




STUDY OF AZERBAIJANI POET İMADEDDİN NASİMİ'S CREATIVITY IN
TURKISH LITERARY CRITICISM
TÜRKİYE EDEBİ ELEŞTİRİSİNDE AZERBAYCAN ŞAİRİ İMADEDDİN
NESİMİ'NİN EDEBİ KİŞİLİĞİ ÜZERİNE YAPILAN ARAŞTIRMALAR

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Öz

XIV. yüzyılda yaşayan ve Azerbaycan dilinde gazelin en güzel örneklerini sunan şair İmadeddin Nesimi'nin edebi kişiliğinin ister Doğulu araştırmacıların, isterse de Batılı araştırmacıların ilgisini çektiğini görüyoruz. Türkiye edebi eleştirisinde Nesimi'nin edebi kişiliği Muhammed Fuzuli edebi kişiliği kadar araştırılmıştır. Türk bilim insanlarından Mehmet Fuad Köprülü, İsmail Hikmet, Erol Gündüz, Abdalbaki Gölpınarlı, Yavuz Akpınar ve Mehmet Şakir Nesimi'nin hayatı ve edebi kişiliğinin geniş kapsamlı araştırılmasında özel yere sahipler. Mehmet Fuad Köprülü, Nesimi hakkında geniş kapsamlı araştırma yapan ilk Türk araştırmacısıdır.

Türkiye edebi eleştirisindeki Nesimi'nin edebi kişiliği üzerine yapılan araştırmaların incelenmesi, Azerbaycan-Türkiye edebi ilişkilerinin gelişiminin araştırılması açısından da büyük önem taşımaktadır. Şöyle ki, Nesimi'nin edebi kişiliğinin, onun Hurufilik felsefesinin ve İnsan-ı Kâmil kavramının XIV. yüzyıl Türk tarikat edebiyatı üzerindeki etkisini görmemek imkansızdır. I. Murad döneminde Anadolu'ya gelen Nesimi, burada da gazelleri ile ünlenmiş, kendi döneminin tarikat ve mezhep üyelerini, şairlerini, aşıklarını, ozanlarını etkilemiştir.

Tüm bu faktörler, Türkiye edebi eleştirisinde Nesimi'yle ilgili yapılan çalışmaların geniş kapsamda incelenmesini gerekli kılmaktadır. Araştırmalardan da belli olduğu üzere, Nesimi hakkında Türkiye edebi eleştirisinde birkaç yönde araştırmalar yapılmıştır: Nesimi'nin doğduğu yer, büyüdüğü çevre ve edebi kişiliği üzerine yapılan araştırmalar; Nesimi'nin edebi kişiliği ve Hurufilik felsefesi üzerine yapılan araştırmalar; Nesimi'nin eserlerinin bulunması ve yayınlanması ile ilgili yapılan araştırmalar; Nesimi'nin eserlerinin Türk şairleri üzerindeki etkisinin incelenmesi.

Anahtar Kelimeler: İmadeddin Nesimi, Hurufilik felsefesi, Sufizm, Türk edebi eleştirisi, edebi ilişkiler, araştırma

Abstract

Research shows that the creativity of İmadeddin Nasimi, a 14th-century poet who presented the best examples of the Azerbaijani language in ghazals, has been in the spotlight of both Eastern and Western researchers. Nasimi's creativity has been as important in Turkish literary criticism as Mohammad Fuzuli's. Turkish scholars Mehmet Fuad Koprulu, İsmail Hikmet, Erol Gunduz, Abdalbaki Golpinarli, Yavuz Akpınar and Mehmet Shakir have a special place in the extensive study of his life and creativity. Mehmet Fuad Koprulu was the first to conduct extensive research on Nasimi.

The study of Nasimi's creativity in Turkish literary criticism is also important in terms of studying the development of Azerbaijani-Turkish relations. Because it is impossible not to see the influence of Nasimi's creativity, his philosophy of literacy and the concept of spiritual maturity in the 14th-century Turkish sect literature. Nasimi, who came to Anatolia during the reign of Murad I, became famous for his ghazals and influenced the poets, poetesses and members of the sect of his time.

