Khazar Journal of Humanities and Social Sciences

Manuscript 1601

The Evolution of the Demonic Figure in Turkic Literature: A Case Study of Huseyin *Javid's Iblis*

Lutviyya Asgarzade

Follow this and additional works at: https://kjhss.khazar.org/journal

ORIGINAL STUDY

The Evolution of the Demonic Figure in Turkic Literature: A Case Study of Huseyin *Javid's Iblis*

Lutviyya Asgarzade

Institute of Literature after Nizami Ganjavi of Azerbaijan National Academy of Sciences, Azerbaijan, Baku

ABSTRACT

This study explores the theological and mytho-philosophical concepts of God-Demon, Angel-Demon, and Demon-Human – legendary and religious-abstract constructs deeply rooted in Eastern mythology and Islam. While primarily focusing on Huseyn Javid's drama *Iblis* (*The Devil*), the research addresses the archetype of the Devil across cultures: his creation, his origin as an angel, his rebellion against God, his expulsion from Heaven, and his subsequent cosmic mission. According to religious traditions, Iblis (Haris/Azazil/Satan) was commanded to bow before humanity but refused out of pride, leading to his condemnation to Earth, where he continuously tempts mankind toward evil. The demonic image appears as a personification of evil across Western and Eastern literary traditions, as seen in Dante's *Divina Commedia* (*Divine Comedy*), Calderón's *El mágico prodigioso* (*The Wonder-Working Magician*), Ben Jonson's *The Devil Is an Ass*, Marlowe's *Doctor Faustus*, Milton's *Paradise Lost*, Andreyev's *Дневник Сатаны* (*Satan's Diary*), and Dostoevsky's *Бесы* (*Demons*). Similarly, Azerbaijani literature features prominent treatments of this theme, including Abdurrahim Bey Hagverdiyev's *Pəri Cadu* (*The Fairy Witch*) and *Xortdanın cəhənnəm məktubları* (*Hell Letters of Hortdan*), Abdulla Shaig's *İblisin huzurunda* (*In the Presence of the Devil*), and Huseyn Javid's *İblis*. Among these, Javid's verse tragedy holds a unique position; rather than focusing on individual fates, Javid addresses the collective destiny of humanity, seeking answers to fundamental historical and societal questions through rich symbolism and philosophical paradoxes.

Keywords: Azerbaijani literature, Huseyn javid, The fate of man and humanity, Demon tragedy, Demon-god, Demon-angel, Demon-human

Introduction

Huseyn Javid is one of the most read, talked about, and discussed philosopher-writers of Azerbaijani literature. Considered the unique 'master' and the 'Istanbul representative' of Azerbaijani literature during the Soviet era, Huseyn Javid created a true phenomenon

Received 25 March 2026; revised 13 May 2026; accepted 5 October 2026.
Available online 15 October 2026

E-mail address: asgerzadelutviyye@yahoo.com.tr (L. Asgarzade).

https://doi.org/10.5782/2223-2621.1601
2223-2621/© 2026 Published by Khazar Journal of Humanities and Social Sciences. This is an open access article under the CC BY 4.0 Licence (https://creativecommons.org/licenses/by/4.0/).

in national literature. He achieved this through his verse tragedies and historical dramas addressing universal human themes, including works such as *Ana* (*The Mother*), *Maral*, *Şeyx Sənan* (*Sheikh Sanan*), *Şeyda*, *Uçurum* (*The Abyss*), *Peyğəmbər* (*The Prophet*), *Topal Teymur* (*Timur the Lame*), *Səyavuş* (*Siyavush*), *Xəyyam* (*Khayyam*), and *Azər*. At the end of World War I, in 1918, he wrote the tragedy *İblis* (*The Devil*), which created a sensation and was widely discussed. It should be noted that since the title of the work is *İblis*, the terms Satan, Iblis, and Haris will be used interchangeably throughout this study.

"In world languages *Abaddon, Adramelech, Ahpuch, Ahriman, Amon, Apollyon, Asmodeus, Astaroth, Azazel, Baalberith, Balaam, Baphomet, Bast, Beelzebub, Behemoth, Beherith, Bile, Chemosh, Cimeries, Coyote, Dagon, Damballa, Demogorgon, Diabolus, Dracula, Emma-O, Euronymous, Fenriz, Gorge, Haborym, Hecate, Ishtar, Kali, Lilith, Loki, Mammon, Mania, Mantus, Marduk, Mastema, Meiek Taus, Mephistopheles, Metztli, Mictian, Midgard, Milcom, Moloch, Mormo, Naamah, Nergal, Nihasa, Nija, O-Yama, Pan, Pluto, Proserpine, Pwcca, Rimmon, Sabazios, Saitan, Sammael, Samnu, Sedit, Sekhmet, Set, Shaitan, Shiva, Supay, T'an-Mo, Tchort, Tezcatlipoca, Thamuz, Thoth, Tunrida, Typhon, Yaotzin, Yen-Lo- Wang* (wk) the concept of the Devil has been expressed through various terms in Turkic languages from history to the present day." (Yıldız, 2010, p. 1385). Satan – "whose head is likened in the Quran to the shoots of the oleander tree in Hell" (And, 2008, p. 277) – is also prominent within Turkic tradition. In Prof. Dr. Özkul Çobanoğlu's foundational study titled Determinations on the Concept of Satan in Turkish Folk Culture, both the universal and Turkic-specific traits of the concept of the devil were analyzed, resulting in the identification of twelve primary characteristics: 1. Anthropomorphic devil motif (the devil appearing in human form); 2. Weight-increasing devil motif (the devil taking human or animal form and becoming progressively heavier when carried); 3. Anatomical markers (identification of the devil through his feet, horns, or tail); 4. Social manifestation (Satan dancing in public baths or rural weddings); 5. Deceptive disguise (Satan adopting various guises to deceive humans and cause their death); 6. Zoomorphic motif (Satan appearing in animal form); 7. Ornithomorphic motif (Satan taking the shape of birds); 8. Child perception (the heightened ability of children to perceive extraordinary entities); 9. Animal perception (dogs easily detecting supernatural beings); 10. Inanimate disguise (Satan taking the form of inanimate objects); 11. Reptilian motif (Satan appearing as reptilian creatures, such as snakes or frogs); 12. Harassment of travelers (Satan in animal form following, terrifying, and overwhelming travelers) (Çobanoğlu, 2009, pp. 269–282). Building upon these classifications, this study specifically examines the phenomenon of the anthropomorphic devil disguised as a human and, conversely, humans operating as demonic agents within the selected literary work. There are hundreds of words related to the concept of the devil in Turkish (Yıldız, 2011, pp. 1385-1398), but most of them are not used today and their traces can only be found in historical texts. In Old Turkic, the number of words of Turkic origin identified in the field of the concept of the devil is three. İçgek: 1. Devil, jinn, evil spirit. (ETS, 97; UAY, 497); içkici: Devil, demon, heavy drinker. (ABTS, 59); içki: 1. Devil, demon, evil spirit. (ETS, 97); Drink the devil, the evil spirit, the vampire. (ABTS, 59); Bat, devil. (TSD, 243). öz: Soul, spirit; devil. (TSD, 447). yek: 1. Devil. 2. Fairy. (Bayat, ETS, 244; EUTS, 190; UAY, 800); yek (Skr. yakkha): Devil. (Mayıs, 506); Devil and vampires together. (Bayat, ETS, 244); Devils are one (together). (ETS, 244); yak, yak (br.): Glutton, devil. (ETG, 310); Devil, supernatural entity; Sanskrit yaksha. (İKP, 232); Yek, used in the sense of devil, appears in sources as an entity that assists the god of death. The word *şeytan* (devil), which has existed in the Turkic language since Karakhanid Turkic, is a word whose traces can still be found in every dialect today. Today, the most commonly used words in Oghuz Turkic are Şeytan - İblis - Haris - Azazil - evil spirit. According to our religious belief, Iblis (Satan), a mystical, religious-abstract image rooted in Turkic mythology, was

