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The Esoteric Nature of Letters and Language in Nasimi's Hurufi Poetics

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Abstract. This article examines the esoteric function of letters and language in the poetic universe of Imadaddin Nasimi, situating his work within the symbolic framework of the Hurufi doctrine. The research identifies a total of 26 unique letter combinations used by the poet. Among these, 7 are *muqatta'at* – disjointed letters found at the beginnings of certain Qur'anic surahs – and 19 are encoded combinations based on Hurufi principles. Each of these structures is analyzed from semantic, abjad (numerological), and esoteric perspectives. The study reveals that letters in Nasimi's poetry are not mere linguistic units but sacred symbols embodying divine realities, metaphysical truths, and ontological mysteries. His usage of *muqatta'at* letters infuses his poetry with Qur'anic resonance and mystical depth, while Hurufi codes reflect a synthesis of divine speech, cosmic order, and the Perfect Human (*al-Insān al-Kāmil*). Nasimi conceives of language as a tool of gnosis, where each letter serves as a gateway to inner truth. Through the mystical interplay of form, sound, and meaning, he constructs a symbolic system that bridges earthly and divine realms. Thus, the esoteric nature of language in Nasimi's poetry positions him as a central figure in both the Hurufi intellectual tradition and the wider heritage of Islamic metaphysical thought.

Keywords: Nasimi, Hurufism, *muqatta'at*, abjad, letter symbolism.

Introduction

Imadaddin Nasimi (1369-1417) is one of the most prominent representatives of Hurufi poetry in the Islamic literary tradition. His work not only refers to Qur'anic verses, but also

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constructs a mystical-poetic identity through the metaphysical use of letters and signs. In his poetic system, Nasimi expresses the core principle of the Hurufi doctrine – the esoteric nature of letters and language – with exceptional depth and symbolic sophistication. From both Hurufi and Sufi perspectives, his discourse is imbued with multilayered spiritual meanings. As he proclaims:

“Çün bu mövzün nöqtənin hərfin misalı məndədir” (Cebecioğlu, n.d.)

(Indeed, the essence of this subject – the dot and the symbol of the letter – resides within me.)

Imadaddin Nasimi's literary heritage stands out not only for its poetic richness but also for its deep philosophical and esoteric layers. The numerical elements and symbols that frequently appear in his poems go far beyond mathematical indicators; they function as geographic, metaphysical, and cosmogonic signs. This article explores the multi-layered symbolic semantics of numbers used in Nasimi's poetry, analyzing their meanings within Hurufi, Sufi, astronomical, and anthropological frameworks. The esoteric dimensions of these numbers, drawn from the Quran, classical Islamic sciences, and the Hurufi doctrine, reveal the intricate symbolic structure that underpins Nasimi's poetic worldview.

As discussed by Khatira Guliyeva, the Hurufi symbolic system, including the interpretation of Nasimi's pseudonym and regional identity, reflects metaphysical and ontological dimensions inherent in Hurufi poetics (Guliyeva, 2022).

This verse reflects Nasimi's self-identification with the symbolic structure of letters, suggesting that divine secrets are encoded within the human form and speech. Each lexical unit in his poetry carries multiple layers of meaning — both on the surface (lexical) and in the hidden (esoteric) dimension. In the present study, the letter-codes found in Nasimi's poetic corpus are classified into two main categories:

1. Muqatta'at Letters – symbolic, disjointed letters that appear at the beginning of certain Qur'anic chapters, and
2. Letter Combinations Encoded According to the Hurufi Perspective – symbolic configurations based on the numerical and morphological values of Arabic and Persian letters.

