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NIZAMI GANJAVI’S DEMOCRATISM AS A QUALITATIVE NEW PHENOMENON IN CLASSICAL WORLD LITERATURE

Abstract

The article discusses great Azerbaijani poet Nizami Ganjavi’s new and unique poetic style brought to the world classical literature. The author compared Nizami Ganjavi’s works distinguished with democratism, humanism and globalism to The Tale of Gilgamesh, Homer’s, Aristotle’s, Ferdowsi’s writings and came to the conclusion that Nizami is the greater poet for his originality, creativity, and idea-artistic imagination. Because the poetic style, artistic thinking, democratic view in Nizami’s writings, presented to universe are not repeated in the literature of other nations.

Keywords: Nizami Ganjavi, Azerbaijani literature, democracy in literature, poetic style.

Nizami Ganjavi!
Some researchers will think that it says all!
Indeed, what to add to the world-famous name "Nizami Ganjavi"? But, the great geniuses of mankind are distinguished by the fact, that again and again, as time passes, they require attention to their creativity, in order, like the petals of a fragrant rose, to reveal all the new shades of the enduring aroma of their highly artistic statements! And along with this, in the world literature there is such a concept as "pioneers". A special high place in world culture belongs to such pioneers, after whom whole literary schools are formed. One of such pioneers of world literary thought is the great Azerbaijan poet and thinker Nizami Ganjavi. So, what is the manifestation of the road that Nizami was lucky to be the first to open and pass with honour? Why did not that road attract the attention of the great creators of the poetic word who lived and wrote before Nizami?

First of all, let us turn to the work of the great Azerbaijan poet and see how he himself evaluates the novelty of his work in the very first poem "Khamsa" ("The Five") "Mahzan ul-asrar" ("Treasury of Secrets"), in a kind of literary-theoretical section of the work "On the position and dignity of this book", in a poetic translation into Russian by Konstantin Lipskerov and Sergei Shervinsky:
I, for whom my fresh rose is glorified,
In the roses of the shah's gardens, I sing like a nightingale.
To hum the words, no one would dare to point out to me,
I only say what my heart told me to say.
Unusual things are shown by me today.
He created a new sketch, and each became different.

Being familiar with previous poetic works, Nizami speaks with absolute confidence about the novelty and uniqueness not only of a particular work, but of his poetic style in general. What is interesting from the point of view of the psychology of artistic creativity and the perception of poetic works by readers, the great poet in this area also shows his outstanding knowledge and deep erudition.

Literary study and literary criticism as a science existed even before Nizami. Let us recall at least the Aristotle’s "Poetics" (384-322 BC), with which Nizami, most likely, was not familiar; since, unlike the philosophical works of the ancient Greek genius, this work was not translated into Arabic. In this regard, it is also of interest that the Arabic translators were not interested in the rich artistic creativity of ancient authors, or perhaps the translation of such works was not included in the list of their orders.

In any case, it was the Azerbaijan poet who, for the first time in the introductory part of his epic work, found it necessary to express his scientific judgments about the ideological and aesthetic norms and requirements for literary works. Moreover, many of which were first nominated by the poet-scientist, literary critic, which, of course, is the great Azerbaijan poet-thinker Nizami Ganjavi.

Let's turn to the original of these lines once again to give a literal translation:

(Interlinear translation by Professor Rustam Aliyev:)

I didn't borrow anything from anyone
I said what my heart told me: "Say!"

And now let's mentally look back and pay attention to the masterpieces of world literature that were created before Nizami Ganjavi and reached us in written form:

Sumerian epic "The Tale of Gilgamesh", which dates back to the XVIII-XVII centuries BC. Of course, Nizami was not familiar with this work; nevertheless, its theme talks mainly about two heroes of the ancient world, who set themselves an impossible mission to find the secret of human immortality and devote themselves to this quite noble mission. If we draw a typological comparison-parallel, then a similar motive can be found in the last poem of Nizami Ganjavi - "Iskanderneme".

Most likely, this is not a direct influence, but a wandering plot of world literature and mythology, folklore, and nothing else!

However, it was not so! After all, what we have: the influence of the Sumerian epic on the Bible, and through it on the Koran, which was widely used by Nizami as a deeply pious Muslim poet. It is on the holy Koran that the plot of finding the water of immortality
is based, which in turn goes back to the Sumerian epic. But beyond that, of course, we do not know anything yet. But that’s not the point! The main thing for our research is that the literary phenomenon introduced into the world verbal thought by the Azerbaijan poet, which we discovered in the work of Nizami, is not found.

Let's go further, skipping 1000 years, which are just a brief moment in the history of the universe: the poetical creative activity of the ancient Greek poet Homer, whose life and works span the 8th century BC. The wars and various adventures of the ancient Greek heroes, who sometimes are not even afraid to enter into confrontation with the gods of Olympus themselves, to this day, are quite suitable for satisfying the literary and aesthetic taste of many readers belonging to different nations of the globe. Despite all the genius and unsurpassed artistry and imagery, Homer also remains a singer of heroes and gods, not descending into the lower ranks of human society. Here, of course, one cannot fail to mention the medieval Indian monument "Panchatantra", which translated into Arabic and Persian under the name "Kalile and Dimne" served as one of the literary sources of Nizami's second poem "Khosrov and Shirin". Here, of course, one cannot fail to mention the medieval Indian monument "Panchatantra", which translated into Arabic and Persian under the name "Kalile and Dimne" served as one of the literary sources of Nizami's second poem "Khosrov and Shirin".

We skip another 1800 years and find ourselves in Iran of the 10th century AD. The Arabic-speaking philosopher from Turan Al-Farabi (870-950) in the East was called "the second teacher" and the "first teacher" was Aristotle (384-322 BC). But we are not talking about them. Just by analogy, I want to note that like the "second teacher", in the East there lived and worked "the second poet" after Homer, namely, Abul-Qasim Ferdowsi Tusi (935-1020), who became famous all over the world for his grandiose work “Shahname” ("Book of Kings"). Ferdowsi’s epic begins with the glorification of mind, where the poet appears not as a literary critic like Nizami, but as a moral philosopher. This is how this part of the work sounds in the translation of Semyon Lipkin:
Of all the gifts, which is more valuable than mind?
Praise be to mind - all good deeds is stronger.
The crown, the beauty of all living things, is the mind,
Recognize that mind is the basis of being.
It is your leader, it is in people's hearts,
It is with us on earth and in heaven.
From reason - sorrow and pleasure,
From reason - greatness and fall.
Our mind was first created in the world,
It is the guardian of the soul, the guardian
of the three faithful guards,
Those three are language, eyes and ears:
Through them, good and evil are consumed by souls.
Look for ways to wise words,
Go through the whole world in order to gain knowledge.

Further Ferdowsi talks about the creation of the world, man, the sun and the moon. This is followed by praise to the prophet, sections about how the book was written, about the poet Dakiki, who was the first to try to create "Shahname".

The praise of the Turkic Sultan Mahmud Ghaznevi, to whom the book is dedicated, ends that part of the epic, which is called "The Beginning of the Book", followed by a description of the reign of the mythical and ancient kings of Iran.

Thus, in the introductory part of the poem, in contrast to Nizami, Ferdowsi does not talk about the originality of his poetic style, and even more so about the ideological and aesthetic intention that is put before the creator of the word.

How can this be explained? Is it really only the individual manner of poetic presentation of each of these poets separately? Or maybe there are some other reasons, like historical-literary circumstances, or literary-public order?

It can be assumed that a number of factors are mixed here that influenced the historical and literary process of a particular era.

I think, first of all, it is necessary to take into account the factor of the Eastern Renaissance, ahead of the European Renaissance by several centuries. In any case, Nizami's democracy is associated with a qualitatively new and more systematic humanism inherent in the work of the Renaissance artists of the word. Let's turn to the explanation of the poet himself:

Many morning dawns have I thought about the wise,
My veil is now sewn from the conjuring dawns.
In it, high destiny and submissive begging are merged,
And the secret treasures are covered with this veil.
This sugar did not see the gnats flocked together. I am small
Although the former brilliant dirham rings with sonorous gold,
You cannot compare my golden dirham with anything.
Take a closer look at my book.
The book seems to be alien and strange,
But accept it kindly. It will become close.
In it the words are that the flowers of a properly planted garden.
It has only her own, it does not need anything else.
Like a midge, but still, I did not collect someone else's sugar.
This is followed by the wise words of Nizami about the all-encompassing WORD, and how can you not recall the first sentence of the Bible:
"In the beginning was the Word, and the Word was with God,
and the Word was God.
Initially there was One who is called the Word. He was with God and He was God."

And this is an apology for Nizami's words:

ما که نظر بر سخن افکندادیم
مرده اوئیم و بدو زندهایم
با سخن انجا که یاراد علم
حرف زباست و زبان نیز هم
گرنه سخن رشته جان ناقشی
جان سر این رشته کجایی یافته
کان خن ما و زر خوش داشت
هر دو به صراف سخن پیش داشت
که سخن تازه و زر گهن
گوی چه به گفت سخن به سخن
هرچه نه دل بیخبرست از سخن
شرح سخن بیشترست از سخن
تا سخنست از سخن اوزاره باد
نام نظامی به سخن تازه باد

We live only in the word. A great word embraces us,
In it our heart is honourably ready to burn without a trace.
Where the word raises its banner by the command of God,
There are countless words, there are many uncountable languages.
If a word would not twist the threads of the soul, then answer,
How could the soul of this thought untangle the net?
Our word was hidden along with gold a certain mine.
Before the change of the word, it arose with this prey.
"What is more valuable," he asked, "is it gold, is it a word?"
He said: "This is the word." - "Yes, the word!" He said again.
Our heart is not yet ready to say everything about the word.
Reflections on the word could not contain the word.
Let the word be famous as long as it exists!
Let everyone, Nizami, point to you!

Yes, an enduring value, the main "currency" in human relations is precisely the word, which in the same amount belongs to all people - regardless of their linguistic
affiliation. And if you want to increase your wealth, you must constantly read and learn new words. It is interesting that in Nizami’s word bank the mission of the “diamond card” is performed by poetic words. This is how the Azerbaijan poet presents their enduring value in comparison with prosaic words:

If the scattering of words that dimensional does not amuse the game
Those who honor pearls are sometimes considered pearls.
A connoisseur of fine thoughts should know that I will delight the faithful
There will be a subtle thought if it is weighed and measured.
Those who know rhymes, highly attracting speech,
Pearls of two worlds can attract melodious speech.
The key two treasuries, - the achievements of the great basis, -
Is the language of the sophisticated who know how to weigh the word.
The one who invented a measure of attracting speech to melodies,
Designed for skillful bliss giving speech.
All the singers are nightingales of the blue throne, and with them
Who can compare, tell me? No, they are not comparable to others.
Poetic speeches - a veil of sublime mystery -
The shadow of prophetic utterances. Understand!
They are full of weight.
In that great space where the breath of the creator blows,
The bright path for the prophet, and then it is for the singer.
A Friend has two friends, whose light essence is one.
All words are shells, and the words of these two are the core.
... He who gives birth to an image and rushes after a new image,
Will forever be seduced by his inspiring word.
... It is customary to hit the target with a melodious arrow.
Look at me. My creation is unusual.
Nizami did not live in palaces, but dedicated his poems to overlords. Can this fact be accepted against the democracy of the great Azerbaijan poet? In a sense, partially yes. Indeed, with all the genius of Nizami, like other great personalities of the ancient world, first of all, was the son of his era; but still he was able to rise completely above his contemporaries. It is safe to say that Nizami's goal was not the momentary satisfaction of the public order, in the person of the rulers, but was projected into the future, into the very future, where all people will be equal before God, and the superiority of one over the other will be measured by the degree and horizons of his scientific knowledge and life experience. That is why he addressed his poem to a wide audience and presented his new style with the following words:

I have given the cell to verses, as the basis of their thought.
I gave the song some meditation. It does not know the foster parents.
Both the dervish and the hermit - is not my charm deceiving? -
They rushed to me. They do not need a hirk and zunnars.
I am a closed rose: it is in expectation that here
A blessed breeze dies on its petals.
All that is, all that was, hearing my words,
Will tremble in confusion from their imperious magic.
...I create - Nizami - and I will not break my magic.
By my sorcery, I put my soul into the singer.

Yes, Nizami's prophecy about the immortality of his poetic word came true due to his deep democracy. This is confirmed by the following beits of Nizami from his last poem "Iskandername", addressed to subsequent generations:
Full of freshness! Remember these words:  
If you would like to visit my ashes,  
Passer-by, you would have seen all the fragility of the tombs;  
The mound of their perishable foothills is crumbling;  
The wind will scatter my ashes around the world chasing,  
And no one in the world will remember me.  
But, putting your palm on my gravestone,  
Remember the shining flame of my soul.  
If you shed tears on my ashes, - in response  
I will shed my unfading light on you.  
You will send me a hello, - I will answer with a hello,  
You will come - and from the heights I will descend to meet.  
And for whatever your prayer is, -  
Will be accepted. Believe it. I know that.  
You live. I will not break the connection with life  
You will visit my ashes - I will visit your soul.  
Do not consider that I am a sire, that we languish with desertedness,  
I can see you, even though I am invisible for you.  
Remember those who are gone forever during the conversation,  
Do not forget about friends whose eyelids will not rise.  
If you're here, take the cup in your hands  
And come to the place where Nizami sleeps.

Isn't this a proof of the prophetic faith of the genius artist of the word in his immortality in the person of his immortal creations, which obliges him to appeal to wide layers of future generations, thereby showing his deep democratism!

Teymur Kərimli

NİZAMİ GƏNCƏVİ DEMOKRATİZMİ KLASİK DÜNYA ƏDƏBIYYATINDA KEYFIYYƏTÇƏ YENİ HADİSƏ KİMİ

Xülasə

In the article, a new and unique poetic style of the great Azerbaijani poet Nizami Ganjavi, introduced into the world classical literature. The author compares the works of Nizami Ganjavi, distinguished by democraticism, humanism and globalism, with the "Epic of Gilgamesh", the works of Homer, Aristotle, Ferdousi and comes to the conclusion that Nizami is the greatest poet by originality, creativity and ideologically-artistic imagination. Such a presented to the existence of poetic style, artistic thinking, democratic view by means of works of Nizami is not repeated in literature of other peoples.

**Key words:** Nizami Ganjavi, Azerbaijani literature, democracy in literature, poetic style.
The article discusses the establishment of the first secular girls’ school in the Muslim East in Baku with the initiative and financial support of the great philanthropist Haji Zeynalabdin Taghiyev. Education and science today are the only way to understand and even change the world. There are many such facts, but one of the most important initiatives for the science, culture and society of Azerbaijan was the opening of the Girls’ School in 1901. An educated woman means an educated family. Realizing the importance of this, the millionaire Haji Zeynalabdin Taghiyev managed to open a gymnasium for Muslim women who were enslaved by Tsarist Russia back then with his strong will.

Keywords: Muslim East, education, H.Z.Taghiyev, female school

Education and science today are the only way to understand and even change the world. And the beginning of the path to science and development goes through schools. Everyone has the right to study, regardless of gender in Azerbaijan, as in other countries. However, 100 years ago, majority of the influential people in education were male in Azerbaijan, as in other Eastern countries. One of the reasons was the idea that “a woman should only serve at home, her husband and her child”, which was instilled in the East by superstition and fanaticism. Despite this moral backwardness arising out of Eastern superstition, the national identity born of the Turkish culture to which the Azerbaijani people belonged was often able to leave the superstition behind. There was no gender discrimination, but human equality for the bearer of Turkish identity. You can see the best examples of this in the ancient literary monument of Azerbaijan “Kitabi-Dada Gorgud” (Book of Dede Korkut). In his works of the 12th century, the great Azerbaijani poet Nizami Ganjavi touched upon this topic and talked about female rulers, their fair position, and sometimes their attitude and influence to oppressive rulers. From this point of view, Azerbaijan is mostly the first country in the East, sometimes in the West, and sometimes throughout the world to break grounds. These are reflected not only in literary works, but also in official documents.

In 1259, Nasraddin Tusi built the first and most perfect observatory in the ancient East - in the city of Maragha, South Azerbaijan. In 1844, the world’s first deep well was drilled in Baku mines. The first female diplomat in the East was Sara Khatun, the mother...
of Uzun Hasan, the founder of the Aghgoyunlu state. She defended the interests of her country by holding numerous meetings with the Ottoman sultan and Western diplomats. The man who wrote the first opera in the Muslim East was Azerbaijan as well. Uzeyir Hajibeyov also achieved this success for his opera “Leyli and Majnun”. The first opera in the East was written by the world-famous musician and composer Shafiga Akhundova. She achieved this success in the history of the whole East by writing the opera “Galin Gayasi” in 1971. Women were given the right to vote for the first time in the Muslim East in 1918, when our Democratic Republic was functioning. It should be noted that the decision of the US Senate on the right of women to vote was approved a few years after ADR. There are many such facts, but one of the most important initiatives for the science, culture and society of Azerbaijan was the opening of the Girls’ School in 1901. An educated woman means an educated family. Realizing the importance of this, the millionaire Haji Zeynalabdin Taghiyev managed to open a gymnasium for Muslim women who were enslaved by Tsarist Russia back then with his strong will. In one of his letters,

Taghiyev wrote: «... I, as a native of this region, know Muslim family life and all its flaws perfectly well for in order to gradually lead the Muslim woman out of the closed fanatical life, in which she is now, the only way is school and school again. Prominent pedagogue, enlightened intellectual Hasan bey Zardabi’s proposal to open classes for Muslim girls was rejected by the governor of Baku of Russian origin back then. The idea of opening a secular school for Azerbaijani girls was realized by the philanthropist H.Z.Taghiyev. Broadminded people understood that the only way for a nation to have a bright future was through education. “... I am well aware of the Muslim family life and all its flaws. The only way to gradually get a Muslim woman out of the closed, fanatical life, in which she is now, is school and school again. However, this school should be created with such skills that Muslims can respect it without any negative views and send their daughters to school at ease.” [1, p.85-86].

The great intellectuals of the time also took part in the establishment of the school. Hasan bey Zardabi’s wife Hanifa khanum liked this initiative very much and helped Haji, she became one of the teachers and then the principal of the school. Haji’s second wife Sona Taghiyeva, Alimardan bey Topchubashov and other intellectuals highly appreciated this work and did their best to open the school quickly.

Local clergy tried to prevent the girls’ school from opening. The clergy were outraged by the proposal to educate the girls and stirred up the people. It was not right for girls to be educated according to the books read by the clergy. According to the conditions of the school, the girls stayed in the school itself. The course was based on the one in Russian primary schools with an additional class on handicrafts and housekeeping, considering the requirements of a Muslim family. The girls had to start school at the age of 7 and study for 4 years. Language of instruction was Russian. At the same time, Azerbaijani language and religion were taught. Initially, it was planned to admit 50 students, 20 of whom were studying at the expense of Haji’s donation [4] and they also stayed in the boarding house. However, despite the fact that 50 people were planned for admission, the number of applicants in the first year reached 58. The first girls’ school in the Muslim East skilfully combined Muslim traditions with European modernism and laid the foundation for secular women’s education in Azerbaijan. Teachers from different regions of Russia were invited for quality teaching. The girls wore a European-style uniform with a white collar and a headscarf. After the Bolshevik occupation, the uniforms of Soviet schools were taken from this. Taghiyev restricted the admission of girls from rich families for making the opportunity for girls from poor families to study. The prestige of the school was growing gradually, and parents were taking their daughters to Haji’s
school as soon as they reached the age of seven. A few years later, Haji paid a large amount of money for the school to receive the status of a girls’ seminary, and the school was 6-year. In 1916, the school achieved another success, as it was equated with a higher primary school. H.Z.Tagiyev’s girls’ school went down in history as the first school in the East to provide secular education to Muslim girls. Thanks to this school, teachers were easily found for girls’ schools that later opened in Ganja, Nuka, Shusha, Aghdam, Shamakhi, Nakhchivan and other places. Most of the teachers working in these schools were graduates of the Girls’ School. Dozens of Azerbaijani girls graduating from this school later got closely involved in the progress of Azerbaijan and became activists of the Republic.

We can name Rahila Hajibababayova, Shahrabanu Shabanova, Shafiga Afandizada, Sakina Akhundzada, Maryam Gembitskaya, Nazli Tahirova, who opened a girls’ school in Nakhchivan, Liza Mukhtarova, the founder of “Women's Charity Society” in Baku, Zuleykha Valiyeva, Saltanat Valiyeva and dozens of others. However, the socio-political events in the early 20th century began to affect the activities of the girls’ school. World War I prevented the arrival of students from other cities, and there were difficulties with the timely delivery of food. The decline in the number of teachers and students coming afar resulted in classes being postponed sometimes. The school was closed due to financial difficulties related to the tragedy in Taghiyev’s family. However, the school building took its place in the history of Azerbaijan by being the first in the Muslim East the second time. It hosted the parliament of the new state on December 7, 1918 related to the establishment of Azerbaijan Democratic Republic on May 28 of the same year. The building witnessed the decisions made for the well-being and future of the country. At present, the building, the foundation of which was laid with education, hosts the Higher Attestation Commission under the President of the Republic of Azerbaijan, the Institute of Manuscripts of Azerbaijan National Academy of Sciences named after M.Fuzuli, and the house-museum of the great Azerbaijani poet and playwright Huseyn Javid.

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Nigar Babaxanova

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Xülasə

Məqalədə böyük xeyriyyəçi Hacı Zeynalabdin Tağıyevin təşəbbüsü və maliyyə dəstəyini ilə müsəlman Şərqində ilk dünyavi qız məktəbinin yaradılmasından bəhs olunur. Qeyd olunur ki, çəmiyyətin, dövlətin sağlam təməli, inkişafı elmdən, təhsilən keçir. Elma, təqəqqıvə gedən yolun başlanğıcı isə orta məktəblərdən başlanır. Oğlanlarla bərabər qızların da təhsilli olmasına hər bir çəmiyyət üçün vacib məsələdir. Çünki hər təhsilli qadan, ana təhsilli bir ailənin təməlini qoxa bilir. Vaxtilə bünüün tarixi və ictimai əhəmiyyətinin anımış Azərbaycan milyonçu Hacı Zeynalabdin Tağıyev 1901-
120 ЛЕТ ТОМУ НАЗАД – ПЕРВАЯ ЖЕНСКАЯ ШКОЛА НА МУСУЛЬМАНСКОМ ВОСТОКЕ

Резюме

В статье рассматривается краткая история создания первой светской школы для девочек на мусульманском Востоке в Баку по инициативе и при финансовой поддержке великого мецената Гаджи Зейналабдина Тагиева.

Сегодня образование, наука - единственный путь для понимания и даже изменения мира. Путь, ведущий к науке и развитию, начинается со школы. Одним из важнейших новшеств для науки, культуры и общества Азербайджана стало открытие в 1901 году Женской школы. Потому что, давая образование одной девочке, вы приобретаете образованную семью. Миллионер Гаджи Зейналабдин Тагиев, понимавший значимость этого, проявив твердую волю, добился открытия гимназии для мусульманских женщин, находящихся в те времена под властью царской России.

**Ключевые слова:** мусульманский Восток, образование, Г.З.Тагиев, женская школа.

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TAZKIRA “ANJUMANARA” AND AZERBAIJAN POETS PRESENTED IN IT

Abstract

One of the most interesting masters of tazkira in Persian is Ahmad bey Gurju – born near Tabriz – spent the most part of his life in Shiraz and at last died in Isfahan, written his poems with pseudonym Akhtar.

As it is known, that Persian tazkira study with rich history reached its peak in the XIX century and namely in this century the most of tazkiras were written in comparison with previous centuries. One of such works is “Anjumanara” compiled by Ahmad bey Gurju. He began to work on this tazkira in AH1222/1807 AD or AH1225 / 1810 AD and continued till AH1232/1817AD, but couldn’t finish it, because of his death. His brother Mahammad Baghir Nishati tried to finish it up between AH1232/1817AD-AH1234 / 1819AD, but because of his sudden death Fatali shah Gajar empowered Fazil khan Gorusi with pseudonym Ravi for this work. Fazil khan Gorusi on the base of this tazkira compiled the new tazkira “Anjumani-Khagan”.

There are three in Iran and one copy in Europe-Berlin of “Anjumanara”. But according the information given by the scientist on tazkira Ahmad Gurchin Maani, there is difference between these copies from point of view of numbers of poets.

Iranian scholars of Turkish origin Dr. Khayyampur edited this tazkira in AH1343 on shahrivar-on September of 1964 in Tabriz on the base of Berlin copy.

The interesting research work was edited in 1986 during the Soviet Union period by L.Q.Ahmadzyanova.

In the first chapter of this tazkirah consisting of a dibacha and two chapters, the detailed information about the poets and samples from their works was presented. The second part of tazkira wholly dedicated to the author himself.

The information given in the bibliographies in tazkira let you know Ahmad bey Gurju as a talented literary and tazkira scholar closely acquainted with the creativity of contemporary poets.

The article is dedicated to Ahmad bey Gurju, his tazkirah and XIX century Azerbaijani poets presented in tazkira.

Keywords: Akhtar, Ahmad bey Gurui, tazkira, Gulchin Maani, Khayyampur, Shiraz, Isfahan
Introduction

The representatives of many nations living in Iran have contributed to the development of Persian-language tazkira study. Among them were Georgians who, for various reasons, entered the Iranian social environment and converted to Islam. These were mainly Georgians and their descendants who were captured from Georgia and brought to the central cities of Iran during the wars that lasted from the Safavid period to the Afsharand Gajar rule.¹

These Georgians, who converted to Islam and became known as Muslim, were able to preserve their national costumes, dance and music, culinary and architectural styles in some parts of modern Iran. Georgians living in modern Iran, west of Isfahan, in the mountains, managed to preserve their language, at least in part.

The most productive period of the Georgians shining in the Iranian literary environment was the end of the Afshars, during the rule of the Gajars. Examples of Iranian literary figures of Georgian origin at that time were Ahmad bey Gurju by the pseudonym Akhtar, his brother Mahammad Bagir bey Nishati, Mirza Abdullah by the pseudonym Ishtaha, Khosrov bey by the pseudonym Gulam, Kami Gurju, Makan Gurju, Yusif Gurju and others. From the sources that provide information about the biographies of these poets and provide valuable examples of their works - "Tazkireyi Nasrabadi", "Sobhe-Golshan", "Ruz-e nooshan", "Gamus ul-Elam", "Safine-ye-Mahmud", "Majma ul-Fusaha". We can name such valuable works as "Sham-e Anjoman", "Az-Zariya", "Riya ush-shu'ara".

This article is about the most brilliant representative of Georgian literary figures, poet, master of tazkira, calligrapher, Ahmad Bey Gurju, nicknamed Akhtar, his tazkira "Anjumanaran" and Azerbaijan poets in it. In the history of Persian tazkirah study, although this tazkira is presented with cross-references, it is an invaluable source in terms of its literary character and the information it provides about the period it covers.

Who is Ahmad bey Gurju

Ahmad bey Faramaz beyoghlu, originally from Georgia, was born in Iran to a Georgian family captured from the South Caucasus during the Safavid rule. The exact year of his birth is not known and sources give conflicting information about his place of birth. Although various sources state that he was born either in Isfahan or in Luristan, his biography states that he was born in Tabriz.²

In this autobiography, Ahmad Bey mentions that his father was one of the elders of Tbilisi and his mother was a descendant of Hasan Pasha Turkaman. Vamig Yazdi, the author of the tazkira "Meykada", writes a very interesting fact in his work, that is, he claims that Ahmad Bey was originally from the Georgian Turks.³ We cannot confirm or deny this fact, as we have not come across it in any other source.

Ahmad Bey spent part of his Georgian life in Shiraz and had close relations with Zandiya khans - especially his last representative Lutfali khan Zand (AH 1203-1209 AD1789-1754).

He fled to Khorasan after the Gajars came to power and lived there for some time, but returned to Tehran with the coming to power of Fatali Shah (d. 1797-1834). Ahmad Bey was able to return to the socio-literary life by praising the new Shah. However, this

¹ See more about this: Said Mulyani. Jaygah-e Gorjiha der tarikh va farhang va tamaddon-e Iran, 1380, Entesharat-e "Yekta", p.352.
² Ahmad Gorcinejad, Tabrizi Mowalled “Tazkire-ye Akhtar” Be kushesh-e A.Khayyampur. Tabriz-1343, p. 239
time his tongue was torn out by his patron Suleyman khan\(^1\) out of jealousy for his love poem. Ahmad Gulchin notes that the exact biography of Maani Akhtar is in Vamig Yazdi's tazkira "Meykada". He presents Akhtar's biography in the part of his fundamental work "Meykada".\(^2\) After that, the poet went to Isfahan and began to work closely on one of his long-cherished works - the compilation of a literary treatise entitled "Anjumanara".

In this tazkira, Ahmad Bey gives information about poets who lived in Shiraz, Isfahan, Yazd and other cities he travelled to in the late 18th and early 19th centuries. Ahmad Bey, who has been working on tazkira for eight years, is not lucky enough to finish it. The poet-master of tazkira died in AH1232/1816 AD.

**The next fate of tazkira “Anjumanara”**

After the death of Ahmad Bey, his younger brother Mahammad Baghir Nishati tried to complete his unfinished tazkira. However, he is not able to do that, and died in AH 1234/1818 AD, the work on the tazkira was entrusted by Fatali Shah to Fazil khan Gorusi (AH 1198 / 1784 AD – AH 1253 / 1837 AD) of Tunisian origin, nicknamed Ravi. Fazil khan reworked the tazkira and in five months compiled almost a new one and named it "Anjumani-Haqnu" in accordance with the name of the literary assembly he was a member of the Shah's palace. Fazil khan does not consider the tazkira written by Ahmad bey, reworked by Mohammad Bagir Nishati satisfactory, he writes that they did not cope with this work. He makes even more serious accusations about their case.

Fazil khan Gorusi reworked the biographical and poetic samples in tazkira "Anjumanara" and added materials about the elders, kings and princes of that time and significantly increased the number of poets and the volume of the tazkira.\(^3\)

**About the manuscripts of tazkira “Anjumanara” and its Tabriz edition**

According to Ahmad Gulchin Maani, there are four manuscripts in the world of tazkira “Anjumanara” by Ahmad Gurju. Three of them are preserved in Iran and one in the Berlin library. One of the manuscripts in Iran is currently in the National Library of the Majlis-Shurayi, one in the National Library of Tehran, and one in the personal library fund of Fakhhraddin Nasiri Amini. L.G.Akhmedzyanova - a Soviet-era researcher of the tazkira “Anjumanara”, compares the manuscript copies of the tazkira and concludes that there are information about 95 poets in the “Majlis” copy, 56 poets in the National Library copy, 127 poets in Fakhhradn Nasiri Amini's copy, together with the author’s own biography about 129 poets in Khayyampur editing of Berlin copy\(^4\).

In addition to the research work, a photographical copy of the copy of tazkira kept in the "Majlis" library and a free translation of biographies about the poet were added.

