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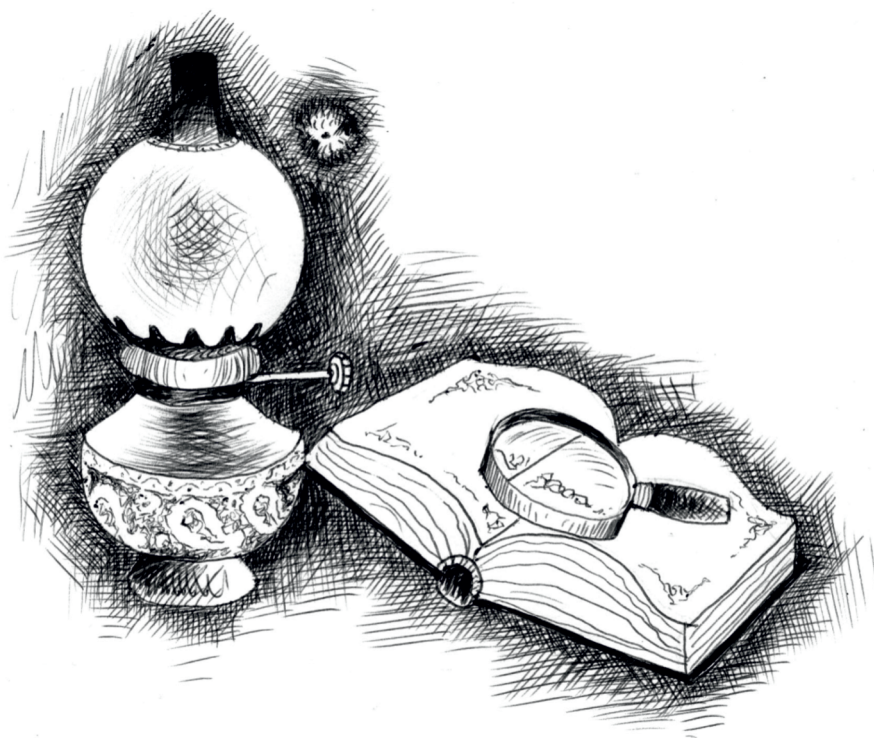
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Orta əsrlərdə müsəlman Şərqiində yaradılan elmi əsərlər "risalə" adlanırdı. Nizami Gəncəvi adına Milli Azərbaycan Ədəbiyyatı Muzeyinin klassik ənənəyə riayətlə "Risalə" adlandırılmış, ədəbiyyatşünaslıq və mədəniyyətşünaslıq problemlərinin elmi araşdırmalarından ibarət məqalələr toplusu ildə iki dəfə (yaz və payız) nəşr edilir. Bu elmi araşdırmalar jurnalı məzmunu etibarlı ilə filologiya (Azərbaycan və dünya ədəbiyyatı, ədəbiyyat nəzəriyyəsi, ədəbi təhlil və tənqid, folklorşünaslıq, mətnşünaslıq) və sənətsünəşliq (muzeyşünaslıq) sahələri üzrə məqalələri əhatə edir. "Risalə" elmi araşdırmalar jurnalı filologiya və sənətsünəşliq elm sahələri üzrə Ali Attestasiya Komissiyasının tövsiyə etdiyi dövrü elmi nəşrlər siyahısındadır. 2019-cu ildə Azərbaycan Respublikası Ədliyyə Nazirliyinin "Mətbu nəşrlərin reyestri"nə daxil edilmişdir (Reyestr № 4216). Eyni zamanda, "Risalə" elmi araşdırmalar jurnalı 05 aprel 2018-ci ildən EBSCO beynəlxalq elektron məlumat bazasına daxil edilmişdir (Müqavilə № 46516).

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Mündəricat

KLASSİK İRS: TARİXİ VƏ NƏZƏRİ PROBLEMLƏRİ

HÜSEYNOV Rafael.

Şərqsünas Böyükağa Hüseynovun elmi və ədəbi irsi

doi.org/10.30546/2702-0034.2025.2.29.021

KƏRİMOVA Leyla.

Ədalət anlayışı Nizami Gəncəvinin poetik dünyagörüşündə

doi.org/10.30546/2702-0034.2025.2.29.025

NARİMANOVA Chinara.

Nasimi through Gibb's eyes: the transmission of hurufi mysticism to the west

doi.org/10.30546/2702-0034.2025.2.29.029

YENİ VƏ MÜASİR DÖVRDƏ ƏDƏBİ-MƏDƏNİ PROSES

ABİDQIZI Göyərçin.

