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MÜƏLLİFLƏR ÜÇÜN MƏLUMAT .............................................................................96
Institute of Manuscripts named after M.Fuzuli of ANAS has a long history, and in fact, celebrates its 70th anniversary in October, 2020. Institute of Manuscripts (former Fund of Manuscripts) was established in 1950 on the basis of the department of manuscripts in the Institute of Literature named after Nizami as a unit centre on collection, systematization, preservation and publication of the medieval Oriental written monuments.

In the Institute of Manuscripts there are rich and rare collections covering all fields of medieval sciences - medicine and astronomy, mathematics and mineralogy, poetics and philosophy, theology and jurisprudence, grammar, history and geography, prose and poetry in Azerbaijani, Turkish, Arabic, Persian and other languages. Now there are more than 40 thousand materials in the Institute of Manuscripts. 12 thousand of them are manuscripts in Arabic script which were written or copied in 9th-20th centuries. Besides, in the institute are preserved personal documents of the Azerbaijani well-known scientific and literary men lived in the 19th-20th centuries, historical documents and fragments, old printed books, newspapers and magazines of the former times, microfilms and photocopies.

The oldest manuscript preserved in the Institute of Manuscripts is the sura "An-Nisah" of the Quran concerned 12th century written on the hide.
ABOUT THE RECENTLY DISCOVERED ISTANBUL EDITION OF THE EPOS “GURBANI”

Abstract

Ashig Gurbani was one of the most outstanding artists who lived in the second half of the 15th and early 16th centuries. The poet, who had close ties with the palace of Shah Ismail Khatai (1501-1524), the founder of the Safavid state, was born in the village of Diri in southern Azerbaijan, known as Dirili Gurbani, and had a rich literary heritage. Three versions of the epic "Gurbani" composed by ashugs based on Gurbani verses are still known. Conventionally, they were called versions of Ganja, Diri and Zangan.

Keywords: Gurbani, Dastan, Shah Ismail, Shah Abbas, goshma, Karabakh

The copy of Istanbul edition of the saga obtained from the Berlin State library indicates that, the version of the work published in Anatolia is available. This 40-page copy published in 1880 year is primarily distinguished by the fact that it was written earlier, in contrast to the versions collected mainly in Northern Azerbaijan during the Soviet period and there is less interference from different ashugs. There are certain differences in the plot line of the text copy, in some stories, in the name of the characters and in the poems included here and these also allow to considerate as a separate version Gurbani is one of the ashugs who lived in the Middle Ages and his works have survived to our time. Although the exact date of birth is not known,
researchers based on associated saga and poems show that the poet lived in the second half of the XV century- beginning of XVI century. During the reign of shah Ismail Khatai, he had close ties with the palace. (The idea that Gurbani lived in the Safavid palace has not been confirmed in any document) The poet was born in Dirili village of Southern Azerbaijan and became famous as Dirili Gurbani. Many works of the master who has a rich literary heritage have not reached to us. His poems in the genres of oral folk literature allow him to characterized as a powerful lyric poet. Along with lyric poems written in a simple and free language, Gurbani also wrote works with a social content and criticized the injustice and injustice of his time. His plaintive letter to Shah Ismail from the vizier and the courtiers, as a rule, sounds like a complaint from the whole nation to the arbitrariness and oppression of the courtiers and officials. Professor Mammadhuseyn Tahmasib rightly points out that the letter of complaint to the Shah, which we encountered in the epic “Gurbani” based on the poet’s poems, was written on a completely different story, another incident that happened with Gurbani. "A number of verses, paragraphs and verses clearly show that he was persecuted by statesmen, and one of them is the phrase" Murshidi-kamilim, sheikh oglu shahim. " The verses “I did not open my head from the mystery of the wanderer” and “I crossed the Khudaifar with handcuffs” show that this verse and in general Gurbani’s appeal to the shah with this verse are connected with a certain historical event. In the saga, he does not cross Khudafarin with handcuffs. Therefore, the verse was adapted to the situation, and the word “handcuffs” was replaced by “tears”. The verse in the second paragraph, “The vizier, whose son died, had an accident”, indicates that the incident was a complaint against the vizier, or rather, the vizier. This possibility is further strengthened by the poet's line "I have come"(1 page.357-358). Comparing the text of the epic “Gurbani” with verses that we received from different sources, we see that a number of his verses with complaints and protests were changed by ashugs and adapted to the spirit of the epic of love. Researchers show that there are ten versions of the Gurbani epic, which has three options. Versions of Ganja, Diri and Zargan are considered conditionally. There are four versions of the Ganja version, four versions of the Diri version, and two versions of the Zargan version. A copy of a recent copy of the saga from the Berlin State Library shows that an Anatolian version of the saga is available. A copy of a recent copy of the saga from the Berlin State Library shows that an Anatolian version of the saga is available. This 40-page copy, published in Istanbul in 1880 under the name “Ashig Gurbani” and stored in the library under the code Or.265545, attracts our attention from several points of view. (We are grateful to our compatriot living in Germany, Mahammadali Husseini, who received a copy of the work from the Berlin State Library and sent it to us). In our opinion, the first feature of this version of the saga is that, unlike the options collected mainly in Northern Azerbaijan during the Soviet period, a copy was written earlier, and therefore there are fewer additions of various ashugs. In our opinion, the first feature of this version of the saga is that, unlike the options collected mainly in Northern Azerbaijan during the Soviet period, a copy was written earlier, and therefore there are fewer additions of various ashugs. There are certain differences in the storyline in the copy text, in some stories, in the names of the main characters, in the verses included here, which allows us to consider it as a separate version. It should be noted that Professor Mammadhuseyn Tahmasib calls the work a figurative saga of love, a symbolic saga, which, in our opinion, is due to its devotion to divine love, mystical love. And Gurbani, and the heroes of another love story that was given to a buta
in a dream, are fans of Truth. In fact, the lover of truth is a Sufi who loves God, the Creator and seeks to reunite with him. Researchers have shown that since the days of Gurbani, poets who wrote poetry in a powerful syllable in a language that will be understood by the masses in Azerbaijan, Anatolia and other places have become fans of the Truth, and the word ashug was used in a Sufi poetic sense. (2.p.116) It is no accident that in the saga the poet refers to the Shah Ismail Khatai as an “ideal teacher”. The rulers of the Safavids were murshids and leaders of the Safavids sect. In Azerbaijani literature, Muhammad Amani, in his poems, turned to Shah Ismail Khatai, Garibi and Tahmasib, Masih and Shah Abbas as "the perfect teacher." we draw your attention to the new version of the "Ashug Gurbani" saga, published in Istanbul, there are a number of major differences. In most versions of the saga, the parents don’t have children, they make vows, make sacrifices, and then their sons are born. That is why he is called Gurbani. It is logical that his name was Gurban. Ashugs did this so as not to distort the name of the main ashug when creating an epic based on the verses of Gurbani. In the Istanbul version, the name of the protagonist is not associated with his birth after the sacrifice. The Gurbani is one of the three sons of a wealthy merchant. Their names are associated with the months of the Muslim year: Rajab, Shaban, Gurbani. Here Gurbani’s name is presented as a reference to the month of Dhul Hijja, where pilgrimages and sacrifices are performed. The number of verses in the copy is small compared to the Ganja version. The number of verses in the copy is small compared to the Ganja version. We see the influence of fairy tales, narratives and the language of books on his work. By giving an example from the beginning, you can demonstrate these effects, which were mainly affected during the recording: According to the narrator, it is said that the hadith-ruzigar tells that at that time there was a merchant in a foreign country on the land of Ajam (foreign country) But in the world he doesn’t need for goods, concubines, fields, property and jewels. But he had three sons: one named Rajab and one named Sha'ban and one named Gurban. "(3, p 1). It should be noted that the language of the work is simplified in the following places. In the most perfect Ganja version of the saga, Gurbani’s father's name is Mirzali and his uncle's name is Huseynali khan. They live between Khudafar Bridge and Araz-Kur junction. After the death of his father, Huseynali khan appropriated all his father's wealth and did not give anything to his brother. After the sacrifice of poor Mirzali khan, a son was born - Gurbani. He grows up and goes to his uncle. He takes a pair of oxen from him. However, Gurbani cannot use these oxen in the barn. He opens the oxen and lies down on the ground. In his sleep he is given a buta. (Ashig-Mashug heroes of Azerbaijani love epics are images connected with the semantics of divine destiny. In these sagas, that engagement is called “butaverma”). Gurbani woke up three days later and said that Pari khanum, the daughter of Ziyad khan from Ganja, had been given buta, followed her buta and went to Ganja. After a series of difficulties, trials and appeals to Shah Ismail, he meets his lover. In the Diri version, Gurbani is the son of the Dirili Faramaz, who was born with a vow. When he was seventeen, his father took him hunting, according to his covenant. They beat a mountain goat and ate it, and they lay at the foothill of Mazanna Piri. During his sleep, Gurbani asked for a buta, and in a dream he was shown to Peri, the sister of Abdullah Khan from Ganja, and was given buta. He left for Ganja, and after a series of difficulties, as in Ganja's version, obstacles by the Black Vizier and a complaint to Shah Abbas, they agreed to give Peri to Gurbani. Gurbani is waiting for her on mount Diri. But the dream does not come true: the victim is bitten by a snake. He dies at the head of the fount. Pari
said miracles also died near her body. Lovers are buried next to each other in graves. According to the third version of Zangan, created by the South Azerbaijani ashugs, Gurbani is the son of Wali Zangan Khan. After Vali's death, his brother Mamedali seized the kingdom, did not consider Gurbani and did not invite him to his son's wedding. Offended by this, Gurbani lies next to the pool in the garden. In a dream, they show Pari, the daughter of Parisad khanum, and give her a cup of love. After a series of adventures, Gurbani goes to Kabila and meets with Peri. A minister informs about it the king of Kabul. Fairy is engaged to the son of the king of Kabul. Gurbani, who was brought before the Shah, felt that the executioners with bare swords were standing at the door. In fact, it is to check whether he is in love with the Truth. It was said a verse that begins with the phrase "I said: heart, love, goodness, ubuntu" used in all versions. As with other versions, swords are becoming bull. He realizes that Shah Gurbani loves Truth and wants to behead the minister who hurt him. Gurbani did not agree with the blood control of the shah and cursed the minister. The vizier falls and dies. Shah agrees Pari to marry Gurbani. The saga ends with the verse "Violet", addressed from Gurbani to Pari khanum and forty gentle girls. Gurbani is the son of a wealthy merchant, whose name is not mentioned in the new Istanbul edition, and is one of three brothers. When his father died, he equally bequeathed his wealth and Gurbani was sent to school. One day, Gurbani asked his mother to take his brothers for a walk while they went to work in the fields. The brothers who work in the fields send him for bread. Gurbani lies on the road at the head of the fount, tired and not waking up for three days. When they looked for him, they saw that Gurbani was asleep and foam was pouring from his mouth to his shoulders. Gurbani, waking up three days later, said that forty people came to them and gave him a buta Izzet Khan's sister Paruzat Khanum in Karabakh. (The word Pari is a modified version of the word "fairy"). Please, note that at the beginning of the saga, somewhere her name is "Durrzat". At the moment, the goshma (form of an Azerbaijani poem) "They Said" by Gurbani has a number of differences compared to other versions. The people we are talking about here are forty people - saints, which once again shows that the work is related to Sufism:

The men came to me while I was sleeping,
The they said, “Sleeper, why are you sleeping? Wake up”.
Seeing her, everybody getting drunk, going crazy
They said that the fairy is Peruzat.