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1 Amir Suleyman khan Gajar Govanli, who wrote poems under the pseudonym "Izzet" (d. 1220 / m.1805-06) He was a guardian of Fatali Shah and played a great role in the return of Ahmad Bey to social and literary life. His divan, dated 1214 h / 1800, is kept in the library of the Kingdom under number 2983.
2 Ahmad Gulchin Maani. Tariikh-e Tazkire-ye Farsi. v.II, pp.328-331
3 See more about tazkirah “Anjumanara Khagan” : Ahmad Gulchin Maani. Tariikh-Tazkirehaye-Farsi v.1 pp.60-70. It should be noted that the information about Fazil khan Gorusi in the book "History of Azerbaijan tazkirah study" by V.Musali was not accepted by us because he presented the information given by Ahmad Gulchin Maani without indicating the source.
4 Тазкере Ахмада Горджи Ахтара "Анджоман-ара" / Публикация факсимиле текста и исследование Л.Г.Ахмедзяновой "Наука", Москва – 1986, с. 41-43
The researcher diligently compared these copies and added the names of poets who were in one of these copies and not in the other.¹

The tazkira "Anjumanara" is compiled in alphabetical order based on the initials of the poets' nicknames. A copy of this tazkira, in the “Majlis” library, written between AH 1222-1232/1807-1817 AD and covering from the Zandiyya period to the middle of the reign of Fatali Shah Gajar, was accepted as an autograph. Ahmad Gulchin Maani called the copy marked with the number 2513 “first edition”, Fakhraddin, Nasiri Amini copy in the National Library the “second edition”. He also called the Berlin copy of AH 1264/1848 AD under the number 664 the “second edition”. Criticizing the fact that Khayyampur edition was compiled and published on the basis of one copy, while there were additional copies, Gulchin Maani refrained from pointing out its shortcomings. Ahmad Gulchin Maani presents the manuscript of Mahammad Baghir bey Nishati, which is kept in the personal library of Seyyid Mahammad Hashemi Kirmani, a book collector and provides information about more than thirty poets – under the title “Anjumanara –Takmile” and presents examples of biographies and poems written by Fazil khan Gorusi about Nishati.²

**Advantages of tazkira “Anjumanara”**

Ahmad Bey Gurju did not think of writing a tazkira all of a sudden, he had been preparing for it for many years. He aspired to poetry meetings in Shiraz, Isfahan, Yazd and other places, and was in constant contacts with poets and writers. As a result of these meetings, he made notes of the favourite examples of poetry and wrote down his memories of the poets. For this reason, the biographies he wrote in his tazkira are distinguished by their authenticity and the examples of poetry are distinguished by their poeticism. In the biographies of the poets presented by Akhtar, he tries to emphasize as much as possible information about their appearances, their public position in the city where they live, their education, science, poetic skills, their position among poets, whether they are accepted as poets by their contemporaries, what kind of line they can write beautifully. Akhtar, in addition tries to mention as much as possible notes whether the author had a divan or not, what kind of poetry he was able to show, whether he met a master of tazkira or not, who wrote the history of his death, at what age and in what year he died.

**Ahmad bey Gurju is also a poet nicknamed "Akhtar"**

Although Ahmed Gurju is considered to be the master of tazkira, in the history of literature, above all, he was a poet nicknamed "Akhtar". Ahmad bey Gurju did not stay away from literary gatherings in the cities he visited, he always was in the center of attention of his contemporaries with his poems. Two poems of Ahmad bey Gurju, 24 and 21 verses and a a gita of seven verses are presented in Tabriz edition of his tazkira. Aziz Dovletabadi informs about these poems in his article about the poet - master of tazkira and presents them again. According to him, Ahmad Gulchin gives information about the poet's 248-verse memoir in his manuscript "Tazkireyi-Peymana”³ kept in the Maani Malik National Library under number 4928. He mentions that Ahmad Bey's 310-page manuscript, written in his own handwriting, contains verses, ghazals, rubais and satires.

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² A.G.Maani. v. 1 pp 53-57
³ Ahmad Gulchin Maani. Tazkireyi-Peymane, Entesharate-Sanayi, 1368
About the tazkira “Anjumanara” and Azerbaijan poets presented in it

Among the poets presented by Ahmad Bey, there are artists who are more interesting for us. These are Azerbaijan poets of Turkish origin. We would like to name some of them and briefly mention the information provided by the tazkira writer about them. Ahmad Bey Curcu names three men from the Beydili dynasty. One of them is Lutfali bey Azer, the author of the tazkira "Ateshkede", the other is his brother Uzri bey and the last Lutfali bey's son Sharar Huseynali bey. The author gives more information about Akhtar Lutfali bey Azer’s (1722-1780) life and creative activity than other authors, names his works and expresses his attitude to them. At the end of his biography, he presents examples of his poems. Although the information given by the author about Lutfali bey Azer's brother Ishaq bey Uzri (...- 1771) and his son Sharar Huseynali bey (?) is short, it is enough to imagine their literary portraits. The biography of Mirza Mahammadgulu Ulfat (...- 1825), who was introduced as a representative of the Afshar tribe of Turkic origin, is also interesting. Akhtar emphasizes her beauty, both external and internal, and the extent of his poetic culture.

One of the interesting personalities presented by Akhtar is Mirza Alimardan Herad Nuri (...– 1784). This poet spent part of his life in Nakhchivan, where he died and was buried. Although he was born in Mazandaran, he is also likely to be of Turkic origin. Akhtar considers it a positive thing that he never wrote a praising about the ruling class. Akhtar also gives detailed information about the Azerbaijani Turk Mehdi bey Sagagi and notes that he was a prominent poet of his time, his poetic heritage reached 5-6 thousand, but after his death these poems were sold to someone by his servant and disappeared. Akhtar's information about Mehdi bey Sagagi (...– 1799) is unique. This information formed the basis of Aziz Dovletabadi's article about this poet in his work "Sokhanvarane - Azerbaijan".\(^1\)

Of course, the Azerbaijan poets presented by Akhtar in his tazkira "Anjumanara" do not end there. In order to recognize them, this tazkira needs more research from the Azerbaijani point of view.

List of the poets\(^2\) presented in autograph copy manuscript of the tazkira kept in the Shoraye-Majlese Melle library under number 908.

Azer Beydili, Asiri (Hasankhan, from Isfahan), Ulfat (Muhammadgulu Afshar), Anis (Muhammad Sadig from Isfahan), Anvar (Karim khan Zand's youngest son), Mirza Abulgasm ...... Shirazi, Akbar (Mirza Aliakbar Husseinie Isfahani), Bahar (Molla Ishaq Darabjardin oghlu Mahammadali), Bidel (Mohammadamin khan Nishapuri), Basmal (Ali Akbar), Peymana (Aga Hussein Shirazi), Bagi (Abdulbagi Isfahani), Bikhod (Mirza Zeynalabdin from Isfahan), Mirza Javad (from Jar region of Isfahan), Jalali (Alirza Yazdi), Hajat (Aga Yadigar from Shiraz), Harif (Seyyid Mirza Abulhasan Jandagi), Heyran (Muhammadali Yazdi), Khirad (Alimardan Nuri), Khavari (Aga Masum Kuzakonani), Kashani, Khurram (Mirza Muhammad Hashim Isfahani) Khawari (Fazlullah Shirazi), Danesh (Mahammadali Agha Bozorg Isfahani), Dervish (Mullah Dervish Ali from Gainat), Rafig (Mullah Hussein Isfahani), Mirza Mohammadzda Tabib Isfahani, Sahab (Seyyid Mohammad Hatif oglu), Surush (Mohammad Bagir), Sagar (Sheikh Mohammad Shirazi), Salik (Mohammad Jafar Shirazi, mathematician), Sheyda (Mirza Abulhasan Yazdi), Shola (Seyyid Mohammad Isfahani), Mir Shamsaddin Sheyda (Muhammadali Isfahani), Shayig (Hadi bey Shirazi from Luristan), Shahab (Abdullah

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\(^1\) Aziz Dovletabadi. Sokhanvarane-Azerbaijan. Volume II Enteresarate-Sotude, Tabriz-1377 pp.854-856. It should be noted that a part of Mehdi bey Saqaqi's divan is protected in the central library of Tehran University under number 4239/2.

\(^2\) The list is based on an autographed copy of the tazkirah.
Conclusion

As a result of the research, we can say that among the Persian-speaking writers, Ahmad bey Faramaz bey oglu Akhtar of Georgian origin had a special weight. In addition to writing poems and compiling divan, he also wrote a tazkiras on the poets of his time as a literary connoisseur who could appreciate poetry and literature. Although he could not complete his tazkira, the poems he collected throughout his life and the value he attached to the poets he met, were not in vain, and were widely used in the tazkiras written after him. In this tazkira, the peoples living in the geography of Iran, including the Azerbaijani Turks, were presented without national differences.

In this regard, the conclusion of L.G. Akhmetzyanova, who conducted a wonderful analysis of Ahmad Bey Gurju Akhtar and his tazkira and compared this tazkira with some Persian-language tazkiras of the XIX century, is very interesting and noteworthy; “Before Akhtar's tazkira, there was a tradition of compiling such works and, of course, Ahmad Bey was faithful to that tradition. However, the uniqueness of "Anjumanara" is that it contains biographies of people around the author, and in writing these biographies, Akhtar presented the points that he considered correct as an author, reflecting his views on many issues. After that, two tazkiras were written on the basis of Anjumanara's materials: Fazil khan Gorusi's "Anjumani-Khagan" and Abdurrazaq Dunboli's "Nigaristani-Dara". Interestingly, Akhtar's criteria for evaluating poets and the points he emphasized have infected both of these works."

References:


Əkrəm Bağırov

“ƏNCÜMƏNARA” TƏZKİRƏSİ VƏ ONUN TƏQDİM ETDİYİ AZƏRBAYCAN ŞAIRLƏRİ

Xülasə


Açar sözlər: Əxtər, Əhəmd bəy Gürcü, təzkirə, Gülçin Məani, Xəyyampur, Şiraz, İsfahan

Akrəm Bağırov

ТАЗКИРЕ, «АНДЖУМАНАРА» И ПРЕДСТАВЛЕННЫЙ В НЁМ АЗЕРБАЙДЖАНСКИЕ ПОЭТЫ

Резюме

Один из авторов персоязычных тазкире является Ахмад бек Гурджи с поэтическим псевдонимом «Ахтар». В тазкире «Анджуманара», написанной Ахтаром представлены поэты, принадлежавшие к разным народам, жившим в Иране во второй половине XVIII – в начале XIX вв. Со многими из этих поэтов Ахмад бек был лично знаком и поэтому сведения об этих поэтах, отражённые в тазкире имеют большую ценность ввиду их достоверности. Данная статья посвящена Ахмаду беку Гурджи, его тазкире и представленным в этой антологии азербайджанским поэтам, жившим на перекрёстке XVIII –XIX вв.

Ключевые слова: Ахтар, Ахмад бек Гурджи, Тазкире, Гульчин Маани, Хаййампур, Шираз, Исфахан.

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LINGUISTIC FEATURES OF ASHIG PANAH CREATIVITY

Abstract

One of the main indicators of this art, which has lived the music and words of the people for many centuries are poetic examples. These examples were either composed by the ashugs themselves or performed from what they had learned from their masters. In both sense, the ashugs have played a great role in keeping alive the valuable works of art of our people.

The article discusses the services of ashugs who created the main poetic examples of the art of ashugs, who live the music and words of the Azerbaijani people and analyzes the examples created by them. For this purpose, valuable examples of art composed by Ashug Panah, a representative of the twentieth century art of ashug, which has been developing for many centuries, and performed in folk assemblies, come to the fore.

The article examines the linguistic features of Ashig Panah’s works from a scientific and the oretical point of view. Successful expressions in the language of the ashug, onomastic units and derivations are derived according to stylistic possibilities.

Keywords: Ashig Panah, ashig creativity, word, linguistic features, stylistic

Introduction

Contemporary ashig art is a worthy successor of the great poet’s art. One of the main indicators of this art, which has lived the music and words of the people for many centuries, is poetic examples. These examples were either composed by the ashigs themselves or performed by what they knew from their masters. In both senses, the ashugs have played a great role in keeping alive the valuable works of art of our people. One of such ashigs is the well-known ashig of the XX century Ashig Panah (1926-1979). This artistis famous for his ashig literature.

Ashig Panah served not only the art of ashig, but also the beauty of our language. In this regard, his interesting song “Kurum” is one of the most notable examples:

Aparanda necə kəndi
Dalğalarını xeli, Kürəm,
Ashig Panah explains the reason for the epithet “crazy” at the head of the Kura River, and shows that with the help of capable human hands, more dams and villages will not collapse, and creates a profound imagery with the following verses:

**Sularında üzən mən,**
**Sahilində gözənə mən,**
**Az öpmədi tellərindən**
**Ləpəlorin yeli, Kürüm! (1, 352).**

Here we come across an interesting metaphor with the participation of a successful expression such as “the wind of the kernels”, which is one of the facts that enhances the aesthetics of the poem. “The fate of a poem depends more on the choice of the most appropriate and expressive word” (3, 3). Moreover, given the stylistic position of onomastic units in literary language, the poeticism of the above poem is natural. In general, onomastic units have a special place in the language of Ashig Panah:

**Günəş öpər Qarabağı,**
**Çələng qoyar Qosqar dağı,**
**Şərboq paylar Şah bulağı,**
**Muğan, Şirvan, Məl sevinər (1, 353)**

The combination of six onomastic units in a small piece affects the poetics of the work and deepens its art. All of these language units have lexical-semantic and syntactic functions, and most of them are subjects. “When defining onomastic vocabulary in artistic style, in addition with etymological, semantic, morphological, lexical, phonetic aspects of the word, must be include its syntactic role. The meaning of the onomastic unit is determined by the sentence” (6, 6). Experts explain the emergence of poetic onomastics by this process. Onomastic units also play an important role in preserving traces of history.

In his work dedicated to Jafar Jabbarli, Ashig Panah, while expressing onomastic units related to human names, on the one hand, emphasizes the playwright’s word creation and thus reminds of the historical reality. Thus, it is known that Jafar Jabbarli created neologisms related to human names:

**Gülüshün güldükcə Balaş ağladı,**
**Saranın naləsi ürək dağladı,**
**Gözdə diyar-diyar Oqtayın adı,**
**Yayıldı aləm şöhратin sənin.**

**Sənin sız bağçanda çoxalı güllər,**
**Nə sayım: Dilarə, Sitarə, Gülər...**
**Yaşarın alılo güldükcə çöllər**
**Bar verdi, gül açdı zəhmətin sənin (1, 359).**

These verses, on the one hand, indicate the greatness of the artist who created new human names (Gulush, Guler, Sevil, etc.), and on the other hand, show that the ashug is familiar with Azerbaijani prose and drama. Ashug’s language confirms the stylistic
richness of onomastic units and shows that indeed “the onomastic lexicon of the language is very rich and has a wide variety” (4, 17).

The national color of special names manifests itself in the work of ashugs, and this leads to their emotionality and poetics. In addition, in the example above, the expression “word garden” is distinguished by its originality.

In the works of Ashig Panah, first off all, the sound of poems attracts attention. In general, phonological devices play an important in adding tone to the text, creating color in the work. From this point of view, rhythmic repetitions also work to some extent:

San gələnda, gözəl bəhar,
Dağ bəzanər, çəl səvinqər.
Açar çiçək, coşər ürək,
Bülbül ətər, gül səvinqər (1, 353).

Fluency is one of the peculiarities of ashig Panah’s work. Of course, it is the harmony of words and expressions that makes up this quality. “Phonological features, rhythm and harmony indicators expand the scope of emotion with their poetic character, realize the emergence of an aesthetic atmosphere. The idea of the poem is revealed against the background of this type of harmony” (2, 3). This feature is characteristic of almost all works of Ashig Panah:

Günəşi, səhəri, gülü, çiçəyi,
Ətirli bəhari məndən xəbər al.
Qəncənin qədrini nə bilir bülbül,
Çəməni, gülzəri məndən xəbər al (1, 359).

Ashugs are the elders and sages of the people. What they say is a source of meaning. In this process, the main work falls on thinking and skills. It is not accidental that experts connect the root of uz/us based on the lexical-grammatical unit “ozan”, which is considered the ancestor of the word “ashug”, with the words “skill”, “ability”. Obviously from this that skill is the main factor in the art of ashug. Poems that are added suddenly, garbles, locks, etc. that decorate folk assemblies genres appear in the form of special skills.

Even if Ashig Panah’s couplets and verses are sung without music, they do not lose the character of the song, sometimes they fill the hearts like an enthusiastic, sometimes sad song:

İnsanın qəlbini xəxarmi insan?
Əzənin evini xəxarmi insan?
Əhdinə yalancı xəxarmi insan?
Peymanı, ilqarı məndən xəbər al (1, 360).

It is not only his inspiration, feelings, love for his homeland and people, high attitude that turns Ashug Panah’s poems into songs, but also the mysterious Azerbaijani language that makes him sing songs:
Bir gün durmamışam bu teldən ayrı,
Könlüm dilə gəlməz bu dildən ayrı.
Pənah yaşayarmı bu eldən ayrı?!
Xalqa vəfatları məndən xəbər al! (1, 360).

Word artists who know the beauties of our language and are able to use their words in a timely manner can find an opportunity to say what they want.

In the language of Ashig Panah, the poetic atmosphere of the words comes from within the poem and creates conditions for the understanding of thought. Sometimes words expressing the most ordinary concepts are added to the flow of poetics and expand the scope of artistics influence:

Pənah, ilhamını bu eldən götür,
Bəmdə çox dayanma, sən zildən götür,
Şirin cəh-cəhləri bülbüləndən götür,
Bülbülin avazı, səsi yaxşidir! (1, 360).

As you read Ashug Panah’s works, you think: perhaps the Ashug did not work for artsistic search, for the choice of style, but his subtleties of expression and poeticy of expression indicate a successful style:

Aşıq, bağırına bas telli sazım,
Nəğməyə dindirən bizi, yaxşidir.
Danış şirin-şirin, şirin-şirin
Desinlər söhbəti, sözü yaxşidir (1, 360).

It is known that in the lexicon of every language, along with national units, we also met derived words. Ok, it is impossible to say all kinds of derived words in speech. However, if we take into account that borrowed words are one of the important means of enriching the vocabulary of the language, then it is clear that such words are valuable. Acquisitions in literary language are often used for stylistic purposes. Although this is not the case, the use of derivation words is inevitable. There are many such words in the language of Ashig Panah. However, these words are lexical-grammatical units that have already gained the right of citizenship in our language:

Yenə güllü bahar gəlir
Bizim elə, telli sazım!
Onu təzə nəğman ilə
Tərif edə, telli sazım! (1, 355)

The words “gül”, “yaz”, “nəğmə”, “praise” are taken here. However, national words are so dynamic that they do not give a wide space to acquisitions and do not feel their existence. This virtue is felt in all the works of Ashig Panah.

Sevgilim, qarşından qəlib keçəndə
Şirincə düyələr oyanırm mondə.
Deyirəm, bu azad, doğma vətənda
El sevən aşığın olaydım sənin (1, 361).
The dream of the ashug expressed in these verses has come true: he really lives in the memories and works as an ashug loved by his people, and his works are loved as interesting examples of the literary heritage of the ashug, the pearls of our literary language.

References:


Fəxriyyə Cəfərova

AŞIQ PƏNAH YARADICİLİĞİNİN LINQVİSTİK XÜSÜSİYYƏTLƏRİ

Xülasə


Məqalədə Azərbaycan xalqın sazını, sözünü yaşadan əşq sənətinin asas poetik öyrənlərinin yaradan əşqərin xidmatından bəhs edilərək onların yaratdığı nəmunələr təhlilə calıb edilir. Bu məqərdə uzun yüzillərdən bərə inkişafda olan əşq sənətinin XX əsr nümayəndəsi olan Aşıq Pənahın düzüb-çoşduğunu, el məclislərinə ifa etdik dəyərli sənət öyrənlərini ön plana çıxarır.

Məqalədə Əşıq Pənahın əsərlərinin lınqvistik xüsusiyyətləri elmi-nəzəri baxımından inqələnr. Əşığın dillərindəki uğurlu ifadələr, onamastik vahidlər və alınma sözlərin üsəbl imkanların üzə çıxarılır.

 Açar sözler: Aşıq Pənah, əşıq yaradıcılığı, söz, lınqvistik xüsusiyyətlər, üsəbl.
Фахрия Джафарова

ЛИНГВИСТИЧЕСКИЕ ОСОБЕННОСТИ ТВОРЧЕСТВА АШИГА ПЕНАХА

Резюме

Один из главных показателей этого искусства, веками жившего музыкой и словами народа-это поэтические образцы. Эти сэмпли были составлены самими ашугами или исполнены их мастерами. В обоих смыслах ашуги сыграли огромную роль в сохранении ценных произведений искусства нашего народа.

В статье рассматриваются заслуги ашугов, создавших основные поэтические образцы искусства ашугов, живущих музыкой и словом азербайджанского народа и анализируются созданные ими образцы. Для этого на первый план выдигаются ценные образцы искусства Ашыга Панаха представителя ашугского искусства ХХ века, которое складывалось в народных собраниях.

В статье исследуются лингвистические особенности творчества Ашыга Панаха с научно-теоретической точки зрения. Выявлены удачные выражения на языке влюбленного, онамастические единицы и стилистические возможности производных слов.

Ключевые слова: Ашыг Панах, творчество ашугов, слово, языковые особенности, стиль
THE MUKHAMMAS GENRE IN THE AZERBAIJANI LITERATURE OF THE 20TH CENTURY

Abstract

The mukhammases appeared at the beginnings of the 20th century, are remarkable for the new searches of forms and largeness of themes. For example, some mukhammases written by M.A.Sabir, begin with tarji beyti and the same tarji beyti is also used at the of each couplet. Many poets impressed by Sabir, wrote such forms of mukhammases. The other detachments of forms are also met in the mukhammases of the same century. The mukhammases of the 20th century were dedicated to the lyrical-love, patriotism, social-political, philosophical, religious and other themes. It is possible to differ the patriotic verses written in the genre of mukhammas. During the mentioned century, were written the mukhammases dedicated to the glorifying the beauties of the motherland, development of the homeland, deprecation of those who hinder the growth of the homeland, its protection from enemies, exposure the malicious intentions of the Armenian chauvinists who long to possess our territories, the desire to see the motherland free.

In comparison with the previous periods, the increase of satirical mukhammases draw attention. During this century, the takhmises were mainly written to classical poets’, including Fuzili’s ghazals and this is a sign of respect of our poets to the tradition.

Key words: poem, mukhammas, Sabir, satire, line

Introduction

The researchers note that at the beginning of the 20th century, the political activity increased, some political, national organizations were created, national forces started to merge (1, p.135-146).

In the whole of the Russian Empire was being observed the rise of the activities of the political and national forces. Considering this activity as a danger, Tsarist Russia armed the Armenian chauvinists who were dreaming about “Great Armenia” against the Azerbaijani. As a result of this animosity, in Karabakh, Shusha and in many regions of Azerbaijan happened the Armenian-Muslim war during the years 1905-1906 which caused numerous massacres and destructions.

The Azerbaijani intellectuals, writers did not pass over this tragedy. For the first time, on July 1, 1905 M.A.Sabir was calling the Armenians and Muslims living together
in this country, for peace, noting that the main guilty who had roused this animosity, was the Tsar’s government in his poem “To our Muslim and Armenian citizens” printed in “Hayat” newspaper on the 1st of July, 2019. The other poets such as Mir Mohsun Navvab, Mamo bey Mamai, Rijai, Shaiq, Sheyda were drawing their attentions to the exposure of the insidious aims of the Armenian chauvinists and the courageous displayed by the Azerbaijani men who were heroically fighting against their bad actions.

The eminent writer of that period Mir Mohsun Navvab (1833-1919) wrote a work “Armenian-Muslim War in 1905-1906 years” dedicated to the same Armenians-Muslim events. In his mukhammas beginning with the hemistiches “This voice gave me courage” are praised people’s brave men who heroically fought against the weaponed Armenian chauvinsts. The joy of triumph, elation is reflected in this poem.

A representative of the Garabakh literary environment – Mamo bey Mamai, who lived during the second half of the 19th century and the beginning of the 20th century, mainly wrote lyrical-love poems, but in some poems, he called his compatriots for the defend of the native land against the enemies, Armenian chauvinists and praised the heroes who worthily defeated the dashnaks. In his ghazal with the radif “Not existed” he challenges his compatriots who were unaware of the threat of the moterland:

My motherland is in danger, I wallow in grief,
Nobody comprehends, understands or conceives me (2, p.10).

In his mukhammas with the radif “So be it” consisted of 21 couplets, are described the events happened in Garabakh during that period, the perpetrators are defined.

Mamo bey just was a witness of these events, so his mentioned work can also be considered a historical document.

The system of rhyme of this mukhammas is: aaabb. The first three hemistiches are rhymed, the last two hemistiches are refrains and are rhymed between each other. As the last hemistich is repeated in all couplets, this poem can also be called mukhammas-tarjiband. In the beginning of the poem, the poet writes that the Muslims and Armenians lived in peace in Shusha, Garabagh and in other regions. When the dashnaks came to Azerbaijan from Turkey, a lot of blood was shed, innocent people were killed as a result of their intrigues. The poet notes that after the October Manifesto signed by the tsar in 1905 year, were observed democratic changes in the Empire and such opportunity should be seized:

Look, how representatives were crying in the Duma,
Making big efforts for you, clever dicks,
Don’t give the enemies an opportunity, enough is enough (9, p. 177).

The author compares the dashnaks slaughtered in Shusha, to the crows transforming the flower garden into ruins.

At the end saying “The killed is human, the spilled one is blood, the dropped is the baton” (9, s.178) in this conflict, the poet call for peace both parties.

The bloody assaults happened in 1905-1906 years, deeply impressed the Azerbaijani people, intellectuals and the witnesses thinking ahead wrote the events they see for not to forget this lesson of history.

In the manuscript preserved under the preservation unit B-641 in the Institute of Manuscripts named after Mahammad Fuzuli of ANAS are collected the verses and mukhammases written by Rijai, Shaiq, Rahman, Sadiq, Hashim wo were witnesses of those events. Jala Shukurova, a researcher published the text of this collection in the
modern alphabet under the title “Dar madhi musulman”. More attractive feature in these poems is the patriotism of the authors and their accurateness they presented in the dates of the events and the names of persons, places. Here is felt that the works collected in this manuscript are the appeals to the future generation by the authors who want these bloody events not to be forgotten.

The emotionality, mobilization, mastership are remarkable features in many patriotic mukhammases written by Ibrahim Tahir Musayev, Mir Mohsun Navvab and other authors dedicated to the same events.

At the beginning of the 20th century in Azerbaijani society was spreading national-liberty ideas, observing the political activity. The overproduction of educated men, the expansion of the printed media such as “Hayat”, “Irshad”, “Fuyuzat”, “Molla Nasraddin”, “Achiq soz” and activities of patriotic poets and writers played an important role in the formation of the Azerbaijani people’s political and national self-identification.

The poets of that period were appearing on media with their poems in the national-liberty themes.

We should note that such ideas in our poetry were delivering in the old forms of the classical poetry. Professor Ahmad Jafaroglu writes about it: “In a way, the new poetry was keeping the structure and form of the classical poetry, but from the thematic standpoint it transformed and began to express the tendencies and needs of the development of the national society. Gradually assuming a patriotic essence, this literature influenced to the formation of the specific literary school” (3, s. 236).

For the first time, Mahammad Hadi, an eminent representative of the Azerbaijani poetry of the 20th century wrote in his mukhmmas named “Amali’taraqqi” printed in “Fuyuzat” magazine (1 November 1906) that all his wishes, ideas and activities are connected to the motherland and nation.

In his mukhmas “El feryadi” printed for the first time in “Takamul” newspaper on 16 November 1906, Mahammad Hadi declared that for the happy future, he wished freedom to his people, motherland:

\[\text{A nation can live happy with freedom,} \]
\[\text{A power is high estimated with freedom,} \]
\[\text{The European found its perfection with freedom (4, s. 26).} \]

Both M.Hadi and Mirza Alakbar Sabir served the ideology of patriotism; M.Hadi directly deals with his motherland, national-freedom idea in his works, Sabir deprecates the defects of the period, conservatism obstructing new education, liberty of women and the people being indifferent to the destiny of the native land.

Jafar Jabbarli, Ahmad Javad, Ali Yusif and other poets with great enthusiasm glorified the national independence, three-coloured banner during the period of Azerbaijan Democratic Republic, but after the April 28 Revolution they wailed the lost freedom, expressed their grievances using literary figures, metaphors and similes in disguise. Badri Seyidzadeh’s “Bitter laugh”, “I cry”, “Chitchat”, Jafar Jabbarl’s “To live”, Ahmad Javad’s “What to write”, “Be it so” and other poems are samples of such works. But there were also poets such as B.Abbaszadeh, Hammad, Mamadd Said Ordubadi, Ali Nazmi, Mikayil Rafili, Ali Nazim, Suleyman Rustam and Mikayil Mushfiq who welcomed the new system with enthusiasm and wrote commendatory poems.

Some Azerbaijani poets living during the Soviet period were eulogizing the Communist Party, Soviet government in their works glorifying motherland. Mikayil Mushfiq’s poem “My country” written in 1926 takes a special place among the patriotic mukhmmas of the 20th century
This poem consists of 4 couplets and at the end of each couplet is repeated the “In my country free of mourning” hemistich (so, this poem can be named mukhammas-tarjibband), at the last couplet the author used his own name. The poet describes his native land as a country getting rid of the winter and living happily eternal spring:

The winter went taking the deaths, spring has come to my country,
There are beauties, cheerful laughters in gardens,
Dears in the loving hearts,
Always loving each other in my nice country,
Getting rid of mornings, my country (5, p. 58).

In the mukhammas named “My motherland” written by Ali Nazmi in 1944, the country is glorified as a land possessing the ancient history, culture, brave men, underground and aboveground riches. This country achieved its real happiness during the reign of the Soviet Union:

Our forefathers left this land to us,
But the gleeful October made it famous,
Under the red flag is lighted this time,
Both this fertile land and flag possess us,
Azerbaijan’s my native, saint land (6, p. 285).

Later were written mukhammases dedicated to the motherland and its regions. Kamil Sarbandi’s “My Lahij” (7, p. 7-186), Haji Arif Buovnali’s “My Buzovna” (8, p. 197-198) are such examples.

In the mukhammases written by the eminent poet of the 20th century Mirza Alakbar Sabir and his followers – Ali Nazmi, Samad Mansur, Aligulu Gamkusar, Mammad Said Ordubadi, Jafar Jabbarli, B.Abbaszadeh Hammal, Aliaga Vahid were being satirically exposed and criticised the forces hindering the advancement of the people.

An eminent writer Mammad Said Ordubadi (1872-1950) is an author of many poems and mukhammases written in the classical style. According to the researcher Farida Vazirova, the writer used to write poems at the beginning of the 20th century, mainly when he was exiled and in the first ten years during the Soviet Union (9, s. 53). Reading his poems, we reveal that Ordubadi was a Molla Nasraddin writer and follower of Sabir’s literary school. Mammad Said’s mukhammases were dedicated to the deprecating of the conservatism, hypocrites, events happened abroad, especially in Iran, the exposure of the exploiter policy of the international imperialism; they were dedicated to the preach of the preferences of the new Soviet system. In the mukhammas he wrote in 1925 year named “Dedicated to the sheikh’s sermon” consisted of seven couplets, the writer assuredly declares that little time left when hypocrite religious men will be completely disrespected, the mosques will transform into schools:

People will no more be scolded by the sheikh,
Such morose will never be born,
Mosques will be replaced by schools (10, p. 44).

