A NEW LOOK AT THE HERITAGE OF
MIRZA BAKHISH NADIM

(Based on the Materials of the Institute of Manuscripts)

Key words: literature, poem, goshma, mukhammas, manuscript

Mirza Bakhish Nadim is one of the artists in the history of our literature, whose life and works have been researched least. The literary heritage of this prominent poet lived in the 19th century has not been researched completely until today, and although some thoughts were expressed about him, the said issues have not been proven with concrete facts and grounded evidences. We find the first published information about the poet in the Book ‘National Poets’ by Salman Mountaz, published in 1935 (1, p. 96). Here, the researcher did not say anything about his biography, personality and activity and founded it enough to only include his several poems into the collected works as examples.

Then, we find relatively wider information on Nadim in the researches of Academician Feyzulla Gasimzadeh. Particularly, the information given by the scientist about the life and partly the works of Nadim in his Book ‘The History of the Azerbaijani Literature of the 19th Century’ is very interesting (2, pp. 84-86). Here, for the first time, it is attempted to restore Nadim’s biography, and clarify his birth and death dates and his place in our literature. However, the information given by F.Gasimzadeh is also superficial. He only mentioned the names of the poet’s several poems, such as Description of the Winter, Hazel Bullock, Mirablig, Misir Grandchild Imamverdi, Murad Khan, Karbalayi, Mahmoud, Whoop and Gosharlar, and founded it enough to only give four examples from them. With the examples he gave, the scientist proves that Nadim who described the occupation of Azerbaijani Khanates by the Tsarist Russia, various fight scenes, occupation of Ganja, destroy and pillage of Azerbaijani villages by Iranian armies, unlimited dominance of Emirs, unbounded oppression and violence by the bonding feudalism structure, and bribery of the governors of the Tsarism in Azerbaijan served as a realist artist. With his such satirical poems the poet becomes morally closer to Zakir and gets a specific honorable place for him in the history of development of the satirical poetry.

Although another prominent researcher of our literature of the 19th century Professor Kamran Mammadov expressed some opinions about the satirical works of Mirza Bakhish
Nadim in his Monography titled Satire in Azerbaijani Poetry of the 19th Century, he generally did not give any new information about neither the life nor the works of the poet widely (3, p. 133). As he had not enough materials, he also could not express grounded opinions about the worldview of Nadim and the characteristics of his works as a professional satirical poet, and found it enough to only express general thoughts about him.

We find relatively wider information about Mirza Bakhish Nadim in the article titled ‘Mirza Bakhish Nadim’ of Professor Mustafa Mustafayev (4, p. 158). Besides repeating some of the thoughts that Feyzullah Gasimzadeh expressed, he also tried to restore the poet’s biography based on the information given by Agakarim Janibayli, a Teacher from Salian, who paid attention to Nadim’s heritage already in the 1920s, discovered, studied and copied out his manuscripts for the first time and wrote comments. M. Mustafayev, for the first time, presented the poet’s Mukhammas titled Plowman Mahmud, Goshma titled Murad Khan and poem titled To Colonel Mr. Ismail in the full volume to readers.

The consistency of the information given by both F. Gasimzadeh and M. Mustafayev proves that both of them used the same source, that is, the manuscript that Agakarim Janibayli copied out from its original copy. That manuscript is currently maintained with Code D-350/10327 at the Institute of Manuscripts of the ANAS, named after Muhammad Fuzuli (5). It becomes clear from the note on the manuscript that it was previously maintained with 8021 inventory number. The researchers we mentioned above also used that manuscript maintained under that inventory number as a source. And this fact is also discovered that neither F.Gasimzadeh nor other researches that we mentioned did not have another work of Mirza Bakhish Nadim. And as we mentioned above, this manuscript is not Nadim’s autograph, but is its copy. On Page 54 of the manuscript, there is this note which indicates the identity of the person who copied out the work, issued the first opinion on Nadim and tried to determine his birth and death dates and analyze his works: ‘Teacher Agakarim Janibayli. Salian, July 10, 1928.

