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TÍTULO: En el contexto de la poesía popular de Tasaffuv (basado en la poesía de I. Nasimi).

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RESUMEN: Uno de los factores que aumenta la magia de la poesía del maestro de la palabra inmortal de la literatura azerbaiyana Imadeddin Nasimi (1369-1417) es su referencia creativa a la literatura popular. La grandeza de su dominio es que podría unirse con una inteligencia divina incomparable con bellezas estéticas en las estructuras tradicionales de los géneros poéticos aruz. La fuerza poética de la poesía de Nasimi tomó su origen de la poética apasionada del maestro. En este sentido, los personajes de la creatividad de Nasimi se relacionaban no solo con puntos de vista orientales hurufi, sino también con creatividad popular, puntos de vista místicos populares.

PALABRAS CLAVES: Nasimi, poesía popular, tasaffuv, sistema de imágenes

TITLE: In the context of the Tasaffuv folk poetry (according to the poetry of I. Nasimi).

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ABSTRACT: One of the factors that increases the magic of the poetry of the master of the immortal word of Azerbaijani literature Imadeddin Nasimi (1369-1417) is his creative reference to popular literature. The greatness of his domain is that he could unite with an incomparable divine intelligence with aesthetic beauties in the traditional structures of the Aruz poetic genres. The poetic

force of Nasimi's poetry took its origin from the passionate poetics of the teacher. In this sense, Nasimi's creativity characters were related not only to Eastern Hurufi views, but also to popular creativity, popular mystical views.

KEY WORDS: Nasimi, folk poetry, tasaffuv, system of images.

INTRODUCTION.

Imadeddin Nasimi who had a great role in formation of Azerbaijan philosophical poetry and the spreading of the hurufi movement was born in 1369 in an ancient city of Azerbaijan, Shamakhi.

Original name of the poet is Ali. He was named as Imadeddin (supporter of religion) as he profoundly knew the science of that period. He mainly wrote rhymes under pen name of "Nasimi".

I. Nasimi's meeting with the founder of hurufism movement, Fazullah Naimi in 1386 was a milestone of the life of the poet. The poet studied the secrets of hurufism and was engaged in propagation of hurufism. He was torturally executed in 1417 in the city of Halab. The grave of the poet is visited as sanctuary.

His lyrical ghazals take the leading place in Nasimi's creativity. The conception of perfect person is brought forward in his poetry. According to the followers of hurufism, human being is a small part of the God, only perfect people would be able to join the God. Return of human being to the God is the major criterion in the author's creativity. One of the source, the poet benefited was the folk creativity.

DEVELOPMENT.

One of the factors increasing the value of magic of word of outstanding master of the Azerbaijan literature Imadeddin Nasimi was benefiting from folk poetry. By this way, he rose up the poetic capabilities of Azerbaijan Turkish language to the highest pick and also shown that the being of the language as language of poetry and "bird language". His might of mastership is that he could

combine divine idea with ethic beauty at extraordinary level in the traditional structure of aruz genre of poetry:

The restless heart fallen again in the ghost of your eyes,

Who knows what my heart intends what it dreams.

In this couplet, all fonological flexibility, poetic melody, the mechanisms of rhythmical expression of the Azerbaijan language came together. The couplets said centuries before are indicators stating that Nasimi was a poet of the azerbaijan language, who came off the heart of the very language and despite he used a formular- aruz rhyme of a foreign language which was strange from the national point he was never far away genetic formula of the vernacular language.

All historical beauty of colloquial and written arsenal of Azerbaijan poetry is reflected in these hemistiches which are the first couplet of the ghazal that could be assessed as a symbol of poetic beauty. It is not possible to construct these hemistiches without knowing the vernacular language, upgrowing in mother language and folk poetry environment.

The image “restless heart” used in the couplet directly came from the folk literature connects the morale of the lyrical hero depicted in here with the deepest lays of thinking of the people of Azerbaijan. When the heart of Azeri turk-person becomes restless he turns to Deli Domrul (poetic image), Deli Qaraca (poetic image) (Kitabi Dede Qorqud). Nobody can make an obstacle before his or her feelings erupting like mountainous river or like flood. A person of love like Dede Qorqud can turn these feelings into sounds, words, melodies and rhymes. From this point, the character “restless heart” and the psychological case expressed by this image indicates that Nasimi’s unit existence and his psychological substance came up from the mentality of the people he belonged. The tuning of human feelings on morale features in Nasimi’s rhymes sometimes leaves spots in his world of heart. The expression “restless heart” sometimes contains other features as well. “According to internal sympathy, in fact, the features of loosing value belong to human being. According to

Tasaffuv vision, feelings like malice and hatred causes in gloominess of heart. That is called “rust” in tasaffuv poetry but in live language it is named as “distrustfulness” [Shikhıyeva S.2003].