Materials and Methods

This study employs a combination of linguistic, semantic, and interpretative methods to analyze the symbolic use of letter combinations in the poetry of Imadaddin Nasimi. The primary methodologies include:

1. Textual Analysis – Close reading of selected poems from Nasimi: Seçilmiş əsərləri, Volume II, to identify and extract instances of encoded letter combinations.
2. Classification Method – Categorization of 26 letter combinations into two main groups:
 - a) Muqatta'at Letters (based on Qur'anic surah initials),
 - b) Hurufi-encoded Letter Combinations (based on mystical-grammatical symbolism).
3. Abjad Analysis – Application of the abjad numerical system to determine the symbolic value of individual letters and their combinations.
4. Semantic and Morphological Interpretation – Examination of each letter's esoteric meaning, morphological structure, and contextual usage in line with Hurufi and Sufi doctrines. This methodological approach closely parallels Orkhan Mir-Kasimov's analysis of the Hurufi

doctrine, which he defines as operating through the levels of semantics, morphology, and syntax, reflecting the structural depth of Hurufi cosmology (Mir-Kasimov, 2015).

5. Comparative Approach – Cross-referencing Nasimi’s symbolic usage of letters with classical Hurufi sources (e.g., *Cavidannamə*) and Qur’anic intertextuality.

6. Tabular Presentation – Systematic representation of findings in tables to illustrate the classification, structure, and symbolic content of the identified letter combinations.

These methods collectively aim to reveal the linguistic depth and metaphysical significance embedded in Nasimi’s poetic expression.

General Overview of Research

The symbolic and esoteric use of letters in classical Islamic literature – particularly in Hurufi and Sufi traditions – has been the subject of extensive scholarly research. Foundational works such as *Fəzlullah Nəimi’s Cavidannaməyi-Kəbir* have laid the groundwork for understanding the mystical role of letters as carriers of divine knowledge. In the Azerbaijani context, Imadaddin Nasimi stands as a central figure whose poetry not only reflects Hurufi metaphysics but also transforms the letter into a hermeneutic tool for decoding spiritual truths.

Studies by contemporary scholars have addressed the role of muqatta‘at letters in Qur’anic hermeneutics and their appropriation in Hurufi doctrine. Research on Hurufism – particularly by Orientalists and Turkologists – has illuminated the interplay between abjad numerology, letter mysticism, and poetic expression in the works of Nasimi. At the same time, comparative analyses have been conducted between Nasimi’s symbolism and that of earlier Sufi authors such as Ibn Arabi, Attar, and Ruzbihan Baqli, revealing Nasimi’s unique synthesis of Hurufi epistemology with poetic form.

Despite these contributions, a detailed linguistic-structural classification of the letter combinations in Nasimi’s poetry has remained underexplored. The present study fills this gap by systematizing 26 distinct combinations found in his *Divan*, offering a semantic, morphological, and numerological analysis grounded in both classical Hurufi texts and Qur’anic references. Through this, the study contributes to a more nuanced understanding of Nasimi’s poetic language and his use of esoteric symbolism.

Results and Discussion

Muqatta‘at Letters – Code Letters of the Qur’an. For example, Kāf Hā Yā ‘Ayn Šād (كهيعص) are muqatta‘at letters that appear in Surah Maryam (Qur’an 19:1). Each letter carries unique esoteric meaning in Hurufi hermeneutics:

“Ey camalın kâfū hey, yey, eynü şād” (Nasimi, 1973).

(O beauty, you are kâf, hâ, yâ, ‘ayn and şād – the divine letters that constitute your beauty).

This verse aligns with the classical Hurufi technique, in which divine letters – manifest in physical beauty – form a symbolic sequence of inner truths. In this context, camal (beauty) signifies divine manifestation, luminous appearance, or spiritual epiphany. Thus, “in your beauty” – meaning in your face or visible perfection – these five sacred letters are concealed as spiritual mysteries.

Below is a table of their symbolic meanings according to Hurufi and abjad (numerical) systems. See: Table 1.

Table 1. Hurufi Interpretation of Selected Arabic Letters and Their Abjad Values

Letter	Abjad Value	Hurufi Esoteric Meaning
Kāf (ك)	20	Kun – “Be!” The command initiating creation.
Hā (هـ)	5	Life, breath, spirit. Frequently appears in the divine names of God.
Yā (ي)	10	Perfection, the path, the evolution of the human soul.
‘Ayn (ع)	70	The eye, perception, spiritual vision.
Ṣād (ص)	90	Patience, secret, silent wisdom – the first letter of <i>sirr</i> (secret).