This manuscript consisting of 250 pages, copied out by A.Janibayli was paged with black ink from Page 1 to Page 99 and with a pencil after Page 100. The paging is incorrect sometimes and there are empty pages remained between consequent pages (99-100, 100-101, 103-104, 108-109, 172-173, 181-182, 194-195, 209-210, 214-215, 218-219, 219-220, 222-223). Most of the pages were not completed fully and on some pages only one, two distiches, or sentences were written and the remaining part of the pages were left empty. It is observed that Janibayli did not copy out the poems in the original source consequently, but did it selectively. We think that although the author intended to copy out the author’s poems to those incomplete or empty pages, later could not realize his intent for some reasons that are not known to us.

In this manuscript that he copied out, Janibayli’s some comments and interpretations were also provided. He included dots instead of some words that he could not read within the verses and noted ‘I could not read’ or ‘It is unreadable’ in front of the verses. We think that these words have become either erased or unreadable as they were written with the Shikasta script style. The writing of Nadim’s other available work with the Shikasta-Nastalig script style, which is probably an original version, give us ground to make the above conclusion.

Although we don’t have detailed information on Agakarim Janibayli, it becomes clear from his works that he was a person paying attention to Literature and the art of poem. Repetition of the words that he said about Nadim by F.Gasimzadeh once again proves that Janibayli was also a talented researcher. Janibayli also wrote a 54-page foreword for the digest he copied out. Although some of his assumptions are doubtful, the conclusions he made may be accepted as correct ones in general. Facts show that the first researcher of the life way that Mirza Bakhish Nadim passed through and of his literary heritage was just A. Janibayli, a Teacher from Salian. We should regretfully say that although the next researchers of Nadim’s
heritage benefitted from the researches of this devoted intellectual enough, they did not express any opinion about him and kept their silence about him. We value this initiative of the researcher and will try to give those that he wrote about Nadim as they are for the sake of objectivity. He writes: ‘From the information that I have collected from elder people who saw and knew Nadim and from his student who studies at Nadim’s Madrasa, it becomes clear that as if Nadim’s father Mullah Asadullah left Shamakhi together with some of his relatives for Navahi due to anarchy and continuous turmoil taking place in Shirvan town early 13th century according to the hegira calendar, and became residents of that region and stayed there. Some of the persons trying to prove that Nadim is from Shamakha for his origin only base on the close relationship of Nadim with Shamakha, his studying in Shamakha and his going to and stay in Shamakhi for most months. However, these hearsay news could not also be enough correct and decisive so that make us satisfied, as Navahi Village many times was included in either Salian or Shamakhi counties. It is clear that when it was included in Salian County, probably the relationship of the population was close with Salian city, which was the center of that county, and when it was included in Shamakhi County, the relationship of the population was close with Shamakhi city, as they need the central city of their county in all of their activities. Therefore, the population of Navahi used to send their children to either Salian or Shamakhi to get education. We can see that Nadim also had quite close relationship and communication with both Salian and Shamakhi cities. He even resided in these cities for two to three months and wrote some historical events that he witnessed and left them as a heritage for us, and met with many of famous persons in these cities. And maybe he said the following words due to the county to which Navahi Village where he lived belonged:

Yenə vəqtində adım söylənir Şırvanə, İbrahim,
Xəsti Baxış Navahi sakini-Salyan, haray.