Najafgulu bey Sheyda (1858-1939), a representative of the Garabagh literary environment and author of “Gulshani-maarif” tazkira, openly criticised the Soviet system in his works. According to the poet, the new regime is another form of the Tsarist Russia. In his mukhammas with the radif “Well” of seven couplets written in 1915, he decried
the rich who were unaware of the people’s bad condition being confined to the Tsarist Russia. Calling these rich people “inattentive”, the author says them leading a rakish life does not testify that the situation of the country is good. We all must think of poor, homeless people and help them. The poet also touches the question of protection of people’s rights expressing “Without protection of rights, people cannot find their happiness”. Najafgulu bey calls those “traitors” who live for their self-interests and are indifferent to the people’s lives:

The traitors betrayed the nice motherland,
Robbed the people, the country,
Devastated this beautiful land (11, p. 88).

In 1923 N. Sheyda wrote a mukhammas with the radif “I would like” of six couplets, where he complained of people’s obscenity, demoralisation and lost traditions:

Day by day modern people have been losing faces,
Customs and traditions have been trampled,
People fell into disgrace in the world (11, p. 83).

At the end of the poem, the poet shows that only science, culture, education can rescue people from the ignorance.

Jafar Jabbarli (1899-1934) is an eminent representative of the Azerbaijani dramaturgy. He began to his literary creativity by writing poems. His first poems were published in “Babayi’Amir” magazine in 1915-1916 year. J. Jabbarli wrote his lyrical and satirical poems in Aruz and syllabic metres. He wrote poems mainly during the years 1915-1916 and the first years of the Soviet Union. The number of his satiric poems is much more than others. Academician Mammad Arif wrote about the publication of J. Jabbarli’s first poetical works: “During the years 1915-1916 Jabbarli’s more than 40 satirical poems were published in “Babayi-Amir” magazine. There were some issues of the magazine where were published Jabbarli’s two or three poems with the pseudonyms “Qayur ayar”, “Shabrang”, “Shabrang ayyar” and other ones” (12, s.17). His poems, especially satirical ones deal with the social problems, criticizes the rich being indifferent to the people’s needs, charity organizations and intellectuals acting for their self-interests, hypocrite mullahs, conservatives being against the new education, women’s freedom. The poet expressed his own sorrows over poor people.

Jabbarli was influenced by Sabir and wrote his satirical poems in the Aruz metre and in some genres of the classical poetry. There are also some mukhammases among these works. We see Sabir’s satirical writing and thinking style in all of the poems, including mukhammases of Jabbarli. As Sabir’s mukhammases, most of Jabbarli’s ones begin with tarji beyts and after each couplet of five hemistiches comes tarji beyt.

Like Sabir, he also used the independence of forms in his poems. For example, the first three couplets of the poem named “We got tired of nonsense talk” are mukhammases consisting of five hemistiches, but the last two hemistiches consist of six couplets. The first four couplets of the poem “Take your hands off” are mukhammases, the last three couplets are musaddas.

Such independence of form used by the authors during the 20th century was helping to draw attention of expressing the thoughts emotionally and precious.

Another remarkable feature is that Molla Nasraddin writers or poets respected “Molla Nasraddin” magazine or its editor-in-chief used the form of address “A molla!”,

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those who published their poems in “Babayi’Amir” magazine were beginning their poems with “Ay Baba” words.

In the mukhammas of five couplets named “To be”, the poet criticizes the cads who beat poets, do not sell them anything, hate schools, scare teachers and prefer to be shepherds on mountains being isolated from the civilization.

Besides, to destroy all these schools,
To intimidate the teachers,
To leave the city,
To become a shepherd on mountains,
People in Baku made an oath not to change (13, p.92).

The influence of Sabir’s allegorical criticism and way of exposure are observed in satirical poems of all Sabir’s followers, too. The allegorical style in the mukhammases such as “He slandered”, “We got tired of nonsense talk” by Jafar Jabbarli comes from Sabir and this feature is also metin Ali Nazmi, Aligulu Qamkusar’s works. Addressing Baba, that’s to say, “Babayi-Amir” magazine, the poet says that the articles printed in this magazine are about dangerous topics and advises him not to print such articles. It seems like the author speak about the bad ending of the articles printed in the magazine, but actually, this is also a style of criticism and exposure. Citing the influences of the satirical articles and the threats the authors faced, the poet gained his object, exposed the negative images.

The mukhammas of four couplets “Condemned East” written by J.Jabbarli during the first years of the Soviet Union is a nice sample of the political lyrical poetry. Addressing to the people of the East whose lands were occupied, riches were exploited by the Western countries, the author say that, do not be weak, move on, struggle, either liberate or die:

Recure your whole power, struggle,
Either get your due or die forever (13, p. 72).

Aliagha Vahid (1895-1965), a follower of the classical poetry of the 20th century and Fuzuli’s traditions, was well-known as a master of ghazal, also wrote poems in the social topic. At the beginnings of the 20th century and during the Soviet period he wrote poems where criticized the events happened in the social life, injustice, shortcomings, exposed fascism during the World War II. As an author of satirical poems and mukhammases, Vahid followed Sabir’s satirical style.

The noticeable feature is that the number of mukhammases among the satirical poems of Vahid is larger (more than hundred). For the numerousness of mukhammases, Vahid can be compared with Ali Nazmi.

In his poems written during the Soviet period, the poet criticized the ignorance, especially the religious fanaticism, the fulfilment of worships, spoke about the preferences of the new socialist structure. He drew attention especially to the exposure of the bad intentions of religious men. In “Old Muslims”, “Aid to sheikh”, “A gift for sheikh”, “Time is ours”, “Sarcasm”, “Mollah Zaman” and other mukhammases Vahid denounced the mollas feathered their nests, voraciting in the religious ceremonies abusing the faith of people. In his several poems he excoriated elegists such as Fazil Darbandi, Dakhil and Qumri. In his poems about the preferences of the new system and the breaking of the conservatism and religious fanaticism, the poet often used the words such as
“worker”, “election”, “selsoviet”, “collective-farm” during the 20-30 years of the 20th century.

The “Drive to valley”, “This is his “doctor”” and other mukhammases by the poet criticized the ignorance in Southern Azerbaijan, mollas tyrannizing over the society, quack-doctors and other social tangles.

The mukhammases “Never existed”, “Oh daddy”, “Hitler didn’t understand”, “Became imperfect”, “To rabid Hitler” and other ones written by Aliaga Vahid during the years World War II exposed the blood-minded and exploiter policy of Hitler, fascist Germany, praised the victories of the Red Army.

There are some remarkable mukhammases in the contemporary Azerbaijani poetry where are criticized and denounced the shortcomings of the society. Baba Punhan(1948-2004), a well-known poet for his poems written in the classical style under Sabir’s influence, created noticeable works dedicated to the destiny of the motherland and Garabagh War. The takhmis “My motherland” he wrote to Fuzuli’s ghazal beginning with the hemistich “Penbeyi-daghi-junun ichra nihandir badanim” specially draw attention. The originality of the form of this poem is that Baba Punhan not was only satisfied with writing takhmises to all beyts of Fuzuli’s mentioned ghazal consisted of seven beyts, but also wrote additional takhmises in brackets to two beyts. The poet deals with a dishonourable man who escaped from the region of Garabagh being at war, become rich engaging in commerce in Baku and having a rattling time forgot his native land on fire. In the additional hemistiches to Fuzuli’s beyts, Baba Punhan satirically abused those who ingloriously used their refugee status.

One of the contemporary poets Kamil Sarbandi’s mukhammases also outnumber among his works. Az an author of more than hundred mukhammases, he takes the third place after Ali Nazmi and Aliaga Vahid. K.Sarbandi benefited from the poetical heritages of the poets such as Mirza Alakbar Sabir, Mahammad Hadi, Aliaga Vahid and always criticized the most inverse social problems of the period he lived. These two features are most distinctive features of K.Sarbandi’s creativity. He wrote imitative poems to Sabir, Hadi and Vahid’s poems and a takhmis to Vahid’s ghazal.

Major parts of Sarbandi’s poems, including mukhammases such as “Can’t stand”, “I’ll die if I can’t get”, “The fat is ours, the mountain is yours”, “You say, I am a real man”, “Not understand your right, yet?”, “You’re still doing”, “I am not satisfied”, “Smile, the opportunity is still yours”, “Get by, poor teacher”, “Hey cub, go and come again”, “Go, find a cure”, “Well done”, “Hey, labourer, how is life going?”, “Will do”, “What happened to you, baby?”, “It's of no pertinence to us” were denounced officials who got wealth at the expense of people and perjure for reaching their goals, obsequious poets, power-lovings, nepotists and were berated the ordinary people who keep quiet when their rights disregard and are not able to cry for their rights.

In the mukhammas named “I’ll die, if I can’t get” the author wrote with very clear language about the addiction of two bad habits – bribery and pickpocketing, compare them and call them hopeless illness:

I’ll die, if I can’t get bribery!
I’ll die, if I don’t pockpocket! (7, p. 8).

Mirsalam Muasir, a poet who wrote poems in some genres of the classical poetry in the Aruz, syllabic and libre metres, created mainly satirical mukhammases. In his mukhammases “Spring”, “Bravo”, “Elections”, “To you”, “Haji”, “Legislators”, “Hey, gentlemen” etc. M.Muasir satirically criticized the shortcomings, injustice in the modern society and unworthy men seeking benefits for their own interests.
Under the influence of Sabir, M.Muasir wrote imitative poems to his works. It is not a coincidence that his “Spring” mukhammas – a manifesto of his creativity, begins with an address to Sabir:

Revive, come grandfather Sabir, write again,
Look at the people, write their problems (14, p. 333).

In “To you” mukhammas Muasir criticized the youth despising the toil, drifting apart the national roots, drinking and sponging. The mukhammas “Uneducated old man said that...” o Arif Buzovnali satirically criticizes faithless people being avid not having saint aims. In the tarji beyt repeated as a refrain at the end of each couplet, the banal philosophy of the negative person is exposed by his words:

Buy, sell, depredate, knock down, loot, rob this world,
Sacrifice this world for a momentary pleasure (14, p. 289).

The number of poems reflected the events, wars, revolutionary movements happened in the world and those ones exposing the occupant policy of the international imperialism increased in the 20th century. We think, one of the main causes of it is the beginning of publication, spread of local and foreign newspapers, magazines. The Mashruteh movement (1905-1911) which started with the headship of Sattarkhan in Tabriz at the beginning of the 20th century and spread to all Iran was met with great enthusiasm by the writers, poets living in the Northern Azerbaijan.

In their mukhmmases M.A.Sabir, M.Hadi, A.Nazmi and other authors applauded the heroes of the Mashruteh movement and denounced the anti-revolutionary forces and reactionists. Bayramali Abbaszadeh wrote a mukhammas “Amu” where two couplets are mukhammases and the other two are musaddases. Here, the poet reminds the crimes committed by Mahammadali Shah who was obliged to escape from Iran as a result of the revolution, declares that he is glad for his tragic destiny.

In the mukhmas “The elegy for khalifâ” written in 1924 year, he happily informs the abolition of the sultanate and caliphate as a result of the revolutionary events happened in Turkey.

Mammad Said Ordubadi deals with the functioning of a parliament in İran in his mukhammas “Congratulations” of four couplets. The author notes that consisting of khans and beys who rob people, this parliament is not able to protect workers, villagers. This parliament is just a trap setting for people by the exploiter group:

They found a place to receive salary, well I don’t care,
Hajis opened a new shop, congratulations! (10, p. 26).

In his mukhmas of five couplets, the writer castigated the British government that had not taken any measures against the cholera spread among the people in Panjab region of India.

The Azerbaijani poets of the 20th century created numerous valuable mukhammases of the lyrical-love poetry. Huseyn Javid’s mukhammas “Why” of six couplets meets all forms of this poetical genre. The only distinctive feature is that the first hemistich is repeated at the end of second couplet (“Why I fell in love?”). The lyrical hero of the poet is crazy for a beauty, for her chastity, tenderness. But his love is unrequited.
The lady is indifferent to him. This situation makes him a pessimist. He asks himself “Why I cannot meet her for a while, why I am so unhappy” he complains.

The representative of the literary environment of Garabagh, an author of numerous poems printed in various newspapers and magazines at the beginning of the 20th century – Ibrahim Tahir Musayev’s (1869-1943) collection which was published in 2013 year and included ten mukhammases and ten takhmises. Six of the mukhammases were written in the lyrical-love theme. They draw attention for some features. In several poems of the poet are met complicated Arabic, Persian words and expressions that are incoherent for ordinary readers. It might be explained with his previous cooperation with “Fuyuzat” magazine and influence of Mahammad Hadi’s creativitry.

The last – fifth couplet of the poet’s mukhammas of five couplets beginning with “For your sake” hemistiches are:

Your beauty is famous in the West and in the East,
You’ve gladdened people’s hearts,
Who says you not to distinguish the lover and hostile,
If you meet Tahir, don’t bypass as lightining,
You’re life flying by (15, p. 564).

At the beginning of the couplet, the author says to his lady-love, your beauty is famous in the West and in the East, you have gladdened people’s hearts.

In the last hemistches, the poet used a perfect poetical image. He says to the beauty, when you see me, do not bypass quickly as a lightening. You are like a life flying by quickly. As a human lives long, he thinks that the life has filed by quickly. Because the life is the sweetest boon for human. As the lover is dear to the author, he likens her to the quick passing life.

Najafgulu bey Sheyda, Mahammad aga Mujtahidzadeh, Mahammad Hadi Sabit, Hajiaga Haji and other poets lived during the first half of the 20th century, also wrote remarkable mukhammases in the lyrical-love theme.

From the second half of the 20th century, especially to the ends of the century were observed the growth of poems written in the religious theme. One of the authors writing religious poems is Yusif Qulammirza oglu.His “It is not oneness”, “Mahammad”, “Quran”, “About Hazrat Ali”, “She is Fatimeyi-Zahra”, “Namaz”, “Jihad”, “Death”, “Satan” mukhammases were dedicated to the religious theme.

Conclusion

In the period of the growth of poems in the syllabic metre, the appearing of free verses and the entering of the European genres of poetry into the Azerbaijani literature during the 20th century, the mukhammas genre proved its subsistence, the mood of the century and the advanced ideas. The mukhammas genre reached its highest level in Mirza Alakbar Sabir’s creativity. The mukhammases written by Mahammad Hadi, Samad Mansur, Ali Nazmi, Aliagha Vahid and other poets, deal with the most urgent and significant problems of that period.

References:


Nailə Mustafayeva

XX əSR AZƏRBAYCAN MÜXƏMMƏSLƏRİNİN MÖVZU DAİRƏSİ

Xülasə


Görkəmli şair Məmməd Hadi müxəmməslərinin azadlıq qoşuşmasının xələlə nəticəsi və xətənək bozma olundan bəhs edir. Çünki yalnız azad xalq əkəlinin təşəqqsizə, çıxışklənməsinə nail ola bilər.

Наиля Мустафаева

ТЕМАТИКА МУХАММАСОВ В АЗЕРБАЙДЖАНСКОЙ ЛИТЕРАТУРЕ XX ВЕКА

Резюме

В мухаммасах (пятистишие) написанных в азербайджанской литературе в начале XX века наблюдается расширение тематического диапазона, новые поиски в форме. Мухаммасы великого сатирика Мирза Алекбера Сабира (1862-1911) начинаются двустишием, эти двустишия завершают строфы из пяти строк. Есть и другие формальные нововведения. Мухаммасы столетия написаны в основном на лирическо-любовную, патриотическую, общественно-политическую, философскую, религиозную и др. темы. В ряде патриотических мухаммасах восхваляется красоты родного края. Некоторые из них посвящены защите родины от захватчиков. Поэты хотели видеть свою родину свободным, просвещенным и об этом писали в своих произведениях в начале XX века. Привлекает внимание рост числа сатирических мухаммасов по сравнению с предыдущими периодами.

В начале XX века в Азербайджане и других местах Российской империи среди населения растет политическая активность. Обеспокоенные этим власти царской России учинили резню между армянами и азербайджанцами. Было пролито много крови, разорены города и села. Такие поэты того времени, как Мир Мохсун Навваб, Мамо бек Мамаи, Риджаи, Шаиг, Шейда писали в своих мухаммасах об истинных виновниках случившегося, о необходимости объединения национальных сил, защиты родной земли от захватчиков.

Известный поэт Мухаммед Хади писал в своих мухаммасах о необходимости достижения свободы. Потому, что только свободный народ может достичь истинного прогресса, процветания.

В советское время ряд поэтов продолжали писать свои стихи в классических жанрах. Такие поэты, как В. Аббасзаде Хаммал, М.С.Ордубади, А.Назми, Микаил Рафили, Али Назим, Сулейман Рустам, Микаил Мушфиг восхваляли в своих мухаммасах родную землю, в то же время не забывали отметить роль Коммунистической Партии в процветании страны.

Немало стихов были посвящены международным событиям, критике империалистических сил. Во время Второй Мировой Войны Алиага Вахид в своих мухаммасах предрекал неминуемое поражение немецкого фашизма, выражал восхищение героизм советских солдат.

Во второй половине, конце XX века в азербайджанской поэзии растет число мухаммасов на религиозную тему.

Ключевые слова: стихи, мухаммас, Сабир, сатира, строфа
THE IMAGE OF A HORSE STATUE IN NIZAMI'S POEM
"KHOSROV AND SHIRIN" AND TURKIC FUNERAL CUSTOMS

Abstract

In the immortal legacy of Nizami Ganjavi, facts about the history of the people, the region where he lived, the etymology of geographical names, place names and antiquity of cultural monuments are reflected with a special bias. In this respect, the legends and myths in the work of the great poet of Azerbaijani folklore are of great importance for the confirmation of our national identity. One of the materials of such national folklore is the legend of a black stone cavalry statue, the common ancestor of the horses Shabdiz and Gulgun, included in the poet's work "Khosrov and Shirin". One of the materials of such national folklore is the legend of a black stone cavalry statue, the common ancestor of the horses Shabdiz and Gulgun, included in the poet's work "Khosrov and Shirin". This legend has a historical basis. It is very likely that such a statue of a horse was placed on the grave of one of the most sacred people near Ganja, at the foot of Mount Kapaz, as well as throughout the territory of Azerbaijan, and a monastery could also have been built. Since only their memory lived in the poet's time, Nizami either read it from a written monument or heard it from the wise elders, brought this legend to his work to keep it alive and achieved the necessary effect. The study of this legend also shows that the burial customs of the ancient inhabitants of Ganja corresponded to the Turkic-Oguz traditions.

Keywords: Nizami Ganjavi, "Khosrov and Shirin", horse statue, turkic funeral customs

Introduction

The immortal heritage of Nizami Ganjavi reflects with special prejudice the facts about the history of the people, the area where they live, the etymology of geographical names, toponyms and antiquity of cultural monuments. extremely Tolerant and multicultural poet refers to these facts whenever he finds opportunity in his poems on various subjects and he introduces the historical past of the Turkish peoples, to the reader to the glorious past of this ancient ethnos and its pre-Islamic beliefs and is extremely proud of
it. In these references, the writer's goal is not to show the superiority of one nation over another or to humiliate another ethnic group, but rather to express their national identity when the opportunity arises. Nizami knew that the only undeniable, true source of all classified information was ancient written, weighed, or engraved monuments, and that writing was the primary means of passing them on to future generations. Nizami knew that the only undeniable, true source of all classified information was ancient written, weighed, or engraved monuments, and that writing was the primary means of passing them on to future generations. For this reason, Nizami referred to material culture examples as well as using oral folk literature materials.

In the section titled "Shapur goes to Armenia (Ərmən) to look for Shirin" in the poem "Khosrov and Shirin" one of the first love epics of our written literature, Nizami describes Sapur's arrival near the old Ganja:

دران محراب کورکن عراقائست
کمربند ستون انحرافائست
زخارا بود دیری سالکرده
کشیشلی بدورسالخورده

At that altar, which is the pillar of Iraq,
there was a monastery carved into the rock,
like the pillar of the Tower of Inhiraf.
Ancient priests lived there (6, 68).

Interestingly, in this section, the author mentions the existence of an old church at the foot of the mountain called “Inhiraq” and the residence of church figures in this monastery. The name of this region is associated with the historical place names of the "Armenian mountain range". Thus, in these places once lived the Christian Turkish-speaking population - Albanians, and in the time of the Nizami the churches were already in ruins. The patriotic poet wants to remind future generations of these facts so that the people do not lose their past:

کونن زان دیارگردنگی بجومی
نیای بگرید بادش برگنی
وزان کرنسی که خواندن انحرافش
سری بینی فندانه زیرساخت

Now, if you look for that stone monastery, you won't find it.
It was as if a hurricane had taken over him.
In the place of that mountain called Inhiraq
You see a head under your arm (6, 68).

Scholars of different specialties - literary critics, linguists, historians and geographers have put forward different versions about the location of the place-name "Inhiraq" mentioned in this poem. Hamid Araslı also wrote about this subject in his article titled "Friendship of Peoples in Nizami's creativity" written in 1953: "Nizami invokes Mount Kapaz Inhiraq, which stood as an altar for the entire land of Arran before the earthquake. "Khosrov and Shirin", the rupture of Kapaz as a result of a volcano and XII. It describes the state of the stones thrown from it in the century, the formation of Goy-Gol" (2, 227).

Regarding the explanation of the place name "Horekduz" in the "Explanatory dictionary of place names of Azerbaijani origin in Armenia", the authors refer to the
above passage of Nizami's poem and refer to the etymology of the word "Inhiraq": Inhiraq in Nizami Ganjavi's poem "Khosrov and Shirin" (falsification of al-Harak near Kapaz due to the fault of secretaries), in Zakaria Qazvini near Ganja (XIII century), Harak Kriakos Gandzakestsi (XIV century), Harak mountain Abdurrashid Bakuvi (XV century) and p. has the same meaning as place names" (3, 104).

As you can see, this name, given in the work of Nizami and distorted as a result of the mistakes of the secretaries, was reflected in historical sources as well. The poet most likely comments on another interesting fact about the history of this region, a source or oral legend that existed in writing in the language of his time: The horse "hot as fire" as fast as the wind, he connects the origin of Shabdiz to a miracle and links the history of this miracle to that region. From the work we read:

Under this monastery there is a cave with a black stone resembling a horseman. Every (year) during the fertilization period, a strong mare comes here to ferment from the Romgela field...

Legend has it that there was a black stone carved horse statue in the cave under the church at the foot of Mount Kapaz. There is no doubt that this horse statue is associated with pre-Christian beliefs. Thus, the statues of horses and rams in Turkish peoples, their various depictions, were associated with the beliefs of the great ancestors and preserved their position in pre- and post-Islamic culture in the form of totemism remnants. In later periods, such statues, which were mostly associated with burial customs, were erected in the form of tombstones and associated with the belief of the ancient Turks in the hereafter.

Research shows that Kashgars placed ram and horse statues as totems on the tombs. Kazakh scientist-ethnologist, archaeologist and researcher Serik Ajigali, in his work "Nomadic architecture - a historical and cultural phenomenon of Eurasia (monuments of the Aral-Caspian region)", erecting stone horse statues as tombstones in Azerbaijan, as in other countries writes about. He adds pictures of Turkish peoples and these sculptures to his book. In the section of his research titled Mediation: Rituals and Monuments, he writes the following about erecting animal statues such as horses and rams, which have a place in the culture of Turkish peoples.

It was typical for shamans to "communicate" with the gods through the horse and other objects associated with its image. It was typical for shamans to "communicate" with the gods through the horse and other objects associated with its image (11, 440).

The author associates the acquisition of the image of the horse in all religious ceremonies of the Turkic peoples with one of three main roles: a sufficient victim of space, a means of transport for the deceased or an independent mediator, with a joint association. sacrificial pillar with horse post. The French Turcologist Jean-Paul Roux shows that in the mythical thought of the Turkish peoples, in his book "Old Turkish
Mythology" the horse is perceived as a connection between the earth and the sky, as a means of communication with celestial beings. He writes: “In the ancient Turkic world, the horse was considered a sacrificial animal, especially for man's inseparable friend and the sky god (Tengri). ... The idea that this animal was of celestial origin or resembled the sky was still a common belief among the Bozkors (10, 35).

In his monograph "Dashbaba", which explores the traces of ancient Turkish history, Firudin Ağasioğlu gives detailed information about the stone carved horse sculptures - stone horses - in Azerbaijan and relates their roots to our national ethnic thought and folklore. The scientist writes: “The sources also give the necessary information about the breeding of thoroughbred horses in Southern Azerbaijan 3000 years ago. The folklore of the Turkish peoples is also rich in horse-related events, and the cult of the horse, which is the patron saint of horses (Kambarata) in mythological beliefs, the sacrifice of horses to the god, the sacrifice of horses to the god is a clear indication of the special attitude of the Turks towards the father. ... The horse figure found in the Kultepe monument in Nakhchivan is about three thousand years old. One of the pillars of the existence of the horse cult until the beginning of the last century is the stone horse statue placed on the printing press. This kind of stone horses, which were pressed for the coffin of the dead to go to Allah on these horses, were very common in many regions of Azerbaijan, as in Borchali (1, 32).

In our opinion, one of the reasons why the belief that the horse is a sacred creature is stronger among the Turkish tribes living in Azerbaijan, compared to other Turkish-speaking peoples, is that this region is the place where horses were first domesticated. Recent genetic research conducted by researchers at York University in England also shows that the historical territory of Azerbaijan is the northern part of the present-day Republic of Azerbaijan and the Islamic Republic of Iran, South Azerbaijan. Considering that the genetic material collected from horses bred in Azerbaijan took part in the research, scientists determined that Azerbaijan was the first place in the world where horses were domesticated. Babek Jahandar wrote in his article “Karabakh horses were left without Karabakh” that the first settlements where thoroughbred horses were bred date back to 8-4000 BC. His notes also confirm the results of the above research. We read: “Many sources state that the areas on the southwestern, southern and south-eastern shores of the Caspian Sea were the first human settlements where horses were domesticated (4, 9).

In any case, the territory of modern Azerbaijan and the territory of Southern Azerbaijan coincides with the crossroads of settlements where horses were domesticated and equestrianism was formed by various researchers. It is also known from historical sources that horses were used in the army and economy in the old Azerbaijani states of Medya and Albania. Archaeological excavations have unearthed ancient Albanian pottery and seals depicting horses with reins or wings, proving once again that horse riding is one of the oldest human activities in Azerbaijan and the father is considered a sacred being. As a result, there are points about the horse and its divine origin in the folk epic of Koroglu, which preserves the oldest mythological motifs. Nizami's heroes are in harmony with the horse, as in our folk tales and epics, and when on horseback they become the embodiment of freedom:
They came out of the courtyard of the castle, 
like Hıdır drinking the water of life.
They rode in the wild and crossed many deserts (6, 82).

Taking this issue into consideration, Hamid Araslı wrote: “One of the main features of folk literature is the definition of horse. Especially in heroic epics, the horse is an inseparable companion of the hero. "The husband is not proud if the horse does not work" is one of the main motifs of heroic epics (2, 181).

(Look: 8, 101) Ramil Aliyev in his monograph “Artistic Features of Mythological Consciousness” also explains the meaning of the horse in the mythological thinking of the Turkic peoples and Turkish literature as follows: “According to ancient Turkic beliefs, the horse descended from heaven. In Turkish mythology, these first horses were depicted as winged and fiery. He was also allegedly sent from heaven for heroes of the level of God. " Perhaps that is why in our epics of the new period - in the epics "Koroglu" and "Shah Ismail" we see the miraculous birth of the hero's horse - horses of the type Girat, Durat, Gamardai. (5, 18) In Nizami Khosrow and Shirin, we read that not only Shabdiz, but also a horse named Gulgun was made from a black stone statue and had the same offspring:

اﮔﺮﻗﺎﺻﺪﻓﺮﺳﺘﺪ ﺳﻮی اوﺷﺎه
مازاید ﻗﺎﺻﺪ گرد ناگاه
بفحص گاه گلگون سبک خیز
بدویخشم زمراد ان شبندز

(6, 104).

This example proves once again that in the time of Nizami there was a legend about horses possessing magic or special strength and endurance. For these narratives to appear, there must be a scientific basis. Thus, the poet, who noted two facts and connected both phenomena with the same territory and image, wanted to indicate something by this. Researcher of folklore sources of Nizami's creativity The Azerbaijani scientist Sadnik Pashayev in his research work "Nizami and Folklore", published in 1976, provides information about the ancient legend about the Dashagil cave near the villages of Dashagil and Shirin Bulag in the modern Oguz region. He conveys the content of the legend as follows: “A huge wild horse lived on this mountain. The place of this horse named Agol was the Dashagil cave. He lived in this water cave all year round. He was alone. She gave birth every seven years. Every seven years he would rub the black rock behind kaha and hold the fetus. From this offspring there would be two horses, one night and the other day. There were those who saw the double horse with their own eyes in these places”, he said (7, 26).

Sadnik Pashayev compares the content of the legend with the theme of Girat and Durat in the epic "Koroglu" as well as the motif of Shabdiz and Gulgun in Nizami's poem "Khosrov and Shirin": “This is not just an external resemblance, but an inherent affinity of events... (7, 27).

This affinity is primarily due to the fact that they drink water from the same source, they are born and raised in the same folklore environment, and are depicted in local and national myths and legends, epics and epics. We would like to add the existence of statues of different sizes and the interpretation of horse figures erected as tombstones in connection with the animal cult common in Azerbaijani lands, among the factors that led to the emergence of these legends and myths. Because it is an undeniable fact that any great building or statue has given rise to legends for centuries. It is also known from historical sources and published catalogues that there are tombstones in the form of horses
and rams, which are considered as examples of medieval Azerbaijani circular sculptures in various regions of Northern and Southern Azerbaijan. Despite the Islamic prohibition of depicting living things in circular shapes that could cast a shadow in particular, folk artists created decorative depictions of people, animals, and birds in sculpture as well as in painting and ornamentation. This was primarily due to the burial customs of the ancient Turks, the preservation of the garden between the dead hero and his horse. French researcher Jean-Paul Roux in his book "Ancient Turkish Mythology" talks about burial ceremonies and sacrifices of the Turks and shows that the best horse of the deceased was sacrificed in these ceremonies, and the skull or skin of the horse was stabbed with bayonets (Look: 10, 89; 109).

Turkish researcher Yashar Coruhlu in his book "The main directions of Turkish mythology" refers to the "Journey" of the Arab traveler and historian of the X century Ahmad ibn Fadlan. On the corpse, to heaven - according to an old idea, the cover of the sacrificial horse was prepared in such a way that it could go to heaven, and at the head of the graves the face was extended at an angle to the sky. The researcher claims that the history of this custom in the funeral rites of the Turkic peoples dates back to ancient times: "According to a Chinese source, the skins and heads of the sacrificed horses were put in saddles that stretched into the sky. Today the Altai call these skins, which the Yakuts call "tabik", "baidar" (9, 166).