The poetic constructed with the omophors “khayalina” (your image) and “khayali” (dreamy) is not possible to be assessed as poetic construction composed mechanically by a poet. It must be emphasized that the couplets given are the first couplet of the rhyme. That is a sign of poetic birth-it is manifest, came up extempore. The entire rhyme was constructed on this couple.

You deceitfully gret eyes deceived my heart,

Whoever falles in its trick, see what would happen.

The person who becomes captive of your eyes could understand me,

Let the person see his case who has not become your captive.

Nasimi forgot everybody since he found you,

He shrouded with you cloth and shawl rejecting pure silk [Hamid Arasli.1973].

This rhyme discovers place and the role of the tasaffuv visions of that time which were depicted in Nasimi’s creativity. There is a unique poetic structure in Nasimi’s creativity which was set up on the basis of merging of tasaffuv and literature. In this rhyme, neither literature as expression of tasaffuv nor tasaffuv as idea expressed in literature leave each-other under shadow. That is to say, it is a fact, Nasimi, being a hurufi poet propagates hurufism ideologies. But there is a truth in this certain truth: Being a thinker of hurufism in his poetry, Nasimi is in love with literary words as well. While talking about the ideas he depicted in rhymes as hurufi thinker, we shouldn’t forget that Nasimi’s literary identity (his poetry) was never placed at lower than his faith.

The lays of literature with tasaffuv in the rhyme can not be commented as a relation of content with form. In here, it would be simple to judge that meaning and literature form tasaffuv. Tasaffuv and literature form two lays of independent thinking. The topic could be in all cases about merging of the two lays with each-other reciprocally. Not only tasaffuv but also literature itself is to be taken

into consideration as idea to imagine it. Namely, there are lays of content and form of tasaffuv idea as well as literary idea.

If we entirely imagine this rhyme apart hurufism idea, then this rhyme would not lose anything from the excellence of its poetic structure. Because in here Nasimi didn't make literary plan depend on tasaffuv plan. The ghazal is a masterpiece serving to depict poetic-emotional cases expressing human beauty- face of beauty even without tasaffuv idea and its images.

At the same time, the rhyme represents tasaffuv idea by means of the system of figures serving entirely to depiction and expression. "(restless) heart", "dream", "eyes", "lip", "soul", "cheek", "(tasty) word", "face", "eyebrow" etc., are lexical elements of depicting the world through tasaffuv. The "morale" of beloved is expressed, "secret" is commented, secrets of "beautiful face" are stated by these words and symbols.

Entire tasaffuv expression of the rhyme serves to describe the morale of the beloved. A. Knish writes that, "the "way" of mystical in the morale" of souphi "in his psychology" towards the God is a situation fallen in irrespect to the level he reached in God's grip, in his willing and asceticism practice [Knysh A. 1991].

So, the ghazal, which is mentioned, comprises incarnation of two structures in one structure- two rhymes in one rhyme. The first rhyme at first consists of content and expression plan dedicated to human beauty. That is an upper layer. The second rhyme consists of content and expression plan dedicated to the situation the beloved fallen in. That is the bottom layer. The combination of these two lays lifts Nasimi's poetry up to high level as well as against the background of his rhyme the reflection of appearance of divine-cognitive of the world in the Azerbaijan poetry.

Besides, obtaining poetic forms of the folk literature of Azerbaijan, Nasimi rose them to high contextual and form level. For ex, Qazi Burhaneddin noted down tuyugs in divine literature for the first time. The second poet who wrote tuyugs was Seyid Nasimi. The researchers are in impression

that Nasimi was the most talented among the poets writing tuyug genres of poetry [Ayan G., 2005].

It must be mentioned that the approach of Nasimi to tuyuq genre is realized, assessed as his attitude to national literary genres. So tuyug genre is the only poetry shape used in divan literature by the national and turkish originated poets. He moved from the folk literature to the divine literature” [Derdiyok Ch.2006].

The master’s tuyugs are significant in the classic Azerbaijan literature from th epoint of tasaffuv views that in these rhymes, literary form-tuyug genre never loses its genre features, poetic signs, with its high meanin at literary-ethics criteria level while turning to bearer of tasaffuv idea.

