

IMADADDIN NASIMI IMAGE IN LITERARY AND ARTISTIC SOURCES

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Abstract. Imadaddin Nasimi, whose real name is Seyyid Ali, is one of the most prominent wordsmiths of Azerbaijani literature. Nasimi, who received his spiritual understanding from Sheikh Fazlullah Naimi, who was one of the great intellectuals of the time, gave strength to the artistic expression of Naimi's philosophy or letter secrets with his poems. Nasimi, who gained wide fame among the public, became one of the leaders of Hurufism and became an enemy of the absolutist regime, orthodox Islam and the government. Hymns on human freedom, calls for free thought and life in his works made the philosopher-poet more popular. The article will talk about the works dedicated to Imadedin Nasimi and the image of Nasimi.

Keywords: Azerbaijani literature, Image, Nasimi, literature.

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Received: 11 March 2025;

Accepted: 8 May 2025;

Published: 12 May 2025.

1. Introduction

In the history of our literature, works have been written about the fate and era of various geniuses and artists. The image of this great Azerbaijani poet, one of the masters in the field of literature, philosopher, thinker poet Imadeddin Nasimi is created or there are many works about him. Nasimi is presented as an ideal, philosopher-poet in the works of various genres created by the influence of the glorious image of the great master of art, which has been in the public consciousness since his time. First of all, it should be noted that there is very little information about the life of I. Nasimi as a martial artist. In the information about him, he is mentioned as “an artist whose life is shrouded in legends” (Mumtaz, 2006), it is precisely because most of the information about this thoughtful artist is based on narration, folk thought, legends, etc. it is related to the fact that it is from the information in the large.

About the poet who is as immortal as Nasimi, who is an example, a path and a lesson with his life, life and art, there is a little bit of information about him in various poems, tazkiras and artistic works of the later periods.

As mentioned by Saadat Shikhiyeva, in general, “starting from the 15th century”. Nasimi became an example of high human qualities, bravery and selflessness. In which the thinker is praised as a “lover of truth” who rose to the height of martyrdom, expressing pity for his tragedy or just reminders, there are signs-verses and verses in the works of many poets. Most of these poets talk more about Nasimi's tragic fate, her steadfastness as a lover of truth in the execution scene, her mental state and miracles after her death” (Habibbayli, 2019). Alim, for example, Muhyiddin Abdal [XVI], Shah Ismayil Khatai [XVI], Pir Sultan Abdal [XVI], Sari Ashiq [XVII], Koyunoglu [XVII], Gul Nasimi

[XVII], Andalib [1660-1740], Makhtumgulu [XVII], Şeydayi [XVIII], Shami [XIX], Sübhi [XIX] mention the names of classical Turkish artists (Habibbayli, 2019). In this sense, not only in the literature of Azerbaijan, but in general, in the literature of countries such as Turkey, Turkmenistan, Uzbekistan, Iran, there have been works reminiscent of the poet Nasimi, who was a martyr of his convictions in the path of ideas and thoughts and which talk about him in various forms and content. Its memory and value have also been preserved.

There are many artistic works in the history of Azerbaijani literature, in which the images of prominent figures were created. "Nasimi's reflection as an "image" has been widely disseminated" (Ahmadova, 2017). In these works, comprehensive and perfect images of prominent writers were created or detailed information about their life, art, heritage, etc. was reflected.

In these works, comprehensive and perfect images of prominent writers were created or detailed information about their life, art, heritage, etc. was reflected. Or in some works, while writing a certain period, historical event, the literary and cultural situation and outstanding personalities of that period were also brought to the level of artistic reflection. In literary works with a historical theme, the method of reflecting such events is richer. The presentation and description of Nasimi's personality by literature and art from a unique level is, of course, the writer's goal, problem, understanding of the issue and topic, scope of information, etc. related to such issues.