These symbols, taken together, indicate that jamāl – that is, the divine beauty manifested in the body – is inscribed with esoteric letters.

Qāf – is the name of the 50th surah of the Qur’an. The phrase “Qāf-wa-l-Qur’ān,” used by Nasimi below, is a quotation from the first verse of that surah:

“Üzün Müshafdir, ey huri, yanağın Qaf-vâl-Qur’an” (Nasimi, 1973).

(Your face is the Mushaf, O houri, and your cheek is Qāf-wa-l-Qur’ān)

In this verse, Nasimi draws on the classical Hurufi interpretation of the Qur’anic muqatta‘at (disconnected letters) and equates the human face with the sacred scripture (*mushaf*), while the cheeks are adorned with divine signs, specifically the letters Qāf and Qur’ān, symbolizing coded spiritual realities.

Ṣād (ص) – is the name of the 38th surah of the Qur’an, which begins with the disjointed letter Ṣād. In Hurufi symbolism, the abjad value of Ṣād is 90, and it is interpreted as referring to the 90,000 words that the Prophet Muhammad exchanged with God during his mi‘rāj (ascension) ((Nasimi, 2004).

“Sad – Sadiqdir olar kim, səbri qıldı ixtiyar

Dilbərın yolunda gör kim, lütfə irdi daima” (Nasimi, 1973).

(Ṣād is the one who is true – he who has chosen patience;

He who treads the path of the beloved always attains divine grace.)

This couplet is an example of Nasimi’s poetic model in which he associates Qur’anic letters with human virtues. Here, the letter Ṣād carries not only a phonetic value but also moral and symbolic significance. Ṣād is both a letter in the Arabic alphabet and the name of a surah in the Qur’an. One of the central themes of Surah Ṣād is the patience and faithfulness of prophets, especially David, Solomon, and Job. Nasimi connects the letter Ṣād with *ṣidq* (truthfulness) and *ṣabr* (patience), presenting it as a spiritual ideal. Thus, the letter becomes a symbol of loyalty and perseverance. In this context, Ṣād functions as both a divine sign connected to the Qur’an and a coded poetic representation of the *sincere murīd* (faithful disciple).

Ṭā Hā (طه) is the name of the 20th surah of the Qur’an and consists of the two disjointed letters ṭā’ (ط) and hā’ (ه). Nasimi writes:

“Əbcədü Taha üzün ərşi-Əzim” (Nasimi, 1973).

(The abjad of Ṭā Hā is your face – the Supreme Throne (‘Arsh al-‘Azīm))

In this verse, the combination of ṭā’ and hā’, whose abjad values are 9 and 5 respectively (totaling 14), is linked to the 14 symbolic lines on the human face according to Hurufi doctrine. By referencing the divine throne (*‘Arsh al-‘Azīm*), Nasimi invokes the mystical notion of *shābu-qatat* – the moment in the Prophet Muhammad’s ascension when he beheld God in the form of a youth. The verse thus reveals a coded metaphysical interpretation of the human face as a divine tablet.

Yā Sīn (يس) is the name of the 36th surah of the Qur’an and one of the 14 muqatta‘at. In Islamic mystical tradition, Yā Sīn is interpreted as a direct address to the Prophet Muhammad.

The compound “Yāsīn-i-Nūn” – consisting of the opening letters of Surah Yā Sīn and Surah Qalam (which begins with Nūn) – symbolizes both the Prophet Muhammad and Adam: “Yā Sīn – “O Muhammad!”, and Nūn (ن) refers to Adam, the one endowed with 50 signs. According to Hurufi teachings, Adam descended from heaven with 28 letters and 22 dots. The divine word Nūn points to this coded form” (Nasimi, 1987).

Thus, Yāsīn-i-Nūn refers simultaneously to Muhammad and Adam. In Hurufi cosmology, this expresses the idea that the human being is a divine inscription – a coded and written being composed of sacred letters and signs. The letter Nūn becomes the symbol of this primordial script, representing both the cosmic Adam and the perfect Muhammadan form.

