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Philosophical terms of “periodic theory” in the works by the 14th century Azerbaijani poet Nasimi

Abstract. The problem of cyclical cosmology in Imadaddin Nasimi’s poetry has not yet been examined in sufficient detail in modern Nasimi studies, particularly with regard to the lexical differentiation between the cosmic circulation of the heavens and the inner return of the human soul. A clearer description of this distinction may contribute to a more accurate reading of Sufi poetic language in medieval Azerbaijani Turkish literature. The purpose of this article was to identify, classify, and interpret the lexical units through which Nasimi conveyed the exoteric and esoteric dimensions of cyclical cosmology. To achieve this aim, the study applied close reading, semantic and etymological analysis, and descriptive, comparative, and classificatory methods, with selected references to classical Sufi thought. The analysis indicated that the exoteric dimension is represented by a relatively stable group of cosmological terms connected with celestial movement, the layered structure of the heavens, and planetary order. Lexical units such as “dawr”, “dawrān”, “falak”, “dawr-i falak”, and “charkh-i aflāk” appear in Nasimi’s poetry not simply as astronomical designations, but as components of a poetic model of universal order. The esoteric dimension, in turn, is expressed through a distinct lexical sequence associated with descent into material existence and ascent toward the divine source. Terms such as “ma’dan”, “nabāt”, “tu’ma-yi haywān”, “ins u jān”, “marja’”, “šu’ūd”, “urūj”, and “rujū” form a semantic pattern that can be understood as describing ontological and spiritual progression rather than reincarnation in its doctrinal sense. The results may be used in Nasimi studies, historical lexicology, the interpretation of Sufi poetic discourse, and university courses on medieval Turkic literature

Keywords: Hurufi doctrine; exoteric dimension; esoteric dimension; celestial spheres; ontological return; lexical units; reincarnation

INTRODUCTION

The existing scholarship has made a significant contribution to the study of “dawr” and the “devriyye” tradition, yet several aspects of the subject remain insufficiently clarified. One of the main achievements of existing research has been the attempt to define the doctrinal, literary, and historical framework of cyclical cosmology in Turkish and related Sufi traditions. At the same time, the linguistic and terminological expression of this doctrine in earlier Azerbaijani Turkic poetry has not yet been systematically examined. A major contribution in this field belongs to N. Gedik

& M. Kılıç (2021), whose comparative study of Shaykh Azeri’s Persian Urūciyye and Turkish “devriyyes” helped situate the tradition within a wider Persian-Turkish Sufi literary continuum. Their study draws attention to the comparative poetics of cyclical return and highlights recurring cosmological structures within the “devriyye” tradition. At the same time, N. Gedik (2016) monograph demonstrated that the corpus of poetic “devriyye” was not confined to the 17th century, as it includes materials from the 12th century onward and also covers 14th-century poets such as

Article’s History: Received: 12.01.2026; Revised: 01.04.2026; Accepted: 20.04.2026; Published: 26.05.2026

Suggested Citation:

Heydarova, Kh. (2026). Philosophical terms of “periodic theory” in the works by the 14th century Azerbaijani poet Nasimi. *Interdisciplinary Cultural and Humanities Review*, 5(1), 6-17. doi: 10.59214/cultural/1.2026.06.

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Nasimi. Therefore, the unresolved issue is not the absence of early material from scholarship, but the fact that Nasimi's place in the historical development of cyclical ontology has not been sufficiently clarified from a linguistic and terminological perspective.

Another study by P. Aytach (2011) is on the fundamental terminology of "devriyye" texts. She identified the principal concepts through which the genre expresses the movement of existence from divine origin into multiplicity and then back toward its source. The work contributed to the clarification of the metaphysical vocabulary of "dawr" and shows that the genre is built around a stable doctrinal system. However, the study is mainly terminological within the framework of the "devriyye" genre itself and does not investigate how such terminology may function in the poetry of Nasimi or in earlier Azerbaijani Turkic literary discourse.

Z. Oktay-Uslu (2020) and S. Sengul (2024) approached the subject from another angle by studying Alevi-Bektashi literature as a discursive tradition. Their works are methodologically significant because they show that such texts should not be treated only as isolated literary artifacts, but also as part of a performative and communal interpretive culture. This perspective broadens the field of inquiry and helps explain the social and hermeneutic life of texts related to cyclical cosmology. Nevertheless, the author's focus is not on the philological reconstruction of the stages of "dawr" in a single medieval poet, and therefore these works do not resolve the question of how these stages are articulated in Nasimi's poetic language.

Study of the circular model of existence in Ottoman Akbarian Sufi writings, conducted by K. Madono (2022), is one of the most relevant contributions to the metaphysical side of the problem. They explained "dawr" as a circular movement from divine unity into multiplicity and back toward the divine source, thus clarifying its doctrinal place within the framework of "waḥdat al-wujūd". This article provides insight into understanding the theoretical structure of cyclical ontology. Yet its corpus belongs to Ottoman Akbarian Sufism, and it does not address the linguistic realisation of the same ontological model in 14th century Hurufi poetry.

D. Terzioğlu (2022) research on confessional ambiguity in the Ottoman Empire is likewise important for situating cyclical and emanationist ideas within a broader intellectual context. Her work shows how mystical, theological, and philosophical categories intersected in Ottoman religious thought between the 15th and 17th centuries. S. Kuehn's (2024) chapter on Albanian Bektashi materialities also contributes to the subject by demonstrating that the "cycle of creation" was expressed not only in texts but also in symbolic and visual religious culture. These studies provide relevant contextual perspectives; however, neither of them offered a direct linguistic analysis of the terminology of cyclical return in Nasimi's poetry.

A. Karakaya-Stump's (2025) comparative study of Alevis and Alawites further enriched the field by addressing the historical and theological development of Alevi traditions and their doctrinal categories. Although this study is not centred on Nasimi or on the philological structure of "devriyye", it is relevant insofar as it helps contextualise the later intellectual and doctrinal environment in which

cyclical ideas continued to circulate. However, it did not solve the specific problem of how the terminology of cyclical return functions in Nasimi's works as a linguistic system.

Thus, the main scholarly gap became clear. Existing studies have clarified the comparative, doctrinal, performative, and metaphysical dimensions of "dawr" and "devriyye", but the terminology of the theory of cyclical return in Nasimi's poetry has not yet been systematically examined from the linguistic point of view. The purpose of this study was to identify and interpret the lexical units through which Nasimi expressed the exoteric and esoteric dimensions of cyclical cosmology in his poetic language. Therefore, the central research question of the present study concerned how the terminology of cyclical cosmology is organised and semantically realised in Nasimi's poetic discourse, as well as how this terminology differentiates between the exoteric circulation of the celestial spheres and the esoteric ontological return of the soul. A central analytical task of the article was to distinguish the "batin" concept of cyclical return from the doctrine of reincarnation (tanasukh). For this reason, the selected terms are examined in relation to two interconnected dimensions: first, the metaphysical journey of the soul through descent and ascent; and second, the representation of gradual formation and transformation in nature. Thus, the methods are applied directly to the poetic texts in order to reveal how Nasimi encoded cyclical ontology through a structured terminological system.