From sources it is known that in the Oguz tribes it was customary to sacrifice a horse, stretch its skin with straw and raise the veil over the grave of the deceased. Over time, these effigies were replaced by stone statues.

Mubariz Khalilov, in his article "Ancient stone sculptures of the South Caucasus", noting that these customs are associated with the Caspian Sea, writes: Thus, the Caspian part of the Azerbaijani population managed to preserve this ancestral tradition for about 2,500 years, from the 5th century to 1870 year (12, 13).

The horse statues found in Zangilan and Kalbajar, and the horse depictions in the Sebeyl Castle are the most beautiful examples of this tradition that have survived to the present day. In general, the motif of the unity of the horse and the hero is present in the folklore of all Turkic peoples. According to Azizkhan Tanriverdi's book "Horse Cult in the Book of Dada-Gorgud": "The degree of closeness of the horse to the ancient Turkish society was determined in Turkology, and it was determined that the words horse, name and father came from the same root and entered the same nest in terms of meaning" (8, 102).

**Conclusion and results**

From what has been said, it can be concluded that the legend told by the great Nizami has a scientific basis for the legend of a black stone carved cavalry statue, the common ancestor of the Shebdiz and Gulgun horses. Most probably, such a horse statue could be put in the grave of one of the people considered sacred by the people on the slopes of Mount Kapaz near Ganja, as in all Azerbaijani lands in the past, and even a Christian church or monastery could be built in accordance with the ancient beliefs of Azerbaijani Turks. Since only the memory of them lived in the poet’s time, Nizami either read it from a written monument or heard it from the wise elders, brought this legend to his work to keep it alive and achieved the desired effect.
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NİZAMİNİN “XOSROV VƏ ŞIRİN” POEMASINDA AT HEYKƏLİ OBRAZI VƏ TÜRK DƏFN ADƏTLƏRİ

Xülasə

Nizami Gəncəevinin ölməz irdə mənsəb olduğu xalqın, yaşadığı ərazinin tarixi, cəhələtlərin, toponimlərin etimologiyasına və mədəni abidələrin qədimliyiə dair fələtlər xüsusi təəssübəxüsusliklə öz əksini tapır. Bu baxımdan də şairin Azərbaycan folklorundan alaraq əsərin daxil ediliyi əfsənə və rəvayətlərin de milli identifikasiyə nəzərə salınğıq üçün böyük əhəmiyyəti var. Belə milli folklordan alınmış materiallardan biri də şairin “Xosrov və Şirin” əsərində yer alan Şəbdiz və Gülgün adlı atların ümumi əcdadı olan qara dəşən yonulmuş süvariya oxşar heykəl həqiqində rəvayətdir. Bu rəvayətin tarixi əsasi var. Çox böyük ehtimal ki, vaxtında bütün Azərbaycan ərazisində olduğu kimi Gəncə xənənlərində, Kapaz dağının ətəklərinə də xalqın müqaddas hesab edilən şəxslərən birinin qəbri üzərində belə at heykəli qoyuldu, sonraqlar bu abidənin müqaddəsi xənələrin özünə aid mənberədə, hatta Azərbaycan türklərinin askı inanclarına uyğun xristian kilsəsi və ya monastır də tikilə bilərdi. Şairin zamanında bunların yalnız xatırlaşıb yasadığında Nizami onu yə hansısa əhsən abidədən oxumuş, ya da əqil qocalardan eşitmiş, bu rəvayətə yaxatmaq məqsədi ilə də əsərin gətirmiş və əzəmətli effekt
Азад ага Наджафзаде

**ОБРАЗ КОЛЯ В СТИХОТВОРЕНИИ НИЗАМИ «ХОСРОВ И ШИРИН» И ТЮРКСКИЕ ПОХОРОННЫЕ ОБЫЧАЙ**

**Резюме**

В бессмертном наследии Низами Гянджеви с особым предубеждением отражены факты об истории народа, регионе, в котором он жил, этимологии географических названий, топонимах и древности памятников культуры. В этой связи легенды и мифы в творчестве великого поэта азербайджанского фольклора имеют большое значение для утверждения нашей национальной идентичности. Одним из материалов такого национального фольклора является легенда о черной каменной конной статуе, общем предке коней Шабдиз и Гулгун, включенная в произведение поэта «Хосров и Ширин». Эта легенда имеет историческую основу. Весьма вероятно, что такая статуя коня была поставлена на могиле одного из самых священных людей близ Гянджи, у подножия горы Кяпаз, а также на всей территории Азербайджана, а также мог быть построен монастырь. Поскольку во времена поэта жила только их память, Низами либо читал ее с письменного памятника, либо слышал от мудрых старейшин, привнес эту легенду в свое произведение, чтобы сохранить ее, и добился необходимого эффекта. Изучение этой легенды также показывает, что погребальные обычаи древних жителей Гянджи соответствовали тюрко-огузским традициям.

**Ключевые слова:** Низами Гянджеви, «Хосров и Ширин», конная статуя, тюркские погребальные обычай.
THE LITERARY WORK "BAYAN ASRAR AT-TALIBIN FIT-TASAWWUF" AND ITS AUTHOR

Abstract

Yusif Muskuri (Mushkuri) Shirvani is one of the Azerbaijani scientists and pedagogues who lived in the 15th century. Yusif Muskuri Shirvani's full name is Yusif ibn Ali al-Fazil al-Husseini, his nickname is Abul-Fuyuzat, his nickname is Ziyaeddin. In the historical work "Gulustani-Iram" Yusif Muskuri gave information about the life and works of Shirvani. The Institute of Manuscripts of ANAS named after Mahammad Fuzuli of Yusif Muskuri Shirvani preserves 7 manuscripts of the work “Bayan asrar at-talibin fit-tasawwuf” copied in XVII-XIX centuries.

Key words: scientist, classic, history, manuscript, work

Introduction

Yusif Muskuri (Mushkuri) Shirvani is one of the scientists and pedagogues who have their place and services in the history of Azerbaijan philosophical thought. Yusif Muskuri Shirvani's full name is Yusif ibn Ali al-Fazil al-Husseini, his nickname is Abul-Fuyuzat and his penname is Ziyaeddin. Abasgulu Agha Bakikhanov, a prominent classic and scholar of Azerbaijan literature, gave the following brief information about the life and works of Yusif Muskuri Shirvani in his historical work "Gulustani-Iram": The ancestors of Sheikh Mollah Yusif Muskuri (Mushkuri) were Arabs who came to Karabakh from Medina in the 7th century AH and settled there. Later, Yusif's ancestors did not stay in Karabakh, but moved to the village of Muskur (Mushkur) in Guba province and settled there permanently. Yusif was born in the village of Muskur in the 8th century AH. After receiving his primary education in his native village of Muskur, he went to Baku to see Seyid Yahya Bakuvi, a prominent Azerbaijan scientist and thinker of the 15th century and after receiving an excellent education in various sciences, Seyid Yahya gave him the right to teach. After that, Yusif Muskuri returned to his native village and began to spread his teachings. He, in turn, instructed Sheikh Mahammad from Guba to continue this teaching. Sheikh Yusif and his descendants had great prestige and respect among the people. The village where he was buried and where his children lived was called Sheikhs (Shikhs).
According to Ottoman sources, Yusuf Muskuri died in 890/1485 AH. His father was gazil-guzat of Shirvan and one of the famous personalities of his time. He received his first education from his father and became a memorizer of the Kotan when he was 9 years old. Yusif Muskuri made the Hajj pilgrimage and visited Egypt, Jerusalem, Alexandria, Damascus and Baghdad, where he improved his knowledge by learning from various scholars of hadith, tafsir and jurisprudence. Thus, he gained great fame as one of the prominent scientists of his time in the field of mental sciences. After that, he returned to the capital of Shirvan, Shamakhi, and began teaching. Mashadikhanim Nemat also confirms Abasgulu aga Bakikhanov's information about Yusif Muskuri Shirvani and writes: “There is a shrine called “Sheikh Yusif's tomb” in Shikhlar village of Khachmaz region. The population has preserved his tomb as his name. Unfortunately, this tomb (grave) has lost its original form and the inscriptions on the tomb of Mevlana Sheikh Yusif have not reached us. The inscriptions on the grave of his son and follower of his teachings, Mahammad Amin, have been preserved.

In another of her researches, M. Nemat writes: “The tomb of Mevlana Yusif was kept in Shikhlar village of Khachmaz region. He was a successor and student of the famous scientist Seyid Yahya Bakuvi, who lived and worked in the palace of Shirvanshahs in Baku. According to Abbasgulu Agha Bakikhanov, Seyid Yahya Bakuvi sent Mevlana Yusif to Guba province to spread his teachings. After Mevlana Yusif in Guba district, his work was continued by his son Mahammad Amin and other disciples. According to the epitaph, he died in 860/1456 AH and was buried at the entrance of the tomb of Mevlana Sheikh Yusuf along with three other followers. Unfortunately, there is no other epitaph in the tomb of Mevlana Yusif.

Residents of Guba and Khachmaz districts respect this tomb and try to protect the monument. Around the tomb there is a large cemetery with many monuments of the XIV-XVII centuries. Among them are epitaphs of sheikhs. This shows the popularity of the tomb in the past and the fame of the scientist, who is well known far from Azerbaijan.

However, it seems to us that this information needs to be clarified. First of all, Abbasgulu Agha Bakikhanov writes that Sheikh Yusif Muskuri died at the end of VIII (XVI) century. This date is repeated by Mashadikhanim Nemat. Both authors confirm that Mevlana Yusif Muskuri was educated by Seyid Yahya Bakuvi, who lived in Baku under Shirvanshah Khalilullah I. If we consider the fact that Khalilullah I replaced his father on the throne in 820 AH (ie 1417), the question arises: How Sheikh Yusif Muskuri, who died in the late eighth (sixteenth) century, could study at Seyid Yahya, if Bakuvi moved from Shamakhi to Baku only in the early ninth (fifteenth) century? So, either Seyid Yahya moved to Baku earlier, probably during the reign of Shirvanshah I Ibrahim and this fact is not confirmed in any source on the history of Shirvanshahs; or, as Abbasgulu Agha Bakikhanov stated, Muskuri died not in the late eighth (fourteenth) century, but later - in the ninth (fifteenth) century. The information on this issue in the third volume of the seven-volume "History of Azerbaijan" published by ANAS in 1999 is more convincing. It states that Yusuf Muskuri lived in the 15th century.

Secondly, Abbasgulu Agha Bakikhanov writes that Sheikh Yusif Muskuri passed his teachings to Sheikh Mahammad Gubali. According to Mashadikhanim Nemat, this is the son of Sheikh Yusif. However, the fact that Sheikh Yusif Muskuri handed over the leadership of the training to Sheikh Mahammad Gubali is not confirmed by any source. According to the spiritual legacy presented by Sheikh Yusif Muskuri in his treatise, he succeeded it to his disciple Shah Gubad Laki.

For the first time in Azerbaijan, the scientific heritage of Sheikh Yusif Muskuri Shirvani was extensively studied by Doctor of Philology, Professor Kamandar Sharifov. He writes in his article "About Yusif Muskuri Shirvani and one of his works" in the
magazine "Treasure of Manuscripts": "... Abdulgani Nukhavi Khalisagarizadeh, a prominent 19th century literary scholar and pedagogue, while researching and compiling the text of Yusif Muskuri Shirvani's work, found that its author was incorrectly indicated by Katib Chalabi. Secretary Chalabi mentioned the title of the work as above, that is, "Bayan asrar at-talibin fit-tasawwuf" and the author's name as Yusuf bin Abdullah bin Umar al-Kurdi al-Kurani al-Ajami abi al-Mahasin. Abdulghani Nukhavi determined from the large number of manuscripts and other sources that the work did not belong to Yusif al-Kurani, but to Yusif Muskuri Shirvani. At the end he writes about the work and its author: "Tammat ar-risala al-musammatur bi Bayan asrar as-talibin fi at-tasawwuf Sannafa Sheykh al-muhaggigin Yusif al-Muskuri ash-Shirvani" ... It is also called "Tiflul-maani" ("Child of meanings") ..." Professor Kamandar Sharifov writes that; While studying the manuscripts of six more copies of this work copied in the XVII-XIX centuries and kept at the Institute of Manuscripts of ANAS, it was found out that in three of these manuscripts the names of the works were marked as "Bayan asrarit-talibin fit-tasawwuf" and in three as "Tiflul-maani" ...". Professor Kamandar Sharifov then notes that all the manuscripts indicate that the author of the work was Yusif Muskuri Shirvani [7, p.198-200].

Doctor of philological sciences, professor Kamandar Sharifli writes about Yusif Muskuri Shirvani's work "Bayan asrar at-talibin fit-tasawwuf" in his book "Fundamentals of Textual Studies": Let's take a look at Abdulgani Nukhavi's work "Bayan asrar at-talibin fit-tasawwuf" and his research work in the field of clarification of its author. While informing about these and other authors and their works, he often referred to the work of Katib Chalabi "Kashf az-Zunun", showing various examples and extracts from it. However, when compiling the text of the above-mentioned work, the scientist discovered that its author was incorrectly indicated by Secretary Chalabi. At the end, he writes about the work and its author: "The treatise of the sheikhs of researchers Mevlana Yusif Muskuri Shirvani entitled " Bayan asrar at-talibin fit-tasawwuf "is complete" [8, p.46-47].

Based on the sources of the work, Abdulghani Nukhavi shows that the title of the work is given in some manuscripts as "Bayan asrar at-talibin fit-tasawwuf" and in others as "Tiflul-ma'ani". When six more manuscripts of this work kept at the Institute of Manuscripts named after Mohammad Fuzuli of ANAS were copied in the XVII-XIX centuries, it became clear that in three of these manuscripts the title of the work was "Bayan asrar at-talibin fit-tasawwuf" and in three more "Tiflul-ma'ani" was noted. Even in the manuscript coded B-2342, in the margin of the text, under the extract from the commentary of this work, the commentary "Tiflul-ma'ani" is written. This shows that the commentator of the work also accepted its name as "Tiflul-Ma'ani". It should be noted that in all the manuscripts mentioned, the author of the work is YusifMuskuri Shirvani.

The work, which consists of an introduction and 24 chapters, explains some of the secrets of the human heart and its moral laws.

Yusif Muskuri Shirvani's 10-chapter work on Sufism, "Silsilat al-Uyun", has also reached us. From all the above, it is clear that the work "Bayan asrar at-talibin fit-tasawwuf" belongs to Yusif Muskuri Shirvani. Secretary Chalabi mistakenly attributed it to another author [9, I, p.260-261]. When we look at the catalogues of Oriental manuscripts published in different countries, we see that some of them did not write the author of the work correctly, referring to "Kashf az-zunun". In particular, referring to the "Collective Catalogue of Turkish Writings" and "Kashf az-Zunun", he mistakenly indicated the author of the work as it was there [10, I, p.22]. Brockelman simply mentioned the author's name as Mevlana Yusif [11, II, p.1012]. The catalogue of the Leiden University Library [12, p.45] also referred to Brockelman and wrote the author of
the treatise as it was there. All of the above shows that Abdulghani Nukhavi’s textual research is based on extensive and reliable research.

At the Institute of Manuscripts named after Mahammad Fuzuli of ANAS, we continue our research on 7 manuscripts of the work "Bayan asrar at-talibin fit-tasawwuf" copied in the XVII-XIX centuries.

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Rübabə Şirinova

“BƏYAN ƏSRAR ƏT-TALİBİN FİT-TAŞAVVUF” ƏSƏRİ
VƏ ONUN MÜƏLLİFI

Xülasə


Yusif Muskuri Şirvanı haqqında Abbasquulu ağa Baxxanovun verdiyi məlumatı Məşədixmin Nemət də təsadüfləyir və yazır ki: “Xaçmaz rayonunun Şıxlər kəndində
Mövlənə Yusifin türbəsi saxlanıb. O, Bakı şəhərində Şirvanşahların sarayında yaşayib-yaradan məşhur alım Seyid Yəhya Baküvinin davamçısı və tələbəsi olmuşdur..."

Şeyx Yusif Muskurunin Şirvanın elmi irsinin ilk dəfə Azərbaycanda geniş şəkildə filologiya elmləri doktoru professor Kamandar Şarifov araşdırması və "Əlyazmalar xəzinəsi" jurnalında "Yusif Muskuri Şirvari və onun bir əsəri haqqında" məqaləsində yazır ki, "... XIX əsrin görkəmlə adəbiyyatşünas alimi və pedaqoğ Oğulqızı Xalısaqarzadə Yusif Muskuri Şirvaninin göstərilişin əsərinin mətnini tədqiq və tərtib edərkən, onun müəllifinin Cəfər Cələbi tərəfindən düzgün göstərilmədiyi aşkar etmişdir.

Əbdülqəriyev Xəlivət əsərin mənbələrinə əsaslanaraq göstərir ki, əsərin adı "əlyazmaların bir qismində "Bəyan əsrar ət-təlibin fit-təsəvvüf" kimi, bir qismində isə "Tıfl al- Ma'ani" kimi verilmişdir. AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutunda saxlanılan bu əsərin XVII-XIX əsrlərdə üzü köçürülmüş daha altı ədəd əlyazması tədqiqatə cəlb edildikdən müəyyənətdir ki, bu əlyazmaların üçündə əsərin adı "Bəyan əsrar ət-təlibin fit-təsəvvüf" və daha üçündə isə "Tıfl al-ma'ani" kimi verilmişdir.

Açar sözlər: alim, klassik, tarix, əlyazma, əsər

Рубаба Ширинова

ПРОИЗВЕДЕНИЕ «БАЯН АСРАР АТ-ТАЛИБИН ФИТ-ТАСАВВУФ» И ЕГО АВТОР

Резюме

Юсиф Мусури (Мушкури) Ширвани - один из азербайджанских ученых и педагогов, живших в 15 веке. Полное имя Юсифа Мусури Ширвани - Юсиф ибн Али аль-Фазиль аль-Хусейни, его прозвище - Абул-Фущат, его прозвище - Зияеддин. Аббасгулу Ага Бахтанов, выдающийся классик и знаток азербайджанской литературы, в своем историческом труде «Гулустани-Ирам» дает следующий краткий отчет о жизни и творчестве Юсифа Мусури Ширвани. Предки шейха Муллы Юсифа Мусури (Мушкури) - арабы, которые приехали в Карабах из Медины в VII веке хиджры и поселились там. Позже предки Юсифа не остались в Карабахе, а переехали в село Мускур (Мушкур) Губинского велаята и поселились там на постоянной основе.

Машадиханым Немат также подтверждает информацию Аббасгулу ага Бахтанова о Юсифе Мусури Ширвани и пишет: «Могила Мевлана Юсифа хранилась в селе Шихлар Хачмазского района. Он был преемником и учеником известного ученого Сеида Яхья Бакуви, который жил и работал во дворце Ширваншахов в Баку...»

Профессор Камандар Шарифов, доктор филологических наук, впервые в Азербайджане изучил научное наследие шейха Юсифа Мусури Ширвани и написал в статье «О Юсифе Мусури Ширвани и одном из его произведений» в журнале «Сокровище рукописей»: «... выдающийся литературовед и педагог XIX века. При исследовании и составлении текста произведения Юсифа Мусури Ширвани Абдулгани Нухави Халисагарзаде обнаружил, что его автор неверно указан Катибом Чалаби.

Основываясь на источниках произведения, Абдулгани Нухави показывает, что название произведения дается в некоторых рукописях как «Бан асар ат-талибин фит-тасаввув», а в некоторых - как «Тифл аль-маани». Изучая еще шесть
рукописей этого произведения, хранившихся в Институте рукописей НАНА им. Мохаммада Физули в XVII-ХIХ веках, мы определили, что в трех из этих рукописей произведение называется «Баян асер ат-талибин фит-тасаввуф.» и в трех даны как «Тифль аль-маани».

Ключевые слова: учёный, классик, история, рукопись, труд
ABOUT THE ENVIRONMENT OF AHDJ BAGHDADI’S EPOCH

Abstract

XVI century was an epoch of literary and poetry outbreak in Baghdad, as also in Safavi and Ottoman Empires which part this city was with intervals. As we know from the history, Baghdad was conquered by Safavids in 1508 and from 1534, during the reign of Kanuni Sultan Suleiman, it was seized by Ottomans. Despite the fact that, Shah Abbas Safavi reconquered the city back in 1623, after five years, Baghdad was again conquered by the Ottoman monarch – Sultan Murad (2, p. 10). Azerbaijani and Ottoman Turks played a particular role in the cultural life of Baghdad City which was the protector of Islamic culture.

Keywords: Ahdi Baghdadi, Gulshani shuara, Baghdad

Introduction

One of the proofs of the development of literature, especially Turkic literature in Baghdad in XVI century, is Ahdi Baghdadi’s (?-1594) tazkira "Gulshani shuara" ("Poets’ garden"). Researchers specified him as an Azerbaijani Turk. Outstanding Turkish erudite – Ismail Hikmat Ertaylan has written in his book of “The History of Azerbaijan Literature”: «One of the classic Turkic poets nurtured by the tenth century of Hijri calendar is Ahdi. Despite the fact that Ahdi strolled and travelled a lot and lived in Turkey and Istanbul, in terms of dialect, he belonged to Azerbaijan» (1, p. 157-158). Ismail Hikmat also investigated and introduced poets from Baghdad Shamsi, Husni, Rindi, Zehni and Elmin as Azerbaijanis. Professor Azade Musabayli, who called Ahdi Baghdadi as the second representative of Azerbaijan in Baghdad in XVI century after Muhammad Fuzuli in her book of «Azerbaijan Literature originated in Baghdad and the Divan of Ruhi Baghdadi» (2, p. 15), specifically noted his mentioning of compatriots in his tazkira which was basically dedicated to Ottoman poets. In his article dedicated to Ahdi’s tazkira, J. S. Robinson states that Ottoman authors did not give proper attention to his work and as the reason of that, he sees the fact of Baghdad being Ottoman Empire’s provincial city: «Some people could consider Ahdi who was born in Baghdad which is situated relatively far from the main cultural centers of Ottoman Empire, as a provincial man who is not worthy to be noted» (3, p. 174).
Ahdi’s tazkira "Gulshani shuara" which he wrote in the year 971 of Hijri calendar (Ch. 1563 – 1564) and further made some additions, consists of a preface, four elegies (parts) and a khatima. Turkish erudite – Suleiman Solmaz, who wrote a large-scale research work on A. Baghdadi’s lives and literary activities, his tazkira and who compiled the scientific and critical text of the work based on different manuscripts, stated that
tazkira, which covers in total 381 poets, also talks about 149 poets, whose names were not in any other source (4, p. X). The erudite also indicates that the work gives information about the writers and poets of the territories under Ottomans, which reign besides Iraq and Baghdad, includes Azerbaijan, Bukhara, Syria and Egypt. We also become aware for the first time about the sickness which was the cause of death of the great Azerbaijani erudite – Fuzuli and about his son Fazli, who was also a poet, from Ahdi (4, p. X). From Azerbaijan poets whom he gave information about, we can distinguish Fuzuli, Fazli, Shamsi, Husni, Rindi, Zohdi, Muradi, Husni, Elmi, Kelayi, Hasiri, Mahvi, Nadiri, Nadiri, Natigi, Valehi, Zamiri, Fardi and others. In order to obtain information about numerous poets, the writer travelled for 10 years, lived in Anatolia and Istanbul and met a number of masters; sometimes he got the works of the poets directly from them and sometimes from other people.

The chapters of Ahdi Baghdadi’s tazkira "Gulshani shuara" consist of the materials about poets of different classes of the society and examples of their poems. The first rovze of poems collection was dedicated to Sultan Suleyman I who was an author of divan, the second rovze was dedicated to the outstanding erudites and craftsmen of his time, the third rovze was dedicated to the flag officers and treasurers and the fourth rovze, which was added afterwards, was dedicated to the poets of Sultan Salim II’s time.

In his tazkira, Ahdi expressed his respect and love for his contemporary and compatriot – Muhammad Fuzuli. He gave information about Fazli - another poet from Baghdad that he was Movlana Muhammad Fuzuli’s son. Ahdi introduced Fazli as a man of broad knowledge and a poet writing magnificent poems in Arabic, Persian and Turkic languages (4, p. 476). Some of the poets listed by A. Baghdadi who were from Baghdad by origin were his relatives. Shamsi Baghdadi was his father, Husni Baghdadi was his uncle, Rindi Baghdadi was his cousin, Zohdi Baghdadi was Rindi’s son, Muradi Baghdadi was the tazkira author’s younger brother and Huzni Baghdadi was one of his relatives. When he mentioned Azerbaijani poet – Elmi who was from Baghdad by origin, he introduced him as an outstanding erudite and calligraph of his time (4, p. 210). We find out from "Gulshani shuara" that Azerbaijani poet Kelayi, also known by the pseudonym of Jahan Dede, who was born in Kerbela and lived in XVI century, was distinguished for his good manners and politeness, travelling for learning and meeting saint people in venerable sacred places.

In his tazkira, Ahdi talked about Azerbaijani poets who were not from Baghdad by origin and came there from other places. One of them is Hasiri. According to the provided information, he was born and grew up in the region of Shirvan of Azerbaijan. According to Ahdi’s, Hasiri spent his youth on pastimes, had no place or home and had spent his life living in poverty. He indulged in poem activities in Baghdad and left a great poetical heritage after himself (4, p. 271). Another poet from Shirvan by origin was mentioned about in tazkira that his father who at one time moved from Shirvan to Ottoman Empire, to Istanbul. All the family consisted of erudites and intellectual people and they read books on most sciences. Hali was an author of poems in Arabic, Persian and Turkic languages and was a calligraphy master in Nastaligh script and a skilful scribe - munshi (4, p. 273).

While writing his tazkira, Baghdadi used different sources, personally met with the poets he wrote about and got the poems he used as examples from them. All these are
described in tazkira. If we take a look at the cities where Ahdi met these poets, we can see that these cities cover a number of cities of Ottoman Empire: Piri Pasha (Adana), Temerrud Ali Pasha (Sivas), Perviz Efendi, Sururi Efendi, Rizayi Efendi (Dimetoka, Edirne, Istanbul), Emri Chelebi (Edirne, Baghdad), Emani, Behishti (Istanbul), Judayi, Hemdi Bursevi (Baghdad), Hatemi bey (Edirne, Istanbul), Sami, Ruhi Chelebi (Baghdad), Refi Chelebi, Tufeyli (Baghdad), Terzi (Baghdad), Terigi (Baghdad), Izari Chelebi (Edirne and Istanbul), Adni (Baghdad), Ariri, Fani (Baghdad), Lutfi Ejem (Baghdad), Mejdi (Istanbul and Bursa), Mehfi (Istanbul and Bursa), Nov’i Chelebi (Edirne and Istanbul), Vusali Chelebi (Edirne and istanbul).

In his tazkira Ahdi talked with enthusiasm about how he met with the poets and how he got acquainted with them and how he got the examples of their poems. For example, about Ottoman poet – Temerrud Ali Pasha he wrote: “We were acquaintances from Baghdad. Then I met this magnificent friend in Sivas and stayed with him for a while.” (4, p.109). About Razi Efendi he wrote: “I attended his meetings in Dimetoka, Istanbul and Bursa and listened to his poems” (4, p. 316). He wrote about Mejdi that he stayed in his house around one year and got familiar with his works during this time (4, p. 509).

Ahdi got information about some poets from other people or sources. Generally, he wrote about such poets that “they are from those shuaras (poets) who are praised”. The poets, whom Ahdi did not see personally but got information about from other people, are followings: Usuli, Anvari, Hafiz, Heyreti, Husami bey, Hisali, Riyazi Uskubi, Sehri Uskubi, Safi, Serfi, Zeifi, Gudsi, Meshrebi, Muidi, Hilali, Yetim (orphan) Ali Chelebi. Besides these, Ahdi also got information about the poets by name Ulfeti, Arif Chelebi, Gafuri Chelebi from other sources or people. He corresponded with some poets writing tazkiras and got their poems by letter. The names of two such poets were especially mentioned in the tazkira. One of them was Ottoman poet – Ahmad Pasha Na’ti. The author introduced Ahmad Pasha Na’ti as a poet aware of sciences and who knew poetry rules very well, whose poems were perfect and whose language of ghazals was smooth. And then he mentions that Ahmad Pasha sent him his poem by a letter (4, p. 166).

And Ahdi wrote about Muradi Baghdadi that the sorrowful poet, living in a strange land, sent him his poems with respect and love (4, p. 544).

Ahdi Baghdadi’s tazkira “Gulshani Shuara” is considered to be the first tazkira written in Azerbaijani Turk language. There is information in this work about the life and literary activities and examples of works of 272 poets who were not mentioned in the tazkira Latifi and who Ahdi read about. We can’t find any information in other tazkiras about 147 poets who the author gave information about.

J. S. Robinson wrote about the reasons of the appearance of the work as follows: “When you read Ahdi’s thoughts between the lines, you can conclude that “Gulshani Shuara” was in all probability, compiled as a symbol of gratitude to the people of Anatolia and Istanbul and it arose from the desire to personally contribute to Ottoman’s literary history. Very likely, he had two purposes in writing the tazkira: to give his gratitude to Roman people and to apprise the residents of Baghdad.” (3, p. 176-177). Ottoman author Hasan Kinalizadeh Chelebi and a lot of other authors who wrote about Ahdi Baghdadi, marked his visit to Istanbul, his fame, his writing poems and even his compiling a divan. We would like to add to the stated above that, the author tried to cover the poets of Ottoman Empire and some other countries within a large region – from Istanbul and Edirne to Eastern provinces. When mentioning the reasons for writing this work in the beginning of the tazkira, Ahdi specifically noted his travels to different places of Ottoman Empire (4, p. 85-86). This shows in advance that the work will cover a large sphere. “Gulshani Shuara” is a unique source about the literary environment and the state of the
poems in Istanbul and other Ottoman cities. Beside this, we also would like to add that Ahdi Baghdadi’s “Gulshani Shuara” is also a unique source about literary environment in Baghdad and the lives and literary activities of the poets of this city in XVI century.

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ӘHDİ BAĞDADI DÖVRÜNÜN ƏDƏBİ MÜHİTİ BARƏDƏ

Xūlasə


Açar sözələr: Əhdi Bağdadi, Bağdad, “Gülşəni-şüəra” təzkirası

Алиева Тахира

О ЛИТЕРАТУРНОЙ СРЕДЕ БАГДАДСКОЙ ЭПОХИ

Резюме

В статье рассматривается период расцвета поэзии в Багдаде 16 века. Как мы знаем из истории, Багдад был захвачен шахом Исмаилом Сефевидом в 1508 году, а в 1534 году он перешел под власть Османской империи во время правления султана Султана Великолепного. На протяжении всей истории азербайджанцы и турки-османы играли особую роль в культурной жизни Багдада, защитника исламской культуры. Одним из доказательств развития литературы в Багдаде в XVI веке является тазкире Ахди Багдади (?-1594) «Гульшан-шуара» («Цветник поэтов»).

Ключевые слова: Ахди Багдади, Багдад, тазкире "Гульшан-шуара".
A WELL-KNOWN REPRESENTATIVE OF CLASSICAL POETRY ABDURRAHMAN JAMI AND HIS WORK “RISALE - I ARUZ”

Abstract

Aruz – as a poetic phenomenon, historically changed, improved in the process of its development. The aruz of each epoch, as a special rhythmic organization of poetic speech, differs from the previous and subsequent epochs.