I suddenly woke up, I opened my eyes,
they spoke to me; I told the truth.
They said ninety thousand words.

Ali rode Duldula like Kanbar
We also remember memory, even forty,
Reason ............. hand in hand,
They drink a glass of blood, they said (3, p. 6-7).

A few words in the last paragraph could not be read due to typographical mistakes in the publication. It should be noted that we see this poem among the works of the Turkmen poet
Mahdumgulu with some changes. This fact was first mentioned by academician Isa Habibbeyli (4, p. 11). In our opinion, since Gurbani lived before, we can talk about the influence of Mahdumgulu on Azerbaijani literature. In love stories, the buta is usually given by Hazrat Ali. Here we are talking about the forties and khazrat Ali. There are other points that show that the saga is about true, divine love. When they tried to reunite Gurbani with Paruzat, he said he didn't want to have sex with her even after the wedding. After meeting with Shah Abbas and expressing his grief, Gurbani said: “I found in my murshid, I got mine,” and said that he was a murid from the Safavid sect. In one of the verses, she says that God is manifested in the face of her beloved:

The sun is a glass,
Allah, the Creator of all things, said.
Two bowls, the same pride
I don’t know why my blood thirsts (3, p. 8).

Thus, unlike other versions, the name of Gurbani's mistress in the Istanbul version is Paruzat khanum, and she is the sister of the Karabakh khan Izzet khan. Instead of work

I want to go abroad,
There is a city called Ganja, hey (3, p. 7)

- It is impossible to understand the reason for the inclusion of a suffix starting with verses. In our opinion, the creators of this version of the saga simply did not want to leave the poet's poem, they wanted to place it here at any cost.

Regarding the fact that the events in the Istanbul version took place in Karabakh, unlike other versions, we can say that during the Safavids, Ganja and Karabakh were a beylerbeyi for a long time (One of the administrative-territorial units of the Safavid state.) In the 1640s, Shah Tahmasib I appointed Sultan Amir Shahverdi from the Ziyadli carving of the Gajar tribe, one of the Azerbaijani Gizilbash tribes, as the prince of Ganja-Karabakh and the head of the Gajar tribe. This situation continued until 1737, when the two khanates were divided (1, p. 288). Unlike most versions, we can say that Gurbani turned to Shah Abbas I with a request to fulfill his dream in the Istanbul version, and one of the most influential rulers of the Safavid state (1501-1736) Shah Abbas I (rules: 1587-1629) occupies a wide place in our oral folk literature. In our folklore, the attitude towards him was ambiguous. He was presented as a person with absolutely negative or completely positive qualities. In many stories, legends and myths, he is described as a benevolent, just ruler, murshid and referred to as "paradise". In these works, he often changes clothes with the vizier Allahverdi Khan, travels to villages, cities, houses, studies the sufferings of ordinary people, eliminates injustice and injustice and punishes sinners. Here he is also portrayed as an advocate of justice. There is an episode in the Istanbul version that is not in other versions: Gurbani meets Abdal on his way to Karabakh. “Abdal” means a saint (5, p. 36). Used in the Sufi sense in the saga. Ashig Gurbani changes clothes along with Abdal, who calls him "pasham", and after that he is accepted as Abdal and Hakk ashug wherever he goes. This review has the following appendix:
Let's pay attention to a number of points that are in the Istanbul version, but are not found in other versions. Here also Paruzat khanum (in most cases she is Pari khanum) engaged with the minister's son. But here his name is not a Black minister. He has no name at all. Along with the vizier, his sister Nigar is also experiencing Gurbani. In these tests, opponents of Gurbani seek to prove that he is not in love with Truth. If he loves the Truth, if his idol was given to him by holy powers, no one can change the fate of such a person. We see what the ashug of truth manifests itself in: he sees what no one can see, he even realizes the thoughts and intentions of those in front of him. There is an episode in the Istanbul version: Izzet Khan realizes that Gurbani is the Truth and loves to give him his daughter (he realizes that it is impossible to obey the orders of the holy forces). However, the insidious Nigar khanum receives permission from the khan and subjects him to new tests. After Ashug passes all the tests, Nigar gives him wine. Gurbani became intoxicated and fainted. Nigar gave money to a boatman and instructed him to take Gurbani to a deserted island. There is an interesting story about what happened to Gurbani after he woke up on the island. According to the nameless sacred signs that saved him, the prophet Khidr said: "Gurbani - I think I have a dream," he closed his eyes and opened them again. He saw that it was not a dream. He also saw a horseman coming out of the sea and dust was rising from his horse's feet. Then he came to Gurbani on horseback, pulled the horse's head and said: O abdal, what are you doing here! Gurbani said, "Sultan, I have come here, I did not know how I came here, and I do not know who brought me here." When I woke up again, I saw that I was surrounded by water... The horseman replied: "Son, which way are you going?" Gurbani replied: I have a long way to go, but if I fall by the sea, I will find a way, - said the rider: Son, go and sit on a horse, - he said, took the victim on horseback and said - son, when he said to close his eyes, Gurbani closed his eyes again, - open Gurbani opened his eyes again and found himself by the seashore Then he looked again and saw that there was no horseman and no one "(3, p.17). This episode resembles a desperate situation in the epic "Ashig Garib", when Garib left Khizir's horse and reached his apartment (6, p. 456). Along with Shah Abbas, another ruler, Shah Ardabil, sent a letter to Gurbani in an Istanbul copy. The letter of both kings to Izzet Khan consists mainly of threats. "When Gurbani arrives there, it is better to give Paruzat khanum to Gurbani and deliver her to the target. But if you disobey my order, I will punish you badly” (3, p.20).

The episode of Gurbani's meeting with the ruler of Ardabil is also very interesting, and we do not see it in other versions. It turns out that the ruler of Ardabil wants ashugs plays on saz, decapitates those who do not love them, and demonstrates them to the public. At the moment, 39 ashugs have been beheaded. When Gurbani to play and sing in front of him, he tells himself, half-seriously, half-jokingly, that it seems that the fortieth head to be cut off will be mine. The ruler of Ardabil loves the vision and love of the victim. Gurbani realizes that the ruler who spoke to her behind the scenes is a girl, and Gurbani says this in his speech. Satisfied
with Gurbani, the ruler of Adrabil sent a letter to Izzet Khan by courier demanding to marry his sister in Gurbani. Seeing that all her efforts were in vain, Ms. Nigar dug a false grave and sent the old women to meet with the victim. They tell the lover that his lover is dead.

Gurbani was shocked by this bad news and recited the following poem:

Fate, from your hands  
be a square of the suffering,  
Let's say the time is yours  
be kind, benevolent.  
I went to my teacher  
i got my wish,  
What can I do, be the only one with the right?  
O beloved, who moved  
you from the mortal world,  
O Divine, how could you do it,  
To this young life.  
Gurbani was told that  
Don’t grief for tomorrow,  
This fortune is written like this,  
be a sign to the world (3, p.38-39).

Despite the bad news, envoys from Gurbani, Shah Abbas and Ardabil Shah went to the palace of Izzet Khan. Izzet Khan accepts and reads letters, knows history. He severely punishes the elderly in the country. After that, Gurbani and Paruzat got married for forty days and forty nights and reunited them. It should be noted that in this article we have not listed all the different episodes and moments of the Istanbul version. Compared to the Ganja version, the text of the Istanbul copy is smaller, and the number of verses is less. In the language of the work, attention is drawn to a number of old Turkish words (for example, "said" instead of "ayitdi"), Ottoman words, words related to Anatolian life. For example, a soldier in the army of the rulers is called "sergeants" The poems recited by the ashug are called "turki" and not "goshma". The words "pasham", "efendi" are used as a form of appeal. However, we must say unequivocally that the language of the work is Azerbaijani Turkish. However, we must say unequivocally that the language of work is Azerbaijani and Turkish. Here the transition from one event to another is the same as in fairy tales and a number of our epics. For example: “Release the messenger, he is going to Gurbani”; “Let the Gurbani fall asleep, let's talk about Nigar khanum” and so on.

References:


Теймур Керимли, Паșа Қәримов

“Qurbani” dastanının İstanbul çapı haqqında

XÜLASƏ

Orta əsrərdə yaşəmiş, əsərləri alimizə çatmış Azərbaycan aşyqlarından biri də Qurbanidir. Ədqiq doğum tarixi malom olmasa da tədqiqatçılар onun adı ilə bağlı olan dastana, şəirinə aşasən şairin XV əsrin ikinci yarısı – XVI əsrin əvvəllərinə yaxasığını, Şah İsmayıl Xəstənin hakimiyyət illərində (1501-1524) saraya yaxın olduğunu göstəririrlər.

Bu yaxınlarda Aşiq Qurbaninin adı ilə bağlı olan dastanın sürəti Berlin Dövlət Kitabxanasından alındı edilmiş çap nüsxəsi göstərir ki, əsərin Anadolu yazılıb qələmə alınan versiyası mövcuddur. 1880-ci ildə İstanbululda çap edilmiş, 40 sahifən ibarət bu nüxə bir neçə baxının diqqətimizi çalb edir. İndiyyə qədər bize malom olan versiyalarla müqayisədə daha əvvəl qələmə alınmış bu nüxənin ətraflı araşdırılması dastanın tədqiqində araşdırıcılara kömək edəcəkdir.

Açar sözər: Qurbani, dastan, Şah İsmayıl Xəmayı, Şah Abbas, qoşma

Теймур Керимли, Паșа Қәримов

Стамбульское издание дастана «Гурбани»

РЕЗЮМЕ

Гурбани один из средневековых азербайджанских ашьгов, произведения которых дошли до нашего времени. Исследователи на основе связанного с его именем дастана, его стихов утверждают, что он жил в конце XV – начале XVI веков, в годы правления Шах Исмаила I (1501-1524) был приближенным ко дворцу.

Недавно из Берлинской Государственной Библиотеки была приобретена копия издания дастана, связанного с именем Ашьга Гурбани. Это издание говорит о том, что существует версия произведения созданная и переписанная в Анадолу. Эта книга, изданная в 1880 году в Стамбуле, состоявшая из 40 страниц привлекает внимание с нескольких точек зрения. Этот список, который был переписан раньше других известных нам списков произведения поможет исследователям в более всестороннем изучении дастана.

