

The Reflection of Nasimi's Concepts in The Works of Atoi

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Abstract: *In the mysticism literature of the East, various controversial ideas about Nasimi and his ideas are widespread. The stories about Imamiddin Nasimi are widely given in the works of Atoi, Lutfi, Gadoi, Sakkoki, Latifi. In addition, many poets were inspired by the ideas of Imamiddin Nasimi and quoted his name and ideas in their poems. In particular, this situation is reflected in the work of Atoi. The article analyzes Atoi's wisdom about Imamiddin Nasimi and his ideas of the mysticism sect. It is worth mentioning that the Sufi poet also mentioned the name of Imamiddin Nasimi in his works related to the Qur'an and expressed his views. In covering this issue, attention is paid to Nasimi's contribution to the development of the genre of mysticism, his unique style and artistic skills, unlike other poets. The study used analytical and comparative methods.*

Keywords: *mysticism, hurufism, sect, Imamiddin Nasimi, ontologies, Mansur Halloj, "Anal truth", enlightenment, religious-mystical.*

I. INTRODUCTION

Sayyid Imamiddin Nasimi is one of the most important Turkish writers who contributed a lot to the world literature. The poet's real name was Ali, he was born in 1369 in Shamakhi city, Azerbaijan. He studied Persian and Arabic perfectly in the popular madrassas (Islamic schools) of the city. Nasimi was first educated in the mysteries of mysticism by Sheikh Shibli. It was here that he met his teacher, Fazlullah Naimi. Fazlullah Naimi, founded the Hurufs' sect (one of the mystical sects) in 1386.

II. LITERATURE REVIEW

There are many poets in the cultural history of Eastern Islamic countries who wrote under the pseudonym Naimi. However, Fazlullah Naimi was also referred to as Hurufi because he had founded the Hurufi sect. A lot of information about him can be found in various ontologies, encyclopedic dictionaries, and in the works of his followers. In particular, according to Latifi's "Tazkirayi Latifi", Naimi was a disciple of the famous Sheikh Shibli before founding the sect of Hurufism. This information can be found in several other sources as well as in Naimi's own works. Fazlullah Naimi was born in 740 AH, two years later after the death of Hodja Bektashi Wali. Information about his conversion to mysticism is given in the "Hobnama" of his caliph Sayyid Ishaq Astrobodi.

III. ANALYSIS

Sayyid Ishaq narrates: "One day he read a piece of the poem by dervish Mawlana, the words of the poem were such as:

Az marg chi andisha chun zot baqo dori,

Dar go'r gujo kunjichun nuri Xudo dori.

(Remember death, because you are not eternal.

There is no place (even the smallest!) or a hole without the shining light of God)

Naimi asks his teacher Kamoliddin about the real essence of this verse. He then tells eighteen-year-old Fazlullah that the essence is understood through prayer, obedience, love, pleasure and torment. In this regard, Fazlullah devoted himself to prayer, entered the path of mysticism and finally, reached the level of a Sufi. "[154,5].

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It is well known that the desires and goals of all members of the sect are the same, but the paths leading to the goal are different. The peculiarity of the Hurufs lies in their extensive study and interpretation of the divinity of the letters of the Arabic alphabet and the possibility of understanding the mysteries of the world through them. According to Naimi, 28 Arabic and 32 Persian letters reveal the essence of true love. These letters are eternal and everlasting.

The Hurufs claim that all the secrets of the universe are reflected on the letters in the Qur'an, and that these letters are reflected on the human face. Imamiddin Nasimi, one of the greatest representatives of this sect, writes about this:

There are letters on your face -
Each is a treasure of enlightenment, my friend!
And they speak both mutely and fluently,
Express the mystery of the truth. [83,210]

(Each of the letters that appear on your face is a sign of enlightenment. They enter the language without sound and gestures and reveal the secrets of the truth)

According to the Hurufs' point of view, the world is the manifestation of Allah, which is also reflected in the human face. Also, the human face is the most perfect Qur'an. In the Qur'an, Allah speaks of the entire universe, the secrets of His attributes. So, Mushafi Sharif, which reflects all the secrets of Allah in the eyes of the Hurufs, is the human face. That is why Nasimi emphasized that the letters that appear on your face are a treasure of enlightenment. The poet reflected this issue in several other ghazals and rubais:

Еј чаһан ешг әһлине сәнсиз һәрәм,
Һәр дәм олсун үзүнә јүз мин сәлам!
Сурәтин мүчәфдир, еј тубихурам,
Кирпикин, гашынла зүлфүндүр кәлам. [166,599]

(Everything is haram (anything that is forbidden by Islamic Law) to the people of love in the world without you. Have a hundred thousandsof greetings of mine every moment. Oh, heavenly woman, your imageis the Qur'an. But your eyelash, eyebrows and curl are pencils.)