“Qaşın dəbiri gör necə çəkmiş bu qövsü kim

Yasini-nunu yazmaya bu şəklə min dəbir” (Cebecioğlu, n.d.).

(Behold how the calligrapher has drawn that arch of your eyebrow –

A thousand scribes together could not inscribe Yāsīn and Nūn in such a form.)

In this verse, Nasimi states that the eyebrow is so perfectly and elegantly curved that even a thousand scribes (min dəbir) would not be able to depict the combination of Yāsīn and Nūn in such perfection. He thereby acknowledges the divine origin of Qur’anic letters, equating them with human features – a central motif in Hurufi semiotics.

“Əvvəlim nun vəl-qələmdir, axırım mayəstərun” (Nasimi, 1973).

(My beginning is “Nūn and the Pen,” and my end is “What they inscribe.”)

Here, Nasimi speaks in the voice of the Prophet Muhammad, declaring: “My origin lies in Nūn wa-l-Qalam” – a reference to Qur’an 68:1 – implying that he is a being born from divine inscription. The phrase “my end is mā yasturūn” (what they inscribe) symbolizes his culmination as the embodiment of divine meaning. In the Hurufi reading: “Əvvəlim nun” refers to the dot – the origin and the esoteric self; “Axırım yəstərun” suggests that he is the content and the written word itself – the secret of divine text.

Encoded Letter Combinations from the Hurufi Perspective.

“Çün yazıldı vəchin üzrə bavü lam” (Nasimi, 2004).

(For indeed, upon your face was inscribed bā’ and lām.)

In Hurufi interpretation, bā’ (ب) has an abjad value of 2 and lām (ل) has a value of 30. When added, the result is 32 – the total number of letters in the Persian alphabet. Nasimi thus implies that the human face is inscribed with all letters, representing the entirety of divine expression written upon the human form.

“Cimim, mimim, hürufumdur, xubəxlaqü lətifimdir” (Nasimi, 1973).

(My jīm and mīm are my letters – they are my noble character and gentle nature.)

In the system of Hurufi symbolism, mīm (م) signifies the Prophet Muhammad, while jīm (ج) refers to his hair – both metaphors for divine beauty and revelation. In this verse, Nasimi poetically expresses his reverence and love for the Prophet. While Hurufi references are embedded, the dominant tone here is one of veneration and praise.

“Zülfü qaşın Nəsimiyə vəchi-həsəndir, ey sənəm,

Cim ilə nün bu hüsn ilə qansı kitab içindədir?” (Nasimi, 1973).

(O beloved, your curl and brow are for Nasimi the very face of Hasan;

In which book, with such beauty, are cīm and nūn written together like this?)

In this verse, Nasimi draws a poetic and symbolic connection between cīm (ج) – representing the Prophet Muhammad's hair – and nūn (ن) – the mystical initial of Surah Qalam (68:1), often interpreted as the origin of divine knowledge, secret, and the act of writing. The question "Which book contains such beauty?" refers both to the Qur'an and the inner, esoteric book of the cosmos – the kitāb-i batin.

“Zülf ilə qaşın hürufun yazamaz hər yazıcı

Əbcədin buldum bu lövhün cimü dalı məndədir” (Nasimi, 1973).

(Not every scribe can inscribe your hair and brow in script;

I have found its abjad: the cīm and dāl of this tablet are within me.)

Here, cīm (ج) and dāl (د) symbolize specific spiritual and esoteric principles in Hurufi doctrine. Cīm, with an abjad value of 3, signifies the three units of maghrib prayer and alludes to the triad of Allah–Muhammad–Ali. Dāl, with the value of 4, symbolizes the Four Gates (shari‘ah, tariqah, ma‘rifah, haqiqah), the Ahl al-Bayt (Ali, Fatima, Hasan, Husayn), or the four elements, books, and archangels. Nasimi claims that the essence of this divine script – represented through the letters – is manifested within himself.