Nadim married a sister of a person named Mullah Muhammad Riza at ‘Five Madmen’ Settlement in Salian City and lived in Salian for a long time. Now, there are many relatives of him in Salian. Alike the determination of his original place and the place of birth correctly, it is also very difficult to determine his date of birth. According to the hearsay information I heard, it becomes clear that he was born in 1205 of the hegira calendar and died when he was 95 in 1300 of the hegira calendar, which is supposed due to him saying that ‘I am 95’ in the last years of his life and by considering the birth date of one of his grandchildren born six months after his death. Moreover, some people say that he was born in 1200 of the hegira calendar and died in his 98 in 1298. The latter maybe relatively correct in comparison with the former. Because when reviewing several historical works that the poet wrote through poems and published, we can see that during 15-20 years since the arrival in Tbilisi of General Tsitsianov sent by Russian Tsar 1st Alexander in 1217 of the hegira calendar (or 1803 of the current calendar) to govern Georgia, he mentioned many of the important and historical events taken place in Georgia and Dagestan, and Ganja, Iravan, Shirvan, Salian, Talish, Baku, Darband and Gouba Khanates and many years after them, he described through poems even the historical disaster, that is, scarcity and drought happened in Navahi Village where he lived and around that village in 1297 of the hegira calendar. Here it becomes clear that our veteran poet even could say poems in 1217 and was yet alive in 1297.

If we assume that he was born in 1205 of the hegira calendar, it will become clear that he started to say poems in his 12. As this is not adequate for his age, I think that the former is wrong and the latter is correct.

Nadim got his primary education in Navahi from his father. As becoming a mullah was progressive at that time, his father sent him to Shamakhi to study and become a mullah. After learning Persian, Turkish and Arabic perfectly and approaching to Navahi there, he comple-
tely grew away from the plan of becoming a mullah for some reason in contrast with his father’s dream and engaged in agriculture (5, p. 4-6).

The research that Janibayli conducted comparatively and through analysis and the conclusions he made may be considered rational and correct. Particularly the assumptions that he made in the light of historical events and his talks with those who knew Nadim personally once again prove that his words are true. On the other hand, approval of his thoughts by also Academician Feyzulla Gasimzadeh increases the trust to Janibayli.

Nadim, who was an ordinary laborer, engaged in agriculture and cattle-breeding and did not have good living conditions. As he was always among the working people and supported them in their troubled days and tried to solve their problems as much as he could, the population loved him and approached him in their most problematic days. Highly valuing the trust of the population to him, Mirza Bakhish, according to the available information, many times stayed in Baku, Salian and Shamakhi for days and even months to solve the land related problems of the peasants and met with high ranked officials and accomplished to solve the problems of his countrymen. Of course, the land problems were between the bosses and peasants. Representatives of this exploiting stratum who could not accept the protection of the peasants and poor strata by Nadim struggled against him with all means and tried to humble the poet among the population. Reportedly, once he poet went to Shamakhi to solve the land problem of the peasants. His travel lasted long that time. Enemies using this tried to spread a rumor among the population. Seeing that the displeasure increased between the populations, the poet’s son Mirza Farajullah wrote a letter to his father to inform him of the situation. Reading his son’s letter, Nadim directly understood the situation, that is, the enemies did what they wanted, and wrote a reply letter to his son by means of a poem:

\[
\text{Desələr güşəd olma, mənə bōhtəndi, oğul,} \\
\text{Acığın dövlətə vərədə zərəri, qan, oğul.} \\
\text{İki aydır məni səmləşər “bu gün”, “zafrə” ya,} \\
\]

***

\[
\text{Kəsmişəm qəpusunu içə ilə mən “İvan”ın,} \\
\text{Mər* eşitmüblər, oğul, “zafrə”n sən Divanın.}^1
\]

The examples that we gave put our great poet Gasim bay Zakir in mind of us. Alike Zakir, Nadim also had had fill of ‘tomorrows’ and ‘administrative authorities’, in short, the bureaucracy of ‘Ivans’ and openly declared his hate among the population without hesitating from anything. Giving this example in the manuscript, A.Janibayli rightly assesses it as an evidence of ‘the self-devotion for the population’ of Nadim: ‘I think that these five verses that we can read brokenly and incompletely may a tool that may introduce to us Nadim, Nadim’s sincerity and his self-devotion for the sake of the population even briefly (5, p. 9).