In the topics related to the issue of right and wrong, the revival of the image of Nasimi as a "fighter and martyr poet" was also related to the approach to the human factor from the position of truth for all times. Y. Garayev wrote: "I am the right!" or "I and the right?" I think "I'm right!" It is not accidental that our classical, national, philosophical thought does not distinguish between "I" and right, man and conscience, personality and mind" (Ahmadova, 2017).

Among the examples of poetry, artistic prose and dramaturgy, there are many literary works in the mentioned motif. Among the personalities whose images were created, the artistic image of I. Nasimi, the luminary master of our native language poetry, occupies a special position. An artistic image of Nasimi was created in a number of Azerbaijani literary examples and her fate, art, heritage and life were discussed. It has already been mentioned in the sources that the great image of Nasimi was created in the oral thought and folk art of Azerbaijan and that his, militant personality found its image [Yusifli, 2019].

Among the written literary works are "Azad ilham" by S. Vurgun, "The Last Night", "Nasimi" by R. Rza, as well as "An open letter to Nasimi, Fuzuli, Sabir", "Nasimi" by Gabil, "Nasimi" by I. Safarli, X. Rza's "Kimi Nasimi", "Nasimi", J. Nowruz's "Nasimi", S. Tahir's "The Caravan is Going", F. Sadykh's "Big Nasimi", "My window opened" by K. Kalantarli, "To the statue of Nasimi" by G. Najafzade, various poems by M. Araz, etc. the image of Nasimi is mentioned in poetry examples.

In these works, Nasimi's ideas as a powerful representative and figure of medieval Azerbaijani renaissance thought were referred to her ideas, strength and will became the subject of conversation, her life and destiny, especially her determination to fight, were brought to the center of attention and shown as an example.

We would also like to express and note that the Azerbaijani artists who refer to the image of Nasimi in their artistic works use the image of Nasimi as a hero fighting against the problems of their contemporaries, not the history and the problems of history and even, as Sh. Alyshanli says, "a classical artist". They did not hesitate to create a

modern myth about” (Efendiyev, 1976). As a type of poetry “spiritually rich, spiritually invincible, learning from the past and looking to the future with confidence” (Ahmadova, 2017), poets also tried to realize their ideas and literary missions by portraying the hero of history who meets these qualities.

In general, each of these works contains separate problems and issues, including important problematic issues such as “personality and time, ruler and artist, man and freedom, expatriate and homeland, sense of national pride” (Jabbarov, 1986). In all cases, despite being stripped of his skin, his freedom of thought and not giving up his ideals about man was the main motive of most of his works.

In those works, the perfect thoughts, dreams and ideals of a perfect person, their services in the flourishing of public thought and the strengthening of free thought, etc. was included among the leading issues.

In general, if we specify the opinion of the sources about the image, “the image is such a unity of diversity that it is like a jewel created by a skilled jeweler” Yusifli, 2019]. Figurativeness also means “strong portraiture, delicate design, which is created on the basis of imagery, modeling and comparison” (Arasli, 1998). In this sense, it should also be noted in the matter of creating Nasimi's image that sometimes a portrait of Nasimi was created by describing the characteristic features, personality, life and destiny of Nasimi as a person and sometimes an important, characteristic feature of Nasimi's personality was celebrated and described.

From this point of view, in each of the numerous works dedicated to Nasimi in Azerbaijani literature, her renaissance thought, her ideas summarizing the idea of a free and perfect human being and more importantly, the image of a hero who fights for her ideas and an indomitable lover who fights to the death, have a special place. As mentioned in the large-scale poem “Nasimi” by Cain, the great philosopher-poet Nasimi was mentioned in his works as a powerful artist, a genius of words and ideas, who represented his homeland without saying it. The artists who created the magnificent image of this philosopher-poet and dedicated works to him treated the image of Nasimi as the “magnificent image of his homeland”. Especially in the poem “Nasimi” by Gabil, in the poems “Nasimi” and “Like Nasimi” by Kh. Rza, in various verses of M. Araz, Nasimi is summarized as the destiny of the homeland - Azerbaijan, to which the poet belongs.