Cənubi Azərbaycandan gələn mühacirlərin Azərbaycanın ictimai-siyasi həyatında yeri

doi.org/10.30546/2702-0034.2025.2.29.032

HÜSEYNOVA Aytən.

“Məktəb” jurnalının Azərbaycan elmi-pedaqoji fikrində və maarifçilik tarixində rolu (1911-1920)

doi.org/10.30546/2702-0034.2025.2.29.035

HÜSEYNOVA Məleykə.

Naşide Gökbudakın “Fəraye” romanında ekotənqid

doi.org/10.30546/2702-0034.2025.2.29.039

QƏHRƏMANOVA Ulduz.

Bədii əsərlərdəki süjet problemi ədəbiyyatşünaslıq müstəvisində

doi.org/10.30546/2702-0034.2025.2.29.043

TARİXİ-MƏDƏNİ ABİDƏLƏRİN QORUNMASI VƏ TƏDQIQI. MUZEYŞÜNASLIQ

ƏLİYEVƏ Zənfira.

Tofiq Bakıxanov yaradıcılığından səhifələr

doi.org/10.30546/2702-0034.2025.2.29.047

İBRAHİMLİ Nigar.

Nizami Gəncəvi adına Milli Azərbaycan Ədəbiyyatı Muzeyinin müasir ekspozisiya

ərtibatı və muzeylərarası inteqrasiya

doi.org/10.30546/2702-0034.2025.2.29.051

SADİQOVA Rəhilə.

Qarabağ mədəni irsinin hüquqi və elmi müstəvidə mühafizəsi: Nizami muzeyinin konseptual rolu

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NASIMI THROUGH GIBB'S EYES: THE TRANSMISSION OF HURUFI MYSTICISM TO THE WEST

Keywords: İmadəddin Nəsimi, E. J. W. Gibb, Hurufism, Orientalism, spiritual martyrdom, literary translation

Açar sözlər: İmadəddin Nəsimi, E. J. W. Gibb, hürufilik, Şərqsünəşliq, mənəvi şəhidlik, ədəbi tərcümə

Ключевые слова: Имадеддин Насими, Э. Дж. У. Гибб, хуруфизм, ориентализм, духовное мученичество, литературный перевод

Introduction. Nasimi attracted the attention of not only eastern but also western scholars to be investigated. One of these scholars was Gibb who wrote about Nasimi in his Ottoman poetry and this article is about analysis of his writing about Nasimi. The 14th and 15th centuries represent a vibrant and transformative period in the cultural and literary history of the Azerbaijani people. These centuries are particularly notable for the rise of İmadəddin Nəsimi, one of the most prominent figures in Azerbaijani literature. The socio-political conditions that emerged in Shirvan from the late 1200s to the early 1300s created a fertile environment for the flourishing of literary expression in the native tongue. While Azerbaijani-language literature had earlier roots, it was during this era that it reached a new level of artistic and intellectual development.

Nasimi played a pivotal role in this cultural awakening. A poet, philosopher, and mystic, he brought renewed vitality, depth, and philosophical complexity to Azerbaijani poetry. His command of poetic form and his commitment to expressing sophisticated theological ideas in the vernacular contributed significantly to the elevation of Azerbaijani as a literary language. Owing to his immense talent, poetry in Azerbaijani achieved both clarity and poetic brilliance, expanding its reach and appeal.

One of the enduring debates among scholars concerns Nasimi's place of birth. Various historical sources attribute his origins to different cities, including Tabriz, Baghdad, and Shiraz. Some even propose a Turkmen background. These divergent theories likely stem from the poet's extensive travels and the multicultural influences evident in his body of work. However, a majority of Azerbaijani and international literary historians support the theory that Nasimi was born in Shamakhi – a major intellectual and cultural hub in the Shirvan region. This view is largely informed by linguistic and stylistic analysis of his works, which align closely with the traditions of Shirvani literature. Although definitive historical documentation is lacking, the scholarly consensus favors Shamakhi as his birthplace due to its cultural and philosophical atmosphere during that period.

Nasimi's life and creed by Gibb. The evolution of Turkish and Persian literature also provides important context for Nasimi's contribution. Historically,



Turkish authors primarily composed in Arabic and Persian before fully developing their own literary tradition in Turkish. Similarly, Persian literature was shaped by Arabic influences before emerging as an independent and distinctive tradition. In contrast, Arab writers typically composed exclusively in Arabic. Despite the multilingual literary environment, Nasimi distinguished himself by producing works of both aesthetic and intellectual merit in his native Turkish. His writings are rooted in the Turkic poetic tradition and incorporate elements of oral folklore, proverbs, and spiritual motifs, highlighting his deep cultural grounding.