All these factors make it necessary to study of Nasimi's creativity in depth in Turkish literary criticism. It is clear from the research that Nasimi's creativity has been studied in Turkish literature in several areas: Research on Nasimi's personality, place of birth and environment; Research on Nasimi's creativity and literacy; Research on the discovery and publication of Nasimi's works; Investigation of the influence of Nasimi's creativity on Turkish poets.

Key Words: İmadeddin Nasimi, philosophy of Hurufism, Sufism, Turkish literary criticism, literary relations, research

Structured Abstract

The article, written on the basis of sources and literature, is devoted to the study of the works of the great Azerbaijani poet Imadeddin Nasimi in Turkish literary criticism. Research shows that Nasimi's creativity is one of the main topics of study of Turkish literary critics. The main reason for giving wide space to the study of the poet's work in Turkey is his recognition as a prominent representative of hurufism, his influence on the rapprochement of Azerbaijani and Turkish literary environments, and other factors.

It should be noted that the study of Nasimi's work began in Turkey long before Azerbaijan. As it is known, the fundamental study of Nasimi's works in Azerbaijani literary criticism dates back to the 70's of the XX century, with some exceptions. During this period, on the eve of the 600th anniversary of the poet's birth, articles and monographs by Azerbaijani scholars Hamid Arasli, Mirzaga Guluzade, Jahangir Gahramanov, Bakhtiyar Vahabzade and other literary critics and writers were published.

The history of the first research conducted in Turkey goes back to the 20s and 30s of the last century. The significance of these researches is that they were carried out at a time when the historiography of Azerbaijani literature was not yet fully settled, its stages and personalities were not systematically studied. The study of Nasimi's creativity in Turkish literature has had a great impact on research in Azerbaijan. This influence also enriched the literary criticism of Azerbaijan and Turkey.

Turkish researchers Mehmet Fuad Koprulu, Ismail Hikmet, Erol Gunduz and others conducted research on the life and work of the poet. For the first time, a prominent literary scholar Mehmet Fuad Koprulu spoke about the work of Nasimi. After that, Ismayil Hikmet gave a portrait essay about the life, personality and creativity of the poet in his work "History of Azerbaijani literature". Ismail Hikmet's research covered enough Nasimi's life and work. The researcher even writes that he saw Nasimi's divan in Baku during his research. Ismayil Hikmet's writings about the great thinker Nasimi play an important role in modern Azerbaijani literary criticism. Yavuz Akpinar, a Turkish researcher, presents Nasimi as one of the prominent representatives of Azerbaijani literature in his research in the late 1980s. Abdulbagi Golpinarli, the author of excellent research on the Hurufism, its essence, as well as various aspects of Nasimi's work, not only studies the works of the poet, but also reveals the essence of his Sufi philosophy. He also expresses some different opinions about Nasimi's literary personality and states that the influence of Persian poetry is not felt in his poems except Mevlana. One of Abdulbagi Golpinarli's other services is to publish Nasimi's poems in addition to researching his work. Huseyin Ayan, one of the recent researchers in Turkey, has published Nasimi's works and conducted extensive research on him.

Controversial issues about Nasimi's identity and place of birth have also been investigated in Turkish literary criticism. One of the first to comment on this issue was Ismail Hikmet. It is clear from Ismail Hikmet's research that Nasimi's real name is Omar Imaduddin. The researcher considers the poet's perfect knowledge of Turkish, Persian and Arabic languages and the creation of divans in these languages as a manifestation of his power in science and poetry. In his first researches, Mehmet Fuad Köprülü also spoke about the poet's national affiliation and love for Turkish poetry. Abdulbagi Golpinarli also connects Nasimi's belonging and creativity more with Azerbaijani, Azerbaijani Turkish and states that he was included in Azeri-Turkish literature in terms of dialect.

Some research has been conducted on the pseudonym Nasimi in Turkish literature. Among these studies, Ismail Hikmet's research is distinguished by its objectivity. He reports that Nasimi sometimes wrote under the pseudonyms "Husseini", "Nasimi", "Seyyid Nasimi" and "Seyyid".