once an angel. Prophet Adam, considered the ancestor of humanity, is the first human created by Allah. Allah created Adam from clay, then breathed into him from the spirit of His treasure. Our Holy Prophet (PBUH) states in a hadith: O people, your God is one and your father is one: "You are all descended from Adam, and Adam was created from dust." God then commanded all the angels to prostrate before Adam. However, because Satan was created from fire, he refused to bow to Adam, who was made from earth, and thus incurred God's curse until the Day of Judgment.

Several verses in the Quran (e.g., Al-A'raf, 12) depict Satan refusing to prostrate before Adam despite being explicitly commanded to do so. In one of these verses, Iblis (Satan) explains his refusal in his own words. When God asked him, "What prevented you from prostrating when I commanded you?", he replied: "I am better than him; You created me from fire, and him from clay." Javid reflects these Qur'anic accounts directly in his work *Iblis*:

> Ben şimdi bir ateş, fakat önceler melektim,
>
> Hep Halike tespih idi, tehlil idi virdim.
>
> İlk önce melekler beni tagdis ediyordu,
>
> Adem gibi bir saykısız ahir leke vurdu.
>
> Alçalmadı, yükseldi fakat şöhretü şanım,
>
> Allah ile bir zikredilir namü nişanım (Cavid, 2007c, p.13).
>
> ***Linear translation:***
>
> *Now I'm a fire, before I was an angel,*
>
> *It was always praise to God and analysis.*
>
> *First the angels were tagdising me,*
>
> *In the end, a reckless person like Adam tainted my soul.*
>
> *But my fame and glory,*
>
> *it didn't go down, it went up*
>
> *My step is mentioned with Allah*

Main part

The expulsion of Adam and Eve – who was created from his rib – from Paradise was orchestrated by Iblis (Satan). Deceived by Satan, Eve consumed the fruit of the forbidden tree and offered it to Adam, who also ate of it. Consequently, God expelled Satan, Adam, and Eve from Paradise to Earth. Under this belief system, Satan is recognized as a "fallen angel" cast out of Heaven.

According to widespread beliefs in Turkic folk culture, the devil appears wherever his name is uttered. For this reason, speaking his name directly is considered taboo (Çobanoğlu, 2009, pp. 269–282). Folk traditions describe the devil's physical appearance in grotesque terms: a squint-eyed figure with a chin beard consisting of only six or seven horsehairs, a head as large as an elephant's, and lips resembling those of a buffalo. Furthermore, he commands 70,000 offspring, dispatching each to lead humanity astray (Çobanoğlu, 2009, pp. 269–282).

In other words, the typology and motifs of demons masquerading as humans are universally found in all cultures, whether male or female. In Turkish folk culture, the devil appears in human form. The main theme of Iblis' work is Satan in human form and, moreover, the human being who has given his heart to the devil (spirit). When the narration about the expulsion of Adam, Eve and Iblis from heaven is examined, we see that the essence of the narration emphasizes the desire to obey Allah and obey the soul, which is considered the backbone of Islam. In other words, all the disasters that befell the children of Adam were due to their inability to overcome their egos and their following their own desires. There are two main forces in human nature: ego (lust), reason and reason. These two foundations are constantly at war with each other. In the beginning, human beings knew these two principles outside themselves, but everything starts inside the human being, in his heart. In order to protect man from the temptations of Iblis (Satan-Haris-Azazil), God has assigned a power called faith to the nature of man. Those who do not have faith in their hearts become servants of the devil. In other words, the world is the battlefield of good and evil, man and devil (Satan-Haris).

At many points where literature and religion intersect, Iblis (Satan) has been used by writers as a fundamental figure in the development, conclusion, or branching of events, just as in explaining the chaos in life. Unfortunately, in the war between man and demon, good and evil, evil – Iblis (Satan) – is still in the leading role. The story of Prophet Adam and the evil of Satan have always been reflected in literature in various forms and contexts.

In European and Russian literature, this theme is evident in Dante Alighieri's *Divina Commedia* (*Divine Comedy*), Pedro Calderón de la Barca's *El mágico prodigioso* (*The Wonder-Working Magician*), John Milton's *Paradise Lost*, Ben Jonson's *The Devil Is an Ass*, Jacques Cazotte's *Le Diable amoureux* (*The Devil in Love*), Charles Baudelaire's *Les Litanies de Satan* (*Litanies of Satan*), Mark Twain's *The Mysterious Stranger*, Mikhail Bulgakov's *Мастер и Маргарита* (*The Master and Margarita*), William Peter Blatty's *The Exorcist*, Neil Gaiman's *The Sandman*, Stephen King's *The Stand*, Christopher Marlowe's *Doctor Faustus*, Johann Wolfgang von Goethe's *Faust*, George Gordon Byron's *Cain*, José Saramago's *O Evangelho segundo Jesus Cristo* (*The Gospel According to Jesus Christ*), Mikhail Lermontov's *Демон* (*Demon*), Leonid Andreyev's *Дневник Сатаны* (*Satan's Diary*), Fitrat's *Satan's Mutiny against God*, and in Azerbaijani literature through Abdurrahim Bey Hagverdiyev's *Pəri Cadu* (*The Fairy Witch*) and *Xortdanın cəhənnəm məktubları* (*Hell Letters of Hortdan*), as well as Abdulla Shaig's *İblisin huzurunda* (*In the Presence of the Devil*).

One of the most important works in which the devil plays a central role is Goethe's *Faust*. In *Faust*, Satan (Mephistopheles) wagers with God "once again" over a doctor who, through his intellectual pursuits, seeks to understand humanity and nature. Another work exploring man's inner struggle with Satan and questioning the origins of good and evil on Earth is Paulo Coelho's novel *O Demônio e a Sra. Prym* (*The Devil and Miss Prym*). Furthermore, in his *Devil/Satan* series (1–4), Jeffrey Burton Russell explains that Satan, as conceived in human culture, reflects worldly corruption and that humans become evil by normalizing evil as "one of us."

Among the works written on this subject, Huseyn Javid's tragedy *İblis* (*The Devil*) holds a unique place in depicting a human being who transforms into a demon. The image of the devil undergoes its final metamorphosis in Javid's poem *Dünya* (*The World*). In Javid's literary heritage, there is no idealization of Iblis (Satan); on the contrary, realism reaches a new dimension. Javid's Satan rejects divine and mythical concepts of angels; instead, he recognizes the "Human-Demon" that he has personally encountered and known. Javid does not focus on the relationship of Iblis-God or Iblis-Angel, but rather on the internal and external conflict between Iblis and Human.