The Persian quantitative system of verse - aruz, as well as the Turkic and Arabic aruz, has its ancient and original origins. Despite the independent nature of the origin of the Persian aruz, it was very much influenced by the theory of Khalil ibn Ahmed, and then the theory of the Persian aruz was created. The mutual influence of rhymed prose and aruz is considered as the action of two independent forms of the art of poetic speech, which in their origin passed the stage of syncretism. A deeper and closer study of the metrics of individual representatives of the Persian classical literature should reveal the ways of transformation of the theory of aruz and determine the reverse influence.

In the article, the author tried to give a brief overview of the life and work of the great poet and analyze his work "Risale - i aruz", which occupies a significant place in the history of Persian aruz studies.

Key words: Abdurrahman Jami, aruz, poetry, metric, ghazals, poetic genre

Introduction

The famous classic of Persian poetry Abdurrahman Jami was born on November 7, 1414 in the village of Harjird, near the city of Khorasan Jam. In his first diwan, Jami notes that he took his literary pseudonym in honor of Ahmed Namaki Jami and the name of the native village in which he was born. His grandfather moved from Isfahan to Khorosan, where he married a girl from the family of al – Sheibani. His father Nizamuddin Ahmed was an influential clergyman and lawyer. Jami received his primary education in his father's house. He then continued his education in Herat. Here later, he worked as a teacher at the Nizamiyya madrasah and took lessons in Arabic language and literature from a student of the famous scholar of his time, Said Sharif al-Jurjani Ali al-Samarqandi.
In the future, Jami goes to the center of science, Samarkand, where he continues his education, studying languages, history, mathematics, astronomy, philosophy, logic, theology, and hadith.

Jami lived in Samarkand for 9 years. After returning to Herat, he officially becomes a member of the Naqshibandiye brotherhood under the guidance of mentor Sheikh Sadaddin Kashgari. Having joined the order as an ordinary member, in 1456, Jami took the position of head of the order in Herat - a city that, in fact, was the de facto capital of the country and had a huge influence in the Muslim East.

In 1472, Jami went on a pilgrimage to the Muslim shrines of Mecca and Medina (Hajj), on the way visiting such cultural and religious centers of the Muslim world as Baghdad, Karbala, Damascus, Aleppo, Tabriz.

The fame of his learning had already spread widely outside of Khorosan, which prompted Uzun Hasan, the ruler of Akkoyunlu, to send him an invitation to stay in Tabriz. Jami declined the offer and returned to Herat in 1474.

Jami died on 9 November 1492 in Herat and was buried next to the grave of Sadaddin Kashgari. According to Alisher of Navaie, and the inhabitants of Herat, and the Sultan Hussein bitterly mourned by the poet. They buried him with all the honors [3, p.186].

After Jami's death, Navai dedicated a marcia (ode) to him, where he lamented such a great loss. It should be noted that the life of Abdurrahman Jami fell during the reign of Timur's descendant, Sultan Abu Said. In 1468, Sultan Hussein Baykara came to power, who patronized the poet and attached great importance to his work.

Jami enjoyed the support and patronage of the rulers of Karakoyunlu, Jahan Shah, a representative of the Akkoyunlu dynasty, Uzun Hasan. He dedicated a number of his works to them. Abdurrahman Jami had a close friendship with the famous poet and philanthropist Alishir Navai, who was the vizier of Sultan Hussein Baykara. They deeply respected each other's talent and knowledge, and listened to each other's advice. Subsequently, Jami became the poet's official spiritual mentor.

The mentor and teacher of teachers of all times, Abdurrahman Jami, was engaged in teaching activities all his life, which he attached great importance to. At the same time, he was one of the most prominent representatives of Sufi poetry, which served as a brilliant form of expression of humanistic, freedom-loving and anti-clerical ideas.

In the years of study in Samarkand Jami acquainted with religiosities teachings of the Sufi order "of Naksibendi". Returning to Herat, he falls under the influence of the head of the Herat community of this order, Sadaddin Kashgari. Thus, Jami enters the path of Sufism, which required humility, renunciation of one's own will, and complete submission to a spiritual mentor. After the death of Sadaddin Kashgari, Jami became the spiritual head of the Naqshibandiye Sufi order, which professed disregard for earthly goods in the name of spiritual ones, following the precepts of the prophet and serving others.

According to the researchers, Abdurrahman Jami is considered the last significant representative of classical Persian poetry. The poet's poems enjoyed unprecedented success. His Gazelles played to the music. Barely out of his pen, they were copied in many copies and spread far beyond the borders of Herat.

Jami gained the highest authority during his lifetime not only as a spiritual mentor, a theologian, but also as a poet and patron of the arts, educator of creative youth. He was, for his time, one of the greatest literary theorists. The list of everything written by Jami shows how wide was the range of his literary and scientific creativity.

Jami's written heritage includes major works of fiction in verse and prose. This includes lyrical poems that represent all the genre forms of Persian classics, scientific
treatises on poetics and rhetoric, literary commentary and guides to the most complex poetic genres. In addition, he wrote treatises on music, philosophy, grammar and epistolography, works on theology and mysticism, a huge biographical collection dedicated to the figures of Muslim mysticism. Some of the essays are written in Arabic.

The most valuable autographs of the great poet are kept in the Institute of Manuscripts named after Muhammad Fuzuli. The poet and educator in all his works develops the idea of an enlightened, educated person who has a certain amount of knowledge, which he applies in life. This idea is an enduring link between the pedagogical views of Abdurrahman Jami and modernity. In this light, his famous work "Risale-i aruz" attracts special attention. This work occupies a significant place in the history of Persian aruz studies. According to literary critics, just as classical Persian poetry ends with the work of Abdurrahman Jami, so "Risale-i aruz" is the final work that treats aruz.

Like all the works of that time, "Risale-i aruz" begins with the praise of the great Allah. The author then proceeds to the interpretation of Romanov (stop) aruz. It should be noted that aruz received the widest distribution in Persian poetry, not only in its original Arabic form. But it has undergone significant changes due to the peculiarities of the Persian language and Persian poetic traditions. In the course of the historical development and evolution of Persian poetic literature, the formation of aruz as the main system of versification of Persian poetry, as well as its strict canonization, took place. Despite the fact that aruz scholars interpreted the various problems of aruz in different ways, they all recognized the four-step division in aruz:

**Rukny and basic tafili; Zihafa and derivatives of tafili; Aruz Circles; Meters (bakr)**

Aruz, as a phenomenon of versification, requires a frequency-static analysis of the entire literature, identifying the functionality and versatility of the sound organization, and the combinatory of verse in aruz. As well as aruz and its relationship with strophic models, the study of the principles of musicality in aruz verse, the features of pause and intonation in aruz. Special attention should be paid to the phenomenon of isosyllabism in aruz and its functions, stress and its influence on the musicality of aruz verse, the connection between aruz and artistry, the study of the problems of creative skill in the context of aruz, and much more.

It is known that in the Arab aruz, 10 basic tafils are used in 8 stops. According to Jami the Persian arose "muFAlatun" and "mutAfAilun" is not used by Persian poets.

The regularity of the formation of size in Persian poetry depends not only on the components of the word form of the language. But it also depends largely on its phonetic features and is formed by creating, in accordance with certain rules, the alternation of short and long syllables. Each size in its group generates strings of different lengths and with a different combination of alternating long and short syllables.

To create other sizes were used changed the basic rukun using the operation – zihaf. New rukuns were generated as a result of adding, removing, or changing one or more letters (syllables) in the base rukuns. In this regard, the rules of zihafa - the generation of new rukuns - were formulated [2, p.318].

It should be noted that the literary sources of the Arab and Persian aruz scholars give different data on the number of zihafs. Thus, the Arab erosivity take 34 zihafs, Persian erosivity argued that Persian poetry has been used 35 zihafs. Of these, 22 are attributed to Arabic and 13 to Persian poetry. But there are also discrepancies in these figures.

As for Abdurrahman Jami, from his point of view there were 3 rukuna: sabab, vatad, fasila.
sabab, he divided into two groups: hafif (light) and sagil (heavy). Sabab-i sagil consists of two vowels (gala). Sabab-i hafif consists of a single vowel of the gila (jala). Watad, Abdurrahman Jami also divided into 2 groups: mafruk (distant), makrun (close). Vated and makrun consists of two opatovac and one syllable with no vowel. (lala) and (jala). It also divides the facile into types: the small facile and the large facile. Words small family such as sanam (sanam) and chaman (chaman) consists of three marks and one without the punctuation marks and words great family such as (fakanamesh), (checknames) consist of four marks and one without a vowel. Thus, summing up the information about rukanah, Abdurrahman Jami in the conclusion of the entry connects these rukuni together.

Later in his treatise, Jami gives the basic designations of metro - rhythmic figures. He gives them in the phrases used to denote musical rhythmics and poetic dimensions [1, p.56].

In addition to the theory of the basic rhythmic circles, in his treatise Jami defines the concept of accent. He believes that the correct accentuation is to accentuate one vowel at the beginning of the syllabic formula of each of the stops, so that none of them remains without emphasis and that a rhythmic circle appears. The sizes of all the above-mentioned feet of all these rhythmic circles are characterized by both uniform and uneven variability.

In the course of his discussion of the role and place of metric and rhyme in the system of components of poetry, Abdurrahman Jami notes that they, and so. Rhyme and metric, were not known in ancient times, that their origin is associated with the birth of Arabic literature and that other peoples borrowed these attributes of poetic speech from the Arabs. Further, he gives examples of the main forms of aruz rhythmic circles, describing them in detail [6, p. 292].

Conclusion

To sum up, we can say that in his work "Risale – i aruz" Abdurrahman Jami summed up all the existing knowledge about aruz, demonstrating that the Persian poets used meters in their poems, which are not found in the system of aruz Khalil ibn Ahmad at all, and in Arabic poetry-either little used or not at all used. Jami in his work proved once again that the founder of the Arab aruz – Khalil Ibn Ahmad created aruz for scientific systematization meters and rhythms in poetry of his predecessors and contemporaries, not for the sake of establishing a rigid framework for poet’s subsequent time. The most important and first innovation in the Persian aruz was the change in the circles of the Arab aruz. The creation of the theory of the Persian aruz did not have the purpose of constructing ready-made stamps and formulas. The canons that functioned in the metric of living verse and creative practice were concentrated here.

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KLASSİK POEZİYANIN TANINMİŞ NÜMAYƏNDƏSİ ƏBDÜRRƏHMAN CAMİ VƏ ONUN "RİSALE - İ - ƏRUZ" ƏSƏRİ

Xülasə


"Risaleyi - əruz" əsərinin öyrənilməsi bizə bütövlükə arzuğun inkişafını izləməyə, haqərinə bağlı və fars əruz elminin arəsindəki fərqi anlamağa imkan verir. Əsərdə müəllif arzuğun həm nəzarəti, həm də praktiki aspektlərdə inkişaf tarixini öyrənməyə, poetikanın, üslubistikanın, bədii formalarının, jənnərin və ədəbi - tənqidə fikrin təşəkküllü və formalılaşması mənşəsinə təqdim etməyə, əlavə də arzuğun müxtəlif xalqların poeziyasında, o cumələrin Azərbaycan və Türk poeziyasında əvəz etdən dərəcəsinini izləməyə çalışıb.

AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutunda böyük şairin şən dəyişəli avtoqrafları saxlanlıb. Əbdürrəhman Cami bütün əsərlərindən həyatda tətbiq olunan mağrifəli, savadlı insan ideyasını inkişaf ettirir. Ədəbiyyatçıların fikrinca, Əbdürrəhman Cami klassik fars poeziyasına yekun vuruğu ki, onun şərəfinə, onun "Risale - i əruz" əsəri də əruzşünaslıq tarixinə arzu haqqında olan sonuncu ərizələnən manbodir.

Açar sözler: Əbdürrəhman Jami, Aruz, poeziya, metrik, qəzəl, şeir janrı
Эльнура Бабаева

ИЗВЕСТНЫЙ ПРЕДСТАВИТЕЛЬ КЛАССИЧЕСКОЙ ПОЭЗИИ
АБДУРРАХМАН ДЖАМИ И ЕГО ПРОИЗВЕДЕНИЕ
«РИСАЛЕ - И - АРУЗ»

Резюме

В статье автор попытался дать краткий обзор жизни и творчества великого поэта и проанализировать его труд «Рисале - и аруз», который занимает весомое место в истории персидского арузоведения. Известный классик персидской поэзии Абдуррахман Джами родился 7 ноября 1414 года в селении Харджид, недалеко от города Хорасан Джам. В своём первом диване Джами отмечает, что взял свой литературный псевдоним в честь Ахмеда Намаки Джами и названия родной деревни, в которой он родился.

Джами приобрёл высочайший авторитет при жизни не только как духовный наставник, учёный – теолог, но и как поэт и покровитель искусств, воспитатель творческой молодежи. Он был для своего времени одним из крупнейших теоретиков литературы. Перечень всего описанного Джами показывает, насколько широк был диапазон его литературного и научного творчества.

Изучение сочинения «Рисале – и аруз» позволяет нам проследить историю развития аруза в целом, а также понять разницу между арабским и персидским арузом. Автор попытался изучить историю развития аруза как в теоретическом, так и в практическом аспектах, представить картину становления и формирования поэтики, стилистики, художественных форм, жанров и литературно - критической мысли, а также попытался проследить степень распространения аруза в поэзии различных народов, в том числе, на примерах азербайджанской и турецкой поэзии.

В Институте рукописей имени Мухаммеда Физули хранятся ценнейшие автографы великого поэта. Абдуррахман Джами во всех своих произведениях развивает идею просвещённого, образованного человека, имеющего определённый багаж знаний, который применяет в жизни. По мнению литературоведов, так же как классическая персидская поэзия завершается творчеством Абдурахмана Джами, так «Рисале - и аруз» является заключительным произведением, трактующим аруз.

Ключевые слова: Абдурахман Джами, аруз, поэзия, метрика, «разели», стихотворный жанр.

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DISTINCTIVE FEATURES OF FAUNA LEXICON IN THE AZERBAIJANI AND TURKISH DIALECTS

Abstract

That’s possible to see enough lexical material reflecting the fauna in the dialects of Azerbaijani and Turkish languages. In addition to this lexical material used in literary languages, there are a large number of dialectics can be found in these languages. Although some of these dialectical materials resemble their forms in literary language and have similar meanings, some dialectical units aren’t used in literary language at all, or are used in a different sense in a variant in literary language. There are some words used in our dialect that differ from the variants used in the literary language by some vowel and consonant displacements. Although these types of words are used in our dialectical lexicon, it is very easy to find their equivalent in our literary language due to such small differences. Also, the most noticeable aspect of dialects is a word that has the same meaning in a literary language has different meanings in several dialects which is completely different. These and a number of similar features are important in terms of revealing interesting points in the study of Azerbaijani and Turkish dialects from the point of view of fauna lexicon.

Keywords: Azerbaijani dialects, Turkish dialects, fauna lexicon, homonym, dialectology

Introduction

There are some words in Azerbaijani dialects that’s using in official Azerbaijani language, but these words have different meanings in dialects and grammarly language. Ağışdəłən, şiir, anqut, arı, qurbağa, hind toyuğu and other words are used in both Azerbaijani literary language and dialects. [1, p.56] Thus, the word ağışdələn used in the Shahbuz and Ordubad dialects of Nakhchivan is similar to the word ağışdəłən found in our literary language, but the meaning of this word in the named dialects is şanapipik. Although both are apparently part of the fauna lexicon, they express different creatures in literary language and dialects. There are some words used in dialects that reflect the world of fauna only at first glance in dialects, but the equivalents of these words are used
in different meanings in our literary language, reflecting different parts of speech. In the Nakhchivan and Ordubad dialects, the word used as şir does not have same meaning as our literary language, it means the colors used for repairs [1, p. 259]. A similar situation occurs in words included in the Icheri Sheher dialect of Baku, used in our literary language to mean a greedy person [2, p.165].

The word arı used in the Guba dialect means pure in our literary language [3, p.202]. This word, used in Baku dialects, is derived from the verb aridda and has the same meaning as the archaic root [2, p.157]. This word is used in the pure dialects of Amsar, İkinci Nugadi, Alpan and Guba city dialects of Guba, and it can be seen that the same word is also used in the ancient Turkmen monument Kitabi Dada Gorgud. In the book Dada Gorgud's epos, “Aydan arı, gündon görlü güz qardaşın Bançičayi Bamsı Beyrəyə dilməyə gölmışəm.” if we pay attention to the literary example, we can see that this word is used in the sense in our dialects [4, p.126]. The word arı is also used in the same sense in ancient Turkic monuments. It can be seen that in modern Turkic languages the word arı and its grammatically modified variants are used in the same sense. Thus, the historical root of the words used in Turkish as arı, in Karakalpak aruv, in Tatar aru, in Tuwan aryk, in Turkmen as arassa comes from the word arı, which is the first form of protolanguage example in ancient Turkic monuments [5, p.322], [6, p.38], [7, p.293], [8, p.678], [9, p.846]. It can be seen that the word arı is used in four different meanings in the dictionary of dialects of the Turkish language. The first of these is the pure meaning used in the Azerbaijani dialects. In the dialects of many regions of Turkey, the word arı can be found in dialects in this sense. The word bee is used in the pure sense in Afyon's Bolvadin, Buthaniye, Dinar, Ushak's Eshme, Isparta's Egridir, Galandost, Yassiviran, Sanirkend, Izmir's Tavas, Manisa's Akhisar, Bolu's Mudurlu, Ankara's Ayash, Sobran and other provinces [10, p. 312]. In the Devrek region of Zonguldak, the word bee is used to mean a child's toy called firfira. In Ankara's Shabanozu, Poladlı regions and Kütahya's Altıntaş and Beşkarish provinces, the word arı has a homonymous character as a dialectical unit and has fat / thick meaning in the third sense. Also, dialectically, the word arı, which has a homonymous character in the dialects of the Turkish language, has another meaning in the Kocaeli region of Turkey. If we look at the Azerbaijani dialectological dictionary, we can see that the word bee is used in arı / arı forms. Unlike the Turkish language, in the dialectology of the Azerbaijani language, the word arı is not homonymous, but in the dialects of the Turkish language it is used in the purest sense. Thus, in the Shahbuz, Fizuli, Gazakh, Guba, Shamkir and Tovuz regions of Azerbaijan, arı are used in the Baku and Khachmaz dialects in the form of arı in pure dialects. If we look at the dialects of our language used in the Azerbaijani dialects in the sense of arı, we can see that this meaning is used in the form of çibin in Masalli, diron/con/hamar/lar in Ordubad, and kosut in Chambarak. In addition to the fact that the word arı is represented by three different dialectical units in the Ordubad region, it can be seen that lar used in the dialect is homonymous with –lar2, which is a variant of the plural suffix – lar in the grammar of the Azerbaijani literary language. It is also possible to see the use of the word arı as pure in the works of medieval Turkish thinkers. Although the word arı is often used in Nasimi's poems, its meaning is related to the ancient root of the word [12, p.17] In one of Nasimi's socio-philosophical poems, “Son sana gör yar isən var, ey könil, yar istəmə”, the word arı is used in its purest sense:

Ari göftar, ey könil, gerçəklərin nitqidirər,
Hər diləğırdə yoxdur arı göftar, istəmə! [13, p.59]
The equivalent of the word qurbağa in our literary language, which is an example of fauna lexicon in our literary language developed in the Zizik region of Guba, is a small piece of wood or iron passed through the top of the door to cover the back [3, p.239]. The word şəbz, used in the Second Nugadi settlement of Guba, means turkey in our literary language, and it is noteworthy that the word denoting fauna in the dialect is a unit of floristic lexicon in our literary language [3, p.260]. The words leylok/leylac/leylaq/lolaq used in the dialects of the Second Nugadi settlement of Guba are used in the sense of long/tall man [10, p.312].

There are some words used in our dialect that differ from the variants used in the literary language by some vowel and consonant displacements. Although these types of words are used in our dialectical lexicon, it is very easy to find their equivalent in our literary language due to such small differences. The words included in the lexicon of this type of fauna include zığırçın » şiğırçın in the Kangarlı, Sadarak and Sharur regions of Nakhchivan, qarğa » qarğâ in the Shamakhi dialect, parabızon » parabızun in the Icheri Sheher and Bayirshahar dialects of Baku, parabuzen in the Guba dialects, ağaçdükən » ağacdukan, bilbil » bülbü, salca » sorça in the Guba dialects, Gishlag, Gomşul, Osyedere regions, şınpu/şanpitqik » şanapidik, qarğə » qarğâ, durna » durna, sorça » sorça, qaranaşq » qaranuşq, göörcin » göörcin, in the Hoveri and Halabin region çöltoği » çöl toyuğu, kaklig » kaklik, torağay » torağay in Goydere region, bayğuş » bayguş, sağsağan » sağsağan in Zovne region have similar meanings [1, p.294], [14, p.120].

Some of the words used in dialects have no equivalents in literary language, and they are used only in dialects. Examples of this type of fauna lexicon used in dialects are məvri » pişik balası, məgüşmuş » ağcaqulaq in Shahbuz and Nakhchivan, pərərə » kəpənək in Ordubad, qaraqulaq » bayguş in the Guba dialect can be taken as an example [1, p.217].

Sometimes the Oghuz group is a word belonging to one literary language group of Turkic languages and acts as an integral part of the dialectology of another. An example of this type of fauna lexical units is the word kedi in Turkish, which is expressed as pişik in Azerbaijani literary language, but in Izmir's Tıra, Eskisehir's Tokat, Çankırı's Kursunlu, Samsun's Bafra, Amasya's Marzifon, Gümüşhane's Torul, Gaziantep's Kilis regions comes to us in dialects. Also, although the word used as it in the literary fund of our language is the equivalent of köpek in the Turkish literary language, it can be seen that Artvin is used in dialects such as it in Ulus village of Yusufalı region, Diyarbakır and Erzurum regions [15].

For example, the word used as ördək in the Azerbaijani literary language is used as bili in Masalli, Lankaran, Lachin, in Ujar as çvirə, in Derbent as qəroça, as quba in Shahbuz dialect. Although the word Guba in the Shahbuz dialect is homonymous with the city Guba, one of the Azerbaijani cities but it has no semantic connection [11, p.343]. In the Turkish province of Kars, the word ördək is the name given to a dance performed by a single woman [16, p.3345].

One of the lexical units included in the fauna lexicon is the word used as dovşan in our literary language. The word is used in dialects such as cuanək/qəsə in Baku, dəvə in Gazakh and Zəgatala, xirtəx' in the Borchali and Gadabay zones, and xırınək in the Zangilan region. The word dovşan used in the Azerbaijani literary language in the Iğdır region of the Turkish province of Kars, in the Ajipayam dialects of Denizli and in the Reyhanlı dialects of the Hatay region is used as a dialectical equivalent of the word tavşan in the Turkish literary language.

There are also many equivalents of noun horse in Azerbaijani dialects. There are çort in Shamkir, çortdağan in Ganja, day in Gakh, Ordubad, doşantapə/qoşalı/qula in
Imishli, əblag in Lankaran, xafgir in Gadbabay, kurix` in Kahlbajar, qulix’li in Sheki. It is possible to see enough dialectical equivalents of the word horse in Turkish. In the dialectal fund of the Turkish language, Tunceli is an astor in Nazimiye, Ardahan’s Gümüşhanе as aygur/ayguг, as begir Afyon’s Sultananda, as gölük Isparta, Ordu, Mesudiya, Kayseri’s Erkilet, İzmir’s Bergamo, as ufak in Tokat’s Zilkılıyö.

In addition, there are many variants of bird names in dialects of the Azerbaijani language. In Goychay a s ağcaqotan, in Mingachevir as ağcoqqar, in South Azerbaijani dialect as almabaşı/dıməsincə, in Lankaran as almabaşı/düməsincə, in Gazakh as anadil, in Bashkechid as arıqıran, in Borchali as atitirən/biləbetdan/çobanəlləndən, in Agjabedi as bənzak, in Gadbabay as bozbahar, in Imishli as bozyorğa/qırçır/qaranaz/qızılboğaz, in Oghuz as burqana/xoca-xoca/qunqrex`, in Ordubad as bübbi/ərsinboğaz, in Ardahan`s Gümüşhanе as ayğır/aygur, in Afyon`s Sultananda, as gölük Isparta, Ordu, Mesudiya, Kayseri`s Erkilet, Izmir`s Bergamo, as ufak in Tokat’s Zilkılıyö.

In dialects it is possible to see different types of fauna lexicon. Thus, the dialectical units of fauna lexicon appear in the dialects of the Oghuz group of Turkic languages as a literary equivalent in another language or as a homonym in their literary language, or as a homonym with a lexical unit or morpheme in the dialectical fund of other languages belonging to the Oghuz group. Sometimes it is possible to see the homonymous feature of the dialectal unit used in dialects with several different meanings. These differences are due to the change of the original protolanguage unit in the process of historical development, in terms of territory, space, or as it is quoted in the dialectal background. These and other factors are one of the reasons why the Oghuz group studied the dialectical aspects of fauna lexicon in Turkic languages.

References:

Эльнура Гусейнова

Отличительные особенности лексики фауны в азербайджанских и турецких диалектах

Резюме

В Азербайджанском и турецком языках достаточно лексического материала, отражающего фауну. Помимо этого лексического материала, используемого в литературных языках, большое количество диалектики можно найти в диалектах этих языков. Хотя некоторые из этих диалектических материалов схожи по форме с литературным языком и имеют схожие значения, некоторые диалектические единицы либо вообще не используются в литературном языке в совершенно разных

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значениях, либо используются в другом смысле в разновидностях литературного языка. В нашем диалекте есть слова, которые отличаются от вариантов, используемых в литературном языке, некоторым смещением гласных и согласных. Хотя эти типы слов используются в нашем диалектическом лексиконе, очень легко найти их эквивалент в нашем литературном языке из-за таких небольших различий. Кроме того, наиболее распространенным аспектом диалектов является то, что слово, имеющее одинаковое значение в литературном языке, имеет диалектические формы в нескольких диалектах, которые совершенно разные. Эти и ряд других подобных особенностей важны с точки зрения выявления интересных моментов в изучении Азербайджанских и тюркских диалектов с точки зрения лексики фауны.

**Ключевые слова:** Азербайджанские диалекты, турецкие диалекты, лексика фауны, омоним, диалектология

THE SCIENTIFIC LEGACY OF ABU ABDULLAH MIGDAD AS - SUYURI AL - HILLI AND HIS WORK “KANZUL – IRFAN”

Abstract

The purpose of the article is to study the combination of legal and non-legal prescriptions in Islam. Despite the strong connection between the legal norms of Islam and religious and legal categories, there are significant differences. Considering these problems, Fazil Migdad in his work "Kanzul – irfan" notes that not all legal norms are equally based on Islam as a religious dogma and a system of purely religious normative prescriptions. Only those specific rules of conduct that are established with reference to the Qur'an and the Sunnah are most strongly associated with religion. These include, for example, the rules governing certain aspects of marriage and family relations or inheritance issues, several criminal law regulations. Most of the norms of Muslim civil law are not directly connected with divine revelation and have no analogues in the system of Muslim religious rules of conduct. Their main quality lies in their rational validity and ability to change. If the Sharia in its basic norms and prescriptions is unchanged, then fiqh, interpreted as the interpretation of the prescriptions of the Koran and the Sunnah and their translation into the plane of specific norms, is mobile and changeable. Sharia, as a stable and generally based on "divine revelation" system of dogmas and rules. It is obligatory for everyone, and fiqh binds only jurisprudence, which interprets the provisions of the Koran and the Sunnah and formulates legal norms based on them.

A distinctive feature of the work of Fazil Migdad "Kanzul-Irfan" is that it can be intended for both Sunnis and Shiites. It describes not only the divergences in the views of the two movements, but also the coincidences in some principles of legal decisions.

Key words: Islamic law, fiqh, Kuran, ayat, sharia, madrasah religion, manuscript

Introduction

The Islamic legal system is the youngest legal system and is characterized by a relatively close relationship with Islam as a religion. Islamic law is traditionally called Sharia. It is about the right given by Allah. However, Sharia does not only solve legal
issues; it is a universal system of mandatory rules of conduct for a Muslim. The concept of law is better suited to the Islamic concept, denoted by the term fiqh. Fiqh is a system of rules of human behaviour developed by authoritative Islamic scholars. In this case, we are talking about a person's business, as opposed to Sharia, which is the work of Allah. But Sharia and fiqh are closely related. The Shari'ah revealed by Allah is a sacred and unchangeable thing. Fiqh also involves the interpretation of law, including the rules of Sharia.

The first works on fiqh were collections of hadith. The faqihs were supposed to extract the answers to any practical questions from the Koran and the Sunnah. As a result, fiqh-jurisprudence finally emerged as an independent religious discipline. It has become generally accepted to understand fiqh as the science of regulating human behavior. Theologians-lawyers who mastered fiqh became known as faqihs. Famous faqihs wrote books on fiqh, thinking through all the details, in strict order. The number of them is quite large.

Until the nineteenth century, the doctrine (fiqh) was almost the only source of Islamic law. At the same time, in the Middle Ages, the development of fiqh was characterized by ambiguity and inconsistency. Sometimes social and regulatory regulation in Muslim countries was not limited to fiqh alone, but included other elements that did not coincide with strict Islamic dogmas. Although not all the rules of fiqh met the legal criteria, all the rules of Islamic law related to fiqh in its traditional sense. The discrepancy between the conclusions of the doctrine and their implementation led to differences between the theory of Islamic law and the implementation of its prescriptions in the life of Muslim society. But if the original principles of the doctrine, especially the "roots of fiqh", have always been predominantly religious in nature. Then the rules of external behavior formulated by her clearly sounded rational arguments. In general, the historical trend has been that fiqh is a doctrine over the centuries, responding to the needs of practice. Spontaneously, he paid more and more attention to the justification of such approaches, which opened the way to the law.

A prominent representative of Islamic jurisprudence, who made a great contribution to the development of fiqh issues, is Abu Abullah Migdad al-Suyuri al-Hilli. Although his work has not yet been studied in Azerbaijan, Migdad is considered a significant representative of Muslim history. His views had a significant influence on radical Islamic movements, although his activities were aimed at defending the Divine law (sharia).

Sheikh Fazil Faqih Jamalladdin Abu Abdullah Migdad bin Muhammed bin Suyuri, was better known by the name of Fazil Migdad. It should be noted that he is a descendant of famous scientists. Fazil Migdad was born in a small village near the town of Hilli. Since childhood, he has shown an interest in the study of the Koran and Islam. Migdad received his primary education from his father, Abdullah bin Muhammed. He then continued his education in Najaf, where he studied fiqh, usul and kalam. Here he built one of the most famous madrasas in the East, "Salamiya", where the most highly educated theologians taught. For a long time, Migdad himself headed this institution, and was engaged in issues of upbringing and education.

According to contemporaries, Fazil Migdad was tall with a very pleasant appearance. He was a very educated man and lived for about 80 years. Migdad died in 826/1423.