The influence of Nasimi's creativity on Turkish literature has also been studied in Turkish literary criticism. Researchers rightly conclude that Nasimi's work had a significant impact on Turkish literature, both at the time and in all subsequent periods. From this point of view, Erol

Gunduz's articles are distinguished by their scientific weight. This influence was also one of the factors enriching the two literary environments.

The deepening of research has led to the publication of the poet's works in Turkey several times, the spread of his work and the acquisition of a wide readership. Teaching Nasimi's creativity at universities also encourages new research.

The study of Nasimi's creativity in Turkish literary criticism once again confirms that he was a great poet of Azerbaijan, the Turkic world and the Eastern world as a whole. At the same time, it shows that the great Azerbaijani poet enriched the world literary environment with his work and made a great contribution to it.

The importance of research in Turkey is that it reveals new facts about the life and work of the poet, it allows the widespread use of Turkish sources and divans in Azerbaijan in the analysis of the poet's creativity.

The great Azerbaijani poet and thinker of his time Imadeddin Nasimi (full name: Seyid Ali ibn Seyid Muhammad) was born in 1369 in the city of Shamakhi, and died in 1417 in the city of Aleppo in present-day Syria. He received his primary education in Shamakhi, studied the sciences of the time, the history of religions, logic, mathematics and astronomy. His creativity is an important stage in the development of the Azerbaijani language and literature. In the early days of his career, Imadeddin Nasimi stood for Sufism and continued the practice of the famous Sufi sheikh Shibli.

It should be noted that the 600th anniversary of the birth of Imadeddin Nasimi was widely celebrated around the world in 1973 by the decision of UNESCO. By the relevant order of the President of the Republic of Azerbaijan, the 650th anniversary of Nasimi was celebrated in 2019. A number of scientific meetings were held. By the decision of the Cabinet of Ministers of the Republic of Azerbaijan No. 211 dated May 7, 2019, Nasimi were included in the list of authors whose works declared state property in the Republic of Azerbaijan. Nasimi's legacy is protected by the state.

During the poet's lifetime, his works were widely spread in Azerbaijan, the Middle East, Iraq, Syria and Central Asia. Nasimi's works had a strong influence not only on Azerbaijani literature, but also on the development of all Turkish literature since the 15th century. A number of Turkish poets benefited from his creativity.

Today, Nasimi's works in the form of manuscripts are kept in the funds of a number of libraries around the world. In Turkey, Nasimi's manuscripts are mostly preserved in Istanbul and Ankara. Ankara copies of the poet's works are preserved in the department of rare books and manuscripts of the city National Library. There are about 20 manuscripts of Nasimi's "Divan" in various collections. The oldest copy of Nasimi's "Divan", preserved in the Ankara National Library, was copied in 1536. This manuscript, the secretary of which is unknown, consists of 81 pages. Another "Divan" preserved in the Ankara National Library consists of 256 pages. It was copied in 1603.

Nasimi's works have been repeatedly published in Azerbaijan, and research works have been written about him. It should be noted that the fundamental study of Nasimi's creativity in Azerbaijani literary criticism, with some exceptions, dates back to the 70s of the twentieth century. During this period, on the eve of the 600th anniversary of the poet's birth, articles and monographs by Hamid Arasli, Mirzaga Guluzade, Jahangir Gahramanov and other literary critics and writers were published.

Nasimi's creativity has also attracted the Turkish researchers. Turkish researchers Mehmet Fuat Koprulu, Ismail Hikmet, Erol Gunduz and other researchers conducted extensive research on the life and creativity of the poet. For the first time, Mehmet Fuat Köprülü wrote about Nasimi in "The First Sufis in Turkish Literature" [Köprülü M.F., 1979, J]. After that, Ismayil Hikmet published a portrait essay about the life, personality and art of the poet in his work "History of Azerbaijani literature" [Hikmət, 1923]. It should be noted that this research work of Ismail Hikmet covered the life and work of the poet enough for his time. The idea that the poet, who once wrote ghazals under the pseudonym "Husseini", was later known by the pseudonyms "Nasimi", "Seyyid" and was a prominent representative of the Hurufism, was confirmed by later literary criticism. We observe that the researcher even saw and studied Nasimi's divan in Baku: "Due to the lack of paper and cover, as well as the nature of writing, the Divan, which is known to belong to the IX-X centuries AH, exists in Azerbaijan. It is a historically important document in terms of language regarding expression and writing rules related to the features of the original Turkish and especially Azerbaijani dialect. [Gölpınarlı 1934, p. 212]" This opinion of Ismayil Hikmet can play an important role for Azerbaijani literary critics.