Accounts of Nasimi's life are limited and occasionally contradictory, as noted by prominent Orientalist E. J. W. Gibb in his *History of Ottoman Poetry* [1, p.343]. Nevertheless, the fragments that remain – together with his poetic legacy – suggest a man of profound spiritual commitment and intellectual depth. Gibb characterizes Nasimi as belonging to a particular class of Eastern mystics – individuals who devote themselves fully to the pursuit of divine Truth. For such mystics, Truth is not a mere theological abstraction but a sacred purpose that defines the very essence of life. Once convinced they have encountered this Truth, they embrace it with fervent passion, transcending worldly fears and constraints. In this light, Nasimi can be seen not only as a poet but also as a courageous Sufi thinker who lived and ultimately died for his convictions.

Before adopting the Hurufi creed, Nasimi was already involved in spiritual quests and had likely studied under notable Sufi masters such as Shaykh Shibli. However, his formal initiation into Hurufi doctrine is most often linked with his association with Fazlullah Naimi, the founder of Hurufism. Ottoman biographers and Hurufi texts provide ample evidence of their intellectual relationship. A particularly revealing source is the *Istiwa-Name* by Ghiyasud-Din, which recounts a meeting between Ghiyasud-Din and Fazlullah at a gathering where they engaged in theological discussions about Nasimi's verses. This account strongly implies that Nasimi had adopted Hurufi beliefs well before Fazlullah's execution in 1401.

Nasimi did not limit himself to passive adherence. He became an active proponent of Hurufi thought and successfully inspired other intellectuals. One such figure was the poet Refii, who composed the *Besharet-Name* ("Book of Glad Tidings") in 1409, a manuscript of which is preserved in the British Museum. In this work, Refii describes Nasimi with reverence, portraying him as a spiritual mentor who endured persecution and imprisonment with stoic grace. Such admiration reflects the growing tension between Nasimi's unorthodox teachings and the religious establishment, represented by the *ulema* (Islamic scholars).

In the final years of his life, Nasimi's behavior became increasingly radical. His allegiance to Hurufism appeared to diminish in favor of a more intense spiritual emulation of Mansur al-Hallaj, the 10th-century mystic martyred for proclaiming unity with the divine. Nasimi praised Hallaj and condemned those who executed him, viewing martyrdom for mystical truth as the highest form of divine union. He believed that the era of divine revelation had arrived and that those enlightened by God's truth could no longer remain silent. Inspired by this conviction, Nasimi traveled and publicly voiced the very declarations that had led to Hallaj's execution: "I am the Truth! I am God!" Though these phrases held profound mystical meaning for Sufi followers, they were considered acts of *blasphemy* – a serious offense in Islamic jurisprudence.

Ultimately, Nasimi's refusal to recant his beliefs and his provocative declarations led to his persecution and execution. Yet, his legacy lives on – not just as a poet of immense skill, but as a spiritual rebel who challenged religious orthodoxy and paid the ultimate price for his unwavering faith in divine truth.

Despite his earnest attempts, Shah Khandan – Nasimi's own brother and a fellow Sufi mystic – was unable to curb the poet's overwhelming spiritual fervor. As someone deeply devoted to the esoteric path of mysticism, Shah Khandan repeatedly urged Nasimi to preserve the sanctity of their shared spiritual knowledge. He implored his brother to refrain from disclosing sacred teachings to those who lacked the proper preparation or spiritual insight to understand them. His warnings were rooted in a foundational principle of Sufism: that divine secrets are not meant for the general public, but rather for the spiritually initiated.

This concern was eloquently expressed in the form of poetic advice:

*Look ye, unto none disclose that Secret Word;
Feed not from the Chosen's board the common herd.*

Through these lines, Shah Khandan conveyed the idea that sacred knowledge should be guarded carefully, and that revealing such truths to the uninitiated could lead to distortion, disrespect, or even danger. Within the Sufi tradition, spiritual truths are often considered too profound and too sacred to be shared with those not spiritually mature enough to grasp them.

However, Nasimi offered no direct response to his brother's pleas. Instead, he chose to answer through his own poetry, making it clear that he no longer saw silence as an option. Driven by an unshakable belief that a new era of divine revelation had dawned, Nasimi considered it his duty to proclaim the truth – regardless of who listened or how it was received.