Nasimi praises the beautiful ladylove, compares her to the hurihs of Heaven, and confesses that her face is the Qur'an, her eyebrows, her eyelash, and her curlare pencils. The Hurufs- meant the letter when they said "the word".

Еј чамалын мәзһәри - зати - гәдим,
Сурәтин аллаһү рәһманүр - рәһим,
Һүснинә чүмлә мәлаик, инсү чин
Сәчдә гылды, гејр шејтанир - рәчим. [166,599]

(Oh, ancient beginning of beauty, your image is "alal rahmanur rahim" (Qur'anic verse). The God's image is the Most Merciful, the Most Compassionate. All angels and human beings worshiped Allah, but Satan did not.)

Based on the hadith (the words of the prophet), "Allah created Adam in His own image," Nasimi says, "The image of man is the image of God." According to him, the human face is a very great book, so Allah commanded all the angels to worship him.

Such words of praise inspired therepresentatives of Uzbek classical literature. For example, in the following verse of Ataiy, he compares the face of the companion to the Mushaf (Qur'an), and the word "meng" (birthmark) to the verse in the Qur'an:

Ey mushafi husning'a menging nuqtasi oyat,
slom eliga bo'ldi yuzing nuri hidoyat. [27,43]

(Your picture is the Qur'an, and the color on your face is a verse from the Qur'an. Your face is the light of guidance for the people of Islam.)

It is known that Allah is the most honorable and glorious of all creatures. Therefore, the wise poets put forward the idea that only the human face can reflect the Mushaf (Qur'an). Therefore, the poet also equates the beauty of a beautiful mistress with the Qur'an, and emphasizes that in this mushaf (face) the letters of the ladylove appear as verses.

The elements of connecting some surahs of the Qur'an with human beauty have a special place in the letters. For example, in one of his authentic poems, one of the poets recognizes the image of the companion as "vashshams" and the zulf (curl) as "surah Val-layl".

Nechakim, ko'rdu yuzing, qoshing tamannosinda fol,
Safhayi avvaldi chiqti, surayi "vashshams"u "nun". [27,197]
(How many, I saw your face, your eyebrows,
Safhayi came out first, surai "vashshams" and "nun". [27,197])

(I saw a fortune in the image of your face and eyebrows. Then at the beginning of the page (that is, before your face and eyebrows) came the surah "vashshams" and the letter "nun")

According to the lyrical protagonist, the lover "sees a fortune" in the "wish" of the lover's face and eyebrows. Then "surai vash-shams" and "nun" will appear at the beginning of the page of the Qur'an. This is a reference to the lover's face and turning eyebrows. So, the most impressive aspect of our classical poets is undoubtedly the view of the Hurufs that man is divine, that his face reveals all mysteries.

The Hurufs came to the conclusion that the world, Allah, human beings and the letters are inseparable, emphasizing that the divine command was created by the letters "Kun" (wound), ie "Kof" and "Nun". In Nasimi's poetry, a number of verses on the origin of the universe on the basis of the letters "Kof" and "Nun" occupy a significant place:

Jo'sh qildi aqli kul, keldi vujud koinot,
Kofu nunamrindan o'ldi bu jahon yakbor mast. [83,198]

(The universe was created by the order of the mind-ash-creator. This world came into being by the order of the letters Kofu nun)

The letters "Kof" and "Nun" recognized in the verse are the image of the whole will and are the two letters that represent the command "Day" (be). The great poet makes appropriate use of the art of talmeh, referring to verse 82 of Surat al-Yasin in the Holy Qur'an: "When He wills a thing, His work is only to say, 'Be.' So it will come into being." Hurufs therefore regard these two letters as the beginning of all creation.

It is known from history that from the XV century, Uzbek literature reached a high level. In it, the world of themes expanded, and new symbols and ideas began to enter. Literary relations between Uzbek literature and other nations are growing. As a result, Uzbek poets became acquainted with the works of great figures of Persian and Azerbaijani literature and were inspired by them. In particular, the favorite poet of the Azerbaijani people Nasimi and his ideas had a significant impact on the poets of the XV century. This is especially evident in the poetry of such masters of words as Lutfi, Gadoi, Atoi, Sakkoki. When it comes to expressing the Arabic letters in our classical poetry in a divine-mystical context, we cannot help but mention Atoi's ghazals.