The present study adopted a paradigmatic approach to the interpretation of these categories, drawing primarily on "Matla-ul-itikad" ("Source of Faith"), a scientific treatise on Tasawwuf philosophy by the 16th-century Azerbaijani poet and thinker M. Fuzuli (1958). Although discussions of periodic theory in scholarly literature usually focus exclusively on its "batini" (internal) dimension, this approach appears incomplete. M. Fuzuli's conceptual framework is considered particularly valuable, as he lived close to Nasimi's time and operated within the same Tasawwuf intellectual environment, which allows for a more historically and philosophically grounded interpretation of the theory. In "Matla-ul-itikad", M. Fuzuli explained the two categories of periodic theory as follows: "Zahir is the rotation of the layers of the sky, planets, and stars that can be observed. "Batin", on the other hand, takes place at the level of elements" (Golpinarli, 1992). This definition clearly indicates that the "Zahiri" category encompasses visible and observable cosmic processes, whereas the "batini" category refers to invisible, metaphysical, and ontological processes related to the inner structure of existence. This dualistic framework provides a crucial methodological basis for analysing the terminology and conceptual structures associated with periodic theory in Nasimi's poetry.

The study was carried out within a diachronic linguistic framework and was based on selected poetic texts by Imadaddin Nasimi containing lexical items related to cyclical cosmology, creation, descent, ascent, and spiritual return. Since Nasimi's poetic language is deeply shaped by Hurufi (Babayev, 2007), symbolism and the figurative code of Tasawwuf literature, the terminology examined in this article is analysed not only in its literal meaning but also in its metaphorical, doctrinal, and contextual functions.

Semantic analysis was applied to determine the meaning of the selected lexical units in their poetic context and to distinguish between their exoteric and esoteric uses. Particular attention was paid to terms referring to the movement of the heavens, the stages of creation, the soul's descent into the material world, and its return to the divine source. Etymological analysis was used to trace the origin of the relevant terms and to clarify their development within Arabic, Persian, and Turkic lexical layers. This made it possible to identify which terms belong to the inherited Sufi-Hurufi conceptual vocabulary and how they function in Nasimi's poetic discourse.

The descriptive method was employed to present the lexical material systematically, while the classificatory method was used to group the terms into semantic categories, such as cosmological terms, anthropological terms, and terms denoting descent, ascent, and return. The comparative method was applied by comparing the use of these lexical units in Nasimi's poetry with their treatment in classical texts associated with cyclical cosmology, including M.A. Cemâl (n.d.), N. Mîsrî (n.d.), and I.H. Erzurûmî (n.d.). In addition, M. Fuzulî's (1958) “Maṭla‘ al-İ‘tiqād” was used as an important source for interpreting the terminology of Tasawwuf. Through this comparison, the study identified both shared conceptual patterns and the distinctive linguistic features of Nasimi's terminology. The inductive method was used to move from individual textual examples to broader conclusions about the structure of cyclical-return terminology in Nasimi's works. The principal linguistic corpus of the study was derived from works of K. Heydarova (2024), which provided the lexical basis for identifying, systematising, and interpreting the relevant terms.

COSMOLOGY, HURUFI SYMBOLISM, AND THE CONCEPT OF “DAWR” IN NASIMI'S POETRY

The thematic and conceptual range of Nasimi's poetry reveals his familiarity with Qur'anic thought, Islamic theology, philosophy, Hurufi doctrine, medicine, and astrology. Hurufi doctrine emphasises the metaphysical significance of letters as fundamental elements of existence. In this framework, letters (“ḥurūf”) are not merely linguistic units but carry deep ontological and cosmological meaning, reflecting the structure of the universe and the human being. This understanding of Hurufi metaphysics and the ontological role of letters is widely supported in the scholarly literature (Babayev, 2007; Usluer, 2009; Mir-Kasimov, 2015). This intellectual breadth confirms his place among the most learned and conceptually sophisticated poets of the medieval East. As a mystic and philosopher, Nasimi became one of the leading exponents of Hurufi metaphysics. At the same time, he remained closely connected to the vernacular, composing much of his poetry in Azerbaijani Turkic. This not only broadened the expressive capacity of the regional literary language but also enabled the articulation of complex metaphysical ideas in a native linguistic medium.

Nasimi's poetic discourse is deeply embedded in the symbolic system of Tasawwuf, constructed in what is conventionally termed the “Mantıq al-Ṭayr” (Language of the Birds). This allegorical mode of expression renders his semantic structures multi-layered and often opaque to the uninitiated reader. Grasping the poet's intended meanings

requires a specialised scholarly background in Tasawwuf terminology, Hurufi ideology, and the broader intellectual traditions of the period (Pala, 1989). Consequently, Nasimi's language functions not merely as an aesthetic medium but as a complex semiotic system that encodes cosmological and religious concepts. A particularly significant yet under-researched dimension of Nasimi's worldview is the periodic theory. In his works, this theory manifests through two distinct but interconnected categories: The Zahiri periodic theory and the Batini periodic theory.

The Zahiri periodic theory refers to the rotation of the visible layers of the sky, planets and stars. The terms of astrology, such as “dawr” (rotation), “dawrān” (orbit), “dawr-i qamar” (the lunar cycle), “falak” (celestial sphere), “dawr-i falak” (rotation of the heavens), “tās-i falak” (the celestial vault), “chanbar” (the hoop/circle), and “charkh-i aflāk” (the wheel of the spheres) are observed in Nasimi's work. The semantic and symbolic meanings of these terms have been analysed in detail in lexical and literary studies, such as H. Remzi (2018). Nasimi's astronomical vocabulary is shaped by the medieval geocentric model of the universe, according to which the Earth occupies the centre and is encircled by successive celestial spheres. In this cosmological framework, “falak”, “Kursi”, and “‘Arsh” denote not only elements of the celestial hierarchy but also symbolic units of mystical and cosmological meaning. For this reason, the present article considered them primarily as components of Nasimi's terminological system rather than as objects of independent cosmological description.

Among the central terms of this cosmological vocabulary, ‘dawr’ and ‘dawrān’ occupy a particularly important place. Nasimi utilised the terms “dawr” (دور) and “dawrān”, both of Arabic origin, to articulate the movement of celestial bodies. The term “dawr” specifically denotes rotation. In his poetic discourse, Nasimi referred to the celestial bodies according to the medieval geocentric hierarchy, situating them within their respective spheres. He explicitly names the planets “Shams” (the Sun), “Mushtarī” (Jupiter), “Marrīkh” (Mars), “Zuhra” (Venus), “‘Uṭārid” (Mercury), and the satellite “Qamar” (the Moon). Furthermore, the poet emphasises the orbital motion of “Keyvān” (Saturn), noting that it “comes by rotating” (“dawrān edib gəlir”), which underscores his awareness of the distinct, slow-moving cycles characteristic of the outer celestial spheres. In the following verse, I. Nasimi (2004) provided a systematic enumeration of the celestial bodies, illustrating their order of rotation:

Chün Mushtarī, Marrīkh u Shams nawbatların eda tamām,
Zuhra, ‘Uṭārid la Qamar, pas dawr ila Keyvān gəlir.