This moment illustrates a fundamental tension within the mystical tradition: the dilemma between concealing spiritual truths for the sake of reverence, and declaring them openly out of a sense of moral or divine obligation. While Shah Khandan adhered to the cautious, protective stance typical of many mystics, Nasimi followed a radically different path – one of boldness, public expression, and spiritual defiance. In doing so, he positioned himself not only as a poet but also as a revolutionary voice within Islamic mysticism, one willing to risk everything for the truth he believed was no longer meant to remain hidden.

Nasimi did not offer a straightforward verbal or written answer to the question posed to him. Instead, he responded through a poetic excerpt from one of his works, which begins with the following lines:

*Stirred to its depths is the Circling Ocean,
Being and Space are in wild commotion!
'Tis the Secret Eternal's revelation;
Shall the Lover practise dissimulation?"[2, p.160]*

These verses are filled with spiritual and philosophical meaning, which is typical of classical Eastern poetry. The image of the "Circling Ocean" being deeply disturbed suggests a major shift in the universe, reflecting a deep existential change.

The phrase “Being and Space” in confusion shows that the physical world has lost its order and is now in a state of chaos. This connects to Sufi ideas, where the collapse of the outer, material world allows the inner, spiritual truth to be revealed.

The third line speaks of the appearance of the “Secret Eternal,” meaning a divine or hidden truth is becoming visible. This idea matches Hurufi beliefs, which see a connection between the human being and the cosmos. The final line “Shall the Lover practise dissimulation?” – asks whether a true lover, or seeker of divine truth, can hide their feelings. For Nasimi, love is a path to understanding the truth, and it must be honest and open.

Through these lines, Nasimi gives more than a poetic reply – he expresses a deeper message about truth and sincerity. In his view, truth – whether about God, love, or human life – should not be hidden. When the world is in spiritual disorder, the true lover cannot remain silent or pretend.

According to Ali, an important and meaningful event happened during the painful execution of the poet Nasimi. Among the people watching the cruel act of flaying him alive was the Mufti of Aleppo, the very person who had given the fatwa that sentenced Nasimi to death. Filled with anger, the Mufti loudly cursed Nasimi and said that both he and his death were impure. He also said that if even one drop of Nasimi’s blood touched anyone’s body, that part must be cut off to keep it clean according to religious law.

At that moment, a drop of Nasimi’s blood suddenly splashed onto the Mufti’s finger, leaving a red stain. An old Sufi nearby saw this and told the Mufti, “Because of your own fatwa, you must now cut off your finger.” The Mufti tried to avoid the punishment and answered, “But the blood fell on me only while I was giving an example, so no legal action is needed.”

Nasimi saw what happened with his own eyes and noticed that the people giving the torture were afraid and tried to avoid their own words. He mentioned this important and meaningful moment briefly and powerfully in his poem. This poem shows not only his own fate but also his deep love for God and the pain he endured. Nasimi says that ascetics – those who only follow religious rules on the surface – cannot understand the great difficulties that a true lover of God faces.

In the poem, Nasimi describes the ascetic as a fearful person who is not truly devoted to divine love. When the ascetic loses one finger, he becomes scared and turns away from God. But the true lover – someone ready to give their life for God – endures the hardest punishments, like having their skin flayed, and does not feel pain. [7, p.120]

*‘So thou’d cut the zealot’s finger, from the truth he turns and flees!
‘Lo, this hapless Lover weeps not though they flay him head to foot.*

Imadaddin Nasimi, remembered in Hurufi sources as the *Blessed Martyr*, was executed under tragic circumstances. However, the exact reason for his death remains unclear. While it is commonly believed that he was killed because of his connection to the Hurufi movement, some historical accounts suggest otherwise. For example, the well-known Ottoman biographer Latifi states that the real reason for Nasimi’s execution was a specific verse he wrote. The verse is as follows:

"Mansur declared 'I am The Truth!' His words were truth, 'twas truth he spake; Nor aught of dole was in his doom, by aliens on the gibbet hanged." [1, p.350]

In this couplet, Nasimi refers to the famous Sufi mystic Mansur al-Hallaj, who was executed for proclaiming *Ana al-Haqq* ("I am the Truth"). Nasimi defends Hallaj by saying that what he said was indeed the truth, and that there was no sorrow in his fate, even though he was hanged by outsiders.

If Latifi's account is accurate, then the main reason for Nasimi's execution was not his connection to Hurufism, but his public expression of a controversial Sufi idea.