Along with the Turkic poets of the first half of the 15th century, Atoi made a great contribution to the enrichment of the Uzbek literary language and poetry. The poet created mainly in the ghazal genre and contributed to the development of this genre. The scope of Atoi's poetry is varied. Candidate of Philological Sciences Sayfiddin Rafiddinov says that the poet's poems are mainly:

- a) in love;
- b) religious-mystical;
- c) the landscape is characteristic, [96,29].

Among such religious and mystical poems, there are many verses that reflect the ideas of literacy:

Qoshlaring yosin Atoiy ko'rgali husn ichra toq,
Subhidam mehroblarda surai yosin o'qur. [27,96]

(Your beautiful eyebrows, which are unique in Beauty, are similar to "Yasin" (Arabic letters). Therefore, Ataiy recites Surah Yaseen in the morning on the altar.

In this verse, the word "Yosin" is repeated, giving rise to the art of "tajnis". The idea is about the letter "Yoy" and Surah Ya-seen. As for the mystical meaning of the word eyebrow, it means a decrease in level due to a flaw and defect that is noticeable in love. The letter "Yoy" is literally related to the land and is recognized as the name of the people [163,438]. The great poet, referring to the elimination of the shortcomings of the lover through the Qur'an, says, "Subhidam recites surah Yaseen in the altars." Why Surah Ya-seen? There is a hadith about the position of Yasin in the Qur'an: "Surely, everything has a heart. The heart of the Qur'an is Yaseen. I would like this surah to be in the heart of everyone in my ummah. "

IV.DISCUSSION

The following verse of Ataiy is also composed in conjunction with the surahs of the Qur'an:

"**Nunul** – qalam" ramuzini qoshingdin onlag'on,

Ilmas ko`ziga nuqtacha yuz qof tog`ini. [27,253]

(The symbol "Nunul-Qalam" (the first part of Surai al-Qalam, verse 1 of the Qur'an) can be understood by your eyebrows.)

The verse begins with the first part of verse 1 of Surai al-Qalam in the Qur'an. The narrations related to the letter "Nun" are found in several interpretations. It is narrated on the authority of Hamdam ibn Zayd that Allah first created the pen and the whale. And he ordered the pen to "Write." The pen asked, "What should I write?" He said: Everything that will happen until the Day of Resurrection! Muhammad (peace and blessings of Allaah be upon him) quoted verse 1 of Surai al-Qalam as saying, "Nun wa'l-kalami wa ma yasturun," meaning "nun" means whale. In another narration, it is said, "The first thing that Allah created was the pen, and then the nun, that is, the ink." [179,31; 34]. So, by the command of Allah, the pen finished writing the sustenance, deeds, death and all the events that will take place until the Day of Judgment. The commentators say that these same sentences are the interpretation of the verse "Nun val kalami wa ma yasturun." As long as any events are written with a pen, in the poet's eyes the majesty of the "hundred-foot mountain" is "invisible" in front of the pen. In both verses, the poet uses a traditional metaphor, that is, he compares his eyebrows to the letters "Yoy" and "Nun".

In our classical literature, It is a traditional phenomenon to compare "**Mim**" with the mouth of a ladylove, "Lom" with the curl and the figure with "Alif". But there are also verses in which these letters have a symbolic meaning:

Yuzi jamoli mushafidur, anli fotiha,

Qaddiyu zulfi, og`zi, **alif**, **lomu**, **mim** erur. [27,89]

(Her face is the mushaf of the Qur'an, her forehead is the fatiha (Surat al-Fatiha). Her figure, curl, and mouth are "alif", "lom", and "mim").

In the first verse of the verse, Atoi embodies the idea of the Hurufs that "the beautiful face of the ladylove is like a manuscript of the Qur'an." In this case, Jamal (beauty) is given as a mushaf (Qur'an), while forehead is given as a "Fatiha". Indeed, there is a naturalness in the resemblance of the "Fatiha", the opening surah of the Qur'an, to the forehead. In the second verse, it is possible to understand not only the apparent resemblance, but also the divine-mystical meaning in the similitude of "qad" (figure), "zulf"(curl), "alif", "lom", "mim". This is because in the Hurufs, "Alif" is a reference to Allah, "Lam" is a reference to Gabriel (a.s), and "Mim" is a reference to Muhammad (prophet). Hence, Atai incorporated into the meaning of the verse that the Qur'an was revealed by Allah to the Prophet Muhammad through Gabriel.