Kamran Mammadov also considers this characteristic of the poet and highly values his services: ‘Mirza Bakhish Nadim, who had very poor and troubled living conditions and was not respected by the bosses of his time, was reverenced by the laborers. The dignified poet who made scribing his profession helped laborer peasants as much as he could and did his best to prevent the violation of their rights and privileges.’ (3, p. 133)

^Mər – is the shortened form of the word ‘məgar’.

^The example was taken from the mentioned manuscript of A.Janibayli. There is this note given there: ‘Unfortunately, I could learn only these five verses by means of hearsay information. I did not change even one letter of it and wrote it as I heard.’
Janibayli then issues an opinion on personal satires of the poet and writes: ‘As regard the satiric works he wrote, they generally consisted of strong attacks and terrible critiques in a quite acceptable form as a poet against dishonest people who treated poor villages unconscionably.’ (5, p. 9)

And Academician F.Gasimzadeh writes by considering the environment in which not only Nadim, but also most of the poets of who lived and wrote works in the 19th century were, and their objections to this environment: ‘National poets and ashugs who lived in villages and faced the oppression by the bosses and suffered from that oppression were fighting in their satirical poems against the tarism judges and the tarist laws and rules, oppressive bosses who violated the rights of peasants. In his works, Nadim was shooting bosses who cut the salaries of harvesters and khans who harnessed the peasants to ploughs with satire (2, p. 179).

Both A.Janibayli and F.Gasimzadeh found it satisfactory to give examples from the poet’s Goshma with the repeated words ‘Murad Khan’ after the rhymes to prove their arguments. In this Goshma consisting of six tetrastiches, the poet extremely criticizes Murad Khan not paying salaries of peasants and thus making the ordinary laborers suffer hardly, and other sponger parasites in his example and does not find it satisfactory to compare them to donkeys running for bran and one-eared dogs, and says ‘There are many dogs like you in valleys’ and spit in their faces. In the fifth tetrastich of the satire, the poet says ‘If the peasants had wisdom, they would gibbet you, Murad Khan’ and makes his satire stronger and call the peasants to protect their rights and be combative:

_Ey ağalar, sözə tarif etlayim,
Nə is tutub yüziqə Murad xan.
Tamam kəsdi biçincinin haqqını,
Heç vermədi sikkə, para Murad xan._

Şəltik bilimindən tikibdirdə dəqə,
Eşşək kimi yügürədə kəpəqə.
Münasibdirdir bir tayqulaq köpəqə,
Qanuq olub cənavora Murad xan...

In his another poet with the repeated words ‘Karbalayi’ after the rhymes, Nadim again protects the interests of the peasants. The person he targeted in this poem is not only an ordinary boss, he is also a person who has visited Karbala and takes some position among the society. Despite he is Karbalayi (Karbala visitors), he is also a despot tyrant alike Murad Khan. Both of them have the same faith and aim: exploit people by any means and get wealth.

Nadim wrote this poem not on him behalf, but on behalf of reapers that Karbalayi brought from Mughan to reap his grains. This poem consisting of four tetrastiches is their application to Karbalayi to get their honest salaries. The arrival of Karbalayi in Navahi shortly after this event and criticizing Nadim’s close friend named Karbalayi Salman makes the poet angry and he wrote another satire with the repeated word ‘Karbalayi’, targeting that person. Differently from the first satire, Karbalayi’s personal characteristics are criticized in the second satire.