Ключевые слова: Гурбани, Дастан, Шах Исмаил, Шах Аббас, гошма, Карабах
Mirza Kazimbay’s textual activity

Abstract

Mirza Kazimbay’s - a prominent orientalist - services are invaluable in the development of critical thinking in the history of Azerbaijani culture. He has created a rich and diverse scientific heritage through his colorful research on monuments dedicated to various fields of science. His scientific activity was highly appreciated not only in the East, Russia, but also in European countries and was awarded various prizes. The scientist’s activity is highly valued by orientalists around the world, as it is based on a scientific-critical method, far from any fanaticism and subjectivity. Based on in-depth and complex research in his textual activity as a textologist, he came to generalized conclusions and tried to prepare his texts as close as possible to the author's will. As a result, his research works were a great success. "It is worth noting that he tried to justify his conclusions on the basis of in-depth study and generalization of primary sources."

Keywords: Mirza Kazimbay, textual studies, "Darbandnamah", "Mukhtasar al-Viqayah", "Mahammadiyyah"

Mirza Kazimbay’s contribution to the formation of textual studies as a scientific field, the creation of its scientific basis and methodology is enormous. His investigations were based on the methods and principles of modern textual science in the study of the texts of medieval written monuments. The scientific value of his research in the field of textual studies is that he always studied the manuscripts of the written monuments and the information provided by various sources, approaching it critically and always tried to distinguish the truth from falsehood. “Apparently, Mirza Kazimbay not only was very critical of the content of the manuscript, but also studied the issues related to its degree of survival, as well as the perfection of the historical facts”. Accurate, comprehensive study of sources and honest study of facts have a great and worthy place in Mirza Kazimbay's creative activity. Mirza Kazimbay always based his research on the scientific-critical method in the study of the texts of literature, history and folklore.
monuments and tried to compile their scientific texts as accurately as possible and always criticized scientists who did not follow this method and made certain mistakes in the study of sources. Mirza Kazimbay approached the texts of the works involved in textological research with a great sense of responsibility, and tried to compile his text on the basis of in-depth research on the most ancient and authoritative copies through great labor and knowledge. This was due to the great love of the scientist for the classical heritage and the fact that he was the most perfect connoisseur and researcher of Eastern culture. Mirza Kazimbay's high-level scientific research on the texts of written monuments was highly appreciated not only by Russian orientalists, but also by European scholars, and gained a great reputation as a well-known figure of science and culture of his time.

The life and work of this martyr of science and education were studied by A.Rzayev at the expense of great labor and knowledge, and a valuable monographic work was written and published. At the same time, A.Rzayev collected the works of the prominent scientist and published them in one volume. However, in terms of studying the stages of development and formation of textual studies as a scientific field, the creation of its methods and techniques, the textual activity of Mirza Kazimbay, which is still in great need of research, has not been studied separately.

It is no coincidence that our literary critics have noted with great regret that Mirza Kazimbay's textual activity has not been studied so far. ... The research of A.Bakikhanov, Mirza Kazimbay and S.Valibeyov on “Darbandnamah” is first of all connected with the importance of this work for our language, literature and history, its philological value. On the other hand, the research of our national philologists on this monument in the last century is interesting in terms of tracing the history of development, scientific laboratory and methodological principles of the scientific thought of Azerbaijan in the XIX century.

Some modern literary critics even considered him to be the first textologist at the cradle of Azerbaijan textual science: In general, the research work on the written monuments of the East ("Darbandnamah", "Qisseyi-Yusif", "Mahammadiyyah", "Sabatu-I-ajizin", etc.) gives grounds to say that he was one of the prominent textologists of his period and in a sense stood at the cradle of Azerbaijan textology. In order to study the methods and principles of textual studies of Mirza Kazimbay and to cover his activity as a textual scholar in full, there is no doubt that it is necessary to refer to his scientific heritage, that is, the written monuments he compiled, scientific texts, "Darbandnamah", "Qisseyi-Yusif", "Mahammadiyyah", "Sabat al-Ajizin", "Mukhtasar al-Viqayah" and his comments on them. Just as the written monuments chosen as the object of research of a scientist's textological activity are in different Oriental languages, so are the fields of science to which they are devoted. His textual research included works on history, Islamic jurisprudence and theology, as well as monuments of folklore and fiction. All this shows that Mirza Kazimbay is a person with a wide range of knowledge of Eastern and Muslim culture. First of all, Mirza Kazimbay tried to find and obtain the oldest and most perfect manuscripts of the work, kept in separate libraries and private collections, before compiling and publishing the scientific text. He could never be satisfied with a single copy of the work in which he would study and publish the text, because, as mentioned above, the scribe's copies of any medieval written monument were distorted in various ways. Mirza Kazimbay was well aware of the fact that research based on one copy cannot be a successful research work and will
not bring any prestige and fame to the researcher. Regarding the manuscripts of Ubaydullah Sadru-sh-Shari'ah’s “Mukhtasar al-Viqayah”, he writes: "I will only say here that among the thousands of manuscripts of this work, which has not yet been published by anyone, it is impossible to find a single manuscript that can be considered the most accurate copy of it; the extreme sensitivity of the slightest careless and reckless initiative would rain upon me the curses of scholars and jurists”.

Mirza Kazimbay criticized the publishers of some medieval written monuments in Kazan, based on any copy, and showed that their publications were full of errors and distortions. In the preface to the publication of “Mukhtasar al-Vigayah”, he shows that it is impossible to select and publish any manuscript of “Mukhtasar al-Vigayah” on the basis of it, as well as the monuments published by Kazan publishers with gross errors and shortcomings. The scholar notes that the editions of "Yusif and Zuleykha", "Sabat al-Ajizin" and other works published in Kazan on the basis of one copy were also subjected to such distortions. Based on all the above, Mirza Kazimbay considered the scientific text of any work, compiled only through in-depth research based on various manuscripts, to be reliable. He tried to attract as many manuscripts as possible for textual research. After each new manuscript he obtained, he reconsidered the text in comparison with the new manuscript. This was the case when compiling the text of the "Darbandnamah" monument. Mirza Kazimbay based the scientific text of "Darbandnamah" on six perfect copies of the work. In his textological activity, the scientist used manuscripts of works, as well as manuscripts of comments on those works. As mentioned above, the full texts of the works are given in the comments, so they were also involved in the compilation of scientific texts by Mirza Kazimbay. In compiling the text of the “Mukhtasar al-Vigayah”, he used a large number of manuscripts of the work, as well as manuscripts of commentaries by five different authors dedicated to the work. This helped to make his textual research as complete and reliable as possible. He writes that he knows seven of the commentaries on the “Mukhtasar al-Viqayah” monument. He obtained manuscripts of five of these commentaries.

After obtaining manuscripts of "Darbandnamah", Mirza Kazimbay began to study the history of research and publication of the work, to determine its author and date of writing, and learned that "Darbandnamah" is one of the most valuable monuments of Azerbaijan history and language. It has been of great interest to world scholars since the 18th century. In the 18th century, i.e. in 1726, academician M.Bayer worked on a valuable manuscript copy of the "Darbandnamah" kept in the archives of the Russian Board of Foreign Affairs and presented to Peter I during marching on Iran, by the Darband deputy Imangulu khan in August 1722. He translated a part of it into Latin and published it in one of his treatises entitled "De muro Caucasou" ("Caucasian Studies"). About a hundred years after M. Bayer's work on "Darbandnamah", that is, in the XIX century, this monument again attracted the attention of scientists. In 1829, the French orientalist Y.Klaprot translated a chapter of the "Darbantnamah" into French, and the well-known Russian orientalist O.I.Senkovsky and the prominent Azerbaijan poet and scientist A.Bakikhanov began to work on the translation of this monument and the preparation of a perfect edition. In 1829, separate excerpts from A. Bakikhanov's translation were published in the newspaper "Tifliskie Vedomosti", noting that although the Azerbaijan scholar based this translation on a copy of the "Darbandnamah" copied in 1099 AH (1687-1688), he compared the text with two other Azerbaijan and Persian copies of the monument and made the translation on the
basis of these copies of the monument. At the same time, the newspaper says that the translation of the work will be completed soon and the full text will be published. It is clear from the information provided by the “Tiflissskie Vedomosti” newspaper that A. Bakikhanov, in addition to translating the “Darbandnamah” into Russian, wanted to compile its scientific text on the basis of various copies. However, for unknown reasons, this intention of A. Bakikhanov did not come true. Apart from the translations published in the newspaper "Tiflissskie Vedomosti" from "Darbandnamah", it was not possible to obtain any information about the fate of A. Bakikhanov's research on this valuable historical monument in the following years. After A. Bakikhanov, Mirza Kazimbay began to study and translate this monument.

After getting acquainted with the researches and translations of M.Bayer and Y.Klaprot on "Darbandnamah", Mirza Kazimbay was not satisfied with their results and accurately and comprehensively based on the history of the work, who ordered it and in what language, about the author, based on medieval sources began to conduct research. In this regard, he writes: While fully trusting the essence of Bayer's assertion that the “Darbantnamah” was written in Turkish by a man named Mahammad Abavi on the orders of one of the Crimean Girey khans, we must examine which of the Crimean khans he meant and when Abavi's treatise on Darbant appeared”. During his meetings with A. Bakikhanov, M. Kazimbay exchanged views on "Darbandnamah” and received detailed information about the copies known to him. After critically studying the work of M. Bayer and Y. Claprot on this monument, he not only evaluated them, but also pointed out their shortcomings. Mirza Kazimbay's research on the formation and writing of the "Darbandnamah" was based on information provided by M. Bayer. Mirza Kazimbay's research on the formation and writing of the "Darbandnamah" was based on information provided by M. Bayer. Thus, based on M.Bayer's information that "Darbandnamah" was written in Turkish by Mahammad Abavi Aghdashi by the order of one of the Crimean Girey khans, he conducted extensive and accurate historical researches and as a result of these researches came to the conclusion that,Crimean khan that M.Bayer's said was Semiz - Muhammad Girey II - 1577, who ruled during 1588. However, he said that this valuable monument appeared at the end of the 16th century. Thus, we can positively confirm that Bayer khan (Girey khan of Crimea, who ordered the writing of "Darbandnamah" - S.K.) meant Semiz Mahammad Girey khan, and the treatise "Darbandnamah" first appeared at the end of the XVI century.