Just as Nasimi's work was widespread in the Turkish literary process, his personality was deeply studied and his works were published. It is worth comparing that Nasimi's creativity has been studied in Turkish literature as extensively as the creativity of the great Azerbaijani poet Muhammad Fuzuli. Emphasizing the relevance of this interest, Professor Aydin Abi Aydin writes: "The Turkish artist, known for his signature Qul Nasimi, took his name as nickname because of fascination with the personality and creativity of our poet. Many imitative poems on Nasimi's poems written before the first half of the 15th century (in a short time 19 imitative poems were written on one of his famous ghazals) clearly show how our native poet is loved in Turkey [Hikmət, 1923, p.6].

The first steps in the study of Nasimi's legacy in Turkey were taken in the 1920s and 1930s. In this regard, the research of Mehmet Fuat Koprulu, Ismail Hikmet, Abdulkali Golpinarli, Mehmet Shakir, Yavuz Akpinar and others occupy an important place in Turkish scientific publications. The study of Turkish researchers on Nasimi can be divided into several areas:

1. Research on Nasimi's identity, place of birth and environment;
2. Researches on Nasimi's creativity and Hurufism;
3. Researches on discovery and publication of Nasimi's works;
4. Research of the influence of Nasimi's works on Turkish poets, etc.

It's noteworthy that the controversial issues related to Nasimi's identity and place of birth have also kept a place in Turkish literary criticism. Ismayil Hikmet was one of the first to comment on this issue in modern literary criticism. The point is that Ismail Hikmet lived and created in Baku for some time, more precisely, in 1923-1927, and published his two-volume book "History of Azerbaijani Literature" here. In this work, he described Nasimi as one of the "strongest and most powerful" poets of the late fourteenth century, especially those who wrote in Turkish. However, the author points out that the information about Nasimi's identity and place of birth is contradictory. Ismail Hikmet was one of the first researchers to state that the information provided by works about Nasimi's family and the nation he belonged to, which left a deep mark on the whole Turkic world with his poems,

contradicted each other [Gölpınarlı 1934, p. 200]. Analyzing the works of Latifi, Khinalizadeh Hasan Chalabi and Bayani, he came to the conclusion that Baghdad was indicated as his birthplace and he took the nickname Nasimi because he was from a place called Nasim. The researcher also addresses to authors who do not accept that the poet is from Baghdad. According to Ottoman Mehmet Tahir Bey, Mehmet Khalid, one of the young researchers, does not accept the fact that the poet is from Nusaybin or Baghdad. Not drawing any conclusions from the conflicting opinions, the researcher writes: "It is impossible to make a definite and scientific decision until gathering these various legends together, the complete information about the whereabouts and life of the mighty Nasimi is collected based on historical value. Although the fact that the writer himself claims to be a Quraysh and a Hashemite, and is a direct Sayyid, is considered a very important piece of evidence, we do not hesitate to say that Seyyid Nasimi, who had a significant influence on Turkish literature with his powerful divan written in the Azerbaijani dialect in the VIII century, is a Turk. [Gölpınarlı 1934, p. 201]" Of course, before I.Hikmet, there were conclusions that S.Mumtaz claimed that Imadeddin Nasimi was a Turk and was born in Shamakhi. Turkish literary critic I.Hikmet's idea that Nasimi is Turk and from Azerbaijan expands its geography.