In Atai's poetry, along with other Turkic poets, there are beautiful examples of allusions and puns based on Arabic letters. In one of his poems, the surah "**Sod**" is described as observations in Surai al-Baqarah in a specific way:

O`ltursa qoshu ko`zi meni xatm qilg`asen,

Payvasta "**Sod**" surasin ey haqguzorlar. [27,91]

(If the ladylove's eyes and eyebrows kill me, finish reciting Surai al-Sad at my funeral).

In classical poetry, there is an idea that the eye resembles the letter "Sod", but the confession of completing Surah "Sod" is almost non-existent when the lover dies due to the "eye of the eye". Atoi, on the other hand, paid special attention to the balance of form and content. That is, the eye-form (ş) is similar to the letter "Sod", but also "Sod" is a punitive area for sinners in the letters. Therefore, the lover asks to complete Surat al-Sad for his "sin".

The Hurufs were fascinated by Mansur Hallaj and his idea of "Anal is the truth." This can be seen even in the poetry of Fazlullah Naimi, the founder of this leech. As proof of our point, let us consider the following passages:

دل هرززه رخت کرد تجلی اندر

[167,112] برآمد ذرات اللہانائی تا

content: Your face shone in the heart of every particle,

From then on, the word "I am right" came from every particle.

In the first verse of the verse, it is stated that Allah has appeared in every particle of the whole being. The second verse of the verse is directly related to the idea of "Anal - truth", and the poet puts forward the idea that eighteen thousand universes, man, and all beings in general, are the manifestation of Allah.

The image of Mansur Halloj also plays an important role in the works of the great poet Imodiddin Nasimi. Halloj is a rare symbol of courage, bravery and honesty for Nasimi. Raising Mansur to the skies and kneeling on him is a feature of Nasimi's work. That is why the Turkish researcher Abdalboki Gulpinorli said that "Nasimi entered the history as the second Mansuri Hallaj" [155,158], and the Azerbaijani scholar Gulizoda identified him as belonging to the "Husseiniya" and "Hallojiya" sects [167,195]. In fact, due to his great devotion to Mansur Hallaj, in the early stages of his career, he created under the pseudonyms of Husayn, Sayyid Husayn, Sayyid. After becoming a murid of the Hurufi sect, the poet used the nickname Nasimi, corresponding to his murshid Fazlullah Naimi. The image of Sheikh Mansur is central in Nasimi's work:

Мансур каби истарсан агар мансаби олий,

Йитирма бақо дорин, фано дора ёпишма! [83,25]

(If you want a high position like Mansuri Halloj, don't lose eternity, don't cling to mortal things)

Nasimi's great respect for Sheikh Mansur is due to the idea of "Anal-haqq":

Mansur "Anal – haq" aytar, ya'neki haq binem haq,

Chun haq ayon emish ko'rkim ko'rmiya ayoni. [167,151]

(Mansur said, "Anal" is the truth." He was right when he said that.)

The great poet Mansur looked at Hallaj with a roof of sincerity. He illuminated his hot ideas in his work. Like Halloj, he said, "Anal" is the truth." The destinies of these two fiery lovers are in a sense similar to each other. He, like Sheikh Hallaj, was accused of adultery and brutally murdered. Hazrat Navoi writes about this in "Nasayim ul-muhabbat": "... The people of Taqlid were martyred, accusing them of slander. It is a well-known fact that skinning is a judgment. In that case, the poem says,

Qibladur yuzung nigoro qoshlaring mehroblar,

Surating mushaf vale xolu xating e'roblar.

(The face of the ladylove is the "qibla" (the place of worshiping Allah), and the eyebrows are the altar (the place of prostration in prayer). Your image is the Qur'an, your birthmark is the verse in the Qur'an)

Mansuri Halloj, one of the most famous Sufis, is also mentioned in Atoi's devon:

Ey nuri diyda, sensiz anga nur bo'lmasun,

Hech ko'z jahonda be ruxi Mansur bo'lmasun.

Oh, light, let there be no light for you,

No eye in the world should be without Mansur.

(O my blind eye, let there be no light in the world without you. Let no eye in the world have no soul without Mansur)

In Atoi's ghazals we can see that the image of Mansur Hallaj is more often quoted when the divine thoughts are depicted through the image of the Sufis. In the above verse, Atayi said, "Oh light of Allah, that is, without you, the one who sees the light of Allah, that is, without Allah, there would be no light." , refers to mystical symbols that could not be felt.