At the same time, Mirza Kazimbay does not doubt that "Darbandnamah" was written by Mahammad Abavi at the request of khan’s brother Gazi Girey, who wrote poems under the pseudonym “Kazan” and showed great interest in science. In some cases, he even tried to shed light on the historical development of the scientific field to which his work was devoted. As a result, both the scientific texts he compiled and the comprehensive and detailed commentaries he wrote on these texts were met with great interest in the world of science and gained him a great reputation. While involving the treatise "Mukhtasar al-Viqayah" in textual research, the scholar shed light on the history and stages of development of Islamic jurisprudence, starting from the time of Mahammad (peace be upon him). The scholar provided information about individual lawyers and law schools, especially the Hanafi school, which have an exceptional place in the establishment and development of Islamic law, and commented on various legal terms. Mirza Kazimbay relied on numerous scientific literature in compiling the scientific text of the monument of Islamic law, which became famous as a treatise "Mukhtasar al-Viqaya", in
writing a broad scientific introduction and detailed information about the historical past of Islamic law in general. According to the scholar himself, the main sources for the study of this work were the commentaries on the treatise Mukhtasar al-Viqayah. The manuscript of five of the seven commentaries known to him was at the disposal of the scholar, and he used these manuscripts as the most authoritative sources in compiling the text of the work, and gave a detailed commentary on each of them in his introduction to the scientific text. At the same time, Mirza Kazimbay based his research on this monument on dozens of sources on Islamic jurisprudence. In the introduction, the scientist named 15 scientists and their works, saying, "In addition to the five comments I have given above, I have also received my explanations from the following authors. In addition, in the introduction, Secretary mentions Chalabi the use of "Kashf az-zunun un" type sources and various medieval dictionaries. All this shows that the scholar's research on the texts of individual medieval monuments is based on a comprehensive study. We can say the same about the scientific text of "Mukhtasar al-Viqayah", as well as "Darbandnamah", "Mahammadiyyah" and other monuments studied by the scientist. While studying the text of "Darbandnamah", Mirza Kazimbay used manuscripts of the monument and five of the most famous historical treatises of the Middle Ages on the subject of the work. By involving these treatises in research, he was able to conduct high-level research in the field of compiling the correct text of the "Darbandnamah", identifying the author of the monument, as well as writing comments and explanations to the compiled scientific text. This is reflected in the scientific texts of the works he studied and in the prefaces, he wrote to them.

After conducting the above researches, Mirza Kazimbay began to study the manuscript sources of the text of the work involved in the research. The manuscript sources of the text of the work consist of manuscripts copied by different scribes and calligraphers in different centuries. The author’s research on the manuscript sources of the text of the work is the most responsible and important, perhaps the most difficult stage of his work.

Since the author's copies of works of Eastern, as well as Azerbaijan classics, have not survived to the present day for various reasons, the textologist has to base his research on medieval scribes' copies of the work. Considering the distortions of the scribes' copies, it is not difficult to imagine how difficult and responsible it was to study the manuscript sources of the text. Mirza Kazimbay managed to do this successfully. He determined the place of each manuscript of the work among others, thanks to a detailed study of the manuscripts of the work, which, thanks to long searches, could be obtained from individual libraries and private collections. That is, by choosing which copies are more perfect, more reliable, and less distorted, he chose the main copy for the scientific text he was going to compile. Therefore, in his manuscripts, he paid special attention to the perfection of the texts, their shortcomings and the sufficiency of the material collected for research, and the equally critical approach to all of them as the most important issues of textual studies. The scholar preferred ancient copies in his textual activity. After his research on the manuscripts of “Mukhtasar al-Viqayah”, he chose the ancient manuscript as the main copy for his scientific text. He was more confident not only in the selection of the original manuscripts, but also in the variants of the ancient manuscripts when showing and interpreting the differences between the manuscripts. The scholar's statement, "I preferred the first word, first because I found it in most of the ancient copies," "I found them in most of the copies and ancient manuscripts of the short commentary," shows that the ancient
Mirza Kazimbay first examined the ancient copy he had chosen as the main text in comparison with many other copies of “Mukhtasar al-Viqayah” and noted the differences he found between the copies in the margins of the main copy. After that, he studied the manuscripts of five of the commentaries on the treatise "Mukhtasar al-Viqayah". Thus, by comparing the manuscripts of the commentaries with the main copy, he also showed the differences in the copies he found in its margins. In this regard, he writes: “I have compared all the necessary options, comparing one ancient and correct copy chosen by me with a large number of other copies. Then, I compared the texts of the five comments I mentioned above (with the ancient copy - K.Sh.) and showed their differences in my own copy.

Along with the native language copies of the monuments he conducted textual research on the texts of Mirza Kazimbay, he also involved their translations into other Oriental languages. He is the second scholar in the history of Azerbaijan textual studies to involve translated monuments in textological research. We encounter such cases in the practice of modern textual science. An example of this is the scientific-critical text of Saadi’s Gulustan. Despite the fact that there are enough medieval manuscripts of “Gulustan”, the well-known orientalist R.Aliyev, as mentioned above, compiled the scientific-critical text of this work with manuscripts of comments on the work by prominent XVI century Turkish philologists such as Sururi, Sham'i and Sufi, he also translated a XV century translation into Turkish under the title “Kitabi-Gulustannameyi-Sheikh Sa'di”.

While conducting textological research on the text of the monument "Darbandnamah", Mirza Kazimbay, along with his native language copies, translated into Persian, used manuscripts kept in the Asian Museum of the Russian Academy of Sciences and the General Library of the Empire in St. Petersburg. Based on his careful and detailed research on the native language manuscripts and translated copies of the monument, he came to the conclusion that the native language manuscript sent to him from Darband was a copy of the work translated into Azerbaijani by Aliyar Ibn Kazim. Mirza Kazimbay scientifically substantiated the above idea by commenting in detail on the linguistic features and common expressions, Arabic and Persian words, expressions and passages not found in other native language copies of the monument, the similarities and common terms in both texts of the Persian translation kept in the General Library of the Empire in St. Petersburg with the Darband copy of the monument. Thus, the researcher-textologist devoted a great deal of labor and knowledge to the study of the history of the monument and the manuscript sources of its text.

As mentioned above, Mirza Kazimbay, in addition to showing the scientific literature involved in textological research in his research and even giving brief explanations about some of them, paid special attention to informing future researchers about the main manuscript sources used in compiling the text. The scholar noted in which libraries and private collections the manuscripts were kept, and considered it necessary to give brief information about each of them. The scholar accused Bayer and Claprot of failing to provide information on which libraries used manuscripts in the study and translation of the “Darbandnamah”.

Mirza Kazimbay considered it necessary for every textologist to provide information about the manuscripts of the monument involved in the textual research in order to show the
sources on which the scientific text and the information given about it are based. Regarding the study of the “Darbandnamah”, the researcher wrote, "In addition to the legend I have already heard in Darband, there are five more Turkish copies of the “Darbandnamah” that I can express my opinion about". According to his introduction to the scientific text, in the study of "Darbandnamah" he used manuscripts of the Kaiser Library in Berlin, the Royal Library of Paris, the General Library of the Empire in St. Petersburg and the manuscript sent from Darband to Mirza Kazimbay. The scholar writes that these manuscripts differ from each other, and sometimes there are such serious differences that they can be considered as different works, but a closer examination reveals the similarities between them, and it is clear that the differences are due to known reasons in medieval manuscripts happens.

Having a high theoretical and practical knowledge in the field of study of Oriental manuscripts, Mirza Kazimbay paid special attention to the identification of distortions, changes, abbreviations, additions and other defects in the manuscripts of medieval monuments. He carefully studied the differences in the manuscripts of medieval written monuments, which he discovered through comparative research on manuscripts copied in different centuries, identified the main factors that caused them and grouped them as follows:

1. Distortions caused by the difficulties of the Arabic alphabet, the carelessness and illiteracy of the scribes. According to Mirza Kazimbay, there is no medieval manuscript in the Muslim East that has not been distorted for these reasons.

   "I can fully confirm that in any Muslim country, it is impossible to find a single manuscript, whether Arabic, Persian or Turkish, that cannot be found such kind of shortcomings in one form or another."

   Mirza Kazimbay said that some of the distortions in the medieval manuscripts were due to the difficulties of the Arabic alphabet, pointed out those difficulties, defended the idea of M.F.Akhundov to change the Arabic alphabet and criticized its shortcomings. Regarding the difficulties of the Arabic alphabet, he wrote in the introduction to his book “The Seven Planets” in 1832: "Sometimes I had to work for two hours to find the meaning of a word, because by changing the points of the letters, the meanings of the words also change."

   In order to explain the distortions of medieval texts due to the carelessness of the scribes, he commented on the famous verses of Mahammad Fuzuli, beginning with the words "Let there be a pen" and expressing the complaints of the scribes. This shows that the prominent scientist is also attached to the native culture, its rich poetry and deeply studied it.

2. Distortions on religious grounds. The researcher writes that some of the distortions in medieval manuscripts, especially in religious books and treatises on Islamic history, were due to the religious factor. Thus, scribes belonging to various religions and denominations made changes to the texts of their works "for their own benefit”.

3. Distortions in the translation of the monument into other Oriental languages. The textologist, who is well acquainted with medieval translation monuments, noted that the translators of the past centuries were very free to treat the originals and changed their texts as they wished in the translation. As a result, the text of the original was distorted in the translation. Mirza Kazimbay came to this conclusion as a result of his comparative research on the study of the monument "Darbandnamah", as mentioned above, involving copies of it translated into Persian and repeatedly from Persian into Azerbaijani.
4. Adaptation of the monument created in one region to the Turkic dialects of other regions. Based on his research on Turkic-language written monuments, Mirza Kazimbay came to the conclusion that when a work created in one region was copied and reproduced in different parts of the Turkic world, certain distortions were made in the texts as a result of adapting its language and style to the dialects of those regions. The above said proves that Mirza Kazimbay, as a high-level researcher-textologist approached the comprehensive study of the work, which he was involved in textological research and the preparation of his scientific text, and its implementation as a perfect publication. He writes about the textological study of the monument "Mukhtasar al-Viqayah": “It was necessary to read carefully the commentaries written in the “Mukhtasar” here, and to clearly study the “Viqayat” as the basis for the broad “Hidayati” and the abbreviated “Mukhtasar”; in short, it was necessary to study law here perfectly”.

According to the scientist, in addition to the manuscripts of the work, the textological research also involved medieval sources related to its scientific field and period. However, he did not study his work in isolation from the time of its creation and the scientific field he was talking about. This is reflected in the integrity and perfection of his research. Therefore, the texts prepared and published by Mirza Kazimbay were highly appreciated by world scholars.

Mirza Kazimbay not only studied the medieval sources on the subject of the work involved in the textological research and gave a detailed explanation of some of them in the introduction, but also the author's life and work, his relations with scientists and writers of his time, as well as scientific treatises on the subject and researched the works of his predecessors, who created examples of fiction and elaborated on them in his comments to the publication. All this is observed in the scholar's comments on "Darbandnamah", "Mukhtasar al-viqayah", "Mahmamadiyyah" and other works involved in textual research. This shows that his publications and scientific texts prepared for publication are based on reliable research. At the same time, the comments and explanations written by Mirza Kazimbay are of great importance in terms of studying the stages of development of textology on the one hand, and the methods and principles used by the scientist in compiling the scientific text on the other. The scholar's detailed scientific commentary on individual works he has researched and published sheds light on his creative laboratory as a high-level textual researcher. In the light, Mirza Kazimbay's textual methods and principles are clearly visible.