Ismayil Hikmet also touches on the issue of Nasimi's name in his research work "History of Azerbaijani Literature". According to his research, Nasimi's name is "Omar Imaduddin". The researcher explains: "The fact that he is mentioned as Amir proves that he was from Umara (high-ranking official in the Islamic states responsible for the rulership of a region's civil administration and the command of the military power of that region. In the Ottoman Empire, this name was given to the sancak and beylerbeys). Nasimi, who was also one of the scholars of his time, studied external and internal sciences and was educated in the scholastic madrasa. [Gölpınarlı 1934, p.202]" The researcher emphasizes that the poet's knowledge of three languages as if his mother tongue and the creation of divans in these languages is a manifestation of his power in science and poetry.

In his first researches, Mehmet Fuat Koprulu wrote the following about the poet's national affiliation and his great influence on Turkish poetry: "The poet, who was skinned and killed in Aleppo in 807 (1404), had a significant influence on Ottoman poetry, even though his language belonged to the Azeris in terms of some poetic features. All Azeri poets, including Habibi, Khatayi and Fuzuli, were under his influence for almost two centuries. Nasimi had a great influence on the adoption of the Hurufism by a number of Azeri and Ottoman poets in the XV-XVI centuries. Even in Fuzuli, Nasimi's influence is felt in respect of feelings and thoughts. [Köprülü, K.M. 1979, p.53]"

Another Turkish literary critic, Abdalbaki Golpınarlı, also linked Nasimi's affiliation to Azerbaijani Turkish and stated that he was "included in Azeri-Turkish literature" in dialect [Çağm, 2010, p.10]. In the 1930s, Mehmet Shakir considered Nasimi a great figure in Azerbaijani literature and wrote: "As it is known, Nasimi is a great personality of the 14th century Azerbaijani literature. He is also one of the geniuses of all Turkish literature. [Mazıoğlu, 1986, p.379]"

Some research has been conducted in Turkish literary criticism on the pseudonym "Nasimi". Of these studies, Ismail Hikmet's research is distinguished by its objectivity. He was one of the first to report that Nasimi once wrote under the pseudonyms "Husseini",

“Nasimi”, “Seyyid Nasimi” and “Seyyid”. According to him, it is possible to come across each of these nicknames even in one of the poet’s divans [Gölpınarlı 1934, pp. 213-214].

The author writes that Nasimi was considered one of the most authoritative caliphs of Fazlullah. The exact place of birth is unknown. There are those who claim that he was born in Shamakhi. Recent research in the field of literature in Baku contains accurate information about his birth in Shamakhi [Ağaoğlu, 1969, p.22]. Since this idea was clarified in Azerbaijani literary criticism, the researcher also relied on this authoritative research.

The literary critic analyzes the two verses quoted from Nasimi and states that from “Mansur Enel-Hak söyledi, Hakdur sözü Hak söyledi” we learn that he accepted the sect of Sheikh Shibli in Sufism [Gölpınarlı 1934, p.202]. Citing two verses, the literary critic writes: “Of course, here the charming is Fazlullah that is talking about. His lovers are the Sufis, who, like the Shiblis and even the Mansurs, surrender their souls to God. First of all, he substantiates his opinion that Nasimi is also from the Bektashi sect, and even mentions the pseudonym Husseini, which is observed in many ghazals in his Divan... [Kafkasyalı 1996, p.1787]”

Ismail Hikmet said that Nasimi was “the closest and most devoted disciple of Astarabadli Fazlullah Naimi” and spread the Hurufism throughout the world “as if he were a missionary who surrendered his soul to God in a great sect”. His conclusion that Persian and Turkish ghazals were very popular among the people was confirmed by later literary criticism. Ismail Hikmet says that Nasimi revealed all the secrets in his ghazals without fear of anything. He concludes that Nasimi thus does not preach anything other than Fazlullah [Gölpınarlı 1934, pp. 206-207].