The literary heritage of Imadaddin Nasimi is predominantly comprised of divans composed in Arabic and Persian. His Arabic poetry, in particular, provides profound insights into his spiritual and philosophical worldview, illustrating the confluence of Sufi mysticism and Hurufi doctrine. Among these, the Arabic divan holds a central place, revealing Nasimi's distinct intellectual identity and aesthetic innovation. It is through this corpus that his literary persona diverges markedly from his contemporaries.

What distinctly characterizes Nasimi's poetic style is the philosophical depth and spiritual intensity that permeate his verse. Unlike many Hurufi poets who cloaked their theological ideas in allegory, Nasimi articulated them with daring clarity. A recurring motif in his poetry is the invocation of Mansur al-Hallaj and the phrase "*Ana al-Haqq*" ("I am the Truth"), symbolizing an unwavering belief in the unity of the divine and the human. In Nasimi's vision, this is not merely a theoretical or dogmatic stance; it is a lived mystical reality. His poetry, thus, functions as a channel of metaphysical introspection and spiritual restoration, offering readers not only theological reflections but also transformative aesthetic experiences.

At the core of Nasimi's poetic doctrine lies the exaltation of divine love. This love, as articulated in his works, is not abstract or detached from worldly emotions but is perceived as their ultimate source and culmination. Human affection, in Nasimi's poetic system, is merely a reflection of a higher, all-encompassing divine love. To deny this love, he suggests, is to deny truth itself and oppose the very essence of God. Such denial is metaphorically equated with satanic resistance to divine will.

Nasimi's poetic references to the Qur'an do not simply echo its literal content; instead, they embody a profound interpretive engagement with its mystical dimensions. His treatment of Qur'anic motifs illustrates a commitment to uncovering the inner, esoteric meanings of scripture, positioning his poetry as a medium for spiritual awakening and metaphysical insight.

The scholar Hamilton Gibb underscores this point by highlighting the Hurufi belief, reflected in Nasimi's poetry, that the human face is a microcosmic mirror of the divine visage. According to this belief, while all transient forms may vanish, the essence of the divine – symbolized by the "face of God" – endures eternally. Gibb draws a contrast between Western religious thought, which often centers on faith and piety, and Eastern traditions, which emphasize knowledge and spiritual perception. Nasimi's thought, he argues, successfully integrates these approaches, merging reason with mystical devotion. Gibb further asserts that even if Nasimi's entire corpus were lost except for his divan, the strength of his inner faith and sincerity would remain undeniably evident.

Such depth of conviction and poetic authenticity has secured Nasimi's place as a foundational figure in the development of Turkish-language literature. His influence resonates in the works of many subsequent poets. Scholars have recognized him as a vital creative force, declaring that "Nasimi was the breath of Turkish poetry." In contrast to many poets of his era, Nasimi's poetry is imbued with originality, passion, and philosophical resonance. His treatment of love is more elevated, his expression more nuanced, and his linguistic artistry more refined and melodious.

To engage with Nasimi's poetry is to encounter a deeply personal and mystical journey. His verses do not merely echo doctrinal formulas; rather, they communicate the lived experience of one who believes he has seen the divine. Nasimi's poetry, therefore, transcends the boundaries of theological expression and becomes a spiritual testimony – a lyrical manifestation of divine encounter.

In Nasimi's poetry, there is no systematic or explicit exposition of Hurufi doctrine. Instead, these beliefs are treated as foundational knowledge, and the reader is presumed to be familiar with them. Without such background, much of the symbolic and philosophical depth in his verse may remain opaque. This implicit reliance on pre-existing understanding justifies a more detailed exploration of Hurufi thought than it might otherwise seem to merit.

Notably, Nasimi never explicitly identifies himself or his fellow adherents as "Hurufis." Rather, he refers to them using the more universal mystical designation of "Lovers," as is common within the Sufi tradition. Nevertheless, he frequently alludes to the founder of the Hurufi movement. However, instead of using the Arabic name "Fazlullah," meaning "Grace of God," he often substitutes Persian equivalents such as "Fazl-i Yezdan" or "Fazl-i Khuda."

This substitution likely served a dual purpose. First, these Persian phrases, being more descriptive than nominal, allowed Nasimi to employ the kind of wordplay and layered meanings favored in Eastern poetic traditions. Second, they provided a subtle means of deflecting potential criticism from religious authorities. If accused of glorifying a controversial figure, Nasimi could plausibly argue that he was merely praising the divine grace itself, not any specific individual.

Thus, through carefully chosen language and symbolic allusion, Nasimi managed to embed the core tenets of Hurufi belief within his poetry while also protecting himself from direct theological condemnation. His verses function not only as literary expression but as veiled spiritual discourse, accessible primarily to those attuned to the esoteric dimensions of his thought.