Taking into account Nadim’s these characteristics, A.Janibayli writes that he was a poet who always thought about the need of the population. In order to get more familiar with him, we should review his letter that he wrote in the form of poem to his friend Mahmud. Janibayli interprets the reason for the writing of the poem and says that there was also the second Navahi Village in the neighborhood of Navahi Village there Nadim lived, of which population even now are called Ploughmen Navahi as they used to be ploughmen of kings and khans in the past. When Azerbaijan was under the control of Iranians (and also now), the population
of that Ploughmen Navahi Village used to rent the planting soil named Charakdar from the government and plant one fourth of that soil. They collected and prepared the crop they got and officers of the government came to that village to get the crop to stock them in the wells of the king’s palace and brought for this purpose three persons a day with their horses from that village for corvee. Once, the job rotation comes to a poor peasant named Mahmud. Mahmud says: ‘I don’t have a horse. I hope the officer will not kill me for it’ and refuses to go to the corvee. Upon the instruction of the officer, Mahmud was taken and harnessed to another horses. Hearing about that event after some time, Nadim went to Ploughmen Navahi Village to learn the reality and met with Mahmud who was about 90-95 and already lived the last days of his life and became friends with Mahmud, and after learning about the details of that case, wrote his following poem and sent it to Mahmud:

Mahmuda! Aya, rəncərara mərdi-yegənə,
Nahaq yerə rəncidə olub gələnə faqana,
Xalıq sizi rəncər yaradıbdir bəxo, xanə,
Hərcənd ərəkdər əsəjar at bu kotanə,
At olmasa həc incimə, insan da qoşalar.

Şahlıq quyular buğda ilə dolmasa olmaz,
Momur da buna amir əsrə olmasa olmaz,
Salyani Həson xan da əsrə soymasa olmaz,
Sal ərdənənə ərdənəhənd, gir bu kotanə,
Ləl ol, dilini kəş, xışa insan da qoşalar.

Canun çıxaq lap ələnən da əkəcəxən,
Vəl olsa da, xış olsa, kotan da çəkəcəxən,
Əkdin o çərəkdər axırdı bişəcəxən,
Şəh nəkərən, damğalı qulsan o şahanə,
Keçmişdə deyərlərdi ki, heyvan da qoşalar.

A.Janibayli very regretfully writes: ‘Today, I could learn a small part of that poem written 110-120 years ago from illiterate peasants. And this proves that the poem left a deep impression on the peasants that time and roused interest among them. I did not change even one letter of it and wrote it as I heard (5, p. 52).

Professor K.Mamadov was influenced from that poem of Nadim and wrote: ‘It is impossible to read without distress the poem that Mirza Bakhish Nadim, whose poems smell laborer peasants and plowmen, who describes the hard living conditions of the plowmen with a specific irony and whose works differ with this aspect, dedicated to poor peasant Mahmud who was working as a slave day and night for some food to live.’ (3, p. 137)

Although the slave-owning and use of the labor of slaves did not officially exist in Azerbaijan in the 19th century, exploitation of the peasants did not yet differ from the labor of slaves. And that was directly what disturbed Nadim. He could not tolerate the exploitation of his nation as a slave and found it as a solution to take his pen and criticize and unmask despot and merciless bosses.

A.Janibayli writes that Nadim was ‘an open-minded person telling the truth, who was a capable man engaging in social activities and who was not afraid of telling their faults and unacceptable acts to the faces of any persons’ irrespective of their ranks. For his this nature, the number of Nadim’s enemies was increasing day by day and most of them were mullahs and bosses who had some positions in the society. They tried by all means to discredit Nadim among the population. But Nadim did not hesitate to say his words and unmask these
antipodes, feigned and deceptive religious men sometimes directly and sometimes indirectly. A.Janibayli also notes that he mostly disagreed with mullahs and shot them with his satire. Nadim even was regarded as a nonbeliever and he was called not Mullah Bakhish, but Mirza Bakhish. And even his saying at the end of his 168 verse poem, which he dedicated to the famine and scarcity happened in Navahi in 1297 of the hegira calendar (1879-1880), that:

\[
\text{Nadima, etmə şikayı belə ilden həqqa,}
\]
\[
\text{Nə xudavənd bilir fəsli, nə də peyğəmbər}
\]