(Translation: When Jupiter, Mars, and the Sun complete their turns, followed by Venus, Mercury, and the Moon, then Saturn arrives in its rotation).

The term “dawrān” (دوران), used as an astrological concept, primarily denotes rotation or “going around”. However, in a figurative sense, it also signifies “time” or “epoch”. Nasimi employed both meanings in a single verse, suggesting that while the celestial sphere (“falak”) has been rotating for aeons, it has never witnessed a beauty comparable to the human being, who is the ultimate manifestation of God:

Hüsn ichinda görmamish mislin falak,
Bunca dawrânı ki, dawrân eylamish.

(Translation: The sphere has not seen your likeness in beauty, throughout all the rotations/aeons it has performed)

“Falak” (فلك) is an Arabic term whose primary meaning is “sky” or “heavens”, specifically denoting a “celestial layer” or “sphere” in the context of medieval astrology. Nasimi extensively utilised this term in various combinations, such as “dawr-i falak”, “tās-i falak”, and “charkh-i aflāk”. Another significant term in his cosmological vocabulary is “charkh-i mu‘allaq”, which refers to a celestial sphere that rotates while suspended in space. The first component, “charkh” (چرخ), is Persian for “wheel” or “circle”, while the second, “mu‘allaq” (معلق), is Arabic for “suspended”. Through this term, the poet expresses a profound curiosity regarding the essence of the cosmos, as seen in the following verse:

Bu doquz charkh-i mu‘allaq nadan oldu tartīb,
Falak altında dönan kawkab-i sayyār nadir?

(Translation: Of what were these nine suspended spheres composed? What is the wandering star (kawkab-i sayyār) that rotates beneath the sphere?)

In this verse, Nasimi’s inquiry reflects the medieval attempt to understand the ontological substance of the heavens and the nature of the “wandering stars” (planets) within the geocentric system, shown on Figure 1.

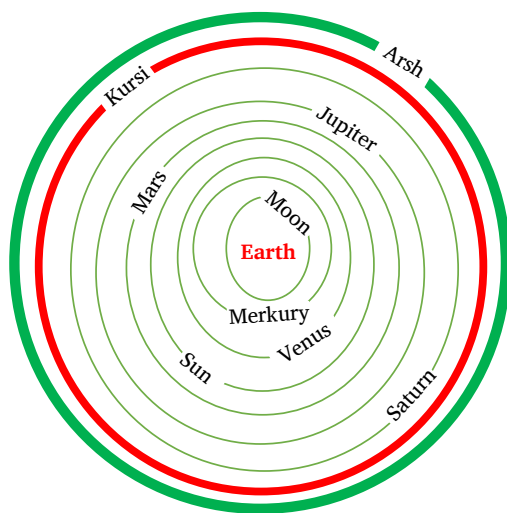


Figure 1. The geocentric system of the universe adopted during Nasimi’s time

Source: developed by author

Furthermore, Nasimi employed the term “tās-i falak” to signify the “dome of the sky”. The word “tās” (ساط) refers to a wide, round bowl or basin in Arabic. When combined with “falak”, it creates a powerful metaphor for the vaulted heavens. The poet used this imagery to describe the impossibility of fully capturing the mysteries of Divine Love:

Fikr edaram ki, yazayım zarraca ‘Ishq sirrini,
Baħr midād, āghāch qalam, tās-i falak davāt olur.

(Translation: I contemplate writing but a speck of the secret of Love; (yet even if) the ocean was ink, the trees were pens, the dome of the sky would become the inkwell (and it would still not suffice).)

“Dawr-i falak” denotes the rotation of the celestial spheres. In a significant panegyric, Nasimi addressed the Prophet Muhammad using the Arabic honorific “Khayr al-Bashar” (The Best of Mankind). He asserts that the celestial sphere, in all its perpetual rotations, has never witnessed a comparable figure within the human race:

Ādamī naw‘ində mislin görmədi dawr-i falak,
Shol cahatdan gar sana Khayr al-Bashar dersam nola?

(Translation: The rotation of the sphere has seen no likeness of you among the human race; what wonder then if I address you as the Best of Mankind?)

Another key term, “charkh-i aflāk”, refers to the nine celestial spheres of the medieval cosmos. This term expresses a complex universe consisting of spheres rotating within one another. Nasimi, aligning with the ideological foundations of Hurufism, posited that the nine layers of the heavens and the earth are fundamentally the dominion of the “letters” (“ḥurūf”), which are the building blocks of existence (Esterabadi, 2012):

Charkh-i aflāk u samāvāt u zamīn,
Bunların mülküdür, ey ahl-i yaqīn.

(Translation: The wheel of the spheres, the heavens, and the earth – all these, O people of certainty, are the property of (the letters).)

CYCLICAL COSMOLOGY, ESOTERIC EVOLUTION, AND THE METAPHYSICS OF RETURN IN NASIMI’S THOUGHT

The Persian term “chanbar” (چنبر), meaning “circle” or “hoop”, serves as a potent symbol of the universe in Tasawwuf. Metaphorically, it is often interpreted as the “circle of fate” or the cyclical nature of trials. Nasimi employed the specific combination “chanbar-i ‘Ishq” (the circle of Love). In this context, “‘Ishq” represents the Divine Essence. The “circle of Love” signifies the arduous path and the all-encompassing nature of divine devotion:

Chakhdi sāchı Nasīmi-yi chanbar-i ‘Ishqa neylasin,
Chanbar anındır, oynasın dawr-i qamarda chanbarı.

(Translation: Her hair has drawn Nasimi into the circle of Love, what can he do? The circle is Hers (God’s); let Her play the hoop in this lunar cycle (dawr-i qamar).

Nasimi, who frequently communicated through the esoteric “language of the birds” (“Mantiq al-Ṭayr”), utilised “hair” (“sāch”) as a symbolic signifier for the Qur’an in his poetic discourse. This metaphor suggests that the divine revelation, like a complex web, draws the seeker into an

arduous path for the sake of Divine Love. In this context, the term “chanbar” represents the “circle of fate” or the “divine hoop”, signifying that Allah is the ultimate Sovereign and the owner of all cyclical turns. In the second hemistich of the verse, the poet invokes the Prophet Muhammad by referencing the term “dawr-i qamar” (the Lunar Cycle). According to ancient and medieval astrology, each celestial body governs a cycle lasting 1000 or 7000 years. The spiritual dispensations brought by prophets were believed to be intrinsically linked to these planetary periods and their respective astrological rulings.