Imadaddin Nasimi holds a unique position in Turkish literary thought, distinguished not only by his religious and philosophical ideas but also by his remarkable attention to poetic form and technical skill. His lyrical work is notable for its artistic richness and technical excellence, especially in the ghazal genre, which has secured him a prominent place not only in his own time but also in the broader development of Turkish and Islamic poetry. From a literary criticism perspective, Nasimi's poetry stands out from other works of the same genre, offering a distinct poetic model that enriches both the content and the structure of literature from his era.

Nasimi's poetry is fundamentally based on the Persian prosodic system. He skillfully utilized various meters of the classical aruz, occasionally making deliberate modifications to its rigid rules. These intentional variations are not random mistakes but rather reflect his poetic intent and artistic vision. Such departures allow a deeper

resonance between meaning and rhythm, enhancing the overall aesthetic experience for the reader. Thus, Nasimi's style blends traditional forms with innovative and personal touches.

Gibb's translation of Nasimi's poetry. Gibb approached Nasimi's poetry with a dual focus on scholarly accuracy and poetic expression. Although his translations cover only a small portion of Nasimi's work, they demonstrate a careful attempt to retain both the musicality of the original poems and the profound metaphysical and theological ideas they convey. This task is especially complex given the specialized Hurufi themes, which revolve around the sacredness of letters, numbers, and the human form as manifestations of divine reality. Gibb's English versions successfully capture much of the original's mystical imagery and intensity by using evocative language and metaphor.

It is also essential to consider Gibb's translations within the context of 19th-century Western Orientalism, a period when many Islamic mystical texts were being introduced to European scholars for the first time. By translating Nasimi alongside Ottoman poets in his notable collection *Ottoman Poems*, Gibb played a significant role in bringing attention to Nasimi's enduring literary and spiritual importance beyond his native cultural context.

Although more comprehensive and detailed translations have since been produced, Gibb's early work remains influential. His translations paved the way for later academics and translators to delve deeper into Hurufi poetry and helped preserve Nasimi's works in Western scholarship. Today, Gibb's contributions are valued not only for their literary qualities but also for their historical significance in shaping Western understanding of Turkic and Islamic mystical literature.

Translating the poetry of Imadaddin Nesimi is notably challenging due to the intricate and esoteric nature of his work, which is deeply intertwined with the mystical doctrine of Hurufism. His poetry employs complex symbolism and layered metaphors that convey spiritual and philosophical meanings, making faithful translation particularly difficult without compromising the depth and nuance of the original texts (Yazıcı, 2001). Despite these obstacles, E. J. W. Gibb successfully navigated these complexities by carefully selecting poems that best represented Nesimi's themes and stylistic qualities. A significant factor in Gibb's success was his thorough understanding of Eastern poetic traditions, including their rhythmic patterns, thematic conventions, and symbolic language [2, p.100]. His familiarity with the spiritual underpinnings of Hurufi thought allowed him to capture not only the literal content but also the metaphysical subtleties embedded in Nesimi's verses. Consequently, Gibb's translations serve not merely as linguistic conversions but as insightful interpretations that introduce Western audiences to the profound mysticism inherent in Hurufi and Sufi poetry [5, p.90].

Following the overview of Edward G. W. Gibb's engagement with Imadaddin Nasimi's divan, it is instructive to examine some of his key translations to better understand his approach and the nuances he sought to convey in English. Gibb's selections, though limited in number, exemplify his attempt to balance fidelity to the original text with poetic elegance in the target language.

*Mənəm o aşıq-i sərməst ki, sərdən keçmişəm,
Mənəm o dildədə ki, candan və cihandan keçmişəm [6, p.225].*

Gibb translated this couplet:

*I am that rapturous lover who hath passed beyond the head;
I am that heart-possessed one who from life and world hath fled.*

In this couplet, Nasimi depicts the mystical state of the lover who has transcended ordinary consciousness. The phrase “passed beyond the head” symbolizes surpassing rational thought and intellect, indicating a spiritual awareness that goes beyond reason. This aligns with Hurufi philosophy’s emphasis on transcending mundane knowledge to reach divine truth. The second line underscores the lover’s complete detachment from material existence (“life and world”), reflecting a total immersion in divine love. The term “heart-possessed” emphasizes the dominance of spiritual passion over worldly concerns. Gibb’s translation effectively captures this ecstatic and transcendent state of spiritual realization.