Mirza Kazimbay's services in the formation of textual studies as a scientific field, in the creation and development of its scientific methodology are invaluable. Thanks to his fruitful research on classical texts, he raised critical thinking in literary criticism to a new scientific level.

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Камандар Шарифов
Мирза Казым бейин мəтəнşunaslıq фəaliyyəti

XÜLASƏ

Мирза Казым бейин мəтəнşunaslığın bir elmi sahə kimə formalı DataTableında, unun elmi metodologiyasının yaradılmasında və inkişaf etdirilməsində göstərdiyi xidmat əvəzətdir. Klassik mətnlər üzərində aparıdığı məhsuldar araşdırımlar onu səyləməyə imkan verir ki, alm tekstoloji araşdırımlarla cəlb etdiyi və elmi mətnini hazırlanacaq əsərin hərtərəfli öyrənilərinə və mükəmməl bir nəsən kimə hayata keçirilməsinə yüksək səviyyəli tədqiqatçı-mətənşunas kimi yanaşmışdır. O, tədqiqatə cəlb etdiyi əsərlərin məvərsəzi ilə bağlı orta əsr manbələrinin dərindən öyrəmiş, elmi mətnini hazırlanğı manbəyə müvəffəş şərhlər və izahlar yazmışdır.

Məqalədə Rusiyada şərqşünaslıq elminin bənəliyində biri, milliyyətə Azərbaycan türkü olan Mirzə Kazım bəyin mətənşunaslıq faaliyyəti araşdırıb. Tədqiqat, asasən, dünya şöhrətli ali-min elmi mətnin tərtibində istifadə edtiyi metod və prinsiplər üzə çıxarmaq məqsədi ilə qaləmə almış.


Камандар Шарифов

Текстологическая деятельность Мирзы Казым бека

РЕЗЮМЕ

Роль Мирзы Казым бека в формировании текстологии как научной области, в создании его научной методологии и развитии незаменима. Исследования, которые он проводил над классическими текстами, дают нам сазать, что учёный относится к своим текстологическим исследованиям, всестороннему изучению произведения к которому он составил научный текст и идеальному издательству как исследователь-текстолог на высшем уровне. Он глубоко изучил средневековые источники, связанные с темами произведений которых он исследовал, написал соответствующие комментарии к источнику научного текста.

В статье со стороны одного из основоположников востоковедения в России, исследуется текстологическая деятельность Азербайджанского тюрка Мирзы Казым
бека. Исследование было проведено в основном с целью выявления методов и принципов, использованных всемирно прославленным учёным в составлении научного текста.

Ключевые слова: Мирза Казым бек, текстология, «Дарбенднаме», «Мухтасар ал-вигайа», «Махаммадиййа». 

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AN ANSWER TO THOSE WHO PRESENT NIZAMI AS A POET OF PERSIAN ORIGIN

Abstract

It is strange that the unfounded arguments about the national belonging and the birthplace of the genius Azerbaijani poet Nizami Ganjavi still continue, though he was born and buried in Ganja. In such a way that some authors declare different absurd pretensions about the poet’s biography, environment and activities not guided by the primary sources or interpreting the sources in accordance with their own desires.

Key words: Nizami Ganjavi, Azerbaijani poet, Ganja, national belonging.

In most of the historical sources are found the notes where are shown Ganja as Nizami’s birthplace and Nizami as a poet dedicated poems to the Turkish sovereigns. For example, Zakariyya al-Qazvini, who lived in the middle of the 13th century, speaking about Azerbaijan in his work “Assar al-bilad ve akhbar al-ibad” (“Information about the monuments of the countries and (Lamblike) creatures”) compiled during 1275-1276 years, gave information also about Ganja, where he wrote about Nizami: “Ganja is one of the ancient strengthened cities of Arran and Moslem frontier settlement for its proximity to the Georgians… A notable poet, knowledgeable and wise man Abu Mahammad an-Nizami (Nizami) is from here. He is the author of a very beautiful divan. In most of his poems there are words on the divine strength of the sermon, wisdom, signs and dispositions to the connoisseurs. He is the author of “Khosrov and Shirin”, “Leyli and Majnun”, “Mahzan al-asrar”, “Heft peykar” dastans” (1, 338).

We are sure, if the older sources as “Assar al-bilad ve akhbar al-ibad” had not noted the fact Nizami was from Ganja or the same Ganja city is the territory of today’s Azerbaijan, those preconceived researchers would deny this fact, too or they would try to use it for their aims. But now they use other ways: they sometimes try to prove that, notwithstanding Nizami lived in Ganja, he was not of Turkish origin, or Nizami’s ancestors moved to Ganja from one of the territories where lived Iranian-speaking tribes.

During the fortieth years of the 20th century, in their researches the Azerbaijani and foreign scholars were refuting the conception which showed Nizami was an inhabitant of Ganja,
being of Persian origin on the neat arguments of the immortal works of the poet. Even today, those research works remain their scientific importance.

During the seventieth-eightieth years of the 20th century, on the eve of Nizami’s 840th anniversary the researchers positively declared that question had already been solved. For example, Rustam Aliyev writes in his studies named “Nizami Ganjavi”: “As a result of the latest researches Nizami’s national belonging has exactly been defined. He is an Azerbaijani, a Turk from the Oghuz tribe. This fact had been noted many times in his works…In his works Nizami proved that the Turks were able to create brilliant, immortal poetical monuments in any language which had by no means died within the changes of the centuries and years” (2, 64-65).

In Azerbaijan during the last 5 years – in the frame of the poet’s 870th anniversary have been written many new scientific researches, theses, monographs, scientific articles, printed enlightening papers and posted on the national websites. But attacks to Nizami still continue and as educated men of Azerbaijan, this fact concerns us.

For example, Siyavash Lornejad and Ali Doostzadeh’s book “On the modern politization of the Persian poet Nezami Ganjavi” published in English in Yerevan in 2012 and the article “A campaign for giving the status of the national Azerbaijani poet to Nizami” (Компания по приданию Низами статуса национального азербайджанского поэта) posted in the Russian language on the “Wikipedia”, the free online encyclopedia astonished the literary world. We cannot leave unanswered the groundless opinions such as “When Nizami was born, Ganja city, including the territory of the contemporary Republic of Azerbaijan belonged to Iran. Nizami is an Iranian poet. As a country, Azerbaijan was founded just in 1918, a state under this name has established for 20 years. Not possessing cultural values, Azerbaijan misappropriates the cultural heritage of Iran” carried by the chauvinist organizations in the mood of anti-Azerbaijan.

We would like to inform that during the period when Nizami was born, Ganja had already entered the territory of the Seljuk Empire for about one century and Seljuks originated from the Qiniq tribe of Oghuz Turks played an important role in the cultural, social and economic development of the Turkic-speaking people.

As it is known from the sources related to the active period of Nizami’s activities, the poet’s hometown Ganja was one of the important political and cultural centers of The Atabegs Empire that was reigned by the Turkic-origin tribes. A scholar on Nizami studies Rustam Aliyev writes about it in his work “Nizami – a brief bibliographical reference book” translated into several foreign languages: “In the middle of the 12th century the Azerbaijani atabeg, remarkable political figure and commander Shamsaddin Ildaguiz consolidated almost all the scattered khanates (including the territories of the contemporary Azerbaijan, here is meant a wider geographical area – the provinces of today’s Iran and Iraq – A.N.) and established a powerful state centered on Azerbaijan. Ganja and Nakhchivan cities were not only the capitals of the Azerbaijani atabegs, but also became the biggest cultural and trading centers of the Near East and Middle East” (3, 107-108).

The poet wrote his poems in Persian language by reason of the inevitable literary-historical need occurred in the history of the Oriental culture. During the 8th-15th centuries the Persian language spread to the Central Asia and territories close to it, towards the west – Ottoman Turkey and up to India in the east as a language of poetry and not only persons of Persian
origin used to create in this language, but also well-known men belonging to other nationalities were writing in Persian.

Even before Nizami, people of Turkic origin wrote in the language of cultural communication of the elite and it was not an individual case. Though during the reign of the Arab Caliphate by the Abbasid in the 8th-12th centuries, some poets lived in Baghdad such as Musa Shahavat, Ismayil ibn Yasar, Abul-Abbas al-Ama and others used to write their works in the Arabic language, they were known with the penname “Al-Azerbaijani”, and distinguished for their manners of thinking. Like in most of the Turkish states, the internal civilized literary language was Persian both in the Seljuk Empire, which was falling and the Atabeg Empire founded by the Kipchak Turk Shamsaddin Eldaguiz, so, Nizami also wrote and created in this language (Look: 4, 202-225, 266).

This question is approved not only in the researches of historians and specialists in source study, but also linguists and literary critics represented it in their studies. For example, Jahanguir Gahramanov’s brief, informative book published in 1979 where is also included studies “Nizami Ganjavi” by Rustam Aliyev is written that in the 11th-12th centuries the contemporary Azerbaijan consisted of two provinces: Shirvan, the north side of the Kura River and Ganja province – Arran, the old territory of the Ancient Albania, and the official literary language in both of the countries was Persian. Besides Azerbaijan, in all the territories under the authorities of the Ghaznavid and later the Seljuk Empires – Central Asia, Iran and Asia Minor is used Persian as an official literary language. But in the sources are shown there have been efforts to use Turkish as a literary language which widely spread as a mass spoken language in the same territories during that period (Look: 2, 10-14).

As regards the history of the settlement of the Azerbaijani in the Caucasus, known malevolents slander us and write the Azerbaijani Turks came here in the 11th-12th centuries. Despite their thoughts, Azerbaijan possesses an old history and the Turkish-speaking ethnoses are the aboriginal inhabitants of both the North Azerbaijan and Southern Azerbaijan. It is known, in the 1st-2nd centuries AD with the arrival of the “interior” and “exterior” Huns along the coast of the Caspian Sea and Derbent-Shaki-Tabriz area the number of Turkish-speaking inhabitants rose in Azerbaijan. In the inscriptions of the Sasanid of the 3rd-5th centuries especially, in the written sources of the 5th-8th centuries found in Transcaucasia, Syria and Byzantium are also met exact written information about it (Look: 5, 14).

Recently, we have met several tendentious, wide of the truth articles in which are written the formation of the Azerbaijani ethnos ended in the 15th century and local scholars accept this fact. Then the scholars on Nizami studies cannot consider Nizami as an Azerbaijani assuming the principle of territory. The Azerbaijani scholars on Nizami studies well-grounded that Nizami was a Turk and lived in the territory of Azerbaijan. Mahammad Amin Rasulzadeh called the genius thinker “An Azerbaijani Turk” in his work “The Azerbaijani poet Nizami”. So, this question is arranged according to the division of the territorial unit in this all-Turkish ethnos.