“Bavü sin mīm üçün bəşarətdir

Əlifü lamü ha işarətdir” (Cebecioğlu, n.d.).

(Bā', sīn, and mīm are a glad tidings;

Alif, lām, and hā' are a divine sign.)

In this verse, Nasimi decodes the sacred formula "bismillah" by listing its component letters.

- bā'-sīn-mīm → Bism

- alif-lām-hā' → Allah

Thus, he reads the divine name not only as a word, but as a composite of sacred letters – a core technique in Hurufi hermeneutics, where linguistic structure reveals hidden metaphysical meaning.

“İbtida gəldi kəlamı-layənam,

Favü zadü lam Həqdən, vəssalam” (Nasimi, 1973).

(At the beginning came the inexpressible Word –

Fā', zā', and lām – from the Truth Himself. That is all.)

In this verse, the name “Fazlullah” (فضل الله) is deconstructed:

“Fazl” is split into fā', zā', lām,

“Allah” is replaced with Haq (Truth), conveying “the Grace of the Real (God)”.

The phrase kəlām-i-lāyanām (the inexpressible Word) echoes the Hurufi idea of divine logos as an ineffable mystery descending in letters.

“La deməzəm gər məni qətl edə gözün” (Nasimi, 1973).

(Even if your gaze slays me, I shall not say “Lā” – I shall not deny.)

Here, "lā" (لا) – composed of *lām* (ل) and *alif* (ا) – denotes negation in Arabic. In Hurufi symbolism, this verse expresses Nasimi's unwavering fidelity to divine truth and to Fadlullah. Even in the face of death, he refuses to utter denial. "The reference to "zülf" (tresses) and being crucified like Mansur (a Hurufi martyr) further intensifies the mystical submission" (Cebecioğlu, n.d.; Guliyeva, 2022).

"Əbcəd ilə mim, əlif, badır üzün" (Nasimi, 1973).

(*Your face, in abjad, is mīm, alif, and bā'.*)

In Hurufi and mystical lexicon:

- Mīm (م) symbolizes the Prophet Muhammad, *ma'nā* (inner meaning), and *mawlā* (the master);

- Alif (ا) represents divine unity (*tawhīd*) and the essence of God;

- Bā' (ب) stands for the beginning of *Bismillah*, and also for the body – human existence.

Thus, Nasimi portrays the human face as a sacred convergence of these letters – a manifestation of divine unity, knowledge, and embodiment. He implies: "*O human, your face is not mere flesh, but the revelation of the formless One – the face of God written in letters.*"

"Üç əlif bir eyn ilə yazdım belə,

Üç əlif bir eyn ilə gəlməz dilə" (Nasimi, 1973).

(*I wrote this with three alifs and one 'ayn;*

Yet three alifs and one 'ayn cannot be uttered by the tongue.)

In Hurufi numerology:

- Alif (ا) has the value of 1 and stands for unity, the beginning, and Allah;

- 'Ayn (ع) has the value of 70 and symbolizes sight, knowledge, and inner perception.

This verse conveys the numerical encoding of a well-known hadith of the Prophet Muhammad. The hadith states: "The Children of Israel were divided into 72 sects; my community will split into 73, and all but one will be destined for the Fire." In the first line, the poet declares that he has written with three alifs (ا) and one 'ayn (ع) – symbolically composing a mystery, a meaning, a truth through the combination of these letters. The abjad value of this formula (1 + 1 + 1 + 70 = 73) reflects the eschatological division of the Muslim ummah and highlights the letter-based mystical encoding central to Hurufi hermeneutics.

"Kafü nundan vücuda gəldi cahan" (Nasimi, 1973).

(From Kāf and Nūn was the cosmos brought into existence.)

Here, Nasimi refers to the Qur'anic phrase "Kun!" (Be!), which appears in 18 verses and signifies the creative divine command. In Hurufi thought, letters possess ontological power; thus, kāf (ك) and nūn (ن) are not merely phonetic elements, but the vehicles of divine manifestation. The phrase emphasizes the mystical belief that creation arose from a divine utterance encoded in letters.