III. CONCLUSION

It is known that in Oriental poetry, a lover's beautiful curled eyebrows, deadly black eyes, narrow and small mouth, eyelashes pierced by a bullet in the chest of a lover, and a charming birthmark have long been praised in the traditional style. In this case, the Arabic letters also have their place and position. It is this Qur'anic inspiration that causes the Hurufs to glorify and deify mankind. Such analogies that emerged in this sect gradually led to the emergence of a specific art in lyricism. In Uzbek classical literature, some letters of the Arabic alphabet are used as metaphors for the beauty of the ladylove, such as height, hair, eyebrows, eyes, and mouth. In particular, "alif" resembles the beautiful upright figure of the ladylove, "sod" resembles the eyes of the ladylove, and "nun" the eyebrows.

Thus, it is difficult to deny that the alphabet has a certain influence on the prevalence of literary art in Uzbek classical poetry. But not all the bytes used in book art can be analyzed in terms of spelling. Indeed, in the bytes in which the ideas of literacy are expressed, one can witness the skillful use of mystical meanings and symbols along with the letters.

It should be noted that some literature suggests that the Arabic alphabet has been widely used by our classical poets in the creation of lyrical and epic symbols since the XIII-XIV centuries [142,57]. However, in the works of the history of Uzbek literature up to the XV century, texts in which the Arabic letters were used as a means of art are almost non-existent. This phenomenon has developed in our classical literature since the fifteenth century. The same situation can be seen in Atoi's poetry:

Mim og'zi bila zulfu qadi lom alifidan,

Ey voy, netay, xasta ko'nglumqoldi alamga [1,207].

(Ёрнинг Мим (араб ҳарфи бўлиб, шаклан оғизга ўхшатишган) оғзи билан зулфу қадди лом алифи(зулфи лом ҳарфига, қадди алиф ҳарфига ўхшатишган) дан нима қилайки хаста кўнглим аламга қолди)

(What should I do if I am sick of the curl and the figure "Lam and Alif" (the curl is like the letter "Lom", and the figure is like the letter "Alif") with the mouth of the ladylovelike "Mim" (an Arabic letter with a shape resembling a mouth))

In this verse, the poet skillfully uses the art of simulation, likening the small beautiful mouth of the river to the letter "Mim" in the Arabic alphabet, the curl to the letter "Lom", and the stature to "Alif". The formal resemblance of these letters served to express the beauty members of the ladylove. In the second verse of the verse, Atoi states that the lover was afflicted with "pain", that is, love, because of the beauty of the ladylove's stature, the mouth, in general. In addition, he used a beautiful word game, because the combination of these letters (alif, lom, mim) creates the word "alam" (suffering, hurt). Based on the formal similarity of the letters in the similar Arabic alphabet, book art was formed in the literature. But the letters of the Arabic alphabet in classical literature have always expressed not only a formal resemblance but also an inner essence. That is, it served to propagate the ideas of the literal sect. We need to distinguish between these two situations. In the verses in which the essence of the alphabet is expressed, the symbols of mysticism and the verses of the Qur'an are embedded along with the letters. However, it should be noted that the formation of Arabic letters as a particular art form in written literature is also related to the influence of the Huruf sect. It should be noted that the influence of hurufism on Uzbek literature is directly inspired by Nasimi's poetry.

Thus, it can be acknowledged that the first half of the 15th century was influenced by Nasimi's poetry and the Huruf sect to the work of Atoi, who made a great contribution to the development of Turkish poetry.

In classical literature, poets also used Arabic letters to express certain ideas and truths. This, of course, was done by assigning a symbolic meaning to this or that letter, and gradually became a peculiar ideological-artistic tradition. But it must also be acknowledged here that the art of writing came into being through the form of the Arabic letters. In particular,

our poets likened the lover's stature, eyes, eyelash, eyebrows, mouth, and forehead to such letters as "alif", "sod", "dol", 'jim', "nun", "mim". The sect of Hurufism, which emerged in the fourteenth century, considered the Arabic letters sacred and discovered their divine and mystical meanings. Both of these processes were directly reflected in poetry. It should be noted that the entry of literacy into the world of literature is associated with mysticism. For literacy was also one of the sects that developed the ideas of mysticism. For this reason, mystical terms and images were used along with the Arabic letters in the verses written under the influence of the alphabet. One of the main reasons why the ideas of literacy entered the classical literature of the East was the work of the great poet Nasimi. The poet's lofty humanistic ideas and his views on man as the great being of being did not leave the classical poets of the East indifferent.

In the first half of the 15th century, the poet Atoi, who contributed to the development of our Turkish poetry, was influenced by the ideas of literacy and the work of Imodiddin Nasimi. It can be said that the work of the Azerbaijani poet Imamiddin Nasimi in the first half of the XV century had a significant impact on Turkish poetry, as well as the work of Atoi.

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