Lets’s have a look to another couplet which highlights Nasimi’s use of vivid imagery and metaphor:

Şirin hədisin hər sözü min gövhəri-yekdanədir,
Ənvarinə şəmi-rüxün ay ilə gün pərvanədir.

Gibb’s Translation:

*“Yea, every dulcet speech o’ thine is e’en a pearl of lustrous ray;
Both sun and moon are moths that round the Face’s taper flit and play”. [3, p.200]*

This couplet employs rich symbolism to elevate the beloved’s speech to the status of priceless pearls (“min gövhəri-yekdana”), emphasizing its unique spiritual and aesthetic value. The metaphor of “pearls” reflects the beauty and rarity of divine words. The second line introduces the image of the sun and moon as moths drawn to the flame of the beloved’s radiant face (“şəmi-rüx”). This is a potent Hurufi symbol expressing cosmic harmony and the magnetic pull of divine beauty. The sun and moon circling like moths illustrate the celestial bodies’ subservience and attraction to the spiritual light. Gibb’s translation preserves the symbolic richness and lyrical quality of the original.

Gör ki, cahan içrə nə şirin can imiş,
Bir bəndə-i pür-həsərət-i Yezdan imiş,
Bağrında yürek namına hər nə varmış,
Eşq oduna yanmış da, duman olmuşmuş! [5, p.148]

Gibb’s Translation:

*Lo, what a sweet soul in the world was he,
A thrall all yearning unto Deity.*

*Whatever in his breast went by the name of heart,
Had burned in passion's flame and turned to smoke. [4, p.160]*

In this quatrain, Nasimi portrays the soul's complete surrender and passionate yearning for the Divine. The "sweet soul" phrase highlights the soul's purity and charm. Describing the subject as a "thrall" (slave) of divine longing ("pür-həs-rət-i Yezdan") conveys a deep spiritual devotion. The metaphor of the heart burning and turning to smoke illustrates the process of fana (annihilation of the self) central to Hurufi and Sufi mysticism. The imagery vividly expresses purification through divine love, where all worldly attachments are consumed and transformed. Gibb's translation skillfully conveys the emotional intensity and mystical depth embedded in the original.

E. J. W. Gibb's translations serve not only as linguistic renderings but as interpretative bridges connecting the mystical Hurufi ideas of Nasimi with an English-speaking audience. Although selective and sometimes adapted to English poetic forms, his work maintains the spiritual essence and poetic beauty of the original Azerbaijani verses. Gibb's contributions remain historically significant in introducing Nasimi's profound mystical poetry to Western scholarship, especially during a period when Hurufi thought was little known outside its cultural context.

Conclusion. Considering the historical and cultural context, some of Nasimi's poems were likely composed before Timur's campaigns in Anatolia and Iran. Evidence for this comes from documented poetic discussions between Nasimi's mentor, Fazlullah Nasimi – founder of the Hurufi doctrine central to Nasimi's worldview – and Ghiyas-ud-Din. Even after the execution of Fazlullah by Timur, Nasimi continued writing poetry for around twenty more years until his own martyrdom. The consistent quality of his early and later poems indicates his early and sustained mastery of poetic art.

Nasimi's poetic maturity was influenced not only by his talent but also by his social and cultural environment. He traveled extensively, engaging with diverse cities and intellectual communities, including Sufi mystics and learned scholars. In that period, religious spirituality and intellectual pursuits were deeply interconnected. Through such interactions, Nasimi likely absorbed a nuanced understanding of poetic form and rhythm, which he transformed into a sophisticated artistic tool conveying both external beauty and internal spiritual meaning. This allowed him to incorporate literary techniques that were not yet widespread among Turkic peoples.

Although Nasimi's name may not be as widely recognized as the Hurufi sect he belonged to, his poetic influence has outlasted the movement itself. For centuries, many people unfamiliar with Hurufism have regarded him as a saint and martyr who sacrificed his life for divine truth. His poetic heritage continues to captivate audiences not only through its theological and philosophical depth but also through its artistic quality and sincere spiritual expression, enduring across time.

In conclusion, Imadaddin Nasimi is celebrated not just as a key figure of his era but as one of the most influential voices throughout Turkish and Islamic poetry. His work masterfully unites form and content, rhythm and philosophy, as well as aesthetic beauty and metaphysical insight. Therefore, Nasimi remains a prominent spiritual and artistic symbol in Turkish literature, extending far beyond his role as the foremost representative of Hurufism.