Written as a verse tragedy in four acts, *İblis* features a complex cast of characters and symbolic figures: İblis (Satan), Mələk (An Angel), the Old Sheikh, Xavər (the Old Sheikh's granddaughter), Arif (a young man with disheveled hair and simple attire), Vasif (a volunteer Turkish officer and Arif's younger brother), a Junior Officer (Vasif's friend), Rəna (an exceptionally beautiful Turkish nurse of mercy), İbn Yemin (a forty-five-year-old dark-complexioned Arab officer), a Wounded Officer (a young soldier of the Russian army), a Black Sergeant (a servant to İbn Yemin and a soldier), Teyf (the spectral vision/phantom of Rəna's deceased father), Elhan (an officer and military deserter), along with various officers, soldiers, bandits, Arab dancers, Gypsies, phantoms (*teyflər*), and musicians. The first act opens with a picturesque scene in Baghdad, where İblis watches the horrors of war from one window while Mələk observes from another.

The Devil wants war, the Angel wants peace. The hope of Arif, who wants to know the reason for these events and is tired of the duality in his heart, is to realize existence. Arif is a young man who grew up in a troubled, controversial environment, read countless religious, philosophical and political literature, and thinks that it is impossible to overcome ignorance with reason. Denial and skepticism are very strong in his heart. His name is Arif, but it is not the Arif period of his life yet. According to Arif, there is nothing he does not understand, he understands the miracle of life and existence. However, it does not take long for him to get tired of this and realize that he cannot be satisfied with what he has learned. When Arif realizes this, he rebels against ignorance. There are shocking situations and tremors in Arif, which is the tragedy of the mind and intelligence.

Dünyalarıyoktan yaradan ey ulu tanrı!

Ey haliki-hikmet.

Duydukca, düşündükce olur gönlüme tarı,

Min şübheli illet.

Duydukca, evet, perdeli hikmetleri her an

Min türlü hakikat,

Min türlü muammalıhakikat bana handan,

Hepsinde de zülmet…(Cavid, 2007c, p.9).

linear translation:

O Almighty God, who created the worlds from nothing!

O true wisdom.

The more I hear it, the more I think about it, the more it comes to my heart,

Min suspicious illness.

As we hear, yes, the veiled wisdoms at every moment

Many kinds of truth,

Thousands of enigmatic truths from me,

There is oppression in all of them…

Because what he learned does not enlighten his mind, on the contrary, it creates misunderstanding and doubt about everything, and he cannot find answers to his desires anywhere, so he looks for a last resort and appeals to God:

Ey varlığıyok, yokluğu vardan daha dilber!

Ruhum seni izler.

Lütf et, o güzel çöhreni bir an bana göster,

Könlüm seni özler

Uydum da peyğamberlere, kanuna, kitapa,

Duydum yene kasvet.

Başdan başa hep kahrü-kazap, tövbe- inabe,

Her zafa elamet…

Her felsefe bir velvele, hep tatlıhayalet,

Yok rehberi-vicdan

Sensiz doğamaz gönlüme, vicdanıma, heyhat,

Bir şöleyi-irfan (Cavid, 2007c, p.10).

linear translation:

O you who have no existence, whose absence is more beautiful than existence!

My soul follows you.

Please show me your beautiful face for a moment.

My heart misses you

I followed the prophets, the law, the book,

I heard the gloom again.

From beginning to end, it's always kahru-kazap, repentance-inababe,

A blessing for every victory…

Every philosophy is a fuss, always a sweet ghost,

No guide-conscience

My heart and my conscience cannot be born without you, alas,

A feast of wisdom

Arif fluctuates between the mind and the senses. gah the mind overcomes the senses, gah the emotion overcomes the mind. Although his mind directs him to repel the vileness, filth, and cruelty committed on earth, his emotions, contrary to his reason and perception, convince him that he cannot do it. He is very weak mentally.

Emerging from the flames with constant and sarcastic laughter, Iblis (Satan) tells Arif about being a great power and walks away laughing. Arif, confused, asks İhtiyar for a solution. The old man advises Arif to forget the injustice and oppression in humanity. But Iblis is certain. He appears before Arif at any moment. At first Arif doesn't know who he is, he asks and immediately recognizes Iblis. Iblis tells Arif that he came to give "light-truth"

to his heart. Arif tells Iblis that he will never follow him. After the demon leaves, Khaver arrives. He asks why Arif is shabby. Arif does not give Khaver any information about Iblis. Rena and Ibn Yemin arrive. Rena reveals Arif's identity to Ibn Yemin. Arif, on the other hand, tries to keep Rena away from İbn Yemin, who is looking for his father's murderer. Meanwhile, Vasif and his friend bring a wounded Russian officer. The demon appears in front of Arif again with loud laughter and tells him that it takes courage, not tension, to fight. He gives him a gun and gold. Arif rejects both of them.

The second part begins with the introduction of a hall decorated in Arabic style. The devil's servant is in Arab clothing. When Iblis (Satan) talks to Ibn Yemin about Rena, Ibn Yemin tells him to do his job. At this time, Vasif enters. Iblis tells him that he is Ibn Yemin and that he is preparing to marry Rena. The demon also informs Rena, who arrives as they retreat. Rena is angry. Iblis tells the defeated Arif that he cannot meet Rena unless he has gold and weapons.

Arif is sitting and drinking wine. Rena comes and is surprised to see Arif. Rena tells Arif that she does not believe that her father's murderer will be found by Ibn Yemin. At this time, Ibn Yemin comes and tells about his love for Rena. When Ibn Yemin knows that new guests have arrived, he orders Rena to leave. Vasif comes with two or three officers. Ibn Yemin calls this a good coincidence. Dancers sing and dance. At the end of the dance, Arif comes. Arif is accompanied by two armed guards. Law guards disperse the dancers and capture Ibn Yemin. Vasif and Rena meet and go. When they leave, Arif comes and asks about Rena. The demon says he came with an officer. Arif follows them. The episode ends with Iblis' sarcastic laughter and words.

The third chapter begins with the description of the Old Sheikh's tent. The Sheikh was daydreaming. Khaver unwraps the wounded officer and says that the wound is healed. The injured officer tells Khaver that he regrets separating him from Arif. Khaver thinks it's a matter of fate. Meanwhile, two Turkish officers arrive. The old sheikh gives them water. Officers ask for the identity of the injured. The wounded officer says that he is a Muslim and a Turk from Kazan. The first officer demands the execution of the Turk from Kazan for shooting at the Turk. At this time, the wounded officer takes out his gun and wants to kill himself, but another officer prevents him from doing so. This time, Iblis, whose laughter can be heard in a corner, appears in the garb of a black-haired monument. Rena, who comes with Vasıf, says that a series of disasters are following them and asks Khaver for a place to hide. Khaver shows you his hut. After entering the hut, the Demon lifts the door under the doormat and throws Rena into the basement, showing Vasif the forest. This time Arif comes. Khaver accuses Arif of leaving him and then goes to look for his father. Arif looks around and picks up the gun that touched his eye. Watching the situation, Iblis laughs with satisfaction and mocking laughter. While Arif marks his forehead with the gun, he sees Iblis approaching. The demon asks him why he is still in this situation. Arif tells him that his lover was taken away from him, and Iblis says that he will find his lover immediately. He says Rena is in the basement. At this stage, Khaver comes again, and when he asks Arif why he has changed, Arif tells him that there is a beautiful girl in the hut. While Khaver does not believe these words, Arif shouts louder, kills him by squeezing Khaver's throat, covers him with a blanket, takes Rena out of the basement and tells them to escape.