Prophet Muhammad was born during the Qamar (Moon) period, which denotes the rotation and duration of the lunar cycle. Within Islamic esoteric tradition, the authority and judgment of the Qur'an are coextensive with the duration of this lunar cycle, often referred to as “dawr-i Muḥammad”. While the term “dawr-i qamar” literally refers to the roundness and orbital movement of the Moon, it also carries a socio-eschatological connotation, as some traditions associate the end of this period with an increase in worldly mischief and intrigue (“fitna”).

The “bāṭinī” category of the periodic theory is perhaps the most controversial, as it is frequently conflated with reincarnation (tanāsukh). This conceptual framework was first established in the Islamic world by the “Ikhwān al-Ṣafā” (Brethren of Purity) (Ikhwān, 1957) and further developed by I. Miskawayh (1985). Strong advocacy for this theory continued through prominent Sufi thinkers, including Muḥyiddin Ibn al-ʿArabī, Ṣadr al-Dīn al-Qūnawī, Jalāl al-Dīn Rūmī, Nāṣir Khusraw, Feyzī-Hindī, and Yunus Emre. Proponents of this theory primarily ground their arguments in the Qur'anic verse: “Indeed we belong to Allah, and indeed to Him we will return” (al-Baqarah 2:15) (Quran, n.d.).

Muḥyiddin Ibn al-ʿArabī (1165-1240) described the esoteric cycle as follows: “The substance of a human descends from the Essence (“al-Dhāt”) to form and manifestation, specifically to the level of “a'yān al-thābita” (fixed archetypes). From there, it descends through the intellect, passion, nature, “hayūla” (prime matter), and “jism al-kull” (universal body), eventually reaching the realms of plants and animals. Its potential increases until it attains the level of “khuḷāṣat al-marātib” (the summary of all ranks). Once the spirit is breathed into it, it becomes “nushūr al-insānī” (human resurrection/emergence)” (Golpinarli, 1992). According to Ibn al-ʿArabī, although the soul separated from the Divine Source passes through plant and animal stages, it only “resides” or culminates at the human level. This is the crucial distinction between the periodic theory and reincarnation. Ibn al-ʿArabī explicitly condemned reincarnation (“tanāsukh”) as blasphemy (“kufr”), as it denies the traditional Islamic concept of the afterlife.

In the context of Tasawwuf, the periodic theory is defined as: “The journey of the Divine Light leaving Wujūd al-Muṭlaq (the Absolute Being or God), moving through soil to minerals, then to plants, animals, and finally to the human being – created as the “noblest of creatures” (“ashraf al-makhlūqāt”). Emerging in the human image and ascending to the level of “al-insān al-kāmil” (the Perfect Human), the soul eventually returns to its original Source. This entire process of departure and return is termed a “cycle” (“dawr”)” (Uzun, 1994).

M. Fuzuli (2005) interpreted the ontological circulation of the soul as a process of composition and disintegration: “The elemental essences occasionally acquire the capacity for composition. By combining with one another, they gradually circulate through mineral (“ma'danī”), vegetable (“nabātī”), and animal (“ḥaywānī”) forms, deriving a specific spiritual influx (“ifāḍa”) from the celestial world at each stage. This phase of the cycle is termed “kawn” (existence/generation). Conversely, when these constituent parts separate and gravitate toward their respective spheres, transitioning from the world of composition to the world of isolation and simplification, the process is termed “fasād” (corruption/disintegration)”.

This Aristotelian-influenced framework of “kawn wa-fasād” (generation and corruption) finds its poetic manifestation in Nasimi's “qasida” beginning with the “matla”: “Bu jism evina, taliba, seyr edarak chün jân galir” (O seeker, as the soul enters this bodily house to journey...). In this work, Nasimi delineated five distinct stages of the esoteric cycle:

1. Ma'dan (Mineral): Representing rocks, minerals, and metals – the first stage of corporeal existence.
2. Nabāt (Vegetable/Plant): The stage of growth and initial biological life (also referred to as “shajar”).
3. Tu'ma-yi ḥaywān (Animal Sustenance): Literally meaning “animal fodder/prey”, this stage signifies the transition to sentient life characterised by flesh and blood.
4. Ins u Jân (Human and Spirit): The attainment of the human state, where the physical and spiritual worlds intersect.
5. Tu'ma-yi Insān (Human Sustenance/Sacrifice): The final stage leading to the “Perfect Human” (“al-insān al-kāmil”) or the ultimate return to the Divine Source.

According to Nasimi's cosmological hierarchy, existence emerges from the soil through a systematic progression: stones and minerals (“ma'dan”) give way to plants and trees (“nabāt/shajar”). This is followed by the creation of sentient life characterised by flesh and blood, termed “tu'ma-yi ḥaywān” (animal sustenance/life). The process culminates in the formation of the human being (“tu'ma-yi insān”). A crucial metaphysical moment in this cycle is the entry of the soul into the human form. Nasimi described the soul as a “flying spirit without arms and legs” (“bī-dast u pā parran”), which descends into the corporeal vessel to grant it life. This transformative sequence – moving from inorganic matter to complex biological organisms – bears a striking conceptual resemblance to the theory of organic evolution proposed by C. Darwin (1859), particularly in its emphasis on transformation and continuity within existence. Such parallels with evolutionary thinking have also been discussed in both Western and Eastern intellectual traditions (Atesh, 1975; Gulluje, 2024). But while C. Darwin's theory is rooted in biological naturalism, Nasimi's “evolution” is a teleological process driven by the Divine Will, where matter is constantly refined to eventually host the human spirit. This parallel was substantiated in this study by examining the following sources and terminological transitions within Nasimi's poetic corpus.

**TRANSITIONAL FORMS AND
THE PRE-DARWINIAN EVOLUTIONARY CONCEPT**

The evolutionary perspective in Eastern thought is meticulously documented in several key treatises, including

works of M.A. Cemâl (n.d.), N. Mîsrî (n.d.), and I.H. Erzurûmî (n.d.). These works describe a cosmological process where the four elements (“anâşir-i arba‘a”), under Divine influence and the rotation of the celestial spheres (“aflāk”), undergo constant transformation. The stages described in the aforementioned treatises emphasise that the “creative material” of the universe consists of the four elements of nature. I.H. Erzurûmî (n.d.) provided a detailed account of this evolutionary progression in his “Mārifatnāme”:

“By the commandment and influence of the Almighty God, the celestial bodies and the spheres (“aflāk”) rotated and moved, transferring the four elements (“anâşir-i arba‘a”) to one another. As a result of their combination and separation, compositions changed; first, minerals (“ma‘daniyāt”) occurred, then plants (“nabātāt”) appeared over time, followed by animals (“ḥaywānāt”). When the animal reached its perfection, the human appeared. However, intermediate beings (“mutawassiṭāt”) appeared between these stages. Coral (“marjān”) appeared between minerals and plants; the female date palm (“nakhil-i khurmā”) appeared between the plant and animal kingdoms; and the ape (“maymūn”) appeared between the animal and human worlds” (Guzel, 1983; Tatji, 1997; Saluk, 2014).