"Qafü mimü reyden anı qıl şikaf" (Nasimi, 1987).

(Split it asunder with Qāf, Mīm, and Rā'.)

These three letters form the Arabic word *qamar* (قمر) – moon. Nasimi refers here to the miraculous splitting of the moon by the Prophet Muhammad. The breaking of the moon becomes a metaphysical proof of the Prophet's miraculous authority, embedded in the very letters that compose the act.

"Qafü lamından götürdü sinü şin dəndaneyi" (Nasimi, 1973).

(From Qāf and Lām he drew forth the pearls of Sīn and Shīn from his teeth.)

This line connects the Qur'anic imperative "Qul!" (قل) – Say! – with the anatomy of human speech. The dental consonants sīn (س) and shīn (ش) emerge from the dandan (teeth),

symbolizing how divine command materializes as human articulation. The line thus represents the human as the embodied utterance of the Divine, echoing Hurufi cosmology.

“Əsli dənidir dünyanın, zatında yoxdur bir əlif
Tərkibinə gəl bax anın, şol yavü nunü dalına” (Nasimi, 2004)
(The world's essence is vile – in its core, no Alif is found.
Look into its form: see only Yā', Nūn, and Dāl within.)

Nasimi deconstructs the Arabic word “danī” (دني) – meaning base or lowly – into its letters: dāl (د), nūn (ن), and yā' (ي). He notes the absence of alif (ا), the symbol of divine unity. The implication is theological and ontological: the material world lacks divine essence, and thus its composition bears no trace of tawḥīd (unity). In Hurufi numerology, the sum of these letters' abjad values is 64, symbolizing the latent divine speech within creation, as all is born from the command “Kun.”

Throughout Nasimi's poetry, individual letters are not static glyphs, but symbols loaded with mystical and anthropological meaning:

- Alif (ا) – upright posture, the oneness of God, the vertical axis of divine unity.
- Mīm (م) – the Prophet Muhammad, or metaphysical meaning (ma'nā).
- Jīm (ج) – the Prophet's hair, and allegorically the Qur'an.
- Dāl (د) – the bent back, representing human weakness

Conclusion

As a result of our research, a total of 26 letter combinations were identified in Nasimi's works. Through the application of synthesis and classification methods, these combinations were categorized into two types: (1) Muqatta'at letters; (2) Letter combinations encoded from the Hurufi perspective. See: Table 2.

Table 2. Letter Combinations Used in Nasimi's Works

	Muqatta'at letters	Letter combinations encoded from the Hurufi perspective
1.	<i>Kafū hey, yey, eynü sad</i>	<i>Bavü sin mim</i>
2.	<i>Qaf</i>	<i>Cim</i>
3.	<i>Nun</i>	<i>Cimü dal</i>
4.	<i>Sad</i>	<i>Cim ilə nun</i>
5.	<i>Taha</i>	<i>Cim, mim</i>
6.	<i>Yasin</i>	<i>Dal</i>
7.	<i>Yasini-nun</i>	<i>Əlif</i>
8.		<i>Əlifü lamü ha</i>
9.		<i>Favü zadü lam</i>
10.		<i>Favü zadü lam Həq</i>
11.		<i>Lam əlif</i>
12.		<i>Mim</i>
13.		<i>Mim, əlif, ba</i>

14.		Üç əlif bir eyn
15.		Kafü nun
16.		Qafü mimü rey
17.		Qafü lam
18.		Sinü şin
19.		Yavü nunü dal

Of the 26 letter combinations, 7 are muqatta‘at letters, which correspond to the names or initial verses of Qur‘anic surahs. The remaining 19 are structures based on the principle of Hurufi encoding.