He wrote a number of works devoted to various fields of science. For a long time, they were used in madrasas as teaching aids. It should be noted that most of these works
have not yet been published and are kept in manuscript form in many libraries around the world [10, 12].

Among them are:
1. "Adab al-Khass»
2. "Al-Arbauna Hadithan»
3. Al-Adiyat al-Salasun»
4. "Irshad al-talibin ila Naskh al-Mustarshidin»
5. "Al-Itimad fi Sharhi risala wajib al-itigad»
7. "Tajwid al-baraye fi Sharh Tajwid al-balaga»
8. "Tafsir Mughmidat al-Ghuran"
9. "At-Tangih ar-rai min al-Muhtasar al-sharai "
10. "Jami al-fawa'id fi Talhis al-gawa'id "
11. "Risala fi wujub maraye al-adala fi man tahuz hajj an-niya»
12. "Sharh al-alfiya lish-Shaheed "
14. "Al-fatawi al-mutafarriga»
15. "Kanzul-irfan fi fighil-Koran "
17. "Al-masail al-Migdadiya»
18. "An-nafi fi yaumid-din fi sharhi bab hadiya ashara "
19. "Nazd al-gawa'id fi sharh al-gawa'id "
20. "Tohfa an-najiya fi taghibat al-ilahiya»

His works, as well as the works of a number of faqihs, as well as experts in kalam, had a significant impact on the development of these areas of science. In the introduction to the essay "Al–anwar al– Jalaliyya", Fazil Migdad points out the importance of the study of kalam as one of the most important sciences [9, 25]. In his work "Nazd al-Gawai'd", the author notes that the science of kalam is the greatest gift sent down by Allah [10, 4].

The famous faqih Alama Majlisi wrote that the works of Fazile Migdad "Kanzul-irfan fi fighil-Koran" and "Irshad at-talibin ila nahj al-Mustashridin "were the source for writing a work called" Bihar al – anwar " [9, 25].

Sheikh Hurr Amili also claimed that when writing the book "Isbal al – Hudah", he drew inspiration from the work of Fazil Migdad "Irshad al-Talibin" [4, 25].

The author of the work "Rovzat al-jannat" Mirza Muhammad Bagir al-Khansari calls the book of Migdad "al-Lavami al-ilahiya" the most reliable work in the field of kalam, and "at-Tansih ar-rai" a very significant work in the field of Fiqh [8,172].

The work of Fazil Migdad "an-Nafi ya'un al-nashr" is a commentary on the famous work of Allama Hilli (726 /1325) "Bab al – hadiya". It differs sharply from a number of comments written by other authors and attracts the attention of researchers (29). This commentary has been translated into Persian, English, and other languages and has been reprinted several times. The most famous translation is "al – Jameh fi tarjuma an – Nafi" by Muhammad Ali Shahristani in Persian. An English translation was published in London in 1928 [10, 12].

Another work of Migdad – "al-anwar al-Jalaliyya fi Sharhi al-fusul an-Nasiriyya" is a commentary on the work of Haji Nasiraddin Tusi "Fusule – Nasiriyya". This book was translated into Arabic by Fazil Migdad's grandfather Ruknaddin Jurjani Astrabadi. Fazil Migdad wrote a commentary on this translation [10, 12].
The book entitled "Irshad al-Talibin ila Nahj al-Mustarshiddin" is a commentary written on the well-known work in the Kalama region" Allama Hilli "Nahj al-mustarshiddin". Speaking about the works of Fazil Migdad dedicated to fiqh, it should be noted that they describe the rules of the Hajj, theology in Muslim philosophy, the rules of hygiene, sunset, orujah, humsa, and interpret the verses of the Holy Kuran dedicated to fiqh [2, 253].

One of the most authoritative books in the field of Islamic law is the famous work of Fazil Migdad "Kanzul-irfan". As noted above, this work occupies a special place in the work of the scientist. It begins with the Book of Purification and Ablution "(Kitabul-tahara), and ends with the Book of Ransoms "(Kitabul-diyat»).

The author first introduces us to the ayats, then gives us their interpretation. The distinctive feature of this work is that it can be intended for both Sunnis and Shiites. It describes not only the divergences in the views of the two movements, but also the coincidences in some principles of legal decisions.

It should be noted that in most books, Islamic law is considered as a synonym for Sharia, in which the religious and legal principles are not fundamentally separated from each other. We believe that it is impossible to identify the characteristics of Islamic law as a legal phenomenon without answering the question of what constitutes Sharia and fiqh.

In Islamic scientific thought, there is a definition of Sharia, as a set of instructions addressed to people, established by Allah and transmitted to them through his Messenger-the Prophet Muhammad. The Prophet left his followers two sources of divine commandments. They are the Koran-the holy book of Islam, which directly represents the revelation of Allah, and the Sunnah of the Prophet-a collection of traditions (hadith) about the deeds and sayings of the latter, which are also considered by Islamic thought as the embodiment of the will of God. Although expressed in an indirect form by describing the actions or transmitting the statements of his messenger.

Sharia attaches no less importance to the problems of everyday life, the behavior of Muslims in the worldly sphere, their relations with each other, with the authorities and non-believers. The Islamic tradition considers the Sharia as a system that meets all conditions, meets the needs of each era, and is able to answer every question.

As for fiqh, in Islamic disciplines it is a special area of Islamic knowledge that studies the normative prescriptions of the Sharia. Fiqh also refers to the rules of external behavior themselves. As a result of logical processing of sacred texts, direct processing of sacred texts, local or the broadest religious and ethical postulates of the Koran and Sunnah, became sources of rules of external behavior. which could be applied in practice in the form of general norms or private assessments of specific actions. By the way, it was in this approach that the attitude towards Sharia was manifested, as a system that allows you to give an answer to any question that a person may face in their worldly relationships.

The most developed branch of fiqh law is the law of personal status – a set of rules governing marriage, family, inheritance and some other close relationships. However, even in the marriage and family area, local customs competed with fiqh law, which nullified its individual provisions. The branch of criminal law that included sanctions for all offenses, regardless of their nature, directly depended on the state's policy, which was reflected in the ratio of its secular and spiritual functions. The norms of state, administrative and financial law, the relations of Muslim authorities with other states, the order of warfare and the division of war booty were relatively secondary elements of the law, more or less consistently implemented only in matters of taxation, the legal status of non-Muslims, etc.
In the introduction to his work "Kanzul – irfan", Fazil Migdad writes that "The Koran is a boundless sea of secrets". A person who wants to find his own righteous path in life should follow the Kor'an, reflect on the hidden meaning of the ayat, and understand them. Sharia and fiqh are also based on the ayats of the Kor'an. In other words, Sharia and fiqh are fruits plucked from a tree. Using the hukmas (judgments) of Sharia and fiqh, a person orders and disciplines his life. When writing this book, I put my trust in Allah and hoped for his help! [6, 15].

Conclusion

We hope that the study of the manuscript of Fazil Migdad "Kanzul-irfan", stored in the repository of the Institute of Manuscripts named after Muhammad Fuzuli, will contribute to a better understanding of the problems of Islamic law in Muslim countries. As well as the relationship between the concepts of Sharia, "fiqh" and Islamic law in Muslim countries, as well as the relationship between the concepts of Sharia, Fiqh and Islamic law.

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Rüxsarə Məmmədəvo

ƏBU ABDULLAH MİQDAD ƏS - SUYURİ ƏL - HİLLİ ELMİ İRŞİ
VƏ ONUN "KƏNZUL - İRFAN" ƏSORİ

Xələsə


Açar sözlər: İslam hüququ, fiqh, Quran, aya, şəriət, din mədərəsə, əlyazma
Рухсара Маммадова

НАУЧНОЕ НАСЛЕДИЕ АБУ АБДУЛЛЫ МИГДАДА АС-СУЮРИ
АЛЬ-ХИЛИ И ЕГО РАБОТА «КАНЗУЛ-ИРФАН»

Резюме

В статье дается информация об одном из самых авторитетных трудов фикха, который является особой областью исламского знания «Канзул-ирфан». Это произведение занимает особое место среди трудов Абу Абдуллаха Мигдада. Здесь автор знакомит нас с айатами, посвященными фикху, объясняя их значение и смысл. В них описываются правила хаджа, теология в мусульманской философии, правила гигиены, заката, оруджа.

Что касается айатов Корана, в которых содержится положения фикха, среди фахихов нет единства мнения относительно их количества. Некоторые учёные считали, что в Коране 800 аятов, посвящены фикху. Другие утверждали, что их 200.

Фаиз Мигдад, как Газали и Фахраддин Рази, отмечает наличие чуть более 500 аятов, которые периодически повторяются.

Ключевые слова: Исламское право, Фикх, Коран, аят, шариат, религия медресе, рукопись

UDC: 001; 60

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FAMOUS SURGERY OF THE EASTERN RENAISSANCE ERA

Abstract

The Islamic Golden Age refers to a period in the history of Islam, traditionally dated from 7th century to the 13th century, during which much of the historically Islamic world was ruled by various caliphates and science, economic development, and cultural works flourished. Scholars living in this period contributed about philosophy, astronomy, medicine and many other disciplines. This period was marked by the greatest achievements in the field of a number of sciences. Medicine occupies a special place among them. This era needed its creators, and history has provided them. The scientific discoveries made by Abu Ali ibn Sina, Muhammad ibn Zakariya al-Razi, Abu al-Qasim al-Zahrawi, called the "father of surgery" in the East, revolutionized the human consciousness and surgery.

Al-Zahrawi, who laid the foundation of surgery, in his famous book "Surgery and Instruments" described 150 surgical instruments, many of which are still used in surgery, presenting them in drawings. He also described the surgical procedures performed with these instruments.

The study of ancient manuscripts makes it possible to trace the history of the emergence and development of various medical disciplines and, in particular, surgery, in the development of which the role of scientists of the Ancient East is invaluable.

Keywords: manuscripts, medicine, surgery, science, history, outstanding scientists, Middle Ages, Ancient East, Institute of Manuscripts.

Introduction

In its progressive movement, science has passed a long and difficult path, overcoming step by step all obstacles, accumulating knowledge and making discoveries, from the great scientists of antiquity, the Middle Ages, modern history to our time. Each epoch in its own way assigns a place to science in the life of society. The development of civilization inevitably entails a change in the role and place of science, the nature and
direction of scientific interests, the pace of its development and the effectiveness of the use of results.

The highest virtue of science is that it binds together the thoughts of scientists of many generations, scattered in time and space, throughout the entire development of civilization. Very few of the people who lived and still live on Earth, who were able to transform the world with their minds, discovered and created the main thing that was discovered and created by humanity on our planet in the foreseeable history. The world around us is full of mysteries, and this has always encouraged us to solve them. In this way, man became more and more aware of the world, penetrating into the innermost secrets.

The development of science has always been an integral part of the overall process of intellectual development of the human mind and the formation of human civilization. One of the most important phenomena in the life of society is the continuity of generations, because it is thanks to it that the past is preserved. Writing made the thought of man immortal, inventing writing, man was able to communicate with distant ancestors [2, 34].

We have a whole picture of the life of past generations, with their views, ideas, and discoveries. This is the "merit" of the preserved written sources. The manuscripts created thanks to the painstaking work of outstanding scribes ensured the preservation of the manuscript heritage for future generations. After all, ancient manuscripts are the main and almost the only document left behind by a long-gone historical epoch and which is a living monument of history for the scientist. Academician I.Y.Krachkovsky was right when he wrote: "Working on manuscripts brings its joys and its sorrows, like everything else in life. Manuscripts are jealous: they want to possess the attention of a person entirely and only then show their secrets, open their soul, and those people who were associated with them" [2, 33].

Scientific creativity has its own laws of development, its own tendencies. New knowledge always comes out, builds on, and builds on the knowledge of the old. Science, and in particular medicine, does not stand still. It is moving forward, developing more and more new ways to make a person's life better, more comfortable, and, most importantly, longer. Constantly developing, it increases the ability to recover from complex diseases. There are new drugs, new methods and methods of treatment. And yet, with each new discovery, science proves that all innovations are based on a set of proven truths, which are based on ancient manuscripts.

For many centuries, scientists, creating scientific works in various fields, enriched the world's science and culture, thereby contributing to their development. Analyzing the existing sources, we can say with confidence that in the Muslim Middle Ages, a new culture and a new civilization were formed, which became the pinnacle of the civilization of that time. The history of medicine, being an integral part of the universal culture, was formed against the background of the general historical development of society according to the laws common to all science. It is no secret that this era, known in history as the era of the greatest discoveries and which brought up outstanding scientists-encyclopaedists known all over the world, was called the "Muslim Renaissance" [3,71]. It is to this era that the highest achievements of Muslim scientists in the field of medicine and, in particular, in the field of surgery, which had a great influence on the formation of medical science, belong.

In the East, there were translators who translated the collected materials into Arabic, outstanding scribes who worked for years to develop handwriting, on the basis of which fonts were gradually formed. In the art of calligraphy, the peoples of the ancient East were considered masters out of competition. Mankind is indebted to Muslim scholars for
preserving many sources and information about the scientific achievements of the countries of the Ancient East, Greece and Rome. Translation activities have played an invaluable role in preserving the heritage of previous civilizations, including knowledge in the field of medicine. Many ancient works have reached Europe only in Arabic translations. Enriched by the achievements of Muslim science and culture, they penetrated into Europe, and were revived there, and served as one of the main factors of the European renaissance.

In the Muslim world, there were doctors who were not known to anyone before the dawn of Islam. They had a great influence on the development of both general medicine and surgery as an independent discipline, which is an integral part of medical science. In the East, already in the distant past, they practiced cauterizing wounds with fire, sewing up wounds and ulcers by applying bandages soaked in special tinctures based on herbs and honey, treating fractures, dislocations and injuries of the skull. Unfortunately, not much documentary evidence has come down to us about the medical practices of that time. But the study of a number of manuscripts, carefully stored in the rich stock repository of the Institute of Manuscripts named after Muhammad Fuzuli of the National Academy of Sciences of Azerbaijan, with confidence allows us to confirm that medieval medical science has greatly enriched world medicine and, in particular, surgery. It is well known that according to Muslim traditions, operations on a living person and even on a dead body – vivisection and autopsy-were actually prohibited. For this reason, most doctors in the East were forced to ignore surgery. Surgery was threatened with complete excommunication from medicine, its transfer to the hands of ignorant "healers", if not for such outstanding personalities as Abu Ali Ibn Sina, Abu al-Qasim al-Zahrawi, Abu Bakr Muhammad Zakariya Razi and many others, who in their works managed to circumvent religious prohibitions and restrictions and, fruitfully using and improving the already known surgical methods of treatment, enriched medieval surgery. After all, since the time of ancient civilizations, surgery, as the most radical part of medicine, has come a long and difficult way.

Speaking about numerous medical manuscripts, it should be noted that the most informative of them, first of all, give recommendations related to a proper healthy lifestyle, aimed at preserving human health [4, 23]. Then we talk about methods and methods of treating various diseases, among which there are tips on surgical intervention. Thus, the famous Azerbaijani scientist Muhammad Yusuf Shirvani in his work "Tibnam" describes the treatment of fractures, dislocations and bruises with various lotions. Yusuf ibn Muhammad in his work "Tibb-i Yusifi" gives recipes for ointments that should be used for dislocations and fractures. A number of surgical recommendations can be found in such well-known works as "Zahire-i Harezmshahi" by Zeynaddin ibn Abu Ibrahim Jurjani, "Zahire-i Nizamshahi" by Rustam Jurjani, "Kifaye-i Mansuri" by Man-sur ibn Yousif ibn Ilyas and many others. Each of these manuscripts has a separate chapter, which provides recommendations and describes the means and methods of treatment for fractures, sprains, dislocations, bruises, various wounds and other surgical problems.

But speaking about the development of surgery, we should especially mention some scientists, whose merit is extremely great. It is impossible not to mention the name of the outstanding philosopher, physician and chemist of the early Middle Ages, Abu Bakr Muhammad ibn Zakariya, who spent most of his life in Baghdad, although he was born in Ray. His name is associated with the use of cotton wool in bandaging wounds, and the use of threads from twisted dried sheep intestines. It was he who proposed a special tool for removing foreign bodies from the respiratory tract.

Studying the structure of the animal eye, the famous Egyptian astronomer and physician Ibn al-Haysam was the first to explain the refraction of rays in the media of the
eye and gave names to its parts. Having made models of the lens from crystal and glass, he put forward the idea of correcting vision with lenses and suggested using them when reading in old age [5, 48].

A significant contribution to the development of medieval surgery was made by the great physician, scholar - encyclopaedist of the medieval East Abu Ali al-Husayni ibn Sina. It is difficult to list all the areas of knowledge in which Ibn Sina left his works. But especially great is the significance of his works in philosophy and medicine. The Canon of Medical Science written by him is an outstanding work that has shaped the medical thinking of doctors for many generations. Ibn Sina also brought a lot of new things to surgery. Among the five books of his "Canon", he included a book about surgery, where he talked about the methods and methods of surgical treatment, about the healing of surgical diseases. It should be emphasized that Ibn Sina's surgery was not an empirical set of random surgical techniques and radical methods. It was based on a sufficiently deep knowledge of human anatomy and physiology for that time, and in some cases - on the knowledge of the topographical and anatomical relationships of individual organs. The basis for the recommendations to use certain methods of surgical treatment was the huge clinical experience of the scientist. Stating his credo as a doctor and speaking about the general principles of the treatment of diseases, he argued that treatment includes regime and nutrition, the use of drugs and the use of "hand action". The latter, that is, surgical treatment, he recognized as one of the three equal and equivalent parts of medicine.

Perhaps the most extensive group of surgical diseases of the Middle Ages, both in the West and in the East, were wounds - the product of endless wars and armed conflicts. Ibn Sina was engaged in the treatment of a wide variety of injuries, and described in his work the experience in this area.

He made a kind of classification of wounds and separately described in the "Canon" simple, deep, poisoned, penetrating and other wounds. He used two methods of suturing abdominal wounds, which he described in great detail. Ibn Sina also described in detail the clinical picture, the course and methods of treatment of purulent wounds. At first, he recommended using cold, after suppuration – heat and applying special tampons with medicinal infusions.

Ibn Sina in his medical practice did a lot of surgical treatment of ulcers. He suggested a method of opening the abscess. He describes the methods of preventing the accumulation of "moisture" in the wound - the method of modern drainage.

A separate chapter in the "Canon" is devoted to ulcers, their nature and treatment. Surgical methods, along with therapeutic ones, were also used by Ibn Sina in the treatment of patients with kidney stones and bladder stones.

A large place in the surgical practice of the scientist was occupied by the treatment of injuries, dislocations, sprains and fractures. He devoted two chapters of the fourth book of the Canon to this topic. In the first chapter, entitled "General information about fractures", he identified the types of fractures, described such symptoms and signs of fractures as pain, swelling and deformity of the limbs. He pointed out the factors that stimulate bone healing and slow down this process. He said that fractures in children heal faster than in adults, and established the time intervals necessary for bone healing in various parts of the body. These figures are similar to those listed in modern medical reference books. Ibn Sina described in detail the rules for applying a splint dressing, while noting the importance of careful care of the wound, in case of an open fracture. He also described signs of a fractured skull, such as unconsciousness, dizziness, loss of speech. From all of the above, it becomes obvious that his contribution to the surgery of the Middle Ages is beyond doubt.
But as for the success in surgery of other representatives of medieval medicine, they can hardly be compared with the achievements of one of the most outstanding surgeons who laid the foundations of this science, who was rightly called the "father of surgery" Abu al-Qasim Khalaf ibn al-Abbas, known to contemporaries as al-Zahrawi. He is the author of many works on medicine. Al-Zahrawi's encyclopedic work "The book on providing medical knowledge at the disposal of those who fail to compile it" contains 30 volumes. But the most popular in Europe and the Muslim world was the book "Surgery and Instruments", which is stored in the Institute in the stock repository of our Institute, which was translated into Russian by Academician Buninatov in 1983.

The work of al-Zahrawi, in which the scientist, using his own extensive medical experience, connected ancient surgery and the surgery of medieval Europe, for several centuries remained the author's guide for all those who were engaged in the surgical treatment of human diseases, and Zahrawi was a kind of symbol of medieval surgery. Compared to the surgery of antiquity, al-Zahrawi made a big step forward. He described what is today called a tuberculous bone lesion and introduced cataract surgery into the eye surgery of the West. An educated and knowledgeable doctor, who was traditionally engaged in the treatment of a wide range of diseases, he especially appreciated and quite often used surgical methods of treatment. He considered surgery an integral part of medicine and warned that a surgeon should know anatomy. Al-Zahrawi was the author of more than 150 new surgical instruments, many of which are still used in surgery, and the only one who described them, presenting them in drawings. Among the most famous tools, varieties of which are still used today, are a syringe, obstetric forceps, a surgical hook and needle, a medical bone saw and a scalpel. He also described the surgical procedures performed with these instruments. Among the surgical devices depicted, there are many different dental instruments. Abu al-Qasim described the operation of removing a tooth using a gold thread, removing the thyroid gland, cataracts, a new method of removing kidney stones. Al-Zahrawi used ink to mark the places of incision on the patient's skin – today this is the standard method of surgical practice around the world. He was the first to use intestinal threads (in fact, modern catgut) for internal sutures, silk for cosmetic operations, cotton as a dressing material, and described a plaster cast for fixing bone cracks.

Al-Zahrawi widely used the method of moxibustion, recommending that it be carried out with the help of special tools. A large place in his work was given to the treatment of wounds. "If this is a large wound inflicted by a sword or something similar, and the dressing did not help to connect the edges," al-Zahrawi taught the doctor, "then you should sew them...". He described in detail the nature of the wounds and the methods of their treatment, using the method of suturing abdominal wounds and other wounds. In the fight against the then frequent complication of wounds – gangrene, especially if it affected the injured limb, Zahraawi advised to resort to amputation as soon as possible. In addition, he has worked extensively and successfully in the treatment of eye diseases, especially eye surgery. He was the first, apparently, to apply the term "cataract", was engaged in the research of this disease and treated it.

The scientist formulated ways to combat bleeding. It should be added that the ability to fight bleeding was very important because one of the widely used methods of treatment at that time was bloodletting. He was the first physician who described the condition. The criterion of truth for this doctor was his own observations and his own surgical practice.
Conclusion

Thus, by studying ancient manuscripts, we can trace the history of the emergence and development of individual medical disciplines and, in particular, surgery. After all, it is always appropriate to remember those scientists who created science and left a noticeable mark on the Earth with their work.

The bright and multifaceted medieval medicine of the East went far beyond and had a great influence on the development of medicine and, in particular, surgery, both in Europe and around the world. Without any exaggeration, it can be argued that the scientists of the Ancient East in their numerous works not only generalized the accumulated knowledge, but also developed it, enriching the results of their painstaking observations and research, bringing them into a coherent unified system.

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Zemfira Məmmədova

ŞƏRQ İNTİBAH DÖVRÜNÜN MƏŞHUR CƏRRAHIYYƏSİ

Xülasə


Açar sözər: əlyazmalar, tibb, cərrahiyə, elm, tarix, gökməli alimlər, orta ösrələrdə, Qədim Şərq, əlyazmalar İnstitutu
Земфира Мамедова

ЗНАМЕНИТАЯ ХИРУРГИЯ ЭПОХИ ВОСТОЧНОГО ВОЗРОЖДЕНИЯ

Резюме

История высокоразвитой Восточной науки и культуры в Средние века своим великолепием, богатством оказала огромное влияние на эволюцию, становление общечеловеческой культуры, считается одним из наиболее полных ее источников. Одной из широко распространенных, развитых на востоке отраслей науки является медицинская наука и ее неотъемлемая часть-хирургия. Медицинское возрождение народов Востока обогатило европейскую медицинскую науку и стало одним из ее ценных источников. Как и в других областях науки, медицинская наука, обогатившись, распространилась с Востока в Европу. Когда дело доходит до развития хирургической науки, необходимо упомянуть таких выдающихся личностей восточного мира, как Мухаммед ибн Закария Ар-Рази, Абу Али ибн Сина и Абу аль-Касим аль-Захрави, "отец хирургической науки". Он описал в своем труде методы лечения различных ран, наложения швов на раны живота с помощью гортани, удаления камней из почек, заживления ожогов, вывихов, переломов, сохранения кровотечения и многие другие операции. Можно без преувеличения сказать, что достижения этих ученых в развитии джарахейской науки не имеют себе равных.

Ключевые слова: рукописи, медицина, хирургия, наука, история, выдающиеся ученые, Средневековье, Древний Восток, Институт рукописей
ANALYSIS OF THE WORK DONE IN THE FIELD OF CREATION OF THE NATIONAL CORPUS OF THE AZERBAIJANI LANGUAGE

Abstract

The article reflects the creation, use of the national corps of the Azerbaijani language and the work done in this area. In addition, the article also clarifies the explanation of the structure of the national corps and the points to pay special attention to its design. As we know, the block of dictionaries plays a key role in the creation of national language corps. The improved and rich vocabulary used in the Dilmanc translation system as a block of dictionaries is of special importance. The monolingual and bilingual corps created in the database minimize errors in the search principle of the word given to the database.

In general, the article analyzes the importance of creating and using language corpora from various aspects.

Keywords: computer linguistics, corpus, formal analysis, marking, coding

Introduction

Corpus is an information retrieval system aimed at collecting texts in electronic form in any specific language. The national corps means the genre, style, social and territorial diversity that reflects the language at all levels. In general, the national corps representing each language has many features of the language, from genre diversity to the stage of development and should contain a number of dictionaries such as phonetics, grammar and phraseology, history, etymology, terminology, dialectology, onomastics, synonyms, homonyms, antonyms, etc.

In addition, the national corpus widely reflects literary texts of various directions and genres, magazines, newspaper materials, scientific, popular science, educational texts, religious and philosophical texts, technical texts, official business and legal texts, household texts, etc. These text forms are subcorpus in the corpus (media subcorpus,
dialect texts subcorpus, poetic texts subcorpus, teaching subcorpus, oral speech, accentology, multimedia subcorporations, etc.)” [1, p. 20].

Since the corpus has a very wide scope, it would not be correct to consider it only as an object of linguistics. In the scientific literature, the emergence of the national corps is often associated with linguistics, and it is no coincidence that researchers consider it appropriate to call the "national corps" "corpus linguistics" as well as "machine fund" or "computer fund". Thus, the study of issues related to the national corps can be considered the object and subject of "corpus linguistics", a new field of linguistics.

In our opinion, issues related to corpus linguistics can be studied within the framework of “computer linguistics” and computer linguistics fully includes the proposed concepts of “machine fund”, “computer fund”, “national corpus” [2, p.44].

In general, the texts attached to the corpus should represent all styles of the Azerbaijani language at the same level and volume. The larger the corpus, the more reliable and useful it is. Thanks to the application of modern information technologies, it is possible to increase the volume of national language corpus as much as possible. Of course, it would be more useful to use optimal placement methods here. Sometimes too much volume does not mean that the language is fully represented. For example, if we fill the corpus only with newspaper and magazine materials, other styles of language will be left out of the corpus. Therefore, the key point here is the correct planning of the structure of the building.

M. Mahmudov comments on these issues in his book "National Corpus of Turkic Languages":

“It would be expedient to include the following texts in the national corpus of the Azerbaijani language:

- folklore texts (examples of Azerbaijani oral folk literature - epics, tales, bayats, riddles, proverbs, anecdotes, folk songs, etc.);
- classical Azerbaijani literature;
- modern Azerbaijani literature (poetry, prose, drama);
- journalism (newspapers, magazines, television, radio, news agencies, Internet resources, etc.);
- scientific and technical literature (scientific works, dissertations, abstracts, scientific collections, scientific journals, conference materials, textbooks, teaching aids, etc.);
- religious and philosophical texts;
- formal-business style texts;
- household texts;
- spoken language and dialect texts
- dictionaries (bilingual, multilingual, terminological, etymological, historical, dialectological, onomastic, orthographic, explanatory, statistical, encyclopaedic, etc.) ” [3, p.103].

Research in the field of formal linguistic analysis in Azerbaijani linguistics is very successfully used in the process of automatic marking of body texts. In general, Kopetyev in his book "Introduction to Corpus Linguistics" (2014) puts forward representation, electronic format, balancing, volume and marking or marking as the 5 main principles for the creation of the corpus [4, p. 6-11]. The observance of each of these parameters during the compilation of the corpus provides researchers with a reliable and accurate, as well as operative information on various linguistic events and facts, as well as a set of regularly collected electronic texts.

In general, if we look at the world experience, the most difficult and complex issue in corpus linguistics is the problem of marking corpus texts. It is widely known that it is
more expedient to have a large enough corpus for comprehensively representing the language. In addition to the various genres, we have mentioned in detail above, the oral speech should also be reflected in the corpus as the written speech. Marking or linguistic marking is very important for the reliability of the corpus and the reliability of the linguistic information. Relatively small (100,000 word-form) corpora are easier to mark and can be marked by manual marking. However, when it comes to large buildings (50-100 million), the situation is a bit complicated. In this case, the problem of automatic marking of corpora arises, which requires the analysis of formal analysis algorithms, the design of new programming methods, testing and practical application of systems.

The first necessary term in the process of compiling corpora is the existence of a perfect linguistic base. In particular, in automatic marking, the data in the linguistic base is the basis of coding, linguistic marking. The grammatical information placed in the linguistic base is entered into the system in various ways, first or later in parts, by testing and refinement. Codes are given in front of the material to which the grammatical information belongs or in tabular form. Rules and laws in traditional grammars are performed by algorithms. These algorithms can be based on software [3, p. 224]. For example, Possesive case can be coded as - III, Category of predicate as - III, Dative case as- 3, and etc.

It should be noted that the idea of creating the national corpus of Azeri language dates back to the 1980s. At that time, several meetings were organized in this regard, and these meetings were held within the framework of the National Corps of Turkic Languages. At the meetings, first of all, the structure of the corps, the principle of work, etc. There were a number of discussions on

The establishment of national corpus of many languages played a pioneering role in the foundation of the national corpus of the Azerbaijani language and accelerated the implementation of this process.

The first researches on corpus linguistics in the Azerbaijani language belong to J.Rahmanov. The author dealt with the problem of the Machine Fund adopted in the former USSR. The researcher took a slightly different approach to the corpus problem. His work on the establishment of a machine fund of Turkish languages raises the issue of building various buildings within the fund. He points out that one of the first steps in the process of creating a machine fund of Turkish languages is to include monuments and various dictionaries of Turkish languages in the fund. From this point of view, terminological dictionaries cover different field terms and they contain a larger number of lexical units [5, p.160].

The implementation of the “State Program on the use of the Azerbaijani language in accordance with the requirements of the time and the development of linguistics in the country in the context of globalization” in 2013-2020 has led to more serious steps in the establishment of the national corpus. The program includes the development of the Internet technology for the wider acquisition and provided for a series of action plans such as use of the Azerbaijani language, as well as the creation of a common database of the Azerbaijani language as the state language and its widespread use, the development of terminological and electronic frequency dictionaries, electronic and interactive teaching materials. strengthening, memorization of manuscripts in electronic format, etc.