In Arabic mythology and medieval Eastern thought, the ape or chimpanzee was often conceptualised as a “half-animal, half-human” being. It is of particular linguistic and philosophical interest that Nasimi employed the term “ins u jān” in his poetic discourse as a conceptual placeholder for this transitional stage, rather than the literal term for “ape”. This suggests a sophisticated understanding of the hierarchical ascent of life. Given these profound insights, it is plausible to suggest that the fundamental idea of evolution – later formalised by C. Darwin (1859) – may have its conceptual roots in the intellectual traditions of the East.

While this process is described as a long-term evolutionary stage, the periodic theory (“dawr”) maintains its

theological core: all beings were created by God. Each soul destined for a new human existence descends through these stages periodically – mineral, plant, and animal – and finally settles within the human form upon reaching the final stage of the cycle.

While the evolutionary process is viewed as a long-term progression of species in modern science, within the periodic theory (dawr), it is an ontological journey of the soul. According to this framework, every soul destined for a human existence descends through specific stages before settling within the human form. M. Fuzuli (2005) underscored this by stating that complex beings – minerals, plants, and animals – are formed through the influence of celestial bodies on the primary elements. Similarly, M. Ashkar (2000) noted that before attaining the human state, the soul exists as individual particles within the realms of non-living matter and plants, circulating through the world of matter by Divine decree until it manifests as human. This journey is conceptually represented as a complete circle, consisting of two symmetrical arcs:

- Qaws al-Nuzūl (The Arc of Descent): Also referred to as “mabdā” (the beginning), this semi-circle represents the soul’s descent from Absolute Existence through the Universal Intellect (“al-‘Aql al-Kull”), the nine intellects, the nine souls, the nine celestial spheres (“aflāk”), and finally the four natures and elements.

- Qaws al-Urūj (The Arc of Ascent): Also known as “qaws al-ṣu‘ūd” (the arc of rise), “rujū”, or “ma‘ād” (the return), this half-circle depicts the soul’s ascent from matter through the levels of minerals, plants, and animals, ultimately reaching the level of the “Perfect Human” (“al-inṣān al-kāmil”). Nasimi frequently employed these terms to describe the soul’s metaphysical “adventure”. In his poetic worldview, the human being is not merely a biological end-product but the point where the circle closes, returning the divine spark to its Source (Fig. 2).

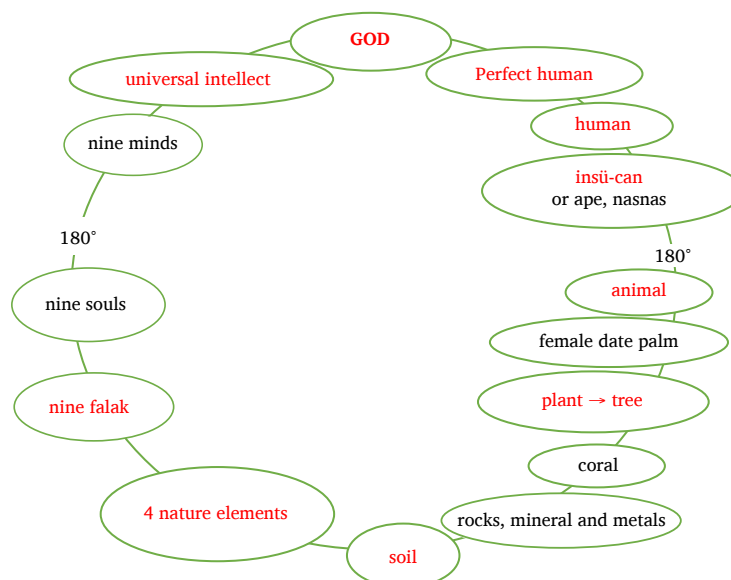


Figure 2. The “batin” periodic theory in Tasawwuf

Note: the left arc (qaws al-nuzūl, descent) represents 180°, while the right arc (qaws al-urūj, ascent) represents 180°. The terms highlighted in red correspond to those attested in Nasimi’s works

Source: developed by author

A primary objective of this research was to distinguish the periodic theory (“dawr”) from the concept of reincarnation (“tanāsukh”), as they are frequently conflated. In Indian traditions, reincarnation involves an endless cycle of rebirth determined by “karma”, which determines the conditions of subsequent existence; a soul may regress into an animal or a crippled form based on its previous deeds (Rosen, 1997). In contrast, Islamic periodic theory posits a linear progression with a singular terrestrial culmination. According to the esoteric cycle, a “perfect being” (“insān al-kāmil”) either encounters no obstacles or swiftly overcomes them, completing the journey back to the Divine Essence. Conversely, “imperfect beings” struggle with material obstacles, which slow their descent (“nuzūl”) and ascent (“ʿʿūd”), often leaving them “stalled” on the path (Fuzuli, 1958).

Unlike reincarnation, where the soul might cycle back into lower forms, the periodic theory describes a singular journey. The soul descends from God once, passes through the necessary cosmic and material stages (mineral, plant, animal), and enters the human form. Following death, the soul enters the state of “Barzakh” (Purgatory) and awaits the Day of Judgment, where it is reunited with its bodily form for divine reckoning. Thus, the stages of the “dawr” are steps of a progressive refinement, not a repetitive cycle of punishment. I. Nasimi (1973) captured the beginning of this terrestrial journey – the moment of separation from the Absolute – in the following verse:

Ol ‘ālam-i iṭlāqdan, ol shams-i dīn Khallāqdan,
Ayrıldıghichün zarravash bu dünyāya nālān gəlir.

(Translation: Because it has been separated from that world of absolute freedom and from the Creator – the Sun of Religion – the soul arrives in this world moaning like a tiny mote).

In this verse, Nasimi emphasised that the soul enters the material world in a state of lamentation (“nālān”). This “moan” signifies the soul’s innate awareness of its separation from the “‘ālam al-iṭlāq” (the world of absolute liberation/divinity) and its longing to return to its Source.

TERMINOLOGY OF THE BĀṬINĪ PERIODIC THEORY

The following lexical units within Nasimi’s poetic corpus constitute the terminological framework of the esoteric cycle: “ma’dan”, “nabāt”, “ins u jān”, “tu’ma-yi ḥaywān”, “tu’ma-yi insān”, “dawrān”, “marja’”, “al-‘aql al-kull”, “ʿʿūd”, “urūj”, “rujū’”, and “mabḍā’”. The first five terms (ma’dan (mineral), nabat (plant), insu-jan (humanity), tu’mayi-hayvan (sustenance of animals), and tu’mayi-insan (sustenance of humans)) are reflected as successive stages in Nasimi’s qasida, which begins with the opening line (“matla”): “Bu cism evinā, taliba, seyr edərək çün can gəlir” (O seeker, as the soul arrives, journeying to this house of the body). This qasida is devoted to the esoteric theory of cyclical return (“dawr”). In the opening couplet, Nasimi raised the fundamental question of the soul’s primordial origin and its entry into the human body:

“Vardır sualım çün sana, vergil cavab, qalma dona:
Bu ruhi-qədimi mana, degil ki, sən qandan gəlir?”

