo*" (Fazrabu was commanded to be truthful, and Mustafa was commanded) Judging by the content of the

⁹Abdülaziz Ed Debbağ. Kitâb - ül - İbrîz. - İstanbul, 1997. - 151 s.

verse, those who jihad in the way of Allah will be martyred. Nasimi described martyrdom as a high position, a divine career (**Te**).

In the Muslim world, "getting a reward" is one of the best deeds. That is why the great Sufi poet recognized that giving one's life in the way of the Truth is the attainment of goodness, the healing of pain and suffering:

Sej – Səvab ola aninchyn hæg jolunda verdi чан,
Dərdinə həgdən dəvadыр, rəncinə jyz min shəfa.

To give one's life in the way of Allah is a Qur'anic thought. In several suras of the Holy Qur'an, it is said, "Do not consider those who are killed in the way of Allah as dead! In fact, they are alive, and they are provided for by their Lord "(Ali Imran, 169). Verses have been revealed: "... Whoever fights in the cause of Allah, and is killed, or wins, We will surely give him a great reward." (Al-Nisa, 74) Thus, the ideas of martyrdom in Nasimi's verses and its ideas of the Qur'an and hadith underlie the recognition of the Hurufism "**Te**" as a means of attaining the divine rank. This is why the moral, divine, and mystical roots of Nasimi's poems are directly linked to the ideas of the Qur'an and the hadiths of the Prophet Muhammad (saas).

Another issue that the Hurufism focused on was equating the human face with the Mushaf, the Holy Qur'an. Because they tried to explain the mysteries of the world and the universe in letters and in a way that related these letters to the letters on the human face. According to the Hurufs, all the secrets of life are in the letters of the Qur'an, and these letters are on the human face¹⁰. Nasimi, as a literal poet, conveyed this belief to the best of his ability:

Qoshingla kipriging vajhi mango keldi va bildirdi,
Ki sansan arsh ila kursi, yuzing yozuvi Qur'ondu¹¹.

In this verse, the poet praises the person from the point of view of literacy and recognizes him as the highest authority. Calling human a throne (the highest of the heavens, the highest status) and his course (throne, heaven, nine heavens) implies that man has a very high position in the world of creation. In this, Nasimi refers to the verses of the Qur'an on the same subject: "Darhaqiqat, Biz odam bolalarini aziz va mukarram qildik...(Verily, We have honored the children of human ...)"¹² He also describes the human face as the Qur'an, which reveals the divine mysteries, and emphasizes considerations related to human divinity. Nasimi continues the idea of the divinity of the human face in his other poems. In the above verse, the human face is likened to the writing of the Qur'an, while in the next verse, the human face is recognized as the *qibla* (the Meccan side. Muslims prayed in this direction):

Qibladur yuzing nigoro, qoshlaring mehroblar,
Surating mushaf, vale mushkin xating a'roblar¹³.

The poet identifies two groups poetic art of **tanosubin** the byte (yuz, qosh, xat); (qibla, mehrob, mushaf) expressed his ideas about the deification of the human face through art in a more effective and substantiated way. According to the Hurufs, the mushaf contained divine mysteries, while the human face is recognized as a sign of divinity. Continuing the same

¹⁰Хамид Арасли. Имоиддин Насимий. Тошкент, 1973 й. 26 б.

¹¹Насимий И. Асарлар. – Тошкент: Адабиёт ва санъат нашриёти, 1977.– 156 бет.

¹²Қуръони Карим. (Шайх Муҳаммад Содик Муҳаммад Юсуф таржимаси). – Тошкент: Шарқ, 2011. –289 бет.

¹³Насимий И. Асарлар. – Тошкент: Адабиёт ва санъат нашриёти, 1977.– 175 бет.

reasoning, Nasimi mentions in the next verse that just as many commentaries on the Qur'an have given rise to books of commentary, so does the commentary on the human face and beauty give rise to several chapters:

Sharh agar qilsam jamoling daftaridan bir varaq,
Har so'zi ming fasl o'lur, har fasli necha boblar.