The artists who created his image summarized the indomitability and determination of the Azerbaijani people in the indomitability of this powerful master of words and saw in his renaissance thought the struggle for freedom of humanity as a whole.

Thus, the image of Azerbaijan's artistic wordsmiths, including Nasimi, a great philosopher-poet, one of the ideologues of letterism, a powerful representative of native language poetry, was created in numerous artistic works. In each of these works, to a greater or lesser extent, period and environment, personality and time, idea and ideal, etc. such issues are summarized, opinions are expressed from the perspective of personality. Nasimi acted as a symbol of free and decisive speech in many lyrical works (Habibbeyli, 2020).

Imadaddin Nasimi, whose real name is Seyyid Ali, is one of the most prominent wordsmiths of Azerbaijani literature. Nasimi, who received his spiritual understanding from Sheikh Fazlullah Naimi, who was one of the great intellectuals of the time, gave strength to the artistic expression of Naimi's philosophy or letter secrets with his poems. Nasimi, who gained wide fame among the public, became one of the leaders of Hurufism and became an enemy of the absolutist regime, orthodox Islam and the government.

Hymns on human freedom, calls for free thought and life in his works made the philosopher-poet more popular.

As written in the sources, Nasimi's life has a biography that is more shrouded in legends (Mumtaz, 2006). There is very little specific information about the poet's life. Even the writer and scientist M. Ibrahimov, who talked about the lack of information about the life of this mighty Azerbaijani artist in the context of comparison with the great English genius Shakespeare, wrote: "Nasimi, like Shakespeare, is an artist who belongs to a great trend in world literature, the humanistic literary trend of the Renaissance" [Babayev, 2014]. The prominent writer and scientist writes this very correctly and rightly: "It is possible to get a certain idea about Nasimi's personality and character based on her works and how she behaved in the sudden eddies and storms of a complex, turbulent, tangled life" (Jabbarov, 1986). Indeed, no matter how few and sad the facts of history and real life are, Nasimi's main qualities and characteristics as a person, personality and character have been used as the leading motive and source of ideas and ideas for several works. There is no unequivocal opinion about the case of the great poet being severely punished and skinned to death for his deeds, which turned the great poet into a memorization of languages. But what is important for literature is that Nasimi has become a lesson of humanity and an example of a militant personality for all mankind, whether it is a legend, reality or as a thinker poet who was flayed and killed for his ideas. These facts about I. Nasimi, immortalized by his own death, combined with the ideals in his work, became a huge phenomenon of literature and public thought.

Fazlullah Naimi, one of the great intellectuals of that time, was the father of I. Nasimi's ideas, his teacher. "Fazl" in the name of the master, who explained the essence of the trend with his name, meant "merit". Fazlullah, who carries the meaning of "the dignity of God", treated a person - a perfect person - as the dignity of God. Fazlullah Naimi, through his artistic as well as various scientific-philosophical works, managed to spread the idea of human being as a true creation. Among Naimi's followers, the role of Imadeddin Nasimi was exceptional. Nasimi, who spread Naimi's teachings among the masses with her sweet ghazals, odes and rubai, became one of his unshakable pillars. Imadeddin Nasimi is the poet's literary signature and pseudonym. "Different sources give his name as Imaduddin, Nasimi, Nasimuddin, Ali, Muslihaddin, Omar, etc. as they celebrate" (Mumtaz, 2006). Meaning "pillar, pillar" in Arabic (Babayev, 2014) received the name "pillar of religion" with the word "imad" and adopted the pseudonym "Nasimi" and "morning wind" according to the name of his teacher Fazlullah Naimi. It is said that Seyid Ali, one of his disciples, who was mentioned in F. Naimi's "Will" and recommended him to marry one of his daughters, was Imaduddin Nasimi. However, many of the later researchers are not Seyid Ali's Nasimi, who is mentioned in the "Will" and advised to marry his daughter, but "Abulhasan Aliyyul Ala, one of the special disciples of the Hurufi sheikh and the first caliph" (Mumtaz, 2006) pointed out.