In the literary heritage of Imadaddin Nasimi, the “esoteric nature of letters and language” functions as one of the fundamental pillars of Hurufi doctrine. For the poet, language is not merely a tool of poetic expression, but a key to divine truths. Letters – through their abjad values, graphic forms, and semantic layers – represent cosmic, metaphysical, and esoteric symbols within Nasimi’s poetic system. The poet does not perceive the letter as a mere linguistic unit, but as an entity that embodies the mysteries of the universe and of the human being. This approach makes Nasimi one of the rare representatives of both the Hurufi ideology and Eastern philosophical-esoteric thought. Thus, the esoteric system constructed through letters and language in Nasimi’s poetry opens the door for the reader to both poetic aesthetics and inner spiritual depth.

Conflict of Interest, acknowledgements and funding information

The author declares no conflict of interest related to the present research.

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Contribution of the author

The present study was conducted entirely by the author. The author independently collected, analyzed, and interpreted the data, carried out the lexical-semantic and symbolic analysis of each of the 26 letter combinations, and prepared both the manuscript and the final version of the article.

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Эзотерическая природа букв и языка в хуруфийской поэтике Насими

Аннотация. В данной статье рассматривается эзотерическая природа букв и языка в поэтическом наследии Имадеддина Насими – одного из самых ярких представителей хуруфийской школы. В поэтической системе Насими буквы функционируют не только как языковые единицы, но и как носители метафизических, космологических и символических значений. В ходе анализа первичных текстов поэта выявлено 26 буквенных конструкций, используемых в его произведениях. Из них 7 представляют собой мукаттаат – отдельные буквы, открывающие суры Корана, а 19 – хуруфийские кодированные структуры. Каждая комбинация рассмотрена с точки зрения значения, абджад-числового значения и эзотерического контекста. Исследование показывает, что Насими использует буквы как средство выражения духовной истины, передаёт через них концепцию Совершенного Человека (Инсан аль-Камиль) и космического порядка. Особое внимание уделяется восприятию языка как сакрального и мистического инструмента, где каждая буква отражает сущность Божества. Таким образом, Насими предстает как выдающийся представитель хуруфийской и суфийской метафизической традиции. Его поэтический язык раскрывает глубокие уровни смысла, соединяя внешний и внутренний план реальности.

Ключевые слова: Насими, хуруфизм, мукаттаат, абджад, символика букв.

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Насимидің хуруфилік поэтикасындағы әріп пен тілдің эзотерикалық табиғаты

Аңдатпа. Бұл мақалада Имадеддин Насимидің поэтикалық мұрасындағы әріптер мен тілдің эзотерикалық табиғаты терең зерттеледі. Насими – хуруфизм доктринасының ең көрнекті

өкілдерінің бірі ретінде әріпті тек тілдік таңба ретінде емес, сонымен қатар Жаратушының мәнін бейнелейтін метафизикалық символ ретінде қарастырады. Оның поэтикалық жүйесінде әріптер ғаламдық құрылыммен, Құран аяттарымен және кемелдікке жету жолымен тығыз байланыста болады. Зерттеу барысында ақын шығармаларынан 26 әріптік құрылым табылып, олардың 7-еуі муқаттаат – Құран сүрелерінің басында кездесетін символикалық оқшауланған әріптер, ал қалған 19-ы – хуруфилік кодтауға негізделген күрделі құрылымдар екені анықталды. Бұл комбинациялар семантикалық, абжадтық (сандық) және эзотерикалық тұрғыда жіктеліп, әрқайсысының Құранмен, сопылық іліммен және "Кемел Адам" концепциясымен байланысы талданды. Насими үшін тіл – жай байланыс құралы емес, ол – онтологиялық құрылым, құдайлық шындықтың көрінісі. Әр әріп, оның формасы мен саны Құдайдың сипаты мен ғаламның сырын бейнелейді. Ақын поэзиясында әріп пен сөздердің эзотерикалық деңгейде қолданылуы оқырманды көркемдік эстетикамен қатар рухани тереңдікке жетелейді. Осылайша, Насими хуруфизм мен исламдық мистикалық дәстүрдің орталық тұлғасына айналады.

Түйін сөздер: Насими, хуруфизм, муқаттаат, абжад, әріп символикасы.

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