gave a chance to his enemies to discredit the poet among the population. Being tired of the mullahs, Nadim wrote his poem with the repeated words ‘What's that to you’. That step further activated the mullahs and they started to perform a practical action to discredit and kill Nadim. Soon, Nadim left his family in ruined conditions and went out from Navahi hopelessly.’ (5, p. 30). There is no information about that where Nadim was for a long time. But from some available poems of the poet, it becomes clear that lived abroad for some time, had very hard living conditions and had a severe homesickness:

\[
\text{Kimsənəm yox mənə yazsın bir nəmə,}
\]
\[
\text{Qürbot içə bu diyara bənimcün,}
\]
\[
\text{Məlum olsun sizə-əhlə məhübbən,}
\]
\[
\text{Dua qılın sahibkara bənimcün.}
\]

\[
\text{Malıə məlaküm etdilər toraş,}
\]
\[
\text{Təkər mərdəmlərin müdəm qanlı yaş,}
\]
\[
\text{Əlac edin mənə, ey qohum-qardaş,}
\]
\[
\text{Bir yerdən olmadı çarə bənimcən.}
\]

\[
\text{Or:}
\]
\[
\text{Gecə-gündüz qan-yaş təküb ağlaram,}
\]
\[
\text{Vətən tərkın qılıb elders aylırdım.}
\]
\[
\text{Bibərdür heç görümdim şəfəsin,}
\]
\[
\text{Bağban idim qənə güldən aylırdım.}
\]

These feelings are clearly evident in his Goshmas with the repeated words ‘I fell’, ‘I got separated’, ‘It is a bazaar’ and ‘For me’.

A.Janibayli notes that Nadim was in a prison for some time. However, he says that not based on facts, but on assumptions, which is not reasonable.

According to the researcher, ‘Nadim did not pay a special attention to religious poems, Novhas and Odes and spent quite a short time for this purpose.’ The author grounds his opinion by saying: ‘He had a visibly small number of Novhas and Odes.’ (5, p. 9)

But we cannot agree with this opinion of A.Janibayli. Probably, he was not aware of Nadim’s other manuscripts, at least his 354-page manuscript being maintained at the ANAS Institute of Manuscripts named after Muhammad Fuzuli, under Code B-4275/5900. This manuscript of Nadim may be considered as an autograph copy for some characteristics. Although the digest of manuscripts was paged from the start to Page 29, it was also re-paged with Arabic numbers after Page 30. The poems given from Page 20 to Page 225 were bordered with the red ink.

Here, more than 100 poems of the poet belonging to various literary types and discussing various topics are given. Among these poems, the poems that the poet wrote to his
friends and acquaintances have a special place. Surely, Nadim did not treat in the same way all of his acquaintances to whom he approached, and wrote satires to some of them.