(Since I have a question for you, give an answer; do not remain silent: Tell me, from where does this primordial soul arrive?)

This couplet introduces the central metaphysical problem of the poem: the pre-eternal nature of the soul and the mystery of its embodiment. By framing the issue as a direct question, Nasimi prepares the reader for the subsequent exposition of the soul’s passage through successive stages of existence. From the third couplet onward, the poet begins to describe the sequential unfolding of being. In accordance with a widely attested Sufi conception, the soul passes through different ontological levels in the form of particles (“zarrāt”): first through soil, then through the mineral realm, afterwards through the vegetal world, and finally into the animal stage.

“Çün xakdən edər səfər mə’dən, nabat olur şəcər,
Rövşən görər əhli-nəzər k’ol tö’meyi-heyvan gəlir”

(As it journeys from the soil, it becomes mineral, then plant and tree; Those with insight see clearly that it (then) becomes the sustenance of animals)

In this verse, the terms “ma’dan” and “nabāt” denote the mineral and vegetal stages of existence. The couplet presents them as successive phases in the soul’s ascent, culminating in “tu’ma-yi ḥaywān”, which signals its transition into the animal realm.

Nasimi then advanced to the next stage of the cycle, namely the movement from the animal level to the human one: “Çün tö’meyi-heyvan olur, o da ki, insü-can olur” (As it becomes the sustenance of animals, that too (eventually) becomes the human soul) (Nasimi, 1973). Here, the expression “ins ü jān” marks the human stage of existence and indicates a higher phase in the cyclical progression of the soul. Thus, the verse emphasises the continuity of transformation from lower forms of life to the human condition. Furthermore, Nasimi depicted the soul as arriving in a non-corporeal state, “without hands or feet”, and in motion, as if in flight; only thereafter does the fully embodied human being come into being:

“İnsana vasil olmağa bidəstü-pa pərran gəlir.
Çün tö’meyi-insan olur, ol ruh, ol heyvan olur,
Ətū dəri, iligü qan pəs tö’meyi-insan gəlir”

(To reach the human (stage), it arrives flying without hands or feet. As it becomes the sustenance of man, that soul becomes living; Then flesh and skin, marrow and blood – thus the sustenance of man arrives.)

This passage presents the soul as an immaterial entity prior to embodiment. The phrase “bidəstü-pa pərran” underscores its incorporeal nature, while “tu’ma-yi insān” indicates the stage at which it becomes united with human physical form. In this way, the verse describes the completion of the transition from non-material existence to embodied human life within the esoteric cycle.

The distinct representation of these two stages in Nasimi’s poetry suggests that he differentiates between “ins” (potential humanity) and “insān” (realised/perfected human being). The former denotes humanity as a general or

potential category, whereas the latter refers to the fully manifested human being. In the following stage, the soul, having emerged through this ontological progression, is associated with the divine image bestowed upon man:

“Çün tö'meyi-insan olur, insanü cismü can olur.
Pəs ruhi-insani olub, çün surəti-Rəhman gəlir”

(As it becomes the sustenance of man, it becomes the human, the body, and the soul. Then, becoming the human soul, it arrives as the image of the Merciful)

This verse marks the culmination of the anthropological ascent described in the qasida. The expression “insān” indicates the realised human being, while “şurat-i Raḥmān” (“The Image of the Merciful” or the divine reflection in man) points to the divine form reflected in humanity. Thus, the couplet presents man not merely as a biological being, but as the perfected locus of divine manifestation.

Raḥmān (the Merciful) is one of the ninety-nine Beautiful Names of Allah (“al-asmā' al-ḥusnā”). In Nasimi's poetic language, the phrase “şurat-i Raḥmān” is a clear allusion (“iqtibās”) to the well-known Prophetic tradition that Adam was created in the divine image. By invoking this expression, Nasimi incorporated the idea of sacred anthropology into the framework of cyclical return and presents the human being as the highest stage of embodied existence. One of the key lexical units employed by Nasimi in connection with the esoteric theory of cyclical return (“dawr”) is “mabda'”:

“Kaf ilə nun məbdə'imdir, mənşə'imdir kainat”
(Kaf and Nun are my origin; the universe is my source).

In this line, mabda' signifies the primordial source or first principle of existence. By referring to Kaf and Nun, Nasimi alluded to the divine creative command “Kun” (“Be!”), through which all existence comes into being. The verse therefore emphasises that both the cosmos and human origin are rooted in the initial act of divine creation. The word “mabda'” (أدبم), of Arabic origin, means beginning, source, principle, or origin. In Sufi metaphysics, it denotes the first point of emanation from the Divine. Within the context of this verse, the term does not merely indicate an abstract beginning, but the metaphysical foundation of existence itself, linked with God's command that initiates creation. The letters Kaf and Nun mentioned in the couplet symbolise the linguistic form of the divine imperative “Kun” (“Be!”). Through this allusion, Nasimi identified the origin of being with the divine word of creation and situates both the universe and the human self within the same sacred ontological beginning.

In Sufi metaphysics, the term “Aql-i Kull” (Universal Intellect) denotes the first universal principle of knowledge and divine order, often understood as the primordial intellect encompassing all existence (Tufekcizade, 2015). Nasimi referred to this concept in the following verse:

“Əqli küllü, Ərşi Kürsü, lövhü qələm Çar ünsür, nöḥ asımandır söz!”

(The Universal Intellect, the Throne and the Pedestal, the Tablet and the Pen, The four elements and the nine heavens – all are the Word!)

In this couplet, Nasimi asserted that “The Word” (the creative Logos) encompasses the Light of the Prophet Muhammad, the Divine Throne (“Arsh”) and Pedestal (“Kursi”), the Pen (“Qalam”) that writes the Destiny upon the Preserved Tablet (“Lauh”), the four natural elements (“Char Unsur”), and the nine layers of heaven. Nasimi compressed the entire cosmological order into a single metaphysical unity. The verse thus stresses the generative and comprehensive power of the divine Word. Here, Nasimi suggested that all levels of existence – from the highest intelligible principles to the material structure of the cosmos – originate through the same creative command. The couplet therefore reflects the idea of instantaneous creation: with the command “Kun”, the totality of being is brought into existence at once, in accordance with the divine will.

The term “Mabdā' al-‘ilal” (“the source of causes”) denotes the initial phase of the baṭīnī cycle and corresponds to the first 180-degree arc, known as “Qaws al-Nuzūl” (the Arc of Descent). In this context, Nasimi reinterpreted the problem of causality within a mystical framework and questions the sufficiency of conventional philosophical categories such as cause (“‘illat”) and effect (“ma'lūl”):

Ey hikmətin rəisi, ma'lūl ü 'illəti qoy,
Əvval bu jövhəri bil kim, mabdā' al-‘ilaldır.

(O master of wisdom, abandon cause and effect; first know this essence, for it is the source of causes.)