According to Ismail Hikmet’s “Latifi” commentary, the information that Nasimi traveled freely in Anatolia, where dervishes, monks, Sufis and Batinis took refuge, did not face any obstacles, and even met the Sufi-educated Ottoman poet Sheikh when he came to Bursa, is one of the facts that enriches Nasimi studies. In response to Nasimi’s letter, his brother Shah Khandan wrote that he was anxious to find out about his condition because he was in a state of excitement. In the poem “Deryayı mühit çaşa geldi...” he analyzes it as a living witness of the sect [Gölpınarlı 1934, pp. 207-208]. These views of the prominent researcher were confirmed by the research of later Nasimi scholars. Therefore, Ismail Hikmet’s research has a special place in the constantly evolving and enriched Nasimi studies. These studies are also notable for the first time it was communicated to the literary community or judged scientifically.

As it is known, Ismayil Hikmet wrote “History of Azerbaijan literature” in Baku and was named a professor for this work. However, he worked for many years to conduct research and visited archives in cities such as Uzbekistan, Dagestan, Crimea, Kazan and Leningrad. He obtained rich sources on Nasimi’s creativity in Leningrad. The literary critic used several copies of Nasimi’s divan in his creativity. It seems that he received information from the Turkish divan published in 1260 in Istanbul by “Ahtar” printing house in the general library in Istanbul, a copy written by Sultan Ahmed Kharavi in the Hagia Sophia library, and a copy in the National Library of Fatih Ali Amir Efendi. However, in his opinion, there are flaws in the Turkish divan published by “Ahtar” printing house in Istanbul. Ismail Hikmet also reveals the following interesting fact: “It is said that a divan of

Nasimi written by his own hand was in the Jannatzade library in Erzurum. The manuscript is also in the Oriental Museum of the Leningrad Academy. [Gölpınarlı 1934, p.211]” It is very interesting that Nasimi’s divan with his manuscript probably is in Erzurum. However, research is needed to confirm this fact. Because Ismail Hikmet does not indicate any source about obtaining this information.

Ismayil Hikmet’s research on Nasimi’s creativity also brings newness to existing scientific ideas. At a time when there was not much information about Nasimi in Azerbaijan, the literary critic put forward quite serious opinions about his personality, art, language of poetry and the essence of his creativity. Gathering the opinions of ancient commentators about him, the researcher came to the conclusion that it is impossible to say for sure where he is from. However, the researcher, who also proved that he was a Turk and wrote in the Azerbaijani dialect, gave information about his name, education, his conversion to Sufism, and his gradual withdrawal from real life to a “level of attraction”. The researcher, for the first time, correctly studied the means of artistic description and expression in his poems and opened a certain way for further literary criticism. Analyzing the meaning of words and expressions in Nasimi’s language, the researcher correctly examines the symbols in his poems. He writes that in Nasimi it is necessary to correctly define the symbols of artistic expressions in ghazals, which are often considered to be the theme of love [Nəsimi, 1991, p.123]. He refers to the verse “Sürətdə gərçi Bektaşî çoxdur, Hüseyni tək, Manidə adı hər həcərün kimya degül” in his ghazal, “Yarün cəfası cümlə vəfadır cəfa deyil, Yarı-cəfa kılır deyən əhlü-vəfa degül”.

Ismayil Hikmet’s research also includes analyzes on the language, art and thoughts of Nasimi’s creativity. The researcher emphasizes that he gives a place to vitality, spoken language, and it is this point that influences the language of his art. According to him, the influence of Nasimi’s ghazals written in the Azerbaijani dialect on Mohammad Fuzuli, who lived two centuries later, can be seen in terms of language and art. The researcher, who also saw traces of Chagatai dialect in the poet’s poems, wrote: “Nasimi had a great influence on both Azerbaijani, Chagatai and Ottoman poetry. This influence can be seen in Hussein Baykara, Navai, Fuzuli, Nabati, Sheikhi, Ahmadi and even later poets. Even the closeness of the literary language with Chagatai resulted in the address of Chagatai poets to Nasimi and Fuzuli. [Gölpınarlı 1934, p.220]”

Researcher Mahmad Shakir in his article “Unpublished pieces in the name of the Azeri poet Nesimi” written in the 1930s reveals that he discovered about 60 poems of the poet. Some of them are on the poet’s divan, but some have not been published. In addition, there are some differences between what is published on the divan and what the researcher has obtained. The article shows these differences one by one. Mehmet Shakir presents 4 unpublished tuyug, 1 muamma and 2 ghazals of Nasimi at the end of the article [Mazioğlu, 1986, p.382].