First of all, it should be noted that “ the theoretical basis for the creation of national corpus is the development of formal analysis systems, formal morphological, syntactic, semantic analysis and synthesis programs. Formal analysis and synthesis systems are the most important components of national language corporations. Therefore, it was necessary to start the preparation of the corps from them. Other components of the system could be built only on the basis of a perfect and comprehensive formal analysis. In
Particular, the problem of eliminating homonymy at the morphological, syntactic and semantic levels is one of the main obstacles to the creation of national language corpora [3, p.102].

In addition, the existence of algorithms at the morphological, syntactic, semantic levels related to the system of formal analysis of the Azerbaijani language, the development of homonymy at the morphological and syntactic levels greatly facilitates the solution of the problem. Thus, on the basis of this base, the remaining components of the national corps can be assembled and coordinated.

Professor M. Mahmudov is one of the researchers who has made a great contribution to the field of formal analysis systems, machine translation, frequency dictionaries and, in general, Azerbaijani computer linguistics. His monograph "Systems of formal analysis of the text", published in 2002, theoretically analyzes formal features at all levels of language and explores practical principles. Here the professor built linguistic models, developed algorithms and put his theoretical provisions into practice.

Special mention should be made of the work done by the Dilmanc project in the field of NLP, which was launched in early 2003. Dilmanc is the first machine translation system in Azerbaijan. Dilmanc began to create a functional formal grammar of the Azerbaijani language, developed formal morphological, syntactic and semantic analysis in the original language, and sentence synthesis algorithms in the target language. In this system, large texts are also translated and, if necessary, the correct pronunciation of translated examples and individual words can be sounded [3, p. 111].

One of the most successful projects of the Dilmanc project is the development of the Dilmanc Spelling system, which translates oral speech into written text. The system automatically converts speech in Azerbaijani into written speech. It should be noted that for this purpose, a 200-hour oral corpus was placed in the base of the system.

As part of the Dilmanc project, monolingual and bilingual cases have been created and are being successfully used in machine translation systems. Thus, while bilingual text corpora play the role of automatic translation between English, Russian, Turkish and Azerbaijani languages, the monolingual corpus is in the process of verifying the accuracy of those translated sentences. This also applies to the clarification of words entered into the system in case of incorrect pronunciation.

For example, if the word "günəş" (sun) is mistakenly pronounced as “cünəş”, “düneş”, “küneş” in the sentence " Günəş işiq saçır " (The sun shines) in the process of pronunciation, the correct version of the word “günəş” (sun) can be found with the help of a monolingual corpus. Monolingual corpora allow you to correctly identify the variants of concatenation and combination of syntactic units in translated sentences. The corpus of monolingual texts is an invaluable source in the process of accurately defining and explaining common and special nouns in a sentence (text) and correct punctuation [3, p.120].

The volume of corpora created within the Dilmanc project is shown in the following table:

<table>
<thead>
<tr>
<th>№</th>
<th>Name</th>
<th>Volume</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>English-Azerbaijani bilingual corpus</td>
<td>2 million sentences</td>
</tr>
<tr>
<td>2.</td>
<td>Turkish-Azerbaijani bilingual corpus</td>
<td>277 thousand sentences</td>
</tr>
<tr>
<td>3.</td>
<td>Russian-Azerbaijani bilingual corpus</td>
<td>4.5 million sentences</td>
</tr>
<tr>
<td>4.</td>
<td>Azerbaijani monolingual corpus</td>
<td>60 million sentences</td>
</tr>
<tr>
<td>5.</td>
<td>Turkish monolingual corpus</td>
<td>322 million sentences</td>
</tr>
</tbody>
</table>
Another useful base for NLP requests is the Polyglot dictionary system. The system has German-Azerbaijani, English-Azerbaijani, Russian-Azerbaijani, French-Azerbaijani and variants of all the mentioned dictionaries. The system loads into the computer's memory and operates offline.

The “Corpus of electronic dictionaries of the Azerbaijani language” established in 2018 was funded with the support of the Science Development Foundation under the President of the Republic of Azerbaijan. The corpus includes spelling, explanatory dictionary, abbreviations, abbreviations (foreign language), dictionaries of female names and male names. You can enter any word you want to search for in the dictionaries included in the body and search the system to get all the examples given in the dictionaries. The established corps can be considered a great success in the field of Azerbaijani corpus linguistics [6]. Another good point about Kopus is that the "Dictionary Block of the National Corps of the Azerbaijani Language" is an open system that provides new opportunities to add and improve a new block of dictionaries at any time.

The corpus allows you to find any word in several dictionaries at the same time. In the field of computer linguistics in Azerbaijan, we still need to conduct in-depth research on the corpus and use the experience of many advanced corporations around the world. In order to represent all the capabilities of the language in the corps, a very large working group, language specialists and IT (information technology) specialists with computer skills must be involved. Not surprisingly, in some parts of the world, the corps has recently been used not only for research but also for teaching. Teachers must be able to engage students in the teaching process. In particular, in the teaching of foreign languages, examples from various dictionaries to explain the meaning of any word in the vocabulary of that language will serve as an invaluable source for the acquisition of that word. Taking into account these or several other advantages, we must further improve the corpus of the Azerbaijani language and ensure its effective use in teaching.

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Nərgiz Ələkbərova

AZƏRBAYCAN DİLİNİN MİLLİ KORPUSUNUN YARADILMASI SAHƏSİNDE GÖRÜLMÜŞ İŞLƏRİN TƏHLİLİ

Xülasə


Ümumiyətə, məqalədə də korpusların yaradılması və ondan istifadənin əhəmiyyəti müxtəlif aspektlərdən təhlil olunmuşdur.

Açar sözlər: komputer dilçiliyi, korpus, formal təhlil, işarələmə, kodlaşdırma

Həsrətiz Alekperova

В ОБЛАСТИ СОЗДАНИЯ НАЦИОНАЛЬНОГО КОРПУСА АЗЕРБАЙДЖАНСКОГО ЯЗЫКА
АНАЛИЗ ПРОДЕЛАННОЙ РАБОТЫ

Резюме

В статье отражены создание, использование национального корпуса азербайджанского языка и проделанная работа в этой сфере. Кроме того, в статье также разъясняются объяснения структуры национального корпуса и моменты, на которые следует обратить особое внимание на его дизайн. Как известно, блок словарей играет ключевую роль в создании национального языкового корпуса. Особое значение имеет улучшенный и богатый словарный запас, используемый в системе перевода Dilmanc в виде блока словарей. Созданный в базе данных одноязычный и двуязычный корпус сводит к минимуму ошибки в принципе поиска слова, заданного в базе данных.

В целом в статье анализируется важность создания и использования языковых корпусов с разных сторон.

Ключевые слова: компьютерная лингвистика, корпус, формальный анализ, маркировка, кодирование

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INTERTEXTUAL EQUIVALENTS IN THE ENGLISH TRANSLATION OF K. ABDULLAH’S NOVEL “INCOMPLETE MANUSCRIPT”

Abstract

The article examines the issues of translation of intertextual text fragments. When texts with intertextual fragments are distinguished by their linguocultural features, their translation into another language creates various difficulties. Kamal Abdulla’s novel “Incomplete Manuscript” has close intertextual relations with the epic “Kitabi-Dada Gorgud”. From this point of view, his text contains a lot of information about the life of the Oghuz society. Different methods are used to convey this linguocultural information in the object text.

Keywords: translation, intertext, intertextuality, object text, pretext

Introduction

P. Torop tried to build a model of sequential transfer of intertextual elements in translation. He included the parameters of intertextual poetics in the translation in the following sequence: 1) the study of different types of “foreign” texts in the works of the translated author; 2) a combination of several intertext; 3) synthesis of one’s own and someone else’s poetics at the national (social), individual (psychological), universal levels; the translation covers the author's poetics and general conceptual thinking; 4) if the translated author builds a hierarchy of “other” texts, the poetic parameters of the sources are taken into account [1, p.136]. The study of intertext can be fully understood through the study of the genetic aspect of the intertext, as well as the semantic-pragmatic point of view of its syntactic connections. In fact, P. Torop tried to describe two ways of conveying intertextual elements. The first is re-encoding, the second is copying. In this case, the interpreter separates the intertext that dominates the expression plan and the content plan. Accurate, macro-style and micro-style translations are used in the translation, where re-coding is dominant. Descriptive, thematic, free, expressive translation comes to the fore in the translation, where the type of transfer is dominant. P.
Tropun's model distinguishes the following types of intertext: 1) quotations, sentons, applications; 2) metaphors (pastish, burime); 3) periphrasis; 4) remistence, styling; 5) paraphrase; 6) antonomasia, adaptation, irradiation; 7) allusion; 8) burlesque, kening [1, p.135]. The application of the principles of this model of interlinguistic translation to intralinguistic and intersemiotic translation is complex. Because it is precise, macro-style, descriptive, thematic, free and so on. there is a need to combine types of translation. When the linguocultural environment is different, when the intertextuality in the source text is confusing and multifaceted, the transfer to a new linguocultural environment becomes extremely difficult. Each word contains specific information. Depending on the topic and semantic order, the informative scope of the word can be expanded or narrowed. This or that word of the author, his writing of the event, his reporting can be interpreted in different ways. It is impossible and incorrect to consider something insignificant in the author's text.

"... the wise man of the city show that the people were suffering after the calamitous earthquake in Ganja just on the ..." [2, p.17].

In the first sentence of the incomplete manuscript, which the author spoke about in the forewords and then presented to readers, sometimes clarifying some points, the onomastic unit "Ganja", the phrase "Ganja earthquake", and finally the phrase "city leaders" are semantically loaded and are the units that make up. Could the novel have been written without this sentence, or a found manuscript “... day Bayindir Khan ...” could start in the form of? Undoubtedly, it was possible. However, the author begins with this sentence and has a communicative intention, a communicative purpose. Otherwise, the author would not pay any attention to the issue of “Ganja” in the foreword. Called the "Preface or Integrity of Incompleteness", in English “Prologen 1:The Incomplete whole” başlığı ilə tərcümə edilmiş birinci ön sözdə ikinci abzasda kitabxanaçının dilindən deyilir: “This manuscript is no different from any other it hasn’t been studied in detail yet, but it is thought to be from the twelfth century. It deals with the Ganja earthquake, which everyone knows about historians, scientists, and the general public alike”, she said simply [2, p.1]. Tərcümənin bu yerində xüsusi qeydə aşağıdakı məlumat verilib: “Azerbaijan’s second city Ganja, was badly damaged by a powerful earthquake in 1139”[2, p.1].

There is no such note or explanation in the original of the novel. The Azerbaijani reader has background knowledge about the Ganja earthquake and the city of Ganja. Given this, the author did not use any additional explanations in the novel. However, the phrase “science speaks of the Ganja earthquake, which is well known to the public from history” was used. According to our calculations, the word Ganja was used exactly 11 times in the first preface. In nine of these 11 times, the “Ganja earthquake” combination is relevant. That is, not only the onomastic unit of Ganja, but also the nominee of the “Ganja earthquake” was given. Why is the word “Ganja” used only once and in the first sentence in the found manuscript so much attention, the object of various opinions and opinions of the author? “I imagined that I was close to a source on the history of Ganja, not such an important source in the sense that the events are now common knowledge – for example, everybody knows that Georgian troops attacked Ganja soon after the earthquake and sacked the city – but may be a source with some new information” [2, p.3]. The Ganja earthquake did not leave a deep mark on the history of Azerbaijan only as a natural disaster. This earthquake has revealed certain realities in the context of the neighbor factor and the relationship between neighbors, the issues of interaction in the extreme situation. In the “Incomplete Manuscript”, a sentence related to the Ganja earthquake activates intertextual associative chains and sets them in motion. The author notes that the discovery of historically known truths will not provide new information,
the result of the invasion of Ganja by neighboring Georgians in the name of aid was not aid, but looting. Although the names are not mentioned in this regard, “Ganja Gates”, Gelati Monastery is remembered. These issues have been interpreted and explained in various books and texts. The “incomplete manuscript” forms an intertextual relationship with these sources and texts. At the same time, this sentence has an associative intertextual connection with the epos “Kitabi Dada Gorgud” and the line “Ganja earthquake”. The root of the sequence of events that looted the Ganja earthquake, the Georgian army, is hidden in the epic text. Remember "Bakil oglu Emran’s height”. “Nine thousand tumens of Georgia came: they brought a horse, a sword and a stick” [3, p.104]. All three of these things are given to Baki. “He divided his people, his people, and his house. He moved from Oguz. He went to Barda and Ganja and conquered his homeland. Nine tumens landed in the mouth of Georgia. Guard acted” [3, p.104]. The Georgian onomastic unit is the same size as “Salur Kazan’s house was looted”. “As soon as they did, old Uruz Ataguzlu fell on his knees”. Aydr: “My lord Kazan, are you sitting in the mouth of a quiet religious Georgia, afraid of the army?” He said, “Let my son Uruz, who is three hundred years old, stand on my house” [3, p.42]. Recalling the danger of repatriating Ganja to protect the Georgian border, sitting in the mouth of Georgia while hunting, and finally the looting of the Georgian army, which entered the city during the Ganja earthquake, reminds Ganja and Georgia of various periods and times of the “Incomplete Manuscript”. Distinguished the associative and situational subtext of IR Galper. The associative subtext arises as a result of linking social experience with the verbal expression of human thought. The situational context is defined by reference to events described in earlier works [4, p.45]. It follows that the situational subtext is based on an intertextual basis. The reader, who is the bearer of the language and culture in which the work is written, has certain opportunities and knowledge to determine the subtext. However, if the work has been translated and transferred to another language and linguocultural level, it is difficult to determine the subtext. Only a translator can provide hints to a representative of another cultural environment for a sufficiently accurate interpretation of information about a new cultural environment by transmitting intertextual figures and elements locally. Thus, if we return to the translation of the novel “Incomplete Manuscript” and the events of the “Ganja Earthquake” in this novel, we are forced to consider the complex of intertextual relations. As noted, the translator gave readers information beyond the novel: Ganja is the second largest city in Azerbaijan, and in 1139 there was a terrible earthquake. In addition, information about the Ganja earthquake and Ganja in general is included in the author’s foreword. The Ganja earthquake stands as a certain fulcrum in the novel, the content moves back and forth from it. The main line of development is the epos “Kitabi Dada Gorgud”. The manuscript, which the author opened and read, describes the course of an investigation. “In fact, this investigation casts light on some obscure passages in the Book of Dada Gorgud. Without getting ahead of ourselves, we can say that the investigation reveals the main reason for the outbreak of war in the The Book of Dada Gorgud between the Inner Oghuz and the Outer Oghuz” [2, p.8]. An additional note is made for the reader here in the translated text. This twenty-fourth note provides the following information: “The Inner and Outer Oghuz are two branches of the Turkic Oghuz tribe, which migrated west from Siberia and Altay via Central Asia to the Caucasus and eastern Turkey” [2, p.8]. By providing the English reader with brief information about the Inner Oghuz and the Outer Oghuz, the translator realizes the intertextual connection both in the historical plan and in the epic and novel. The author promises that the investigation of the manuscript will reveal the cause of the Inner Oghuz-Outer Oghuz enmity, but that nothing has changed in the essence of the events and people’s behavior over a long period of time. he says. So, the
events continue, the search for a spy, the investigation is not over, and it is going on in our time. Is Dada Gorgud still the secretary of this investigation? This question remains open. The intertext takes the reader back to the time of Dada Gorgud, where certain events are viewed from a new perspective. Revealing each such event and questioning it requires new intertextual figures and connections. In the novel “Incomplete Manuscript” Bayandir khan, along with the copies of Dada Gorgud, is one of the leading characters Gilbash. The author gave information about Gilbash in the language of Dada Gorgud. The following information is found in the translated text: “Gilbash was Bayandir know’s shadow – his breath, his soul, his mind. Nobody among the Oghuz could gainsay him. Indeed, Gilbash had no words of his own. He said only Bayandir Khan’s words” [2, p.18].

The name Gilbash is used in the XII volume in the saga. “They say there was a man”. The cauldron is the moon: “Mara Gilbash, these Stone Oghuz begs used to know. Why didn't they come now?” he said. It’s a full moon: “Don’t you know why they didn’t come?” [3, p.123]. Kazan wants to know the cause of the offense. Gilbash goes to Kazan’s uncle Aruz with some people. He learns that Aruz has disobeyed Kazan and brings news to Kazan. Boy XII confirms that Gilbash was one of the main people near Kazan. A. Tanriverdi considered various opinions on the etymology of the name Gilbash and came to the conclusion that the word “hair” in the composition is “slave” and is used in the sense of title: “Gilbash - slave head or head” [5, p.114-115].

In the saga, Aruz is used in two variants - Aruz and Uruz. In the anthroponymic model “Ataguzlu Uruz goja”, “ataguzlu” is interpreted as a symbol of courage. Researchers did not give an exact explanation of Aruz’s nickname. Considering that “sixty men with fur on their skins, who did not cover their ankles, who wore shawls of six trees, who did not cover their ears - arms, legs are thin, long legs are thin, Kazan Begin’s uncle is Uruz the old man with a horse's mouth” can be taken naturally. In the “Incomplete Manuscript” it is noted that the nickname was coined in Bayandir khan’s divan, it was said by the khan. Some of the mythological aspects of the saga are related to the old man Aruz. There are certain connections between Tekgoz and Aruz in the epic “Incomplete Manuscript”. These connections are revealed in the Incomplete Manuscript with the help of intertextuality. In the novel, Dada Gorgud recalls the bad times of Oguz, and says that the relations between Kazan and Aruz were always bad. Bad times are the period when the tribe of Tekgoz blocked the water of Oguz. “Their chief had one eye and was weak and sickly. His eye gave a terrible look as though he wanted to devour me alive. I stood rooted to the spot. Almighty God, bring me home safely to Oghuz” [2, p.31]. In the saga, the name Depegoz is mentioned, not Takgoz. The saga talks about two mythological beings. One of them is a fairy, and the other is Depegoz, the son of the fairy from the shepherd. In the saga, Depegozu asks Aruz Bayindir khan, takes him and wants to raise him together with his son Basat. However, Depegoz does not make decisions in human society, he climbs a high mountain and stays there. “One-eyed” in English “One-Eye” has been translated as. Both in the saga and in the Incomplete Manuscript, Depegoz is presented as a human being. Depegoz grows up together with Basat in Aruz’ house. Gradually, though, his actions and lifestyle changed. His mother puts a ring on his finger, which protects him from any weapons. His only weakness is his eyes. In the novel “Incomplete Manuscript” it is expressed in the fact that the mythical being has changed and manifested itself almost entirely in human clothes. The idea of “almost in the guise of a man” stems from the fact that in the saga eating man, and in the novel “eating the human heart” is characteristic of this being. Depegoz looks like a human, but he cannot be human. The translation also mentions this characteristic of the one-eyed: “We will eat the sheep, and our chief will eat the men's hearts”, - the translated said, looking lovingly at One-Eye. What horror! I thought. They eat people! What that, I bade leave to return”
In the last speech act of Dada Gorgud “They eat people” The sentence shows the distinctive feature of the tribe that entered the land of Oghuz and settled there and cut off the water of Oghuz like this slingshot. Based on these two features, intertextuality connects KDQ with “The Boy Who Killed Basat Depegoz”. Communication is associative, associated with appearance (one-eyedness) and cannibalism. However, there is no context taken from the peretext and included in the new text. In order to establish intertextual relations in the translated text, the translator provides certain information in the form of notes. There are 56 such notes in the book. 18 of them are prof. In the words of Max Statkiewitz. 38 notes belong to the translator. Translator's notes play a key role in establishing intertextual connections with the saga. However, these notes are not in the form of quotations and do not direct the reader to the KDQ file. They are, as a rule, given in the form of comments. For example, in the case of Kazan's looting of his house, the translator made the following note: “According to Oghuz tradition, the chief of the tribe would open his tent to his fellow tribesmen every few years so that they could come and take whatever possessions they wished except for the chief’s wife. The chief’s greatest blessing was his fellow tribesmen, and this ceremony of plunder proved it” [2, p.33]. The information provided by the translator was in fact taken from the KDQ saga. This custom, which was practiced by the Oghuz people, is mentioned at the beginning of “Ich Oguz was completely Oghuz disobedient and his brain died” [3, p.123].

Undoubtedly, the parts in the “Incomplete manuscript” in which Tekgoz participates create the basis for new intertextual relations with the theme of the saga with Depegoz. For example, in ancient Greek mythology, the Odyssey-Polyphemus relationship became relevant. Thus, the Odyssey-Bassat, Depegoz-Polyphemus lines are the object of discursive analysis. The arrow of the Odyssey forms the parallel of the arrow of the Brain. Thus, it is possible to compare Odyssey-Basat, Odyssey-Kidney. “The function performed by Odysseus alone in the Greek world is performed by two people in Oguz: Beyrak and Basat” [7, p.5]. Undoubtedly, the context of the One-Eyed Manuscript in the Incomplete Manuscript is relevant to the Depegoz neck of the KDQ. The latter takes the reader to the texts of Greek mythology. However, intertextual relationships do not only provide access to some primary pretext, they reveal many pretext that can be associated with an event in the pretext. An intertextuality element can function as a separate word, phrase, syntactic construction, utterance, context, and so on. It is a bit difficult to reveal the intertextual function of the word. Often, keywords can be an indicator of intertextuality. If a word is conceptualized in the text and becomes a concept, its intertextuality can be analyzed. In the novel “Incomplete manuscript” Bayindir Khan's investigation is connected with a spy. In the work, the spy keyword acts as a spy concept. Translated into English “casus” “spy” given as. “Salur Gazan is informed that there is an enemy spy among the Oghuz. This spy is a real saboteur, passing state secrets to the enemy” [2, p.9]. “Spy – casus, gizli agent; kaşifiyatçı. Spy-ı – casusluq etmək; ızləmək [8, p.529]. An enemy spy – düşman casusu anlamındadır.

In the pretext, the spy is one of the most active characters, or rather, he is active in the process of changing the general course of events. In the new text with spy intertext, spy is the main search target. The person who released him is also wanted. Analysis of the methods of translation of intertext allows to build certain classification schemes. In one of such classifications he distinguished three types of intertext: 1) intertext belonging to the world semiosefras (universal encyclopedic code); 2) intertextuals common to a particular linguoculture (national encyclopedic code); 3) intertextuals expressing individual knowledge (individual encyclopedic code). If there are some difficulties in translating the last two forms, the translation of the first intertextual formulas, or the
definition of the equivalent, is simple. In this regard, the inclusion of proverbs as intertext often does not pose a problem for the translator.

References:

лингвокультурологической информации в тексте-объекте используются различные методы.

Ключевые слова: перевод, интертекст, интертекстуальность, объектный текст, предлог
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THE ROLE OF METAPHORS IN THE POLITICAL DISCOURSE OF AMERICAN POLITICIANS

Abstract

The use of metaphor in political discourse is a linguistic strategy that has been traditionally used all over the world. Despite the fact that this topic has drawn a considerable attention among the researchers in the field, we have decided to revisit it in order to make a new attempt in revealing the ways how metaphor functions in political discourse. Thus, the aim of the article is to contribute to the field of metaphor in political discourse by showing the manipulating power of metaphor for pragmatic and strategic purposes in the discourses of American politicians. The paper sheds a light on the ways how metaphors are used to navigate the potential voters on various political issues in terms of the formation of their attitude towards these issues. Metaphors help the voters to identify with and understand their beliefs and goals within the political culture of their country.

Keywords: political discourse, political metaphor, media, populism

Introduction

Studies on political discourse have been based on the view that metaphors play an essential role in public discourse, especially in political discourse. Metaphors have significant rhetorical and persuasive use in political discourse.

The use of metaphor in political discourse

Political discourse is the form of competent behavior on the level of personality with mental representations. L. de Saussure defines discourse as “an ordered set of representations which are outputs of the interpretive process; a set of representations corresponding to various intentions of the speaker” [6, p 191]. These statements are relevant to any type of text, including political discourse. The interpretation of texts implies their construction in compliance with the functions of communication. It should imply choosing strategies relevant to certain communicative situations. Wodak writes:
“Language is not powerful on its own, it gains power by the use of powerful people” [9, p. 35]. “Political discourse is the type of discourse that has one of the most frequent metonymic and metaphor representations of concepts” [4,8]. The usage of metaphor in political discourse is an effort of the sender to show a problem. Metaphor plays a role of mediator in the explanation of a problem. The sender constructs the text of political discourse, and it serves as the marker of his/her intelligence. The sender uses different linguistic instruments - metaphors, metonymies, slogans, cliches - to verbalize these structures of knowledge. Metaphor is one of the most important among these instruments, because it encourages the receivers to spell out a variety of implications, convinces them to recognize the preferences, and helps to construct their political identity.

A politician, being a sender, thinks about his/her receivers, of their cultural backgrounds, in order to get positive reactions. The purpose of political discourse is to create consensus among citizens in order to solve problems such as poverty, crime, racism. A metaphor build a regulatory basis of perception in political discourse, it represents a specific way of thinking, and it is a necessary attribute for participation in political discourse. In political discourse the speaker's goal is to achieve persuasiveness through language. In order to make a strong impression on the public, politicians employ various linguistic devices to achieve their goals. Conceptual metaphors are essential rhetorical devices used for persuading the public in various genres of political discourse. The dividing line between them is far from clear-cut because language used privately easily enters public space, but metaphors are powerful devices that can influence the public’s view on politics. There are many theoretical papers on metaphors that far exceed the amount of empirical research on the effectiveness of this rhetorical device. Consequently, it cannot be stated with certainty how effective, or what is more, how manipulative, metaphors really are. All the authors agree on the purpose of conceptual metaphors in political discourse in general. They are considered good devices for simplifying certain complex concepts related to politics, economy, various social topics, which are all frequently discussed by politicians, thus finding common ground with the public by focusing, through metaphor, on one aspect of some issue and ignoring other aspects that are irrelevant. Conceptual metaphors evoke concepts of war, sport, journey, disease etc., which makes them recognizable and potentially effective with the public. In American political discourse metaphors are mostly related to sports and warfare which leads to conclusion that "politics is typically conceived as being either a rule-bound contest…or an unpredictable exercise of power." An important issue arises in relation to sports metaphors, and that is whether these metaphors are understood by women. Political activity has mostly been confined to men, which may be the reason why sports metaphors are used frequently in political discourse. Other authors, such as Lakoff & Johnson [2] state that, besides war and sport metaphors, frequently used metaphors in political discourse are those related to games and sport, journey, and that personification and reification are employed creating ontological metaphors, through which political party is conceived as a person, or the world of politics is conceived through concrete objects. Thus metaphorisation, through various metaphorical expressions is an indispensable part of political discourse.

One of the most productive ways to understand metaphors is the theory of metaphor introduced by G. Lakoff. He makes a distinction between conceptual metaphor and metaphor expressions. The conceptual metaphor is perceived as the original image of the relevant culture, while metaphor expressions are simply a verbal-linguistic reflection of that image.

Cognitive linguistics has been dealing with conceptual metaphors since 1980 when the original model was created by George Lakoff and Mark Johnson. Within the
framework of the cognitive theory, conceptual metaphor has since been widely accepted. Conceptual metaphor consists of the source domain and the target domain and represents the cognitive ability to link meanings of these two domains. The source domain enables the understanding of the target domain [2]. Conceptual metaphor is reflected in language as cognitive ability, which means that two levels can be distinguished: metaphorical linguistic expression and conceptual metaphor. Metaphorical expressions are also called linguistic metaphors. Metaphorical entailments are also very important, which refer to consequences of understanding the target domain in terms of the source domain. To be more specific, metaphorical entailments refer to understanding of certain aspects of the target domain based on understanding and knowledge of the source domain. The level of conventionalization of linguistic expression is determined by the clarity of the link between the source and the target domain, or to what extent a particular expression evokes a conceptual metaphor. In other words, the conventionalization of a metaphor depends on the perceptive abilities of speakers of a language. Lakoff & Johnson [2] divide metaphors into three groups: structural, ontological and orientational. In structural metaphors, the source domain provides knowledge about the structure of the target domain, that is “one concept is metaphorically structured in terms of another” [2, p. 14]. In other words, the cognitive function of these metaphors is enabling a speaker to understand the target domain through the structure of the source domain. This understanding occurs through mapping elements from the source to the target domain. Ontological metaphors on the other hand do not allow cognitive structuring. They provide an understanding of abstract concepts and experiences in terms of objects, substances or bounded spaces. They enable us to notice the structure where it is barely noticeable or it is not noticeable at all. Thus “…our experiences with physical objects (especially our own bodies) provide the basis for an extraordinarily wide variety of ontological metaphors, that is, ways of viewing events, activities, emotions, ideas, etc. as entities and substances.” [2, p. 25]. Orientational metaphors are mostly related to basic human spatial orientations such as up-down, in-out, frontback, etc. They are based on our “physical and cultural experience” [2, p. 25]. According to Lakoff & Johnson, metaphors are grounded in human experience and neural activity in the brain. Since the human body and the brain function equally in all people, metaphors are also universal, they are similar, at least on a conceptual level. What causes variations depends on intercultural and intracultural influences. In other words, variations arise in specific metaphorical linguistic expressions, which is also confirmed by the results of our research. There are two main causes of these variations: different experiences and different cognitive preferences and styles. In other words, metaphors vary because our experiences as human beings vary. What affects our different experiences is the physical environment, social context, cultural identity, cultural context, personal history and various occupations and interests.

Donald Trump creates the aura of a super-male talking in abrupt sentences, ‘barking’, recycling the same words over and over again; he bullies and wants everything that is ‘number one’. The year 2016 has witnessed the success of a highly controversial and unusual political persona – Donald Trump – who became the 45th President of the US. His populist ideas, presumed closeness to the average citizen, and loud statements, such as “I alone can fix it”, propelled him to the presidency despite only few political experts believing that he would have serious chances against Hillary Clinton. Trump seems to fit the now popular assumption that people no longer care about politics and instead prefer to be entertained. Considering Trump’s anti-intellectual use of language [1] questions arise whether metaphors play a role in his political speeches, and, if so, to what extent and in which functions he uses them. Metaphors encountered in political discourse are reminiscent of the now classical love metaphors: they facilitate human understanding
of complex concepts by explaining them via bodily experiences and the physical senses. As such, conceptual metaphors in political discourse help to both direct and constrain the audience’s understanding by drawing on certain metaphorical themes. Since it is now a widely known fact that people’s voting decisions are frequently linked to mental heuristics, or shortcuts, where an individual attends to only one aspect of a problem while ignoring others, apply used metaphors may help a politician to have the public focus only on those shades of the issue that are favourable for him or her. For instance, when deciding whether to vote for Donald Trump, a person may use analogy and resort to one’s own experience and background knowledge about the Republican Party that this candidate represents, evaluating the policy of this party and assessing previous Republican presidents. This background knowledge is then enhanced by how a particular candidate presents him- or herself and what her/his political persona looks like. In the case of Trump, metaphors can help to influence voter preferences as in trump is a warrior (“I will fight for you, and I will win for you; I will fight for you with every breath in my body”), which conceptualises him as a strong, decisive leader and as a warrior who will stand for his people. In general, metaphor in political discourse has previously been described.