Ibn Yemin comes and sees Khaver's body. He asks who killed him. The demon says that the culprit is a wretch who followed Rena. The chapter ends with the Old Man's speech in front of Khaver's funeral.

The fourth chapter begins with the introduction of a path in the forest. A melancholy melody and a shepherd's whistle are heard in the distance. Two bandits disguised as a peasant Turk, armed with guns and bullets, emerge from the trees and talk. When they see

someone coming, they retreat back towards the trees. Arif and Rena also come. Rena asks them to leave here quickly. At that moment the gun is opened. Rena gets scared. Arif takes a gun and a handful of gold coins from his pocket and shows them to Rena, saying there is no need to be afraid. Bandits emerge from the trees. They take some of Arif's money. This time, Elhan emerges from the trees. When he reveals the betrayal of an Arab officer, he says that a traitor wanted to hang him from a rope, so he escaped from the army and hid here. At this time, the bandits bring the unarmed Ibn Yemin to him. Elhan says that Ibn Yemin was the man who wanted to hang him. Gypsies dance and entertain them. As soon as the dance ends, Iblis emerges from the trees in a different outfit. Arif doesn't recognize him and kisses his hand. Suddenly, Iblis tears off his robe, his headband, and his long white beard. At this point, Arif realizes that it is Iblis and says:

Oh no! Never approach him, he is the Devil;

He is the devil, yes, the sentence is about disasters… (Cavid, 2007c, 93).

At this moment, the Old Man also emerges from the trees. He cries and gets upset over the death of his daughter Khaver and says he will take revenge. Vasif comes and tells Rena that her father's murderer is Ibn Yemin. Rena wants to take out the dagger and kill Ibn Yemin, but Elhan does not allow it. Fugitives, a pope, a rabbi, an Iranian sheikh, etc. brings. Elhan asked one of the guards who brought them: "I wonder who these guys are? Like this! He asks. The duty officer shows one by one:

Şu papas ermenidir, vaktiyle

Ermenistan'e taşırmış kurşun,

Hem de İncil deye!…

Elhan: Şu herif kim acaba?

Növbetci: Bu fransız tarafından casus…

Arapıstan'ıköprüten bu adam

Bir yahudi…sanırım hem de haham…

Elhan eliyle sırtınıokşar, acıbir kahkaha ile:

Bu da Tevrat'e uyan bir decal!

Ya bu emmameli şeytan ne diyor?

Növbetci: İngiliz dellalıdır,İranda

Neşri efkar ediyormuş…

Elhan Şeyhe sorar:

Acaba?

Şu deni mesleki bir söyle, hocam,

Hanki Kuran sana etmiş ilham?

Şeyh yalvarırcasına:

Beni aldatdı, beyim, nefsi-heris,

Çaldıvicdanımıhain İblis (Cavid, 2007c, pp.101-103).

linear translation:

This priest was an Armenian, who once

Conveyed bullets to Armenia

In the name of the Gospel!…

Elhan: Who might that man be?

Guard: He is a French spy…

Instigating Arabia, this man

Is a Jew… I believe he is a rabbi as well…

(Elhan pats his back with his hand and, letting out a bitter laugh, says:)

This is a Antichrist according to the Torah!

What does this turbaned devil say?

Guard: He is a British herald, an Iranian.

It grieved me to see it propagated…

(Elhan asks the Sheikh:)

I wonder?

Speak this professionally, sir.

How did the Quran inspire you?

(The Sheikh pleaded:)

He deceived me, my lord, by himself,

The treacherous

Devil stole my conscience.

The demonized people brought by Elhan's order are lined up for cannonballs. Vasif thanks Arif for saving Rena. Arif says that he loves Rena and that this is his duty. Rena says that Arif is an old fan and Vasif has a new lover. He starts to fight. Vasif and Arif take out their guns and open fire, killing Vasif. When Vasif dies, Arif learns that he is his own brother whom he has been searching for for years. He wants to commit suicide. Rena prevents this. The work ends with Iblis's monologue.

İblis!… O büyük ad ne kadar calibi-heyret!

Her ülkede, her dilde anılmakta o şöhret,

Her külbede, keşanede,viranede İblis!

Hep Kabe'de, büthanede, meyhanede İblis!

Her kes beni dinler, fakat eyler yine nifret,

Her kes bana aciz kul iken, besler edavet,

Lakin beni tehkir eden, ey eblehi-miskin!

Olduqca müsellat sana, bil, nefsi-leimin,

Pencemde demademezilip kıvrılacaksın,
Daim ayak altında sönüp mahv olacaksın.
Bensiz de emin ol, size rehberlik eden var:
Kan püsküren, ateş sovuran kinli krallar,
Şahlar, ulu hakanlar, o çılğın derebekler,
Altın ve kadın düşgünü divane bebekler.
Bin hile kuran tilki siyasiler, o her an
Mehzep çıkaran, yol ayıran hadimi-edyan;
Olarda bütün fitnevi şer, zulmi ihanet,
Onlar duruyorken beni tehkire ne hacet?!
Ben terk ederim sizleri alan, neme lazım!
Hiçten gelerek, hiçliye olmaktayım azım.
İblis nedir? – Cümle ihanetlere bais…
Ya her kese hain olan insan nedir?- İblis!… (Cavid, 2007c, 117).

Linear translation

Iblis!… How glorious that great name is!
That fame is remembered in every country and every language.
Iblis is in every shack, wasteland and ruin!
Iblis is always in the Kaaba, in the tavern, in the tavern!
Everyone listens to me, but you still hate,
While everyone is a helpless servant to me, kindness nourishes me,
But the one who insults me, you wretched fool!
It haunts you a lot, know, your lower self,
You will curl up in my window,
You will always fade underfoot and be destroyed.
Be assured, even without me, there is someone to guide you:
Angry kings who spit blood and breathe fire,
Shahs, great khans, those crazy feudal lords,
Gold and woman-loving crazy babies.
Fox politicians who plot a thousand tricks, he is always
Hadimi-edyan, who brings out the mahzep and separates the roads;
There all the mischief, cruelty, betrayal,
Why do you need to insult me when they are still standing?!

I will leave you alone, I need help!

Coming from nothing, I am becoming nothing.