In this verse, “‘illat” and “ma'lūl” function as terms of rational philosophy, yet Nasimi deliberately set them aside in favour of a deeper metaphysical principle. The expression “mabdā'” “al-‘ilal” points to the primordial source from which all causal relations originate. Thus, the couplet emphasises that the soul's descent cannot be adequately understood through discursive reasoning alone, but must be traced back to its pre-eternal divine origin.

The concept of return within the cyclical process is expressed through the terms “rujū'” (return) and “urūj” (ascent). In one of his verses, Nasimi employed the imagery of the mine and the jewel in order to question the soul's destination and ultimate point of return:

Ma'dənsiz altun olmaz ü kənsiz degil göhar,
Ey gövhər-i yagāna, rujū'un na kənadır?

(Gold cannot exist without a mine, nor a jewel without a quarry. O unique jewel, to which mine is your return?)

This couplet is built upon the symbolic parallel between the jewel and the soul. Just as gold and precious stones cannot be separated from their source, the human soul too remains bound to its metaphysical origin. By means of the term “rujū'”, Nasimi foregrounded the idea that every being must ultimately return to the source from which it emerged.

The image of the mine (“ma'dan/kān”) is especially significant here, since it conveys not only material origin but also ontological rootedness. The “unique jewel” symbolises the singular soul, while the rhetorical question directs attention to its final destination. In this way, the verse

encapsulates one of the principal ideas of the *bāṭinī* cycle: descent from the source is inseparable from the necessity of return. This upward movement reaches completion in “Qaws al-Urūj” (the Arc of Ascent). Nasimi employed astrological terminology with particular precision in order to express the totality of his spiritual and ontological condition:

Ham ḥazīzam, ham urūjam, ham qarīnam, ham burūj,
Gardish-i charkh ü madāram, shahrinin mashhūruyam.

(I am both the lowest point and the ascent, both the conjunction and the zodiacal signs; I am the rotation of the heavens and the orbit, renowned in the city.)

In medieval astronomy, “ḥazīz” denotes the lowest point of a celestial body, whereas “urūj” signifies its upward movement or ascent. By uniting these opposites within a single poetic self-definition, Nasimi identified himself with the full cyclical motion of existence. The couplet therefore presents the human being as the locus in which descent and ascent, beginning and return, are brought into metaphysical unity. In Nasimi’s poetry, ascent toward the Divine is not expressed merely as mystical longing, but as a structured ontological process. The final phase of the *bāṭinī* cycle is articulated through such terms as “mōhbit”, “marjaʿ”, and “suʿūd”. The lexical unit “mōhbit” (Ar. طبعم), meaning “place of descent”, indicates the point at which the soul enters the terrestrial plane. Nasimi directly connected this descent with the Unique and Eternal Divine Essence:

Mōhbitimiz şifāti chün Zāt-i Qadīm-i Fard imish,
Vāḥid-i bī-zavālādir marjaʿ ila süʿūdumuz.

(Since our place of descent is the attribute of the Eternal Unique Essence, our return and ascent are toward the Imperishable One).

In this couplet, “mōhbit” designates the beginning of the soul’s downward movement, while “marjaʿ” and “suʿūd” indicate its return and ascent. Nasimi thus framed the entire cycle within a theocentric model: the soul descends from the Divine source and ultimately returns to that same Absolute Unity. The verse emphasises that both the origin and the end of existence are grounded in the Eternal One.

The terms “suʿūd” (ascent) and “marjaʿ” (place of return) correspond to the second 180-degree arc of the cycle, namely “Qaws al-Urūj”. This phase signifies liberation from material limitation and reintegration into the Divine Presence. Nasimi further underscored that this spiritual ascent is inaccessible to those whose understanding remains incomplete:

Qāshın mīʿrājına süfī ırışmāk istār, ey hūrī,
Valī har qāşır idrākın urūju ırmaz ol yāya.

(The Sufi desires to attain the mīʿrāj of your brow,
O hūrī, but not every deficient intellect can ascend to that curve.)

This verse associates ascent with “mīʿrāj”, the supreme act of rising toward the Divine. The image of the eyebrow as an arch or curve becomes a symbolic expression of the path of elevation. By contrasting the aspiring Sufi with the

one of “deficient intellect” (“qāşır idrāk”), Nasimi stressed that true ascent requires spiritual insight and cannot be attained through ordinary understanding alone.

To better understand Nasimi’s emphasis on the “pure essence” (“pākīza jōvhar”), it is useful to consider the broader intellectual context reflected in classical Islamic philosophical thought. In *Maṭlaʿ al-Iʿtiqād*, M. Fuzuli (2005) discussed the gradation of being through a series of ontological categories, including “şūrat” (form), “hayūlā” (prime matter), “jism” (body), “nafs” (soul), and “aql” (intellect) (6, V, 92). Although Nasimi did not reproduce this scheme in a systematic philosophical manner, his poetic inquiry clearly resonates with such hierarchical models of existence. This perspective is reflected in the following verse:

Yārab, ol pākīza jōvhar kim, bashardir şūratı,
Qanğı ʿālamdan gəlir, adı nədən insān olur?

(O Lord, that pure essence whose form is human – from which world does it come, and why is it called “human”?)

In this couplet, the human being is presented not simply as corporeal existence, but as a “pākīza jōvhar”, a pure essence manifested in human form. Nasimi’s question is therefore not rhetorical in the ordinary sense, nor does it arise from ignorance; rather, it expresses gnostic wonder before the mystery of human origin. The verse highlights the idea that man is the final embodied manifestation of a higher ontological essence that has descended through successive stages of being. Thus, within the framework of the *bāṭinī* cycle, the human being appears as the point at which metaphysical descent reaches self-awareness and from which spiritual ascent begins. Nasimi’s terminology of “urūj”, “marjaʿ”, “mōhbit”, and “pākīza jōvhar” shows that the return to the Divine is not an abstract mystical aspiration, but the completion of an ordered ontological movement.

The results of the present study should be discussed within the framework of scholarship on “dawr” and the literary genre of “devriyye”, since Nasimi’s interpretation of cyclical return clearly belongs to the wider Sufi metaphysical tradition. S. Uludağ (1994) defined “dawr” as a Sufi doctrine explaining the coming of beings from God and their return to Him, and distinguished it from literal transmigration, emphasising its metaphysical character. M.I. Uzun (1994) similarly explained “devriyye” as the poetic genre in Persian and especially Turkish literature through which this doctrine is expressed. The concept of “devriyye” reflects the cyclical movement of existence, where the soul originates from the divine and ultimately returns to it, forming a continuous ontological loop. The devriyye tradition as a distinct literary and philosophical genre has been also extensively examined in the study of M. Tatji (1997). These definitions correspond to the results of the present study. In Nasimi’s poetry, too, cyclical movement is structured as descent and return rather than reincarnation. However, while S. Uludağ (1994) and M.I. Uzun (1994) formulated the doctrine and the genre in general terms, the present article focuses on the way this metaphysical model is lexicalised in Nasimi’s poetic language through such units as “maʿdan”, “nabāt”, “mabdā”, “rujū”, “marjaʿ”, “suʿūd”, and “urūj”.