Long time your grieve is at me,

Heart is a person handcuffed to you.

Your leave knowked me down

You know my hope is with you (6, 306).

There are purely love lyrics, real physical-psychological love at first sight as well as irphani ideas are expressed in the tuyug . The interest of the literature-the poetics of the genre was sacrificed to neither in the first outward hurufi loaded tuyug nor in the second esoteric loaded tuyug,on the contrary hurufi idea and national genre organicaly joint and served to the development of the literature.

The name of Nasimi’s master (teacher), Fazullah Naimi is praised as Hurufi ideologist as well as poetic figure:

Fazl is truth, aware of secrets,

Our all lighted are from Fazl of the God.

Our duty was to show Fazl God,

Our creator is Fazl truth [Hamid Arasli.1985]

Besides, being knowing secrets, leading all hurufi idea bearers, building the world as an architecture, “Fazl-hak” is depicted as a poetic figure for making rhymes as anaphora.

Paying attention to moments expressing attitude in Nasimi’s poetry contains importance. These moments besides expressing Nasimi’s socio-psychological self-understanding, it demonstrates that on the ground of Nasimi’s poetry Azerbaijan literature turned to self-understanding and on the whole submits the function of the grip:

The youth, who doubt about my being souphi?

Look at mirror if you are from people of pleasure?

The wise can not go towards the truth if he doesnt ovewhelm his passion,

Show an evident if you claim that you are from the people of Irphan.

A person having mind in this world whould say a lie.

What do you mean Nasimi, dont be that much unaware [Hamid Arasli,1985].

Nasimi called his style of peotic creativity “bird language” due to complpexity as he used complex concepts, terms and tasaffuv-irphan symbols in his creativity. But his role in the development of the Azerbaijan language is very significant. The researchers particularly emphasize this point. According to M. Ozaydin, Nasimi’s poetic language belonged to XIV century of the azerbaijan language and developed more, and was more precise and cleaner in comparison with Qazi Burhaneddin and Hasanoghlu. According to us, the biggest succes of Seyid Nasimi is that he used the turkish language as language of poetry in the XIV century. It is very hard to say the turkish language to have been used as language of poetry in Asia after Yunus Emre miracle late. It was Nasimi who first time created affect of poetry over the turkish language [Shikhiyeva S., 2000]

On the one side, Nasimi’s source of poetic power is inspired from his pasionate poetry talent, on the other side it got power from national culture that he belonged. In these sence, the images used in Nasimi’s crerativity were not only related to common eastern characterized hurufi meetings but also

were related to the mythological meetings of the people. According to S. Shikhiyeva, while approaching to folk believes which were real protector of the views, Nasimi myth didn't track to elaborate the knowledges in this field and converted those into rhyme from the point of tasaffuv and hurufism [Ozaydin M. 2005]

Inspite Nasimi was an outstanding hurufi ideologist, his poetry identity never melt or disappeared within the hurufism identity, Nasimi remained a figure of literature along his life and consciously served for the development of the common turkish literature. The notions used in the poetics of Nasimi's creativity confirms it too. According to I.Yakar, applying classical contents on the turkish as the 14th century classic turkish literature which could be considered as early, Nasimi masterly rose the notions of "word" in his poetry and caused in the defining of the divine poetry. The closeness between Nasimi and Fuzuli's styles, joint interests, poetic blocks and Fuzuli's imitative poems about Nasimi notify the closeness of their world view" [Alibeyli Sh.2005]. Nasimi attempted to convey his thought by using adjectivess and metaphors like rhyme, poetry, word, logic, speech and to glorify his poets he used words like albumen, roll, jewel, drop, civility, shroff, truth, sweet, soul, water-life, kevser, revelation, etc.

"Nasimi was not only a hurufi but also he influenced to all literary environment as a master of poetry. Except Azerbaijan and Iranian poets, Ottoman poets even the uzbek poets respected and considered him as master of poetry. Even the opinion of an outstanding representative of the turkmen poetry Mahdumgulu about Nasimi and his critics about peeling of Nasimi's skin show the liteary power of Nasimi".

Nasimi's creativity is grandious from the point of literary capacity as well as from the point of senses existed in. Nasimi developed tasaffuv-irphan ideas in his creative Works, which were characteristic for middle aged history of Azerbaijan national thinking. The peculiarity of his creativity is that, besides taking the all responsibilities of hurufism ideology on his shoulders which

expanded to a wide geographical space, he did never forget interests of literature and he contributed with his creative work to the development of the Azerbaijan poetry and the literary language.

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