What is a demon? – The sentence is based on betrayals…

And what is the person who is a traitor to everyone? - Iblis!…

Javid's naming of his work *İblis* (*The Devil*), a mythological image, is an expression of his thoughts about evil people. Before *İblis*, Javid had already explored the eternal struggle between good and evil in his poems such as *Həbuti-Adəm* (*The Fall of Adam*), *İşte bir divanə* (*Here is a Madman*), *Dün və bu gün* (*Yesterday and Today*), and *Hərb və fəlakət* (*War and Disaster*). In his dramatic works, the character of Arif in *İblis* was preceded by figures such as Sheikh Mervan, Papas, Anjel, and Edmon.

The tragedy *İblis* is built from beginning to end on artistic symbols, symbolic signs, and contradictory ideas. Javid perceived war and human suffering as a universal tragedy instigated by demonic forces. He stressed that societal problems could only be overcome if humanity united around humanism and ethical consciousness. Ultimately, he emphasized that the evils pervading the world are caused by individuals who surrender their conscience to Iblis (Satan) and transform into human-demons themselves. It is precisely this deep philosophical and symbolic orientation that gives the tragedy its timeless quality.

Although research on Huseyn Javid's literary heritage began during his lifetime, the philosophical, religious, psychological, and cultural dimensions of his works remain profoundly relevant today. The evolution of literary criticism regarding Javid's oeuvre can be broadly categorized into two distinct historical stages:

The Contradictory and Biased Period: Spanning from the late 1920s through the 1930s and extending into the Soviet era, this phase was characterized by ideologically driven, highly biased, and critical assessments. Following his repression, Javid's name was effectively erased from public discourse for nearly two decades.

The Period of Reassessment and Rehabilitation: This stage represents the liberation of Javidian scholarship from Soviet ideological dogmas and prejudiced criticism. Early foundational studies during this period –

authored by scholars such as Mammad Jafar Jafarov, Abbas Zamanov, Abulfaz Ibadoglu, Masud Alioglu, and Zahid Akbarov – examined the poet's creative vision from modern analytical perspectives.

The definitive institutional rehabilitation of the poet culminated in the official decree issued on the occasion of his 100th birth anniversary in 1982. In subsequent research from late 1982 to the present, prominent scholars such as Yashar Garayev and Ali Sultanli analyzed Javid's works through the lens of literary-historical processes, methodological principles, and the philosophy of Azerbaijanism.

Following the restoration of Azerbaijan's independence in 1991, a comprehensive re-evaluation of Javid's literary legacy gained momentum. This era produced numerous seminal monographs analyzing both the form and thematic depth of his works, including *Zamandan böyük* (*Greater than Time*), *əbədi Cavid* (*Eternal Javid*), *Hüsnü-Xuda şairi* (*The Poet of Beauty and God*), *Cavidnamə* (*Javidname*), *Cavid möcüzəsi* (*The Miracle of Javid*), and *Hüseyn Cavid'in "İblis" faciəsi* (*Huseyn Javid's Tragedy "Iblis"*).

Critic Ali Nazım points out that the work Iblis was written at the peak of the Kemalist movement, drawing attention to Cavid's transition to a unique combination of rationalism and subjectivism, social idealism and mysticism (Nazim, 1930). Ali Nazım points out that the heroes of the drama, Arif, Vasıf and İblis, are different variations of a single image. It is stated that this image is "the Turkish bourgeois intelligence of the military and revolutionary period, spiritually dualistic" and that it embodies the entire socio-psychological source

and ideological and political essence of the intellectuals of the Javid group (Nazım, 1929). Nazım states that in the play, Javid "acts as Satan on the one hand, and as Arif on the other." Literary critic Hamid Araslıstated that Turkish poet Tefik Fikret was significantly influenced by the descriptive methods and tools of this tragedy and that the play "Iblis" opened a new stage in the history of Azerbaijani theater together with "Şeyh-i Sanan" (Araslı, 1971, p.302), Mesud Aliyoğlu states that Satan, who is at the center of the tragedy and involved in all events, is a symbolic image and tries to prove that the source of all ugly and restrained passions is the person himself. According to Aliyoglu, Arif, another main character of the tragedy, is the symbol of reason and conscience. The secondary heroes of the work also depict symbolic images. For example, Rena represents the unity of beauty and pride, Sheikh Ihtiyar represents innocence and patience, Ibn Emin represents betrayal, Khaver represents humility and innocence, and Elhan represents heroism and honesty" (Alioğlu, 1975, p.132). Comparing the tragedy with Emin al-Rayhani's "Letter of Satan", A. Mammadova, one of the philologists, stated that it is not random that the authors resort to symbolism when describing the events in both works, and that the authors resort to symbolism when describing the events in both works, and with its help, in the context of the world - human - society trilogy. "It conveys the utopian impression and the real ideas of humanism, truth, justice and freedom" (Mammadova, 2013, p.76-87). According to E.Garayzade, "the opposition of good and evil forces is represented in the work in an unusual way, and this is reflected mainly in the images of Iblis and Arif. Arif maintains his moral purity and is concerned about humanity's problems rather than his personal problems. When he saw the effects of the war, he challenged the devil and angered him. Garayzade argues that Arif's position runs counter to Satan's plans to destroy universal moral principles, aiming to enslave him and make him the main target of evil forces" (Gerayzade, 2013, p.88-94). Philosopher R.Cafarova, on the other hand, points out that Huseyn Javid brought new ideas to aesthetic thought with his work Iblis (Devil), taking into account the problems of the aesthetic ideal in the modern art process. In A. Ismayılov's opinion, Azerbaijan laughs at the ignorant and ignorant people who take Iblis to God's mercy and tries to explain to them that it is that amazing force that turns the world into a massacre that they seek help from (Ismayilov, 1983), "Satan's rebellion is God's struggle in the name of justice on earth." has turned into the fruit of the injustice he sowed" (Ismayilov, 1983, p.132). Iblis (Satan) laughs at the injustice of the wise, he looks at God as if he were a human disaster, Satan shows them God's unjust acts, the world's decision to unjust laws, and that is why he is indecisive and restless, sometimes cynical and sometimes angry." (Mammadov, 1982). "Javid expresses the Old Sheikh's attitude towards God." (İbadoğlu, 1969). If the Sheikh used to know God as merciful, just, and a shelter for the oppressed, and prostrated himself before him, now the disasters that befell him wake him up. He mocks God's mercy. His only solace now is to take revenge on God." (İbadoğlu, 1969). Since İbadoğlu's research coincided with the harsh times of the ideology, the subject of God is exaggerated. "Satan's purpose is not to criticize religion or theology according to the image of God. The struggle of the Devil (Satan) with God is a traditional struggle and is often used as a symbol in works of art (Khalilov, 1996).

Huseyn Javid is a writer of tragedies. In Cavid, disaster is a psychological process. "The world and society were in the midst of psychological anomalies both during and before Cavid's time. Javid brought the artistic picture of this psychological abnormality to tragedy for the first time and forever (Asgerzade, 2005a, p.95).