As can be seen, since the 1920’s, a lot of research has been conducted in Turkey on the life and personality of Nasimi, and it has been possible to come to certain conclusions on some issues.

At the next stage, Abdalbaki Golpınarlı conducted research on Nasimi’s creativity. In addition to researching Nasimi’s creativity, he also published his poems. A. Golpınarlı in his book “Nesimi-Usulı-Ruhi” [1] not only published the poet’s poems in an explanatory

way, but also analyzed them. It should be noted that the study of Nasimi's personality also plays an important role in the researcher's later work. In his books "Nasimi" (Islamic Encyclopedia), "100 Soruda Tasavvuf", "Hurufi Metinleri Kataloğu" [Çağın 2010; Abdullah 1934] also were revealed many unknown aspects of Nasimi's creativity.

It should be noted that Nasimi's creativity was not left out of the research in the following periods. One of the latest researchers, Hussein Ayan, has published Nasimi's works and conducted extensive research on him. His book "Nasimi: Life, Literary Personality and the Critical Text of the Turkish Divan" is one of the most valuable publications of the poet in Turkey [Hüseyin 2002,]. In this work, the researcher comments on many mistakes about Nasimi's life and creativity. For example, the researcher concludes that Nasimi's whereabouts throughout his life were in Azerbaijan, Iran, Iraq, Syria, Anatolia, Diyarbakir, Bursa, and Ankara [Hüseyin 2002, pp.2-3]. According to Hussein Ayan, Fazlullah Hurufi, the founder of Hurufism, had a great influence on the life and art of Seyyid Nasimi. That is why the researcher divided the poet's life into two periods: Nasimi's life before and after he came to know Fazlullah. It was after getting acquainted with Fazlullah Naimi that it became clear that his poems were developed with the idea of Hurufism, inner feelings, and lyricism was in the foreground. He used many hadiths and verses in his poems and commented on them in accordance with the principles of Hurufism. Hussein Ayan writes: "Fazlullah Hurufi, the founder of Hurufism, had a great influence on the life and art of Seyyid Nasimi. The poet's personality should be examined in two sections, before and after the acquaintance with him. Because the difference in style and opinion in his poems stems from this. [Hüseyin 2002, pp.23-24]" In my opinion, this is a completely correct approach. Because this acquaintance was reflected in Nasimi's work in one way or another. Before getting acquainted with Fazlullah, poet was mostly influenced by Ahmad Yasavi, Mevlana, as well as Iranian poets. According to the researcher, in the creativity of this period, the poet's poems were dominated by the word of wisdom, the desire to teach and exhort, as well as difficulty in expressing his feelings, he did not even specify his nickname [Hüseyin 2002, pp.24-25].

Hussein Ayan's conclusion about Nasimi's creativity is also encouraging, as Seyyid Nasimi became a dervish of Fazlullah and, after being among the caliphs, used his poetry as a means to spread this idea. After Fazlullah's death, he came to the west and Anatolia and tried to spread the idea of Hurufism here, but he did not see demand and moved to Aleppo.

One of Nasimi's contemporary researchers in Turkey is Fatih Usluer. His research is considered one of the most reliable, not only in Turkey and Azerbaijan, but also in the United States and the United Kingdom. His books "İlk Elden Kaynaklarla Doğuştan İtibaren Hurufilik" [Usluer, 2009a,] and "Seyyid Nesimi ve Mukaddimetül Hakaiki" [Usluer, 2009b,] are distinguished by their fundamentalism. According to the sources, the researcher clarifies when Nasimi came to Hurufism, where and when he met Fazlullah Naimi. Along with the Turkish and Persian divans of the poet, Fatih Usluer was the first to reveal the existence of a mansour work called "Müqəddümatül Hakaik". In this work, information such as fatiha, adhan, and fasting is also included. After researching the Hurufism from many sources, the researcher comes to the following correct conclusion: "The Hurufis opened a philosophical-mystical path with new explanations and perspectives on the unity of letters, their primacy as ancestral beings, the importance of letters in

creation, and the identity of the letter-based “unity of being” literal. [Usluer, 2009a, pp.573-574]”