Not being acquainted with the sources, some authors allege that the ethnonym of Azerbaijan had not existed in the period Nizami lived in. Nevertheless, Nizami used the word “Azerbaijan” (Azerbayqan) in his works.

For example, we read in “Khosrov and Shirin” poem:
(By hundred tricks and slyness
He arrived Azerbayqan)
Running hither and thither,
He arrived Azerbaijan (6, 115).

Or, we also meet such distiches in “Iskandarnamneh”:

وز آنجا بتدبير آزادگان
درآمده سوی آذربایجان

Sages advised him here:

Moving to Azerbaijan from there (7, 173).

Giyaseddin Geybullayev looks through the existed conception about the origin of the Azerbaijanis and expresses his last opinion on the inhabitants of North Azerbaijan, concretely of Albania (Arran in the ancient period and Middle Ages): “As a result of intermingling the Turkish tribes of Albania with the Cimmerians and the Saka arose Albanians. The script of the Albanian people was also in Turkish in the 5th-7th centuries. During the 11th-12th centuries the Seljuk Oghuzs turkified anybody neither in the south nor in the north. The Azerbaijani language was not brought, its roots go along the previous millenniums. The Seljuk Oghuzs swelled the ranks of the Turks in both parts of Azerbaijan and increased the characteristic features belonging to the Oghuz branch of the Turkic language in the Azerbaijani language (8, 30).

The latest achievements of the Azerbaijani science of history proves not only in the 5th-7th centuries, but also approximately in the 3rd millennium BC Turks had lived in this territory. The writings on the silver plate appurtenant Media which formerly was reasonless called “the Achaemenid seal” discovered in Zeyva village 40 kilometres east of the Sakkiz city of Southern Azerbaijan in 1947 is a visual proof of it. The researchers Bakhtiyar Tunjay and Mansur Yengui write about it: “…the writing on the seal consists of four words in the form of horizontal columns in tandem with one under another. Each equivalent of the signs of these words is found in the Orkhon-Yenisey script” (9).

But today, we read in the sources about the situation of the names of our homeland Azerbaijan, nation and language: “The antiquity of the word “Azerbaijan” is also known from the “The oldest map of the Orient” preserved in the Metropolitan Museum of Art in the United States. Besides the ancient countries like Sumer, Egypt, Urartu, Assyria, Syria the name of Azerbaijan, its situation is also noted on this map. This map once more proves the word “Azerbaijan” has not been “a finding” of the recent times as it is supposed, on the contrary, it had been existed since old times” (10, 20). A well-known scholar, Doctor of History Farid Alakbarli, who saw visually such maps and visited The Vatican Apostolic Library, Vatican Secret Archives, Austrian National Library, and could study like these old historical-geographical materials writes in his article named “Azerbaijan in the medieval maps of Europe”: “On the maps found in the European archives, we see that Azerbaijan is located in the Caucasus, in the north of the Aras River and embraces the territories of the contemporary Republic of
Azerbaijan and Armenia” (11, 29). Referring to the different medieval sources in his mentioned article, the author not only printed the fragments of the maps he got, but also gives examples from the notes of Nizami’s contemporaries as proofs. F. Alakbarli writes that Yaqut Hamawi, an Arab geographer of the 12th century gives the following opinions in his work “Mujam ul-Buldan”: “Azerbaijan is a big country and powerful state” (Look: 11, 31). This once more gives a good reason to pretend that Azerbaijan country mentioned in Nizami’s works covers a large territory, including Arran.

By the way, in an Arabic source written in the 9th century, which interpreted the events happened during the 7th century is given information both about Azerbaijan and Turks lived there. In Abu Mahammad Abdulmalik bin Hisham bin Ayyub al-Himyari al-Meafirin’s work “Book of at-Tijar about the sovereigns of Himyar” is described the talk between Ubuyd and Muawiya I. In this book is noted Azerbaijan stretches away to the frontier of Mosul. The theme of the talk is the following: Muawiya said: What do you know about Turk and Azerbaijan? Ubuyd said: “Oh, Amir al-Momenin, both of them are countries. They are on the eve of the war” (12, 449). Nizami, who was born in Ganja, the old capital of Arran (in the work named “Ajaj ad-dunya” written by the unknown author during the 20th years of the 13th century Ganja is given as a capital of Arran) was firstly the son of his people. Notwithstanding he had to write his works in Persian according to the demands of the period, while describing the artistic reflection of the real events of life, Nizami first of all was guided by the mode of life of his people, relied on the way of thinking of the Azerbaijani-Turk and benefited by folklore.

Academician Hamid Arasli writes in his article: “Though Nizami wrote his works in Persian, he always used to think as an Azerbaijani and always derived his figurative expressions from the people, the people’s living language” (13, 139). Besides, showing examples the scholar substantiates Nizami “thought in Turkish, wrote in Persian”, he used proverbs, sayings belonging to the Turkish folklore.

Manzara Mammadova writes in her monograph “Lexical style of Nizami Ganjavi’s language” published in 2012 about the loanwords used in the genius poet’s works and notes that among them exist lexical units belonging to Nizami’s native language which are strong arguments for substantiating his national identity. The scholar also refers to the lexicographers who show numerous examples from Nizami’s works speaking about the Turkish loanwords in Persian language existed in different vocabularies: “...There are enough loanwords in Nizami’s language. The most interesting loanwords among them are the words of Turkish origin. Actually, these words belonging to the poet’s native language are entered in the group of loanwords just because they were used in his works he wrote in the Persian language. In general, Nizami’s distiches are sometimes shown as examples in the Persian vocabularies compiled by using Nizami’s language, including interpreted Turkish origin words in “Majma-ul-furs” that are precious and interesting facts from the standpoint of turkology and proving the nationality of the poet” (14, 29).

Jahan Agamirov, who drew into research work both the poet’s lyric and epic heritage in his work “Turkish words and Azerbaijani sayings in Nizami’s works” came to the same conclusion with Manzara Mammadova about Nizami’s vocabulary. “...By using the Azerbaijani Turkish language in Persian Nizami proved that he was Azerbaijani and brought a new freshness to the Persian language” (15, 13).
But we see the contrary opinion in the preconceived article named “A campaign for giving the status of the national Azerbaijani poet to Nizami”; so, here are found absurd opinions on Nizami’s national belonging which have been refuted for a long time. “...Nizami Ganjavi, the poet of the 12th century wrote his works in Persian and lived in Ganja where populated mixed inhabitants, mainly consisted of Persians and which was under the influence of the Persian culture. There is only one fact about Nizami’s ethnic roots that his mother was a Kurd. But some researchers suppose his father was from Gom city situated in the center of Iran”.

The authors of the book “On the modern politization of the Persian poet Nezami Ganjavi” published in English in Yerevan in 2012 Siyavash Lornejad and Ali Doostzadeh’s show once more their non-acquaintance with Nizami’s heritage and write: “…nor is there any proof that Nezami ever knew Turkish, nor is there a single verse in Turkish”. They seem to be unaware of Turkisms in “Khamsa” and calques made from Turkish.

It is evident from Nizami’s own distiches that he knew Turkish, spoke Turkish, even wrote works in Turkish. For example, the poet writes in the preface of his poem “The Seven Beauties”: “Torkiyem-rah dar in habash na kharand, Lajaram, dughba-ye khosh na khorand!”, that is to say, “they do not accept my Turkish in this Habash, they cannot eat very tasty dovgha”. Eminent skilled scholars on Nizami studies have firmly believed that he also wrote the works in the Azerbaijani language, but most probably, they were lost in any shelf or corner of the history.

The author of the famous novel “Sword and quill” Mammad Said Ordubadi expresses an interesting view about the absence of Nizami’s works written in Azerbaijani Turkish in one of his articles from the series “Nizami’s period and life” published in “Edebiyyat qazeti” in 1939: “As a result of the fight between Qizil Arslan and Togrul (the Seljuk Sultan – A.N.) and the migration started one after another, also influenced on the great poet’s literary heritage. After the attacks Nizami’s family was also compelled to migrate and leave Ganja several times. That is why, many works of the great poet, even a lot of important manuscripts he wrote in Azerbaijani perished” (16, 2).

Even if it is just a probability, it informs about the loss of Nizami’s most works, including those ones he wrote in the Azerbaijani language. By the way, in the pages of history, it is narrated that A.S.Griboedov, Russia’s ambassador to Persia during the years 1827-1829, had got the rare manuscript of the “Divan” written by Nizami in Turkish but it had been stolen by an Armenian Khachatur Shahnavazarov, nicknamed Khanverdi bey, a day before Griboedov’s death and today, this rare Turkish piece is being preserved under another name among the manuscripts of Matenadaran which is superintended by Catholicos.

Today, we periodically meet tidings on Nizami’s Turkish poems in the pages of the press or scientific literature. Yes, it is said “there is no smoke without fire”. In 2006 in Baku was published a book named “Divani-Nizami (Ganjali) – Qasidas-gazals in Turkish (Azerbaijani)”. In the preface of the same book is noted that this book is prepared on the basis of a Khadiviyyah copy of Nizami’s “Divan” which was published in Tehran. It is supposed that in this brief book there are Turkish verses which are ranged three times from the letter “elif” to the “ya” written by the three separate poets all of whom are called Nizami and the first part of the verse belongs to Nizami. This information is also given in the article named “How does the ranking continue in the Khadifiyyah copy” where the author writes well-known scholars on Nizami studies several times note that the katibs who used to copy
manuscripts were often mixing up Nizami Ganjavi’s poems with the works written by the poets under the pen name “Nizami” and shows this fact as a proof to his hypothesis. The author writes about the first part of the same “Divan”: I think such cases were met in the great poet Nizami’s Turkish poems, too. So, some of his poems were confused with Garamanli Nizami’s poems and took place in his “Divan” through katibs’ faults” (17, 18).

In the preface of the Turkish “Divan” which is supposed to belong to Nizami Garamanli published in 2013 in Baku is written: “...Most of the lyric poems which are considered to be written by Nizami Garamanli, a Turkish poet of the 15th century, are Nizami Ganjavi’s poems” (18, 11).

Even if it is just a probability, it proves once more Nizami wrote in Turkish.

Today we can only hypothesize whether Nizami wrote the Turkish “Divan” and other works or not. Most probably, the poet wrote the works in Turkish. Both world-famed scholars on Nizami studies and biographers who try to create or restore the scientific biography of poet confirm it. But as these works remained in the obscure shadows of the history, were lost as a result of plunders, persecutions, fell victim to the tendentious policy provoked by Turkophobia or considered as a religious literature because of their writing in Arabic script and perished, they have not been fetched to our period. Maybe even today, somewhere in the world library they are hidden under other covers, false names among the manuscripts and waiting for their researchers.