A broader literary-historical context is provided by R.G. Saluk (2014). The author emphasised that “dawr” texts should be examined not only as doctrinal texts but also in terms of their conceptual and literary structure. This point is especially relevant to the present article, since Nasimi’s poems likewise show that cyclical return is not expressed through doctrine alone, but through a carefully organised poetic terminology. The common point between these studies and the present one is the recognition that “dawr” is based on ontological gradation and on the two arcs of descent and ascent. The difference is that R.G. Saluk discussed the theory at the level of tradition, whereas the present study demonstrates how it operates in the lexical texture of Nasimi’s verse.

N. Gedik (2016) contribution is particularly significant in systematising “devriyye” as a literary genre. In “Türk Edebiyatında Manzum Devriyye”, he showed that “devriyye” is a long and established tradition in Turkish literature rather than a marginal mystical form. In another study, he connected the genre with the intellectual legacy of Şadr al-Dīn Qunawī and the wider metaphysical background of Sufi thought. The present article agrees with N. Gedik (2016) in recognising that “dawr” poetry is structured around ontological stages and return to origin. Yet the difference is methodological: N. Gedik’s approach is historical and generic, whereas the present study is philological and lexical-semantic. It argues that in Nasimi’s poetry “dawr” is articulated through a stable terminological network in which each lexical unit marks a specific phase of the soul’s descent or ascent.

A directly relevant comparative example is the article by N. Gedik & M. Kılıç (2021) on Şeyh Âzerî’s Persian “Urûciyye” and Turkish “devriyyes”. Their study demonstrated that ascent, ontological gradation, and return form a shared conceptual basis across the Persian-Turkic mystical continuum. This supports the present study’s conclusion that Nasimi’s treatment of cyclical return belongs to a broader literary and metaphysical tradition. At the same time, their article is mainly comparative and genre-oriented, whereas the present study concentrates on Nasimi’s internal lexical system. Therefore, the main novelty of this article lies in showing that Nasimi did not merely allude to “dawr” as a general mystical doctrine, but constructs a precise terminology of cyclical ontology in which each term corresponds to a distinct stage within the metaphysical cycle. Therefore, the main novelty of the present article lies in its philological and lexical-semantic focus, as well as in the fact that the terminological system of “dawr” theory in Nasimi’s poetry is examined here for the first time in a separate and systematic manner.

CONCLUSIONS

The present study has shown that the theory of “dawr” in Nasimi’s poetry operates on two interrelated levels: the

“zāhir” and the “bāṭin”. On the “zāhir” level, “dawr” refers to the visible circular motion of the celestial spheres, planets, and stars. Nasimi expresses this cosmological dimension through a specialised astrological vocabulary, including such units as “dawr”, “dawrān”, “dawr-i qamar”, “falak”, “dawr-i falak”, “tās-i falak”, “charkh-i aflāk”, and “chanbar”. These lexical items indicate that his poetic language reflects the geocentric cosmological model transmitted from Greek antiquity into medieval Islamic thought.

At the same time, the study demonstrates that the “bāṭinī” dimension of periodic theory is the more conceptually central aspect of the doctrine in Nasimi’s works. This doctrine should not be identified with reincarnation (“tanāsukh”). Unlike reincarnation, which implies repeated transmigration, “dawr” in Nasimi’s worldview signifies the soul’s descent from the Divine Source, its passage through successive stages of existence, and its final return to the Absolute. In this sense, it represents a meaningful ontological movement rather than an endless cycle of rebirth.

The analysis of Sufi sources has also made it possible to distinguish two main interpretive models of the “bāṭinī” cycle. The first is the spiritual-path model, which describes the soul’s descent from God through the Universal Intellect, the celestial spheres, the natures, and the elements, followed by its ascent through mineral, vegetal, animal, and human forms toward the Perfect Man. The second is an evolutionary model, in which the motions of the heavens activate the four elements and generate successive forms of existence. This framework helps explain why Nasimi’s terminology reflects not only mystical return, but also a graded conception of ontological development. Another important conclusion is that Nasimi articulated this doctrine through a stable and coherent terminological system. Such lexical units as “ma’dan”, “nabāt”, “ins u jān”, “tu’ma-yi ḥaywān”, “tu’ma-yi insān”, “marja’”, “ṣu’ūd”, “urūj”, “rujū”, and “mabda’” function not as isolated mystical expressions, but as interconnected markers of distinct stages within the cycle of descent and return. Thus, the study establishes that “dawr” in Nasimi’s poetry is not merely a general mystical motif, but a structured cosmological and anthropological doctrine expressed through a distinct lexical system. Future research may further clarify this field by comparing Nasimi’s terminology of “dawr” with analogous lexical and conceptual structures in earlier and later Sufi, Hurufi, and devriyye texts.

ACKNOWLEDGEMENTS

None.

FUNDING

None.

CONFLICT OF INTEREST

None.

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Філософські терміни «періодичної теорії» у творах азербайджанського поета XIV століття Імададдіна Насімі

Анотація. Проблема циклічної космології в поезії Імададдіна Насімі ще не була достатньо детально досліджена в сучасних дослідженнях Насімі, зокрема, щодо лексичної диференціації між космічною циркуляцією небес та внутрішнім поверненням людської душі. Чіткіший опис цієї відмінності може сприяти точнішому тлумаченню суфійської поетичної мови в середньовічній азербайджансько-турецькій літературі. Метою цієї статті було виявити, класифікувати та інтерпретувати лексичні одиниці, за допомогою яких Насімі передавав екзотеричні та езотеричні виміри циклічної космології. Для досягнення цієї мети в дослідженні застосовувалися семантичний та етимологічний аналіз, а також описові, порівняльні та класифікаційні методи з вибраними посиланнями на класичну суфійську думку. Аналіз показав, що екзотеричний вимір представлений відносно стабільною групою космологічних термінів, пов'язаних з небесним рухом, шаруватою структурою небес та планетарним порядком. Лексичні одиниці, такі як «даур», «даврән», «фалак», «даур-і фалак» та «чарх-і афлак», з'являються в поезії Насімі не просто як астрономічні позначення, а як компоненти поетичної моделі вселенського порядку. Езотеричний вимір, у свою чергу, виражається через чітку лексичну послідовність, пов'язану зі сходженням у матеріальне існування та сходженням до божественного джерела. Такі терміни, як «ма'дан», «набат», «ту'ма-ї хайван», «інс у джән», «марджа'», «су'уд», «урюдж» та «руджу'», утворюють семантичну схему, яку можна розуміти як опис онтологічного та духовного прогресу, а не реінкарнації в її доктринальному сенсі. Результати можуть бути використані в дослідженнях Насімі, історичній лексикології, інтерпретації суфійського поетичного дискурсу та університетських курсах з середньовічної тюркської літератури

Ключові слова: доктрина Хуруфі; екзотеричний вимір; езотеричний вимір; небесні сфери; онтологічне повернення; лексичні одиниці; реінкарнація