When talking about Naimi, the author of "Daneshmandani-Azerbaijan" mentioned the names of four of his successors and the name of Imaduddin Nasimi does not appear among them: "The companion of secrets, the special companion of the murshid, Majd, Kemal Hashemi, Mahmud, Abulhasani. Find four and learn wisdom from them" (Habibbayli, 2019).

According to Y. Babayev, the poet's "real name is Imad or Imadeddin. The general and more correct conclusion is that the real name of the poet is Imad or Imadaddin ("pillar of religion") and his pseudonym is Nasimi" (Mumtaz, 2006). It is mentioned that his name is "Seyid Imad" in the work "Novmnama" ("Book of Dreams") by Master Naimi.

It is known that he wrote his first poems under the pseudonyms “Seyid, Huseyni”. In the context of these opinions, let us add that some scholars have a different opinion about Nasimi's identity. It is shown that T. Karimli and S. Shikhiyeva were in Khanaghah in Nakhchivan, married to the daughter of their teacher Fazlullah Naimi and had heirs bearing the surname Nasimi in the Syrian city of Aleppo (Guluzadeh, 1973). One of the interesting claims in the context of the discussion is the fact that Imadaddin Nasimi was not executed as mentioned in some narrations and that Nasimi continued his life and had sons and daughters and continued his descendants. The Azerbaijani scientist M. Guluzade, referring to various sources, noted that some Ghazi and Sharia people in the court that judged Nasimi sympathized with Nasimi and did not agree to her execution [Habibbayli, 2019]. It should also be noted that, as a result of successful and intensive investigations in recent years, although not conclusive, new opinions and facts have been obtained about Nasimi. Gazanfar Pashayev, an eminent Azerbaijani scientist who represented Azerbaijan as a diplomatic representative in Iraq for a long time, researched the prominent personalities of Azerbaijan who lived in other countries and rendered special services in the study of Nasimi's life, creativity and divan, shows that even after many years, it is necessary to return to the court decision that caused Nasimi's death. “The Court of Justice of the city of Aleppo reviewed the case and annulled the previous unjust sentence, the poet was acquitted, albeit late” [Garayev, 1988].

Seyyid Ali Imadeddin Nasimi, known in the literary world as “Pillar of Religion” and “Bahar Yeli”, became an enemy that orthodox forces feared more and gave serious importance to because of his propaganda power. In order not to get involved, Nasimi, who was forced to travel all over the Near East, Rumi, Baghdad, Aleppo and Syria due to Naimi's advice and recommendations, gained wide fame and was known by name in these places as well. Even the high-ranking poets and tazkireats of their time wrote great opinions about him. Issuing a fatwa about the poet's beheading and peeling his skin, the fatwa giver ordering: “This is such a bad thing that wherever a drop of blood falls from his body, it is haram, it must be cut off and thrown away”, so that a drop of Nasimi's blood falls on her finger and her finger is not cut off. “I said it”, he said, the poet voiced his famous opinion in return, etc. mentioned in various sources of the period. What immortalized the poet was the fact that such information was included and that he had creativity that expressed open ideas and opinions for his time. From this point of view, Nasimi was sometimes characterized as a “discloser of secrets” and her death was also associated with this. In Nasimi's own work, some of his works are closely characterized by the scene of death and execution of this great artist. Hamid Arasli, one of Nasimi's prominent researchers, writes about this issue: “Nasimi's Divan contains a number of poems dedicated to the tragedy of her death”. In these works, the execution of the poet is mentioned, there is talk of flaying his skin [Ibrahimov, 1985]. Noting that the poet wrote these poems during the period of imprisonment, Hamid Arasli continues to show that: “In these works, which we call “prison poems”, the proud voice of a fearless poet who defies death can be heard” [Guliyeva, 2019]. With these qualities, Nasimi was engraved in the memories of literary sources, became an example, became an example with his life, death, creativity and ideas. It can be closely observed that these mentioned nuances prevail in the artistic examples we have studied.

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