As very precious and important sources from scientifically and historically viewpoints are hidden on purpose, it is also possible they are tendentiously perished. Such facts have ever existed in the history of the Azerbaijani studies on manuscripts. We read followings in Adalat Tahirzadeh’s biographic studies “Salman Mumtaz”: “He established a unique library containing manuscripts he collected laboriously. The third and the most perfect copy of “Kitabi-Dede Qorqud” dastan after its previous one preserved in Dresden and Vatican Library, the copies of Shah Ismayil Khatai’s works “Dehnameh” and “Nasihatnameh” which are first time known in science and the manuscripts of hundreds of the great Azerbaijani poets have been found in this library... Most of the manuscripts that collected by Salman Mumtaz were written in Turkish” (19, 9). This writing informs us another fact that Salman Mumtaz’s mentioned rare library also came across with the mercilessness of NKVD (The People’s Commissariat for Internal Affairs, Soviet secret police organization) and our enemies who were fighting both against valuable turcologists studying the origin of their people and Turkish manuscripts in Arabic script.

How to know whether Nizami’s Turkish works have also fallen victim to such national plunders, repressions, preconceived attitudes or opinions and perished. Today we only hope that a historical justice will be established and one day Nizami’s Turkish works will be found.

“Nizami is a Turk being a son of a Turk”. The chronological notes on opening and moving the poet’s grave in 1922 once more prove this fact. In the article “Nizami’s grave” printed in numbers 256-257 of the “Yeni fikir” newspaper in 1923 in Tbilisi is written: “Nizami’s corpse was placed into the grave appropriate to the Turkish custom” (20, 36).

The note in the Iranian memoirist and poet of the 18th century Lutfali bey Azer’s work named “Ateshgada” is the main source which gives probability about the birthplace of Nizami’s father in Gom. So, benefitting from the previous memoirs the author refers to the distich annexed to the second part of the poet’s poem “Iskandarnameh” and shows he is from Gom by origin:
This distich is translated as:

Though I am lost in the pearl-like Ganja sea,
I am from the mountainous Gom city.

The territory named Gom mentioned in the same distich that is reawakened and discussed today, actually is emphasized in the national press pages as a village of Gom of Qakh district of Azerbaijan.

We do not agree even with this opinion. Yevgeny Eduardovich Bertels, Hamid Arasli, Vahid Dastgardi and other influential scholars on Nizami studies show in their researches that above mentioned distich had not existed in the older manuscripts, it was added later by katibs. Besides, the research of this distich from the textual criticism viewpoint does not match with the general content in the poetic order.

Khalil Yusifli writes in reply to those who pretend that by origin the poet was from the Gom village of Qakh district: “These persons do not pay attention at least to the words such as Gom, Tafrish, Ta in these hemistiches (the author means the second hemistich of this distich is different in separate sources – A.N.), they only see Gom among these words. But they do not want to see the word “city” next to the word “Gom”. In the distich added to Nizami’s work is spoken not about Gom village, but Gom city and Ta village in its territory” (21, 18).

Y.E.Bertels writes about it in his book “Great Azerbaijani poet Nizami”: “These hemistiches do not even exist in the most perfect and the oldest manuscript by Nizami preserved in the National Library of France, which was copied in 763 year (1360) I have ever known” (22, 26).

We see an interesting note in Nushaba Arasli’s monograph “Nizami and Turkish literature” published in 1980: “…the Turkish literary critic Ali Ganjali informs in the preface he wrote to the contemporary Turkish poet M.Faruk Gurtunjan’s translation of “Leyli and Majnun” poem that he saw the same distich in the old manuscript of Nizami’s works he met in Ayasofya:

My ancestors were Turks,
Mentally and eruditely each of them was like a wolf (23, 5).

As we see, the words “Tork” and “qorg” are not completely rhymed either. But entering this verse in the manuscript copy and presenting it as Nizami’s words gives us to state two presumptions about it: “Either Ali Ganjali wrote this distich by his memory, that is why he committed some shortcomings or this is one of the distiches annexed to Nizami’s works.

So, even if the existence of this distich is not a complete neat basis for proving that the poet was a Turk, it is a neat proof for denying the fact his father was not from Gom and proving the distich where was written that he was born in Gom, then moved to Ganja is an annexation.

As regards the question of Kurd origin of Nizami’s mother, it is a conclusion arisen from one distich of the poet’s work “Leyli and Majnun”. The distich is the following:

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The translation of these hemistiches into Azerbaijani sounds different in the separate sources. We read the poetic translation made by Samad Vurghun:

*And my Kurd mother abandoned us,*  
*She departed this life with a mother’s heart* (24, 54).

Alyar Safarli and Khalil Yusifli give the literal translation of this distich in their book “Ancient and medieval Azerbaijani literature”:

*My brave mother Raisa,*  
*Died in front of me as a mother* (25, 122).

This opinion is also approved by the academician Isa Habibbayli. So, the scholar states his thoughts about Nizami in the form of abstracts in the second volume of the multi-volume work “Literary personality and time” and speaking on the national belonging of the poet’s parents, including his mother writes: “The researchers take notice that in his Persian works Nizami Ganjavi gave information about the Turkish origin of his parents. The poet’s father Yusif Zaki and mother Raisa khanim were Turks. The Persian word “Raiseyi-qord” in Nizami’s works means “brave” or proudly, majestic Raisa” (26, 13).

Mahammad Amin Rasulzadeh writes about the mentioned distich or the word-combination “raiseyi-kord” in his monograph “Azerbaijani poet Nizami”: “Some people (researchers – A.N.), including Vahid Dastguirdi accept “Raisa” as a name of Nizami’s mother. But in our opinion, as it is evident from the content it is not a name of a person, it is just a title. It means a Kurdish raisa (chief). In general, there is not another example of “Raisa” as a name of a woman. To understand this “Raseyi-Kurd” (this word-combination – A.N.) as “a Kurdish noblewoman” is more logical. As there are many examples in the history, being “a Kurdish rais” does not prove that the mentioned person absolutely belongs to the Kurdish people, as the existence of the Turks who were the reises (heads – A.N.) of the Kurdish tribes is known in science” (27,41).

A well-known scholar on Nizami studies Said Nafisi also holds opinion with Rasulzadeh and writes in his thesis that the word “Raisa” is used in this hemistich not as a proper noun, but as a common noun. He also disagrees with Vahid Dastguirdi and notes Nizami’s mother was a rais of Kurds or one of the Kurdish dominants (For detailed information look: 20, 32).

Referring to the general content of this distich some scholars on Nizami studies justifiably read the word “kord” as “qord” according to the Arabic script and add that this word also means brave, proud and worthy. Of course, if we think deeply, characterizing his mother with the combination of affable carefulness peculiar to a woman with the bravery, the poet created an interesting contrast and did not want to say his mother was a Kurd at all.

But a literary critic Chinguiz Sasani, a scholar on Nizami studies Asker Sarkaroglu, and orientalist-publicist Anvar Borusoy suppose this word to read as “qurd” (a wolf).

Nobody doubts the fact that the wolf is a totem of the Turks. It is clear that the wolf has importance as a saviour, beginning and divine power in the Gokturks' *dastans* expressing the old mythical thought like “Bozqurd” and “Erguenekon”. The scholars such as Ilham Jafarsoy, Elchin Muradkhanli’s latest researches also show in ancient times and the Middle Ages in the territories of the Caucasus existed ethnoses called Qurd, tribes speaking the Qurd language and
even today in the several toponyms of Azerbaijan and the nearest territories lived by the Azeri-
baijanis (historic territories of Azerbaijan) is preserved the qurd lexeme.

Elchin Muradkhanli’s note on the Armenian scholar A.P. Futunin’s work named “Legends on Alexander of Macedon’s treasure in Shirvan” (News of the society studying Azerbaijan, Baku, 1927) he gave in his article “Traces of the Turk-Qurd toponyms” rouses interest: “The Qurds or Qurders are the guises of the Turkish tribe. They live in the northeast of Azerbaijan, in several villages of Karabakh and near Ushtal and Ivanovka villages of Goychay district (28).

Such a fact and analogous ones show that the reading of the word “qord” as “qurd” in the content of the expression “Raiseyi-qord” has a definite scientific basis.

In his article named “Sources of the eight hundred years about Nizami” Khalil Yusifli draws attention to the note made by Molla Abdulnabi Fakhrizamani Qazvini in his memoirs “Meykhana” about Nizami’s parents. The note is the following: “Due to some obstacles during the reign of Ala-Buyn his (Nizami’s – A.N.) respectable father moved from the mentioned city (Gom – A.N.) to Ganja, the center city of Arran country 400 year. As the weather in Ganja favoured the nature of that mine of truth, he asked for the Turkish girl in marriage and began to live there, that is why Sheikh (Nizami – A.N.) was born in Ganja” (21, 18). As it is evident from this note though the author of the tezkire tried to substantiate that Nizami’s father Yusif Muayyad oglu was from Gom, he had no doubt his mother was a Turk living in Ganja. So, the fact about the Kurdish origin of the poet’s mother does not find its approval in the scientific world, at least it should cast doubt on the foreign authors. It is interesting, those who pay no heed to the mistakes in this tezkire and pretend that Nizami’s father is from Gom, do not write his mother is a Turk using the same source.

By the way, one question claims attention. One distich Nizami used in his “Khosrov and Shirin” poem gives a reason for the supposition that as if he was a Metis. The distich sounds in Persian in such a way:

نظمامي اکدش خلوت تنين است
كه نيمي سرکه نيمي انگمين است

In one of the translated publications of this poem into Azerbaijani language in 1983 is written about this distich in the “Interpretations” section:

This ikdish Nizami looks strange,
Half tastes vinegar, half tastes honey.
(Nizami is an ikdish becoming a hermit,
His half is vinegar, half is honey)

_Ikdish means a Metis. Nizami notifies that his mother is a Kurd (vinegar), father is an Azerbaijani (honey)” (29, 379). It should be noted that the author of the interpretations is Mammadaga Sultanov.

Another interpretation of the same distich of this poem translated into Azerbaijani which published in 2004 is given as follows in the “Interpretations” chapter: “Ikdish means a Metis. Nizami assimilates his poems to honey and his sharp moral to vinegar” (29, 371). Though the author of the interpretations given in this book is also shown Mammadaga Sultanov, but some parts obviously amended. The scientific editor of the book is Khalil Yusifli.
We also think that the poet shows in his poem the expression of the faults in the human nature. As no Metis could identify his mother or father belonging to other nationality with the vinegar, distinguish them comparing them with honey a vinegar. Besides, it does not befit the genius of Nizami’s dignity to mean it. Professor Alyar Safarli notifies his attitude on this distich in the article “Nizami’s activities, turkishness”: “The poet could never call his mother vinegar, because the vinegar is piquant and bitter” (21, 6).

So, making this contrasting comparison the poet expresses that his poem is a useful boon both being pleasure to the hearts and a displeased face from the bitter truth not tickling the taste buds.