Data and methodology

Virtually every election campaign is characterized by public speeches, during which candidates outline their plans, present their vision for the country’s future, and try to persuade the audience to vote for them. The first important address that the candidates deliver to the citizens in the US is their acceptance speech. This speech is crucial as it defines to a considerable extent whether the orator is perceived as competitive and whether she or he has something better to offer than the opponents. Further important speeches for incumbent US presidents are the victory speech and the inaugural address. By and large, these are key moments of image construction and persuasion, and they usually abound with various rhetorical strategies and figures of speech, such as repetition, inversion, anti-thesis, and allusions, to name just a few. Since this paper is concerned with conceptual metaphors, other rhetorical elements will only be taken into account if they are important for the discussion of metaphors. As mentioned above, our analysis focuses on three key speeches delivered by Donald Trump in the 2016 presidential race: at the beginning of his election campaign, upon his victory, and when he was inaugurated as president.

The speeches were obtained from the CNN website:
1. Donald Trump’s Nomination Acceptance Speech (22 July, 2016);
2. Donald Trump’s Victory Speech (9 November, 2016);

Object Metaphors. In total, 65 metaphors in the data involve instances of objectification, which is arguably one of the most basic types of conceptualisations. Some of the metaphors in this category (e.g., an oath is an object) are highly conventionalised, and it is quite unlikely that Trump pursues any particular communicative goal when he uses this metaphor as in “when I take the oath of office” or “The oath of office I take today”. On the other hand, the statement “We cannot afford to be so politically correct anymore”, where political correctness is an expensive item, implies Trump’s image of a business person. Similarly, the metaphorisation of people as objects in “to put the great miners and steel workers of our country out of work” and “we will put millions of our
people to work” contributes to creating an image which shows that he is in control and can “move” people back into employment.

**Person Metaphors.** In this category, the most frequent metaphor is nation is a person. This can be regarded as a conventional metaphor in political discourse [4] that reflects basic beliefs about the concept of the nation as a human body and it influences how we perceive messages that contain this metaphor. When Trump says “A nation in mourning” or “Trade deals that strip us of our jobs, and strip us of our wealth as a country”, he evokes the image of a nation as a sad person; and when he says “We will always put America’s interests first” and “We will seek friendship and goodwill with the nations of the world”, he proposes solutions regarding how to make this ‘sad person’ happy again. In other examples, the physicality of the body is at the centre of the metaphor. In expressions such as “Now it is time for America to bind the wounds of division”), and “the crime and violence that today afflicts our nation”, the nation appears as a body experiencing pain, wounds, and mutilation. The same level of conceptualisation is also evident in the metaphor military is a person, for which Trump uses the recurrent image of depletion: “our depleted military”, and “depletion of our military”. These metaphors are effective in the emotional dimension as they picture a suffering, bleeding, and wounded body –something that can impress the audience more deeply than an inanimate object or an abstract concept. Finally, drawing on the politicians are servants metaphor, Trump frames politics as service to the people. Interestingly, he does not explicitly picture himself as a servant but rather draws on the discursive ‘we versus them’ dichotomy, like in “My opponent would rather protect bureaucrats than serve American children”. In such a way, he kills two birds with one stone: he positions himself as a servant (which, in his view, Clinton is not) and accuses Clinton of being with ‘the elite’ rather than the people.

**Spatial Metaphors and Motion and Journey Metaphors.** Space and motion occur as further fairly frequent source domains in the data. This is not surprising since spatial orientation, just like motion, are very basic image schematic experiences that can play a role in complex conceptualisations. The metaphors change is motion, future is ahead, and more is up are some of the most frequent in the data. Further examples draw on the conceptualisation of support is proximity (e.g.,“Tonight, this candidate and the whole nation stand in their corner to support them”), which implies the metaphor of a political contest is a boxing match. Spatial and motion metaphors can also underlie highly conventionalised, idiomatic expressions, such as “I will never, ever let you down”, which expresses the metaphor of disappointment is down. In general, these highly conventionalised spatial and motion metaphors can contribute to building Trump’s image as a political persona.

**Physical Suffering Metaphors.** This category is used by Trump to portray certain issues as painful in his discourse, such as immigration (immigration is pain in e.g., “relief from uncontrolled immigration”), high taxes (taxes are pain in e.g., “Middle-income Americans and businesses will experience profound relief”), bad economic decisions (financial loss is bleeding in e.g., “subsidized the armies of other countries while allowing for the very sad depletion of our military”), and social division (social division is a wound in e.g., “Now it is time for America to bind the wounds of division”). Among these metaphors, the term relief is particularly conventionalised. The expression tax relief has dominated Republican political discourse since the Bush (senior) administration and has turned into an emblematic phrase of Republican moral politics [1, 181]
**Force Metaphors.** The dominant metaphor in this category is difficulties are opposing forces (“the growing threats we face from outside the country” and “We will face challenges”).

This is another example of a conventional metaphor that is verbalised in very common expressions. The source domain of force shares some similarity to that of physical suffering in Trump’s speeches. In both cases, he creates negative metaphoric references to immigrants and to problems supposedly created by his predecessors “They are being released (by the tens of thousands into our communities) with no regard for the impact on public safety or resources”. “Not only have our citizens endured domestic disaster, but they have lived through one international humiliation after another”.

**Money Metaphors.** The source domain of money is used to present Trump as a business mogul, who measures everything for its financial value. Examples in this category emphasise once more his discursive reliance on conventional metaphorical themes, which are expressed by highly conventional lexical means. This is evident in the use of the metaphor time is money (e.g., “time I have spent with the mothers and fathers”, or “spent my entire life in business”), which is deeply rooted in the US culture. In addition, Trump uses the money domain non-metaphorically to establish an analogy between his own persona as a “successful” businessman and his function as head of state (“I have made billions of dollars in business making deals – now I’m going to make our country rich again”).

**Conclusion**

The studies reviewed earlier have shown that a metaphor is a cognitive device and pervades political discourse. In the studies, metaphors were used to propagate political ideals and political ideologies. The studies have also revealed that political discourse has been studied using both Critical Discourse Analysis (CDA) and Conceptual Metaphor Theory (CMT).

**References:**

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РОЛЬ МЕТАФОР В ПОЛИТИЧЕСКОМ ДИСКУРСЕ АМЕРИКАНСКИХ ПОЛИТИКОВ

Резюме

Использование метафор в политическом дискурсе–лингвистическая стратегия, которая традиционно использовалась во всем мире. Несмотря на то, что эта тема привлекла значительное внимание исследователей в этой области, мы решили вернуться к ней, чтобы сделать новую попытку раскрыть способы, которыми метафора функционирует в политическом дискурсе. Таким образом, цель статьи – внести свой вклад в область метафор в политическом дискурсе, продемонстрировав манипулирующую силу метафоры в прагматических и стратегических целях в дискурсах американских политиков. Статья проливает свет на способы использования метафор для ориентации потенциальных избирателей по различным политическим вопросам с точки зрения формирования их отношения к этим вопросам. Метафоры помогают избирателям идентифицировать и понимать свои убеждения и цели в рамках политической культуры своей страны.

Ключевые слова: политический дискурс, медиа, популизм
THE RUSSIAN LANGUAGE AND THE PREDICATE CATEGORY

Abstract

This article underlines the methods of expression of the predicate or predicative category in Russian and their main role in the sentence. Until now, many linguists, including Russian linguists, have carried some investigations on many controversial aspects of predicate category. However, some issues are still not fully covered. In this article, the problems of the means of expression of verbal and nominal predicates in Russian, and how they appear in communication are covered. The role of conjunctive verbs, including other verbs, in the expression of the nominal predicate, as well as how to establish grammatical and syntactic connections in a sentence, is reflected. The diversity of complex and simple predicates expressed in the structure and semantics of the sentence is reflected.

Keywords: predicate, nominal, verbal, semantics, structure, simple compound

Introduction

Language is the main means of expressing knowledge about the world, tested by social and historical practice of the results of cognition of reality. The problems of knowledge representation in language are considered by modern scientists based on cognition.

Linguistic forms of predictivity do not belong to any one member of the sentence, but to the sentence as a whole. Therefore, there are forms of predictivity (which are considered the most ancient) without a verb, in the form matching two names, i.e. nominal offer. For example: Трава зелёная. (The grass is green)

In this example, predictivity shows the timeless character of the combination of these concepts.

In the verbal sentence, this connection is connected with indicators and meanings of two other functions of linguistic expressions - nomination (indicating the way of existence - a verbal lexeme) and location (indicating time, place, person, voice, etc.)
Each sentence in the Russian language is built using main members. The main members of a two-part sentence that form its grammatical basis are the subject and the predicate.

The main part

In the theory of the predicate, some problems remain unclear and contradictory. So, for example, according to some linguists, a nominal predicate is simple if it consists only of a nominal part (Моя сестра учительница), And composite, if it consists of a verb link and a nominal part (Моя сестра была учительницей). At the same time, other linguists believe that in the first case there is a so-called "zero" sheaf, therefore every nominal predicate is compound.

The predicate can be expressed both by verbs and by words of nominal and other parts of speech (noun, adjective, pronoun, numeral, etc.), therefore they distinguish:

1. verbal predicates;
2. nominal predicates.

Depending on which verb form or words of other parts of speech this main member of the sentence is designated, three ways of expressing the predicate are distinguished:

- simple verb;
- compound verb;
- compound nominal.

Ways of expressing a simple verbal predicate

<table>
<thead>
<tr>
<th>Forms</th>
<th>Examples</th>
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| **1. A verb in the form of any mood** | Наступает хмурое утро. (A gloomy morning comes)  
Наступило хмурое утро (A gloomy morning came).  
Сергей будет поступать в театральное училище. (Sergei will enter the drama school)  
Он с удовольствием уехал бы в деревню. (He would gladly go to the country).  
Запишите домашнее задание. (Write down your homework.) |
| **2. Independent infinitive** | Жить – родине служить. (To live is to serve the motherland).  
Подруга каждая тут тихо толк подругу. (Each friend here is quietly confusing a friend). |
| **3. Interjection verb forms (truncated forms of the verb like бац (bam), хвать (grab), прыг (jump))** | Команда одержала победу в чемпионате. (The team won the championship).  
Он опять лодыря гоняет. (He's chasing a bum again). |
A compound verb predicate is expressed by combining a (simple or complex) tense of a significant verb with a (simple or complex) verboid of a significant verb. The semantic center of the predicate in this case is the significant verb in the verboid. Based on the meaning, conveyed by the tense of a significant verb, distinguish between a compound modal verb predicate and a compound specific verb predicate. There is also a compound modal-specific verb predicate, expressed by a combination of a larger number (simple and complex) transformations of significant verbs, one of which is tense, and the rest are verboids. The semantic center of the predicate in this case is one of significant verbs found in verboids. A compound verb predicate is also sometimes called a complicated verbal predicate, meaning by complication “the syntactic process of changing the structure syntactic unit". The essence of this process lies in the fact that the structure turns from simple to complex [2, p.216].

In particular, according to V.A.Beloshapkova, "a nominal predicate in the traditional sense is always compound, even when it is actually represented by one word form." [1, p. 614]. P.A. Lecant: "Such a complex predicate is also two-term, in which the auxiliary component is represented by" zero ", and the main component is represented by a full-valued lexical unit. (Я – учитель; Ты здоров)..." [3, p.49].

Verbs that act as a bundle have a weakened lexical meaning. The functional purpose of verbal connectives is the expression of predicative categories (modality; tense, person). The transition of linking verbs to the category of service words is the result of the grammatization process, that is, the adaptation process; the meaning of the verb to the performance of the service functions. As a result of grammatization in the language, a special connective meaning of the verbal lexeme is fixed, which is reflected in dictionaries.
A nominal predicate as a subtype of a complex predicate includes components that are different in morphological nature. The main component is represented by the forms of names or other categories of words that are similar in meaning to names. It denotes a passive trait in various private manifestations (quality, condition, etc.). The auxiliary component is represented by conjugated forms of verbs or stable verb combinations that lose their real in this function content. This component is called a binding, and the main component is called a named (binding) part. Both components have various forms and particular meanings. [3, p. 410].

The concept of a ligament and the composition of ligaments in different textbooks are defined differently. V.A. Beloshapkova writes: "Bundles are verbs with a more or less weakened and modified meaning, which not only express predicative categories, but also affect the material content of the predicate." [1, p. 614].

A.A. Shakhmatov writes: "... the meaning of the ligament, its main task is to express those temporary relations that cannot be expressed by non-verbal predicates by themselves ..." [3, p. 45].

P.A. Lecant defines a conjugation - "an auxiliary component of a compound nominal predicate, which expresses only grammatical meanings, and therefore it is represented by conjugated forms of an incomplete verb." In this case, an incomplete verb is any verb that, in the function of an auxiliary component of a compound nominal predicate, has no material meaning and does not express the categorical meaning of an action correlated with a subject.

The lexical meaning of the linking verb does not express no action, but serves to convey a modal assessment of the relationship of a feature to the subject. "[2, p. 86]. So, linking verbs perform the following functions: express the basic elements of predicative meaning - modality and time; connect the predicate with the subject, formally express its dependence on the subject; contain a modal assessment of the relationship between the object and the sign [3, p. 410]. Therefore, bundles are not:

- boundary particles here, вот (look), а также таков (as well as), как (such as), точно (exactly), словно (as if), etc., since they do not express the modal-temporal meaning of the predicate, are not able to express the formal subordination of the predicate to the subject (Ночь как сказка).
- real, full-valued verbs that can appear in the predicate together with nominal predicative forms. (Ксения пришла домой задумчивая и тоскующая; Я ушел оглушенный).

According to P.A. Lecant, this kind of verbs express modal-temporal meanings in conjugated forms, as well as the attribution of the attribute named in the predicative name to the subject. But at the same time, their lexical meaning retains the fullness of materiality, it is not grammatized. [3, p.89].

It should be noted that among the research works considered, Russian grammarians do not have a single point of view in relation to the main types of linking verbs. In modern Russian language are presented different classifications of linking verbs.

From the point of view of P.A. Lecant, the role of the ligaments in the conditioning of the form of the nominal part is different and, depending on the indicated role, the ligament verbs are divided into specialized and non-specialized. The specialized links are: быть (to be), являться (to appear), стать (to become), сделать (to become), казаться (to seem), представляться (to appear), оказаться (to appear), считаться (to be considered), оставаться (to remain), выглядеть (to look), etc. However, non-specialized ligaments are usually combined with a limited range of words of one part of speech or, even within one part of speech, with words of a certain semantic group. This includes the verbs to represent by itself, составлять (to make up), состоять (consist), заключаться
D.E Rosenthal, depending on whether the connective expresses only the grammatical relationship between the subject and the predicative term, or also contains a part of the real meaning of the predicate, distinguishes three types of connectives:

1) Abstract (pure) ligament - a verb to be, performing a purely grammatical function. Пехота есть пехота.

2) Semi-abstract ligament - a verb with a weakened lexical meaning, connecting the noun phrase with the subject, and partially expressing its real meaning. This includes the verbs стать (to become), становиться (to become), казаться (to seem), считаться (to consider), называться (to be called), etc. Уж в роще огонек становился огнем (Кр). Княгиня слыла любительницей музыки.

3) Significant ligament (real, concrete) - a verb with the meaning of action, state of activity, movement, etc., capable of independently serving as a verbal predicate, but in this construction also performing the function of a ligament connecting the nominal part with the subject. These include the verbs вернуться (return), вернуться (return), идти (go), уходить (leave), уходить (stand), лежать (lie), сидеть (sit), родиться (be born), жить (live), умереть (die), работать (work), etc., for example: Онегин жил анахоретом Onegin lived anchorite (P.) [5, p. 306]. It should be noted that A.A. Shakhmatov expressed a different opinion and considered the predicate of the type of the patient lying double, i.e. considered the predicative name as the second predicate. [7, p.182].

A.M. Peshkovsky considered such constructions as a "real compound predicate", which is of a transitional nature, determined primarily by the full meaning of the verb. [4, p.197]. P.A. Lecant. From the point of view of Lecant, the semantic circle of verbs in the "compound real predicate" is usually limited to the verbs of the semantic groups of movement (идти, ехать, вернуться и др.) (go, go, return, etc.) and states (летать, сидеть, стоять и др.) (fly, sit, stand, etc.) [3. p. 91].

Conclusion

The term "predicate" arose in the grammar of the Russian language as a tracing of the Latin word "predicate" (predicatum), which is derived from a verb with the meaning "to declare", "to proclaim". It depends on the use of various nominal parts as this member. Our speech does not consist of separate, chaotically arranged words. Words as units of speech are organized into an utterance, which forms a semantic unity. This semantic and grammatically formed unity of words makes up a sentence, a larger unit of speech. Each sentence must have central words. These are the main members of the sentence - subject and predicate. They form the grammatical basis of the sentence. The rest of the sentence is grouped around them. The predicate is the same equal member of the sentence as the subject. It correlates with the subject in meaning and grammatically. In fact, the predicate is what is said about the subject of speech, what happens to it, what is its state, what it is, what it is, etc. Most often, the predicate is expressed by a verb in different grammatical forms, but it can be indicated by words of other parts of speech and combinations of words. Russian grammarians are unanimous that the main purpose of the nominal part is to express the real meaning of the predicate, the name of the attribute, i.e. quantity, quality, and condition. It should be noted that, in general, in the Russian language, the
following can be used as the nominal part of the predicate: noun, adjective, pronoun, participle, numerals, adverbs, gerunds, infinitives, interjection, stable phraseological combination and phrase.

References:


Фахмина Исмайлова

РУССКИЙ ЯЗЫК И КАТЕГОРИЯ СКАЗУЕМОГО

Резюме

В статье подчеркиваются способы выражения сказуемой или сказуемой категории в русском языке и их основная роль в предложении. До сих пор многие лингвисты, в том числе русские, провели исследования по многим спорным аспектам категории предикатов. Однако некоторые вопросы до сих пор не решены полностью. В этой статье освещаются проблемы способов выражения глагольных и именных сказуемых в русском языке и того, как они проявляются в общении.
Отражена роль соединительных глаголов, включая другие глаголы, в выражении именного сказуемого, а также в том, как устанавливать грамматические и синтаксические связи в предложении. Отражено разнообразие сложных и простых предикатов, выраженных в структуре и семантике предложения.

Ключевые слова: сказуемое, именное, глагольное, семантика, структура, простой, составной.
CLASSIFICATION OF ENGLISH ETHNONYMS

Abstract

In the study of English ethnonyms, there are many different criteria by which one can carry out their classification. Linguists and researchers in the field have used various methods to group ethnonyms. In this scientific work, the main criterion for the classification of English ethnonyms is the semantic and connotative aspects.

Key words: classification, meaning, people, name, ethnonym

Introduction

The formation process of each ethnic group also affects the name of the ethnic group, thus, the ethnic group before receiving a new name could have a different name. Therefore, studying an ethnonym, it is necessary to trace the process of its formation, the components of which it consists of, the factors that contribute to its formation. Thus, to study the origin of the people it is necessary to follow the name of the ethnic groups that live and lived on the territory of the country, how they were formed, the historical path they went through, the way of life, external and internal ties.

For a long time, ethnonyms were the subject of research by ethnographers, historians, geographers, since it was mainly their etymological aspect that was considered. To find an explanation for the ethnonym, researchers considered it primarily in diachrony, trying to find a history of origin. Thus, the primary classification was based on semantic criteria.

Semantic meaning is an important criterion in the study of an ethnonym. Even with the same appearance, its semantic meaning can change over time. There are different prerequisites for this phenomenon:

1. Change of the object itself, caused by historical events, geographical migration, disintegration or displacement of tribes, peoples and other human communities.
2. Changing the idea, perception of a given ethnic group.

V.A.Nikonov mentions three meanings of ethnonyms: pre-ethnonymic, meaning the etymological meaning that was partially or completely lost, ethnonymic, the meaning of the ethnonym, corresponding to reality, and otectonymic, which may not arise. [Baskakov N.A., 1964: 62-63]
One of the very first types of semantic ethnonymy is self-naming—the perception of oneself as the main one, one's own, and others as strangers. As F. Engels wrote, "Everything that was outside the tribe was outside the law." Therefore, the first ethnonyms designate such concepts as "man", "people". People from their community were called "speakers", "own", as they understood their language. Others they perceived as "strangers", "non-speaking".

Under the tribal system, ethnonyms came mainly from the name of the ancestors. However, due to the lack of writing, it is difficult to establish whether these ancestors were real or fictional heroes of legends and myths.

According to one of the early classifications of ancient Germanic ethnonyms, which was carried out by A. Erdmann, taking into account the nominative-semantic meaning, ethnonyms are divided into four groups:
1. Ethnonyms based on a geographical feature (Marcomanni, Fabahi, Aviones)
2. Names for characteristic weapons or appearance features (Vandali, Cherusi, Saxones)
3. Names by spiritual qualities and by primary honorary nicknames (Aesti, Frislii)
4. Names denoting unity as opposed to alien tribes (Syebi, Lugii) Greenfield Stanfield B./Robertson Fred C.A., 1980: 118

G. Langelfelt, who also studies ancient Germanic ethnonyms, expanded the scope of the studied units and divided them into six groups:
1. Ethnonyms with the meaning "people"
2. Ethnonyms with the meaning "we, ours, allies"
3. Ethnonyms derived from toponyms
4. Ethnonyms derived from anthroponyms
5. Ethnonyms derived from toponymic names

In further research, linguists took into account the external and internal signs of ethnonyms. Internal ethnonyms mean self-names, i.e. names that this or that ethnic group gives to itself. External ethnonyms are names that ethnic groups receive from other groups. [Muchkina Y.S., 2012: 26-36]

In turn, external and internal ethnonyms are subdivided into subgroups. V. I. Suprun subdivides internal ethnonyms into:
1. Ethnonyms with the meaning "man, people, his own, real man"
2. Ethnonyms with the meaning "speaking clearly, understanding"
3. Ethnonyms derived from totem names
4. Patronymic ethnonyms
5. Landscape ethnonyms
6. Toponymic ethnonyms
7. Borrowed ethnonyms

External ethnonyms are divided into:
1. Ethnonyms with the meaning "strangers, enemies, dumb"
2. Ethnonyms calling an ethnos according to some external feature of its means
3. Landscape ethnonyms
4. Toponymic ethnonyms
5. Borrowed ethnonyms [Suprun V.I., 1976: 19]

V.N. Shaposhnikov divides internal ethnonyms into two groups:
a) self-names used both by the people themselves and by other ethnic groups (for example, the French)
b) self-names that live among a given nation, while others know it under a different name (Russians call the inhabitants of Germany Germans, French-Alemanni, English-Germans, their self-name is Deutsche).

He also divides external ethnonyms into two groups:
a) ethnonyms used not only by neighbors, but entrenched in the everyday life of the named ethnic group itself (Mordovians, Tatars)
b) the ethnonyms that the neighbors call the given people, which are not used in its own environment ("Germans" in the Slavic environment). [Shaposhnikov V.N., 1992: 21-22]

Most of the ethnonyms are associated with the name of the territories inhabited by the people of this nation. Such ethnonyms are called topographic (Japanese, Azerbajanis). Nikonov divides topographic ethnonyms into two groups:


2. Ethnonyms derived from other ethnonyms: Angles - England - British, Franks - France - French

As for the classification of Shen D.A., the thematic criteria of ethnonyms were taken into account. According to this classification, ethnonyms are divided into the following groups:

I. Names of inhabitants of parts of the world, continents, parts of the world. African, European, # Latin.

II. Race names: Negroid, Negro, Black, Colored, Mongoloid, Aframerican = Afro-American, Afrasian, Amerasian, sambo (a descendant of a mixed marriage of Indians and blacks in Latin America).

Ethnonyms Aframerican, Afrasian, Amerasian and Eurasian are formed by contamination from Afro-American, Afro-Asian, American + Asian and European + Asian, respectively.

III. Ethnonyms naming representatives of peoples / tribes.

Basque (representative of the people living in the Basque country and France); Lapp - Sami (a representative of the people living in the north of Scandinavia and on the Kola Peninsula); Magyar, Hungarian (representative of the people inhabiting Hungary); Slav (representative of the people living in Eastern and Central Europe and most of the Balkan Peninsula); Baluchi - Baluch (a representative of the people living in South and Southeast Asia; Abkhazian - Abkhaz, Abkhazian; Azerbaijani - Azerbaijani, Azerbajani; Chechen - Chechen, Chechen; Circassian - Circassian, Circassian; Georgian - Georgian, Georgian; Kabardian - Kabardian, Kabardian; Lezgin = Lezghian - Lezgin, Lezghian; Ossetian = Ossel = Ossete - Ossetian, Ossetian.

IV. Names of residents of states.

Algerian = Algerine - Algerian; Algerian;

Dutchman - Dutch

Englanders, the English, Englishry - English;

Filipino - Filipino Filipina;

Latvian = Lett - Latvian; Latvian.

V. Ethnonyms, naming the inhabitants of the province / region / state. Lowlander is a resident or native of the Scottish Lowlands; Nilot - nilot (inhabitant of the Upper Nile Valley);

Siberian - inhabitant of Siberia

Vi. The names of the inhabitants of the islands:

Aleut = Aleutian - Aleut;
Australasian - a resident of Australasia, a resident of Oceania;
Balinese - Native or resident of the island of Bali;
Cyprian = Cypriot = Cypriote - native or native of Cyprus;
Vii. Inhabitants of mountainous regions: Altaian - Altaian; Altai;
Caucasian - Caucasian; native or resident of the Caucasus

In this scientific work, ethnonyms are classified into the following categories:
1. Historical ethnonyms - associated with historical events, thanks to which they arose in the language (Red Coat, Limey, Pohm);
2. Geographic ethnonyms - directly related to geographic location, habitat, country or any other residence (the Europeans, the British);
3. Stereotypical ethnonyms - associated with the prevailing stereotypical ideas about a given people (spaghetti-eater);
4. Metaphorical ethnonyms - having a connotative meaning, represented by various signs of expression (Banjo lips);
5. Phraseological ethnonyms - associated with fixed expressions, with an ethnonymous component (It’s all Greek to me).

Thus, an ethnonym is a linguistic unit that appears in a language not randomly or suddenly. Ethnonyms are the result of human relationships that are reflected in the language. Grouping ethnonyms according to their semantic and connotative meaning is not an easy task. Many attempts by linguists are controversial and have lost their relevance over time. When considering the semantic meaning of ethnonyms, linguists took into account various criteria when classifying them. Each classification allows considering the studied units from a different angle, which indicates the multifaceted nature of each ethnonym.

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Aidə Mirzəyeva

İNGİLİS ETONİMLƏRİNİN TƏSNİFATI

Xülasə


Bu məqalədə istənilən İngilis etnonimlərinin təsnifatının əsas məylie təsnifatı semantik və konnotativ amillərdir.

 Açar sözlər: təsnifat, mənasə, insanlar, ad, etnonim

Аида Мирзаева

КЛАССИФИКАЦИЯ АНГЛИЙСКИХ ЭТНОНИМОВ

Резюме

Этноним - это языковая единица, которая появляется в языке не случайно или внезапно. Этнонимы - это результат человеческих взаимоотношений, нашедших отражение в языке. Группировка этнонимов по их смысловому и коннотативному значению - непростая задача. Многие попытки лингвистов противоречивы и со временем утратили свою актуальность. Рассматривая смысловое значение этнонимов, лингвисты учитывали различные критерии при их классификации. Каждая классификация позволяет рассматривать изучаемые единицы под разным углом, что свидетельствует о многообразности каждого этнонима.

В данной научной статье основным критерием классификации английских этнонимов является семантический и коннотативный аспекты.

Ключевые слова: классификация, значение, люди, имя, этноним
INFORMATION FOR AUTHORS

The Journal "Manuscripts don’t burn" is published twice per year by the Institute of Manuscripts of Azerbaijan National Academy of Sciences (ANAS) since 2015.

The Journal publishes the articles on textual study, manuscriptology, source study, history of science, folklore, theory of literature, Azerbaijani literature, restoration and conservation of ancient manuscripts.

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- Each article must contain UOT indices or PACS type codes and keywords. Keywords should be given in 3 languages (in the languages of the article and summary).
MÜəLLİFLƏR ÜÇÜN TƏLİMAT

"Əlyazmalar ynamır" jurnalı AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutunun nəşr etdiyi beynalxalq elmi jurnalıdır.


"Əlyazmalar ynamır" jurnalı ildə 2 dəfə (bir nömrə Azərbaycan, bir nömrə isə ingilis dilində) nəşr olunur. Jurnalda əlyazmaşınalıq, kodikolojiya, paleografiya, mətənləşmə, manşətlandırma, mənşəviləşmə, qəzetdək, tərəxfətə, folklor, ədəbiyyat nəzarətiyəsi, Azərbaycan ədəbiyyatı, əlyazmaların bərpə və müəhafizəsi və s. ilə bağlı məqalələr dərə olunur.

Jurnalda məqalələrin dərci dərinliyində. Məqalələr müəfəfi şəbəninin iəsənək tərtibində cəvrilməsi, ixtisaslı mütəxəssisən nəzərə qədər birlikdə təqdim olunmalıdır. Müəllilər məqalələrinin şəxssə redaksiyaya gələrk və ya "Onlayn məqalə göndərəsil" sistemi vasitəsilə (www.manuscript.az/mdb ünvanlı veb səhifədən) təqdim edə bilərlər.

Məqalələrin tərtibinəmə qəydələri:

- Məqalələrin mətni A4 formata sona ere, 1 intervalla əyilmiş, 5-8 sahife həcmində olmalıdır. Hər tərəfdən 2,5 sm. boş mərasim buraxılmalıdır.
- Məqalədə müəllil(ər)in istedadlı müəssisə(lar) və həmin müəssisinin (müəssisələrin) ünvan(lar)ı, müəllil(ər)in elektron poçt ünvan(lar)ı göstərilmalıdır.
- Elmi məqalənin sonunda elm sahəsinin və məqalənin xarakterindən uyğun olar, müəllil(ər)in qoldiqi elmi nəticə, işin elmi yeniliyi, tətbiqi əhəmiyyəti, əxtırası yolὰxışı və s. aydın şəkildə veriləmalıdır.
- Ədəbiyyat siyahısında verilən hər bir istnad həqiqində məlumat təm və dəyiş olmalıdır. İstənilən mənbənin bibliografiya təsvirini onun növündən (monografiya, dərslik, elmi məqələ və s.) asılı olaraq veriləmalıdır. Elmi məqalələr, simposium, konfrans və digər nüfuz elmi tədbirlərin materialləri və ya tezislərin istinad edərkən məqalənin, məzərənin və ya tezisin adı göstərilməlidir. İstənilən mənbənin bibliografiya təsviri verilən Azərbaycan Respublikasının Prezidenti yanında Ali Attestasiya Komissiyasının "Dissertasiyaların tərtibli qaydaları" barədə qüvvədə olan tələbatının “İstişadə edilmiş ədəbiyyat” bölməsinin 10.2-10.4.6 tələbləri asas götəriləmalıdır.
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olmalıdır. Məqalədə müəllifin və ya müəlliflərin gəldiyi ənəncə, işin elmi yeniləyi, tətbiqi əhəmiyyəti və s. xülasədə yığcam şəkildə öz əksini tapmalıdır. Xülasələr elmi və qrammatik baxımdan ciddi redaktə olunmalıdır. Hər bir xülasədə məqalanın adı, müəllifin və ya müəlliflərin tam adı göstərilmalıdır.

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