War in the tragedy of Iblis. In the tragedy, in which all the evils inherited by Iblis are touched upon, the tragedies of World War I in the social, political and spiritual life of the people of the Middle East, Europe's Middle East politics, a picture of the world that has obeyed Iblis is generally drawn; He brings terror to the world, / Terror! It's like the

apocalypse is breaking out. / Fire falls from the sky like rain!… / Fire!… Lands and waves are fire!… (Cavid, 2007c, p.9). The events that seem to bring about the apocalypse begin in the Middle East - around Baghdad - "A gazebo surrounded by greenery on the outside, a simple rosebud furnished with hesir on the inside… August, in the afternoon period"; On one side, Arif lay down on a wooden bed, resting his hand on it, lost in thought. Around him, there was a storm, lightning, trumpet sounds, cannons, rifles and bomb explosions… On the opposite side, at the end of the stage, two big eyes (windows) opened in flames, filled with fear, a terrible scene. describes war. "Iblis appears in one eye and an Angel appears in the other" (Cavid, 2007a, p.8), then the events pass to Turkey (as it is today). The contrast between the war scenes depicted in the depths of the stage and the officers' commandos deepens further in the dialogue between Iblis and Melek. Iblis satisfied with the laughter: "Deryalara verdict etmede tufan, / sahralarısarsıtmada vulkan, / seller akmakta red kan, / canlar yakar, evler washing the insan" -; Angel: "O Lord, what a horror, what a disaster is this? / O Lord, what atrocity, what disgrace is this? / No one has mercy, / Is humanity adapted to my demon!? (Cavid, 2007c, p.8) - he asks.

The contrast between the quiet lives around Baghdad and the war scenes, the intervention of the Iblis, who drives people to evil, and the image of the Angel, who invites people to goodness and prevents them from evil, and the contrasting ideas show that the play is based on contradictions, and finally, the tragedy. It shows that you will be remembered. Unable to help humanity, which follows the Devil and becomes a victim of his politics, the Angel speaks to God and begs for humanity. Humanity, which has given its heart to Iblis and has become the victim of its soul, has reached such a state that it makes Melek cry and Iblis laugh. The devil wants war, the angel wants peace. The more Iblis is pleased with the human condition, the more the Angel is affected by the world's compliance with Iblis. Colonialism, war, military policy, and the spread of evil, disaster, and disease in the imperialist world created conflict between Mankind and Satan. The ups and downs of events and the wave of possibilities in this small stage, which is the beginning of the disaster, become tense with the participation of realistic images. In this work, which is the artistic flow of World War I, the author describes Eastern and Western life, social, spiritual and political morale and those who hinder the happy life of the Turkish people struggling to live, with the characters of Arif, Iblis and Elhan. Arif tells about the Middle East, Iblis about the West. Arif, the affected child of the East, who could not understand the reason for the events, appealed to God; "O you who have no existence, whose absence is more beautiful than existence!/My soul follows you." (Cavid, 2007a, p.10), he goes against the abstract philosophy of the East and goes crazy from this duality within himself. While he cannot find answers to the questions that preoccupy him, Iblis, who emerges from the ground and out of the fire with continuous and lustful laughter, talks to him about his great power. As the skirts of her starry and lavender robe move, her fire-coloured face and dress shine and shine. He says to Arif:

Arif! Bana bak, sen demi evhame kapıldın?

Biçare çoçuk, sen demi İblis'e takıldın?

Dahiler, uluazım nebiler, bile benden

Hiç vechle tahlisi-gariban edemezken

Daim beni tehkir ederek eğleniyorsun…

Hep söyleniyor, söyleniyor,söyleniyorsun…

Bir gün gelir, elbette, şu izan ile sen de

Bazice olursun ihtiyar İblis'in elinde.

İblis, o büyük kudret, o ateşli muamma

Bir gün seni de kendine eyler köle… amma

Heyhat, olamaz derdine bir kimseden imdat,

İmdade koşar, koşsa fakat ah ile feryat (Cavid, 2007c, pp.10-11).

linear translation:

Arif! Look at me, are you having doubts too?

Poor child, are you obsessed with Iblis?

Geniuses, great prophets, even more than me

While you can't save or get hurt at all

You always have fun by insulting me…

You are always saying, saying, saying…

There will come a day, of course, with this in mind, you too

Sometimes you are in the hands of old Iblis.

The devil, that great power, that fiery enigma

One day he will make you his slave… but

Alas, no one can help you with your troubles.

He runs for help, but only with a sigh and a cry.

Iblis (Satan) sometimes appears to Arif as a "guide", sometimes as an akşakal, makes him kiss his hand, and sometimes shows himself in Satan's clothing. Thoughts eat away at Arif's soul. What made him think was an eternal wisdom that the wise men of all times could not find; Perfect victory will steal, or will the power, Iblis defeat the Son of Man, or the Son of Man defeat Iblis? Apparently, Iblis, who sees only God as his rival, is more certain:

Bir hiçle doğan bir ulu kuvvet, ulu kudret,

Bir kudreti-külliyye ki, alem bana bedhah,

Dünyada eger varsa rakipim, o da Allah!…

Hep dinile, mehzeple, siyasetle cihanda

Her fırtına kopmuşsa, evet, ben varım onda.

Her yerde ki vardır ezemet, kahr ile dehşet,

Hakimdir o yerlerde şu karşındakıhilkat (Cavid, 2007c, p.91).

linear translation:

A great force, a great power born with nothing,

A universal power that the world is cursed to me,

If there is any rival in the world, it is Allah!…

Always in the world with religion, school and politics

If every storm has broken out, yes, I am in it.

Everywhere there is majesty, grief and terror,

This creation in front of you dominates those places

Iblis, who appears to Arif like a mentor, Aksakal, holds his hand and introduces him to the ways of life. It shows the injustices, injustices, moral suffering of people, and finally creates doubts in Arif's heart. The values he believes in lose their importance for Arif. From the moment Iblis dominates his inner world, rebellion rises in Arif's heart. Because everything starts in the heart. How can the world seem like paradise to a person who has evil in his heart and looks for flaws in everything? People make their own choices. Arif also makes his own choice, and after a long struggle, he gives his heart to Iblis. A person whose heart is filled with the power of faith will not be afraid of Iblis. Just as M.Nuayme writes in his book Quarrel: "A devil entered my heart / And saw an angel there / In the blink of an eye, a fight started between them." Arif also had Melek in his heart, but Melek was lost in the war with Iblis. The world is the arena where good and evil, angels and devils, truth and power fight. If there is good, there is bad. In fact, the second side is more up-to-date. It is passive because it is subject to good conscience. Evil-Demon is current because it gets its power from energy. Goodness symbolizes heaven, Evil symbolizes hell. Cavid's Iblis is "great power, fiery enigma" that derives its power from fire (Cavid, 2007c, p.11). Although Javid gives the credo of art, "My God is beauty, love!" (Cavid, 2007a, p.156), he emphasizes that the path to truth is through power: "Don't believe it! Lie…No, there are no rights for the weak!…Don't believe it! There is no law, no belief, no, for the helpless, right and truth are all forces in the universe." (Cavid, 2007a, p.64). He's right, sometimes there was no other way to defend your rights than to be strong. Whoever is strong is right - his philosophy is the philosophy of reality, because the realities of this mortal world, of corporeal life, decide on power. We talk about evil because evil today; war, death, murder, child death, etc. is up to date. Its main task was to use force as a tool rather than an end. The positive expression of evil is almost named after F. Nitsşe (Nitsşe characterizes Elizabeth as an "evil angel" in his autobiographical work "My Sister and I"). However, the symbol of evil is in Uitmen before Nitsshe. In his poem Born in Pomanoka, written in the 1860s (Nitsshe was still in his 20s at the time), Uitmen underlines that he wrote poetry about evil (evil) and that he owed it to him. If there is evil as much as goodness, or even more recent than that, it should be said that it is a part of your existence, mine and my country's existence. Iblis, whose geographical location is the world, sometimes "becomes a veteran and invents mischief", "sometimes he becomes a Pope and Heaven sells", and whenever he wants, he becomes a "disguised outfit" (Cavid, 2007c, p. 93).