Əlaqə

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**GİBBİN BAXIŞ BUÇAĞINDAN NƏSİMİ: HÜRUFİ MİSTİKASININ
QƏRB DÜNYASINA TANIDILMASI**

X ü l a s ə

Bu tədqiqat işi Azərbaycan klassik poeziyasının görkəmli nümayəndələrindən biri olan İmadəddin Nəsiminin ədəbi və fəlsəfi irsinin Böyük Britaniyanın tanınmış şərqşünası və ədəbiyyatşünası E.J.W.Gibb tərəfindən necə anlaşıldığını və Qərb auditoriyasına hansı metodlarla təqdim olunduğunu əhatəli şəkildə təhlil edir. Araşdırmanın mərkəzində Nəsimi yaradıcılığının əsas sütunlarından sayılan hürufilik fəlsəfəsinin – sufi-mistik ideyalarla zəngin bir mənəvi sistemin Gibb tərəfindən necə şərh edildiyi və onun bu fəlsəfi təlimi Qərb elmi mühitinə hansı filoloji və interpretativ vasitələrlə çatdırdığı dayanır. Məqalədə Gibbin Nəsimini sadəcə istedadlı bir şair kimi deyil, eyni zamanda, mənəvi ideallar uğrunda mübarizə aparan bir şəhid obrazında təqdim etdiyi və onun poetik irsindəki simvolik, ezoterik və batini qatları açmaq üçün kompleks təhlil metodlarından istifadə etdiyi göstərilir. Tədqiqatın elmi yeniliyi ondan ibarətdir ki, burada ilk dəfə olaraq Gibbin yanaşmasında mövcud olan orientalist təsirlərin hürufilik kimi spesifik bir sufi cərəyanının Qərbdəki elmi və mədəni qavrayışına necə təsir göstərdiyi dərinlən və sistemli şəkildə ortaya qoyulur. Tətbiqi əhəmiyyəti isə bu araşdırmanın şərqşünaslıq, ədəbiyyatşünaslıq və mədəniyyətlərarası tədqiqat sahələri üzrə çalışan tədqiqatçılar üçün nəzəri və praktik bir resurs funksiyası daşması ilə yanaşı, mədəniyyətlərarası anlaşma və tərcümə sahəsində yeni baxış bucaqları açmasıdır. Tədqiqat, həmçinin, bu istiqamətdə aparılacaq gələcək elmi araşdırmalar üçün baza rolunu oynayır və Şərqlə Qərb arasında mənəvi və fəlsəfi dialoqun güclənməsinə də töhfə verir. Elmi nəticə olaraq müəyyən edilir ki, Gibbin fəaliyyəti Şərq mistik düşüncəsinin Avropa elmi kontekstinə inteqrasiyasında əhəmiyyətli rol oynamış və mədəniyyətlərarası elmi dialoqun inkişafına xidmət etmişdir.

Чинара НАРИМАНОВА

**ИМАДЕДДИН НАСИМИ В ИНТЕРПРЕТАЦИИ ГИББА:
ТРАНСЛЯЦИЯ ХУРУФИЙСКОЙ МИСТИКИ В ЗАПАДНЫЙ
НАУЧНЫЙ ДИСКУРС**

Р е з ю м е

В данном исследовании всесторонне анализируется восприятие литературного и философского наследия выдающегося представителя азербайджанской классической поэзии Имадеддина Насими британским востоковедом и литературоведом Э.Дж.У.Гиббом, а также методы, с помощью которых он представил это наследие западной научной аудитории. Основное внимание сосредоточено на том, как Гибб интерпретировал философию

хуруфизма – мистико-суфийского учения, являющегося фундаментом творчества Насими, – и какие филологические и интерпретационные подходы он применял для донесения этой философии до западного научного сообщества. В статье подчеркивается, что Гибб представлял Насими не только как талантливого поэта, но и как духовного мученика, борющегося за идеалы, раскрывая при этом символические, эзотерические и глубоко мистические пласты его поэзии посредством сложного аналитического метода.

Научная новизна исследования заключается в том, что впервые системно рассматривается влияние ориенталистских стереотипов на восприятие хуруфизма как специфического течения суфизма в западной научной и культурной среде.

Практическая значимость работы проявляется в её ценности как теоретического и методологического ресурса для исследователей в областях востоковедения, литературоведения и межкультурных коммуникаций, а также в открытии новых перспектив в области межкультурного перевода и взаимопонимания.

Работа также закладывает основу для будущих исследований и способствует укреплению духовного и философского диалога между Востоком и Западом.

В качестве научного результата установлено, что деятельность Гибба сыграла важную роль в интеграции восточной мистической мысли в европейский научный контекст и способствовала развитию межкультурного научного диалога.