In the preamble of the manuscript, Nadim also wrote words in honor of the great Creator, Prophet and Imam Ali alike other poets of his time according to the generally accepted rule, and promoted the supremacy of the religion and the importance of worship. In addition to these, as the occasion arose, he also addressed various historical events and theoretical and philosophical ideas, and made considerations about the poetry and art. In the manuscript, the poet gave a special place to Gazals and gave his about 60 Gazals sequentially from Page 134 to Page 201. In the heading part of that section, the poet wrote "اشعارات عاشقانه بفراغواهی خود ما...." in Persian (Love poems I wrote willingly). These Gazals visibly proves that he was not only a satire poet, but was also a lyric poet. From Page 298 to the end page, that is, Page 354 of the manuscript, the poet’s poems dedicated to religious issues and particularly the Karbala event are given. We can see that the poet belongs to the Shia sect, as in his these poems, he specifically described Ali, Fatimayi-Zahra, Zeinab, Hussein, Gasim, Aliasgar, and His Holiness Abbas, and the tragedies they were exposed to. As in the beginning of the manuscript, in this part of it, twelve Gazals that the poet wrote about love are also given among his poems about religious issues (On Pages 298, 299, 300, 301, 302, 310, 311, 313, 315, and 341). Mirza Baksh Bakhish wrote his poems with several nicknames. From his available two manuscripts, we can see that he wrote his poems with nicknames of Nadim, Khasta Bakhish, Khasta Bakhish Navahi, Navakhi Bakhish, Shikasta Bakhish, Miskin Bakhish and Bakhish. In his poems that he wrote through the classical poetry, he mainly used the nickname Nadim, while he mostly used his other nicknames in his poems with the syllabic meter. A.Janibayli, the first researcher of the poet’s heritage writes that ‘We can observe the nicknames Khasta Bakhish and Navahi Bakhish in most of the works he wrote at his young times.’ (5, p. 3) It is difficult to say how correct this thought is. However, it is known as a fact that Nadim used each of these nicknames not only at his young times, but also in various periods of his life, and even at his elder times. We should also particularly note that the poet mainly wrote poems in the Goshma type when he lived abroad (at about his elder times) and mostly used the nicknames we mentioned above in those poems. It is also interesting that in none of the poems with the syllabic meter, he used the nickname Nadim.

In the manuscript, there are also poems that the poet wrote in the types of Mukhammas, Musaddas, Mustazad, Rubai and etc. The key part of this manuscript (about its two thirds) consists of Odes, Invocations, Novhas and etc. written on religious topics. Surely, if Janibayli were familiar with that digest of poems, he would reject his thought that he said previously about the religious opinions of the poet. Being of Nadim a faithful person is also clearly visible from the poems he wrote on religious topics. Probably, A.Janibayli also intentionally puts the religious opinions of the poet he studied into the shades as required by the atmosphere existing in the country on the eve of the repression, alike other intellectuals of his time. And it is also a fact that although the poet was a believer, he also always struggled against deceptive religious men and particularly, imperfect mullahs and believers.

According to A.Janibayli, ‘After the Russian occupation, Nadim served in various positions. He mainly served as a scribe in government authorities (administrative authorities). And he performed that job during the major part of his life and made it his profession finally. After living abroad for a long time, he applied for the position of scribe in Navahi Village.’ (5, pp. 34-35)

Returning back to Navahi again, the poet restores his previous respect among the population. As he was serving in an official position, his enemies feared and preferred to stay calm at least outwardly.
Nadim was removed from his job after several years. He searched for a new job and for this purpose, applied to various persons, including Colonel Ismayil bay Gutgashinli. However, none of his friends could assist him. Being in a hopeless situation, Nadim again applies to Mr. Ismayil. In this poem consisting of twenty two distiches, the poet with a heavy heart wrote that he was not capable to do other job than scribing and asks for his assistance:

Əgar gəleydi əlimdən bir özə kəsb mənim,  
Bu əzhənə sana verməzdim, ey əhmədəxəsal.

Ticarət eyləyə bilməm və nə kəştü zər etmək,  
Nəçərə adlı tərazı qurum, olum baqqal.

İşində münəşiyi-divan olub qələm yazmaq,  
Kənəla sinə yetib ta ağartınsam saqqal.

Əlac yoxdu, dəx, bu işə sərəncam et,  
Bidune-mayı dəğüldür ki, həq verü həqq al.

Ümədi-Nadim odur, məlcəi-pənahidən,  
Bu əmrə rövənəncəm edə, olam xoşhal (5, p.39).

However, Nadim’s that attempt was also unsuccessful. And the promises of his friends were also resultless. The poet who was in a very difficult situation found solace in writing a satire to one of them – Mullah Muhammad. Nadim’s this satire had more public character than individual character. Here, the poet pretends criticizing Mullah Muhammad, but criticizes commandants, bureaucracy in the Tsar Governance and bribery as Zakir:

Yazımişam dərdi-halın komendanta.....  
Deyillər “post paşol, zəfrədər” həm bazar.