Bir gazi olub, gah ederem fitneler icad,

Bir mürşit olub, gah ederim alemi berbad;

Bazen olurum bir Papa! Cennet satarım ben,

İsa dirilip gelse de korkar gazapımdan.

Bazen olurum bir çoban, azade bir insan,

Bazen olurum, zulmü fesat aşiki sultan.

Bir piri zebun olduğum esnade dilersen,

Tebdili kiyafetle hemen genc olurum ben (Cavid, 2007c: 92).

linear translation:

As a veteran, I'll spend my time inventing mischief.

I will guide and make the world miserable;

Sometimes I'm the Pope! I'm selling heaven

Even if Jesus comes from the dead, he will fear my wrath.

Sometimes I am a shepherd, a free man,

Sometimes I become a sultan in love with cruelty and evil.

If you wish, while I was a pir-i zebun,

By wearing disguised clothes, I immediately become younger

Iblis, who worships in the East and is a priest in the West, is the universe and society itself. If the devil is society itself, misfortune and murder, gloom and cruelty are the square given to evil and what manifests in this square. For example; Javid, who was faced with evil - Iblis himself, during the Baku massacres in 1918, was captured by the Armenians along with 60 people, and survived as a result of a coincidence - rejected divine, legendary forms and met the humanized Iblis himself. Aren't those who tear the wombs of pregnant women to abduct children, put them on bayonets, peel off the skin of a living man's face, burn them in the fire, and nail them to the wall, people who have become demons? Against the background of today's events, Iblis "is seen as a realistic work" (Şaik 1977). In other words, Iblis is a disaster for the person who sold his heart to the devil. In his work, Iblis uses the images of Cavid, Elhan, Vasıf, Officer and Wounded officer, who want to convey the situation of the Middle East (XX century) to humanist-minded people. It is Rena who causes discord in the work. Rena is the main reason why Arif moves away from goodness and serves Iblis - evil. Rena plays an important role in the lives, behaviors and future destinies of not only Arif, but also three people such as Vasıf and İbn Yemin. With discord, the fate of those in close contact ends in disaster. Arif, who gave his heart to the Devil, kills Khaver and then his brother Vasif because of Rena. Even though he wants to resist wild passions and curses Satan, his soul is helpless before him. Whatever the devil says, Arif does it and eventually becomes a murderer. The author, who looks at the truth because of the lining of belief, blames the demonized man for the evils that man has caused over the centuries. He is the one who excuses people for their wrong actions driven by their desires, as if saying "May God curse the devil", "The devil has entered my heart". ir. However, "Satan cannot enter the heart that struggles with the love of Allah. Where there is no God, Satan fills the square. Filling the heart with the love of Allah and living with divine love protects a person from the Devil or becoming a demon" (Asgarzade, 2020, p.99).

The Iblis tragedy, written against Iblis (Satan) and his manifestations, who drag the world into disasters, is one of Javid's magnificent works, both in terms of subject, theme, idea, colorful images, and with its innovation and up-to-dateness in terms of his high writing skills. Of course, there are many interesting images of Iblis in Eastern literature, but Javid's Demon was humanized in a way. All his terror and horror is not in his external appearance, but in his inner world. One of the most artistically valuable features of this Demon image is its exemption from its predecessors. Cavid's aim and purpose was to "lift the human being above the evil environment, and not to give room for Iblis within the human being, in his environment, or in society." In the work, Iblis (Satan) is actually the symbol of evil, of being turned into a victim of one's own self.

Javid remains faithful to the idea of nationality in the work, expressing his thoughts in the following verses, which have been translated into the main word and motto of our national ideal: “To Turan, a great power sharper than a sword,/Only civilization, civilization, civilization!” (Cavid, 2007c, p.30).

Iblis’ contemporary play. Cavid’s ingenious conclusion is this; As long as man cannot be human, Satan will always accompany him and be in control. Even though a century has passed since the work was written, nothing has changed for the better in the world, thanks to the devilish politics of the leaders of the country who serve Satan. With the lines “I don’t know what you want to see, / The world is always burning in cruelty” (Cavid, 2007c, p.163), Javid describes the current view of the world that has turned into a battlefield; By depicting war, oppression, brutality and epidemics. Still in 1914, Javid wrote in his article on War and Literature: “Strange thing!… Wherever you go, wherever you look, there is a shock, a feeling of devastation… All hearts are in pain, all souls are in excitement, all eyes are on watch… In fact, this is war.”, is not a war, but a misfortune, a plague, a universal disaster… (Cavid, 2007e, p.283). In the article, the author compares the worst war we know to a storm, a universal disaster. He emphasizes that epidemics are worse than war in destroying people. Javid, who has seen every facet of life - wars, storms, pandemics - has the right to compare war with epidemics. Whether it is the massacres committed by the evil Armenians in Baku and Nakhchivan in 1905-1906 and 1918, the various revolutions and coups of the Istanbul period (1906-1910), the last years of the Ottoman Empire, the course of the First World War, Whether it was the violation of Azerbaijan by the Bolsheviks or the bloody turmoil of the 1930s, all of these were not without effect on Javid’s life and art.

Conclusion

The Devil, which Javid gave as the name of his work, comes from mythology and Turkish culture. But not only Iblis, but all his heroes are as old as the story of Adam and Eve and Nietzsche’s Zarathustra. In Javid, the old is the newest. Iblis, who is old, is also new. Iblis, whose square is the world, is spreading death in the East. Javid, who created the Eastern version of Faust with his work The Devil, presented man as someone struggling between God and the Devil. Its purpose was to elevate man above the evil environment, and not to give room for Iblis within man, in his environment, or in society. Generally, Javid’s creativity is the eternal conflict of God and Satan, which reflects his philosophy of life, and the poet’s calls and suggestions to self-realization. The great thinker’s Iblis is a moral lesson that calls people to self-awareness, the right path, and advises them to devote their hearts to goodness, not evil.

Conflict of interest

The author has no relevant financial or non-financial interests to disclose.

Data availability

No datasets were generated or analyzed during the current study.

Author contribution

The author confirms being the sole contributor of this work, conducting the research, analysis, and writing independently, and approved it for publication.

AI usage statement

The author declares that no generative artificial intelligence (AI) tools were used in the conception, writing, analysis, interpretation, or preparation of this manuscript.

References

Alioğlu, M. (1975) *Hüseyin Cavid'in romantizmi*. Bakı: Azərnəşr.

Aliyev, H. (2000) 'Edebiyatın yüksek borcu ve amalı', Ozan, 262.