Erol Gunduz, one of I.Nasimi's contemporary researchers, studies the problems of Nasimi's influence on Turkish literature. In his article “The Influence of the divan poet Seyyid Nasimi on the people's poet Qul Nasimi (Slave Nasimi)” he analyzes the work of Qul Nasimi, who lived in the XVII century, and comes to certain conclusions. According to him, four centuries after Nasimi, the poet influenced by the life of the great poet, Sufism and Hurufism in his work, took the name Nasimi and created it under the pseudonym “Qul Nasimi”. It is known that Qul Nasimi is not the only poet who was influenced by Imadeddin Nasimi. There were many poets influenced by Nasimi's poetry during and after the poets time. However, the researcher's attention is drawn to the fact that three centuries later, a poet who was not a contemporary of the poet was again influenced by the poet's creativity. One of the reasons for this was that Qul Nasimi also preferred truth and justice and was a poet of truth. In his research, Erol Gunduz concludes that Seyyid Nasimi is “a poet of Turkmen origin who wrote in the Azerbaijani” [Gündüz, 2010, p.203]. The researcher comes to this conclusion based on the poet's verses “Seni kimdir deyen kim Türkmənsən” or “Həm hidayət eylərəm həm azaram, Həm büti uşadıcı, həm Azərəm”. The fact that Nasimi has a Turkish and Persian divan also increased his opinion.

While mentioning the personality and creativity of Qul Nasimi, the researcher cites Nasimi's influence and gives many examples confirming this influence. Based on the verses quoted by the researcher from Qul Nasimi, “İki yüz altmış dörd yıldan sonra Bu nez ile bunu ettim ben izhar” he meant the year of Seyyid Nasimi's death and the path he took. According to the researcher, if we take into account that he recited this poem at the age of maturity, we can conclude that the period of Qul Nasimi's life was in the early seventeenth century. Erol Gunduz points out that there is no such contradiction in the influence of the divan poet Seyyid Nasimi on the people's poet Qul Nasimi, and shows these influences with concrete facts.

It is clear from the study that this effect is based on the following factors:

1. Pseudonym effect
2. The effect of the word analhaqq
3. Effect of Hurufism
4. The effect of loving the Ahl al Bayt
5. Similar poetry writing effect
6. The effect of rhythm and verse similarity

The most striking of these factors is the poet's use of the pseudonym Nasimi. This meant that Qul Nasimi, by putting himself in the place of Seyyid Nasimi, became the owner of his rightful case and lawsuit. On the other hand, he shared this pseudonym, despite the fact that he could face all the responsibilities and failures. These similarities could make him an imitator of Seyyid Nasim. The main issue was the confusion of their poems. Indeed, all these similarities have sometimes led to the confusion of the poems of these two poets. According to research, about a hundred poems of Qul Nasimi which considered belonging to Nasimi have been identified. Turkish researcher Erol Gunduz analyzes all these similarities between the works of Seyyid Nasimi and Qul Nasimi with concrete examples and comes to the following conclusion: “Due to all these similarities and

the fact that there is no direct information in the sources about Qul Nasimi, his poems were mixed with the poems of Seyyid Nasimi, and were considered his poems. [Gündüz, 2010, p.211]”

In conclusion, the research shows that there is a great interest in Nasimi’s personality and creativity in Turkish literature. This interest stems not only from the poet’s poems were widespread in the Turkish literary environment, its influence, but also from the interest in the poet’s personality and works. This once again confirms that Nasimi is a great poet of the whole Turkic geography and the Eastern world. Research conducted in Turkey reveals this direction. The importance of these research works is that it revealed new facts about the life and work of the poet, which allowed the extensive use of Turkish sources and divans in the analysis of his creativity. Given the extremely limited opportunities for Azerbaijani researchers to conduct such research during the Soviet era, the importance of these researches becomes even clearer.

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