The poet achieved the power of thought through the appropriate use of the art of rhetoric. Because the human face is a *daftar* (book, Qur'an), if one page of it is interpreted, each word is a thousand chapters, and each of these chapters forms several chapters. Indeed, it is only natural that the face of man, which embodies the mysteries of divinity, and his interpretation should be at such a level. Because the letters are chosen according to the shape of the human face. These include the nose – **alif** (أ), the narrow and small mouth – **mim** (م), the eye – **sod** (ص), or **ayn** (ع), the hair follicles and zulf – **dol** (د), the eyebrow – **nun** (ن), or an item drawn on Alif. Such a human face has been widely interpreted as a revealer of divine mysteries¹⁴.

There is another aspect of the Hurufs that is close in content to the observations related to the representation of the human face in the Mushaf. It is based on the hadith, "Allah created man in His own image,"¹⁵ and to recognize man as a merciful image. The same comments are expressed in Nasimi's work:

Azaldan surati rahmon yuzing shoninda chun ko'rdim,
Ilohiy surating doim bu ma'nidan sevar ko'nglim¹⁶.

Through this hadith, the Hurufs focused on the deification of man and his recognition as the highest authority. In addition, this hadith is related to the comparison of the human face and limbs to the Arabic alphabet. That is why there are verses in Nasimi's poems that combine these two situations:

Yuzingda surati rahmonni ko'rdim,
Qoshingda qof val-qur'onni ko'rdim¹⁷.

The first verse of the poem refers to the meaning of the hadith quoted above. In the second verse, the poet expresses his intentions through talmeh. That is, the first verse of Surat al-Qaf in the Qur'an is "**Qaf**. The swear by the Great Qur'an". In the Hurufs, Qaf is one of the names of Allah, the Almighty. Based on this notion, the poet says, "As proof that Almighty God created man in His own image," Qaf. The swear by the Great Qur'an." In the byte, we see the balance of form and content. Because the lower part of the letter **Q** (ق) looks like an eyebrow. This shows that the poet has a high artistic skill. Nasimi echoes these sentiments in several of his poems. As the brightest representative of literacy, he sings all its aspects, the essence of the content. The Hurufs also claim that Allah is embodied in the face of a beautiful person, that the secret of creation is in the word, that the word is expressed in letters, and that the letters are in the face of man.¹⁸ In Nasimi's work, we see the following artistic expression:

Surating vasfini so'rdim esa har tarafdin
Ma'ning ko'z gusina surati rahmon dedilar¹⁹.

¹⁴Schimmel Annemarie. Islamin mistik boyutlari.– Istanbul, 2004.– 430s.

¹⁵Muhammad ibniBuxoriy. SahihulBukhariy. Idarafaaisal. New Delhi, 2017, 4-tom, 2764 bet

¹⁶Насимий И. Асарлар. – Тошкент: Адабиёт ва санъат нашриёти, 1977.– 99 бет.

¹⁷Насимий И. Асарлар. – Тошкент: Адабиёт ва санъат нашриёти, 1977.– 107 бет.

¹⁸Хамид Арасли. Имомиддин Насимий. Тошкент, 1973 й.46 б.

¹⁹Насимий И. Асарлар. – Тошкент: Адабиёт ва санъат нашриёти, 1977.– 170 бет.

When asked about the character of a human image, the image implies that if you look in the mirror of meaning from all angles, the image will understand the Most Merciful. The mirror of meaning is the essence. The true essence is understood through the hadith quoted above.

Conclusion

Born in Azerbaijan in the 14th century, Nasimi is a great representative of the alphabet, and in his work the human factor plays an important role: man, his will is glorified; man is seen as the manifestation and embodiment of divine power. When the founder of this sect, the famous poet and thinker Fazlullah Naimi, came to Shirvan, Imodiddin met him. His literal views strongly influenced the young poet and he accepted him and considered Fazlullah as his murshid. In sync with Naimi, he takes the nickname Nasimi. After that, he sang the ideas of literacy and became known as Nasimi. His poems in Azerbaijani and Persian are distinguished by their rich language and closeness to the vernacular. Nasimi expresses his thoughts and feelings in a simple and popular way. That is why the poet's poems are close to the heart. While these poems may seem simple and straightforward at first glance, they are deep in content and artistically high. It is no exaggeration to say that Nasimi's work was one of the reasons for the spread of the ideas of the Hurufi sect among the people. He focused on the inner meanings of the Arabic alphabet, the equality of the human face with the mushaf, and the divinity of man. Furthermore, in the literature of the Near and Middle East, it is impossible not to acknowledge Nasimi by talking about the influence of literacy to one degree or another.

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