Aliyev, K. (2008) *Hüseyn Cavid: Hayatıve yaratıcılığı*. Bakı: Elm.

And, M. (2008) *Minyatürlerle Osmanlı-İslam Mitologyası*. İstanbul: YapıKredi Yayınları.

Araslı, G.M. (1971) 'Tevfik Fikret ve Azerbaycan edebiyatı', *UluslararasıBalkan Sempozyumu: Littérature, ethnographie, folklor*, Sofia: Academy of Sciences of Bulgaria, Cilt 7, 302.

Asgarzade, L.S. (2020) 'Reflection of Philosophical Ideas in Huseyn Javid's Work', *Universidad y Sociedad*, 12(3), 141-150.

Asgerzade, L. (2005a) *Hüseyin Cavid ve Doğu*. Nahçıvan: əcəmi.

Asgerzade, L. (2005b) 'Doğu mitolojisinin tipolojik çözümü', *Hüseyin Cavid ve Doğu* daxilində. Nahçıvan: əcəmi, 66–105.

Asgerzade, L. (2015) *Hüseyin Cavid: muhiti ve muasırları*. Bakı: AFPoliqrAF.

Ashnin, F.D., Alpatov, V.M. və Nasilov, D.M. (2002) *Güllelenmiş türkoloji*. Moskva: Doğu Edebiyatı-RAN.

Boldıreva, A.N. və Vekilova, A.P. (red.) (1962) *Azerbaycan Şairleri*. 2-ci nəşr. Şairin Kütüphanesi Büyük Seriya, Cilt 1. Moskva: Sovyet Yazarı, 399-421.

Bayat, F. və Aliyeva, M.E. (2008) *Eski Türkçe Sözlük* (ETS). İstanbul: Yalın Yayınları.

Cavid, H. (1915) 'War and literature', *Açık Söz*, 25-26 Oktyabr.

Cavid, H. (2007a) *His Works: Volume V*. Bakı: Elm.

Cavid, H. (2007b) *His Works: In 5 volumes, Volume II*. Bakı: Elm.

Cavid, H. (2007c) *His Works: In 5 volumes, Volume III*. Bakı: Elm.

Cavid, H. (2007d) *His Works: In 5 volumes, Volume IV*. Bakı: Elm.

Cavid, H. (2007e) *His Works: In 5 volumes, Volume V*. Bakı: Elm.

Çobanoğlu, Ö. (2009) 'Detections on the Perception of Satan in Turkish Folk Culture', *Motif Academy Folklore Journal*, 2009(1-2), 269–282.

Dzhafarova, R. (2012) 'Problema esteticheskogo ideala', *Gramota*, 4(2), 70.

Gabain, A. von (2000) *Grammar of Old Turkish* (ETG). Tərcümə edən: M. Akalın. Ankara: Turkish Language Association Publications.

Garayev, Y. (1965) *Tragedy and Hero*. Bakı: Bilim.

Gerayzade, E. (2013) 'Life is a struggle (The problem of good and evil in the creativity of H. Cavid)', *Those who enlighten the Turkish World: M. Akif Ersoy, Hüseyin Cavid International Symposium*, Bakı: Kafkaz Universiteti, 88–92.

Halilof, S. (2017) *The philosophical level of romantic poetry or the beauty level of the idea*. əlçatandır: http://www.literaryyyatgazeti.com [Daxil olunub: 17 Aprel 2017].

Hamilton, J.R. (1998) *The Story of the Good and the Bad Prince* (İKP). Tərcümə edən: V. Köken. Ankara: Turkish Language Association Publications.

İbadoğlu, E. (1969) *Hüseyin Cavid's "Iblis" Tragedy*. Bakı: Bilim.

Ismayilov, A. (1983) *World Romantic Tradition and Hüseyin Cavid*. Bakı: Yazıcı.

Kaya, C. (1994) *Altun Yaruk in Uyghur (Introduction, Text and Index)* (UAY). Ankara: Turkish Language Association Publications.

Khalilov, S. (2017) *Philosophy of Javid (Book I: "Philosophical motifs in Iblis")*. Bakı: Law Dissemination.

Lebedev-Polyansky, P.I. (red.) (1930) 'Cavid H.', *Literary Encyclopedia*, Cilt 3. Moskva: Communist Academy Publishing House, 233.

Lu-Sin (1954) *Sobranie sochineniy: Volume I*. Moskva: Khudozhestvennaya Literatura.

Mammadli, G. (1982) *Cavid - throughout his life: a yearbook of life and creativity*. Bakı: Yazıcı.

Mammadov, M. (1982) ‘Cavidane sanatkar’, *Azerbaijan Dergisi*, (11), 46.
Mammadov, M. (1983) *Bitter Cries, Sweet Desires*. Bakı: Gənclik.
Mammadova, A. (2013) ‘The image of the demon in the context of humanity’s search for truth and utopia’, *Those Who Enlighten the Turkish World: M. Akif Ersoy, Hüseyin Cavid International Symposium*, Bakı: Kafkaz Universiteti, 7.
Nazım, A. (1929) ‘Azerbaijani Literature’, *Oppression and Revolution*, Cilt 19, Kraus Reprint, 104.
Nazim, A. (1930) ‘Huseyn Cavid’, *Literary Encyclopedia* daxilində, Cilt 3. Moskva, 233–234.
Orkun, H.N. (1986) *Ancient Turkish Inscriptions* (ETY). Ankara: Turkish Language Association Publications.
Paçacıoğlu, B. (2006) *VIII-XVI. The Vocabulary of Turkish Between the Centuries* (TSD). Ankara: TDK.
Rzakulizade, M.M. (1970) ‘Azerbaijani Literature’, Lomidze, G.I. və Timofeeva, L.I. (red.) *History of Soviet Multinational Literature*, Cilt 1. Moskva: Nauka, 202–203.
Sadiq, Ş. (2011) *Hero Concept Created by Hüseyin Cavid*. Bakı: Hədəf.
Şaik, A. (1961) *My Memories*. Bakı: Azərnəşr.
Şerif, A. (1982) ‘Hüseyin Cavid’, Zamanov, A. (red.) *Remembering Cavid: Articles and Memories Dedicated toHüseyin Cavid* daxilində. Bakı: Gənclik.
Şerif, A. (1986) *Past Days*. Bakı: Yazıcı, 269.
Şerif, A. (2007) “‘Iblis” /Cavid Sensibility’, *A Collection of Research: In 10 volumes, Volumes II-III*. Bakı: Elm.
Tekin, Ş. (1976) *Uyghur Texts II. Maytricimide* (Mayt). Ankara: Atatürk University Publications.
Turan, A. (2007) *Huseyn Cavid*. Bakı: Vektor.
Turan, A. (2010) *Cavidname*. Bakı: Avrasya Press.
Yıldız, H. (2010) ‘Naming the Devil in Turkish Language’, *III. International Turkish Language and Literature Student Congress TUDOK 2010 (20-22 September 2010 – Istanbul), Proceedings Book*, Volume II. İstanbul: İstanbul Kültür University Publications, 1385–1398.
Zamanov, A. (red.) (1982) *Remembering Cavid: Articles and Memories Dedicated to Hüseyin Cavid*. Bakı: Gənclik.