Getdim naibimə surəti-halım deməcə,  
O da bir şəxs dəğülm kim, əlbət ondan bir kar.

Başına nə kəl tüküm, axrə kima yalvarım,  
Aşınavü dustü rəfiqə görünəm bədətvar.

... Hər kəsə səz dəyirəm ocun açır kim, mənə ver,  
İstəyir qırxa başım misəli-dəllək Ağayar.

Düşməniñ tənə sözü, həm rusun zəfrəsə,  
Bağrüm parə edib, qoymayib aramü qərar (5, p.43-44).

Being unsuccessful in all of his attempts, Nadim finally agrees to be appointed to a position which was not decent for him, that is, the position of irrigation supervisor to Pirsaat River:

Mənə mərabliq əmrin kim olur eyl duta,  
Ləcərmən, nə edim, zəti-xudəvəndə qəsəm.

Vəqti-namərdədi bu mərd bilir bunda nə var,  
Zilləti-mərdilə nəmərd tapub ızəti-dom.
A. Janibayli describes these times of the poet’s life and writes that the period in which he served as an irrigation supervisor was the most difficult time of his life. ‘In this heavy situation, Nadim sometimes served in the public sector and sometimes served in the agricultural sector. In the end of his life, he even opened a school in Navahi and served as a teacher. Some of the persons who was a student in Nadim’s school even now live and I could learn many of the information that I collected about the biography of the poet from them.’ (5, p. 47) It becomes clear from these notes of Janibayli that he paid a great attention to Nadim’s literary heritage as a patriot intellectual, conducted searches for a long time, did not miss even the smallest nuances about him and most importantly, made a valuable contribution to the literary community by restoring the biography of the poet based on facts. As a result, every person who wrote about Mirza Bakhish Nadim after him directly benefitted from the information that he wrote and issued their opinions about the poet.

All of the abovementioned once again proves that Mirza Bakhish Nadim was really one of the talented poets having a specific place in the history of Azerbaijani literature of the 19th century. The full works of such a talented poet may be limited to only these two digests that we mentioned. Surely, the poet had several manuscripts. However, this time we had to limit our research about the poet with those two sources.

Currently, a purposeful activity has started to learn and study the heritage of M.B.Nadim at the Institute of Manuscripts named after Muhammad Fuzuli. The finding of the poet’s manuscript that we consider as an autograph may be considered as a successful result of these serious researches conducted. We believe that the discovery of the poet’s literary heritage will be a significant contribution to the study of our 19th century literature.

References:
6. Digest of Manuscripts. ANAS Institute of Manuscripts, B-4275/5900.

Paşa Kərimov,
Raqub Kərimov

Mirzə Baxış Nadim irdinə yeni baxış

XÜLASƏ

 Açar sözlar: ədbəiyiyat, şeir, qoşma, müxəmməs, ələyazma

Паша Керимов,
Рагуб Керимов

Новый взгляд на творчество Мирза Бахыша Надима
(На основе материалов Института Рукописей)

РЕЗЮМЕ

Ключевые слова: литература, стихи, гошмас, мухаммас, рукопись

Мирза Бахыш Надим - один из самых малоизученных азербайджанских поэтов XIX века. Исследователи, высказавшиеся о его жизни и творчестве основывались на рукопись А. Джаныбейли, который собрал и переписал ряд его произведений. Сальянский учитель А. Джаныбейли в 1928 году собрав факты из стихов Мирза Бахыша Надима и рассказов его бывших учеников смог высказать о дате рождения и смерти, некоторых моментах жизни поэта. В Институте Рукописей обнаружена еще одна рукопись стихов М. Б. Надима. В этой рукописи, состоящий из 354 страниц собраны более 100 стихов поэта. Здесь наряду с лирическими стихами есть и немало стихов Надима на религиозные темы. На основе нового источника мы имеем возможность более подробно изучить жизнь и творчество поэта.