A contemporary manuscript (belonging approximately to the 40th-50th years of the 20th century) named “Interpretation and vocabulary of Nizami’s works” by an unknown author preserved under the storage unit ФР-1087 in the Institute of Manuscripts named after Mahammad Fuzuli of ANAS includes a notebook titled “The interpretation of the text “Khosrov a Shirin”. In this notebook the mentioned distich is translated as “Nizami ikdish looks lonely strange. His half tastes vinegar, half tastes honey” and interpreted in a such way: “That is to say, as I am far away the shah, I am in two states: Because of I am far from the shah my mouth tastes bitter vinegar. And as I write and read my “Khosrov and Shirin” book in the name of the shah, my mouth tastes honey” (30,18).

As we see the researcher writes that calling himself “ikdish” Nizami compares the sweetness in his poem with the bitterness of his life and shows the existence of the contrast between the real life and the artistic world created in the poem.

In general, we could see different interpretations of the same distich even in the scientific literature. Most times researchers dwell on the word “ikdish” and relate it to the national belonging of the poet. But they do not pay special attention to the word “khalvatneshin” which is formed as a combination with the same word. In the first hemistich of the mentioned distich Nizami calls himself “ikdishe-khalvatneshin”. Khalvatneshin is a Sufi term meaning “seclusion”, “sitting in seclusion”. Seclusion is a position held by a wise man who wants to get inward and outward honesty. That is to say, it is a stage of the unity and proximity to God.

The word “khalvat” which means “isolation”, “place he lived alone” in Alyar Safarli’s book “Vocabulary of Divan literature” is interpreted as following: “The most precious thing in Sufism is only thinking of God, leaving the world and its materiality. A secluded Sufi has to spend his life with worship and asceticism. The redemption of the Sufi’s heart in seclusion is a main condition. After bearing sufferings the dervish is secluded. He eats and sleeps little, he is only occupied with the worship and praying” (31, 280).

So, calling himself “ikdishe-khalvatneshin” Nizami demonstrates first of all he devoted his life to the worship and asceticism, but could not leave completely the world. It is in some way, the poet’s modesty. Nizami is actually one of those honest men who demonstrates that he is an abstinent with his model conduct and morality. He is a Sufi distinguished with his continence not being wide of victuals in seclusion, but keeping up with the people living on the fat of the land.

In his reference book named “Sufi conceptions and symbols of being dervish” Nasib Goyushov writes: “There are two kinds of seclusion: “Seemingly secluding diverge from people and make approach to God. In a such secluded moment the feelings of the wise forget the outer world and focuses on melakut. But in the second case, though the wise is outwardly together with the people, his batin inward life is lost in the observation of the divine mystery” (32, 199).
In the book “Vocabulary of Sufi terms” compiled by Suleyman Uludag is given the information about the conception “khalvat der anjuman”. The author writes: “Khalvat der anjuman means to be apart from people among the people; to be with people on the outside, but inwardly to be with God. It is a connection of the body with people and of the heart with God” (33, 156).

Such an explanation allows to come to a conclusion that in the distich mentioned above Nizami at the same time calls himself a man of seclusioon settled down between two worlds – outwardly among people, inwardly with God.

Speaking on being dervish in his book “Interpretation of Seyyid Imadaddin Nasimi’s some selected works” Ramiz Faseh, a talented researcher shows such a dualism existed in their characters arises from the demand of the dervish order they believe in and writes: “… being dervish is a separate, special religious order which preserves not only its outward appearance, but also inward meaning and importance and it is considered the most necessary factor in the order of being dervish... Just for this reason, most classical oriental poets called themselves dervishes in their poems” (34, 324).

Although Nizami does not call himself dervish in his works, in “Apology for the book” part of “Khosrov and Shirin” poem he expresses with the language of his devoted friend that he is a pious and has suffered a lot:

پﺲ ازﭘﻨﺠﺎه ﭼﻠﮫ در ﭼﮭﻞ ﺳﺎل
مﺰن ﭘﻨﺠﮫ در اﯾﻦ ﺣﺮف ورق ﻣﺎل
در ﯾﻦ روزه ﭼﻮ ھﺴﺘﯽ ﭘﺎی ﺑﺮ ﺟﺎی
بﻤﺮدار اﺳﺨﻮاﻧﯽ روزه ﻣﮕﺸﺎی

These hemistiches are translated as the following:

*It is forty years you are in the vale of fifty tears,*  
*Do not let vain stories fascinate you.*  
*As you are fasting,*  
*Do not break your iftaar with the filthy bone* (6, 52).

Abbasgulu aga Bakikhanov gives information about many Azerbaijani literary men and thinkers in the “Conclusion” part shown at the end of his famous work “Gulustani-Iram”. Speaking on Nizami referring to the sources Bakikhanov writes that near the end of his life the poet lived as an ascetic. The author writes: “Being one of Akhi Faraj Zanjani’s adherents, late in his life his Majesty Sheikh adopted the asceticism and engaged in the circumcision of his batin. The poet writes about it:

*The nice rose among the buds,*  
*Dismally became (retired into seclusion)*  
*an ascetic like me...* (35, 233)

One of the researchers of Nizami, who gave the first alarm in the direction of the restoration of his grave and his fellow countryman Mirza Mahammad Akhundzadeh also writes about the poet’s activities and refers to the sources giving information about him in his work “Sheikh Nizami” (his biography) published as a booklet in Ganja in 1909: “Sheikh Nizami was not dealing very much with people and used to spend his life as an ascetic” (36, 29).
Soon after that, referring to the poet’s works and information about him in primary sources, Firidun bey Kocherli noted both in his research work “Azerbaijani literature”, he completed in 1911 and essay named “Sheikh Abu Mahammad Ilyas Ibn Muayyad Nizami” that Nizami became an abstinent ascetic: “Leaving this world Nizami used to give up his life to the praying and abstemiousness, as he did with less and was a good person” (37, 100).

Speaking of the genius poet’s Sufi faith in her monograph “Nizami Ganjavi in the Iranian literary criticism” Gulchin Babayeva refers to Ali Akbar Shahabi’s work “Nizami – a poet of dastans”. Here Ali Akbar Shahabi writes: “He lived most of his life in detaching and secluding himself from society. He was a quitter, religious, honest and freedom loving man. And it is a characteristic feature of the Sufis and mystics” (20,127).

The information about the fact that Nizami was an Ahl al-Tasawwuf, ahl al-Irfan is met in the latest scientific researches, too. For example, in the abstract of the dissertation for a PhD named “Persian Sufi prose of the 15th century” (On the basis of Abdurrahman Jami’s work “Nafahatul-uns”) by Mahnaz Savadian is noted that Jami presents Nizami Ganjavi in his mentioned work as a Sufi poet and writes that as a true Sufi sheikh the genius poet used to live in piousness and Taqwa. Referring to the primary source, Jami’s work “Nafahatul-uns” the researcher writes: “The poets lived in the same period with Nizami were trying to present themselves by mainly praising the sultans and shahs. But Nizami Ganjavi was not one of them. As he chose the way of a Sufi, he never kept friendly relations with the elders. He possessed such a great talent of poetry, the sultans were considering his existence as an abundance” (38, 25).

In some cases, such opinions might cause argumentations. In fact. Nizami was keeping away from the palaces, but the palaces were close to him. The sovereigns were addressing to him for immortalizing themselves. Actually, Nizami was not a complete Sufi poet. But we can find a lot of information on the Irfan in his heritage. And this fact helps us to substantiate our above-mentioned thoughts about the seclusion.

We would like to give an additional explanation that Assar Tabrizi, one of the eminent representatives of Nizami’s literary school and an author of the well-known poem “Mehr and Mushtari” also accepts the word “khalvatneshin” in a literary sense which is from the same distich used in “Khosrov and Shirin” poem. Imitating his master Assar Tabrizi writes:

\[
\begin{align*}
\text{Nezamivar der khalvat neshasteh,} \\
\text{Dareh ozlatsara bar khalq basteh. (Look: 39, 22)}
\end{align*}
\]

Qasim Jahani, the author of the monograph “Assar Tabrizi’s poem “Mehr and Mushtari” translates this distich in his mentioned work as follows:

\[
\begin{align*}
\text{“Sitting in seclusion like Nizami} \\
\text{I shut the door of reclusion in people’s face” (39, 22).}
\end{align*}
\]

That is to say, being secluded I ran from people.

As it is clear, even Nizami’s successors who lived two centuries later paid attention to the Sufistic meaning of this distich. But according to the genius poet’s words said by him, he owns two natures; though he is bodily one of the people, but spiritually he is with God.

The word “ikdish” used in Nizami’s mentioned distich which means dichotomy, is also a way for contradicting. A vinegar-honey comparison used here is an obvious case of it. In
general, such a comparison is met in other works of Nizami’s “Khamsa”, too. For example, let
us look through the chapter named “A war between Nofal and Leyli’s tribe” of the poet’ work
“Leyli and Majnun” where Majnun says the following distich:

The lover promised me honey,
If I sent vinegar would it be worthy? (40, 128)

Concluding all the mentioned opinions, we would like to say the hypotheses on the fact
that the poet was a Metis, an Azerbaijani of the Turk-Kurd mixed nationality according this
distich is not proven. “There are lots of people throwing stones at the bearers”. Whoever says
whatever, Nizami’s immortal heritage is the neatest argument which approves his turkishness,
belonging to the Azerbaijani nation.

The author of the book “Nizami - a man of science” Ahmadaga Ahmadov fairly writes
in the preface added to the translation of Nizami’s work “Makhzanul-Asrar”: “Notwithstanding
Nizami is in the rank of the world coryphaei, first of all he is an Azerbaijani poet; he was born
in Ganja and he is an Azerbaijani. We must be proud of Nizami, know him best of all, appreci-
ate, and benefit by his inexhaustible heritage. Besides, we should proudly introduce him to the
young generation and learn lessons from this historical person” (41, 10).

Mahammad Amin Rasulzadeh compares Nizami with Firdowsi in his monograph
“Azerbaijani poet Nizami”: “Nizami is alien to the Persian chauvinism which is a characteristic
of Firdowsi; he is a Turk by his themes of the works and thinking”.

We do not think that Nizami was a fanatic Turkist, at all. We acknowledge that his
immortal works exist as a part of the common moral heritage of the world; he was a poet strug-
ning for the progress of mankind. Besides, we proudly express that Nizami was a partial for
his people.

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Əzizağa Nəqşfəzdə

Nizamini fars mənsəli şair kimi təqdîm edənlər cavab

XÜLƏSƏ


Maqəlo Nizaminin milli mənsubiyəti ilə bağlı əsasız iddialar irəli sərən və artıq təkzib olunsa da, yanlış olaraq elmi dövriyyə daxil edilən səhv müddədələrə cavab vermek məqsədə ilə qələmə alınıb.

Açar sözlər: Nizami, Azərbaycan, Gəncə, milli mənsubiyət

Азизага Наджафзаде

Ответ тем, которые представили Низами как персидского поэта

РЕЗЮМЕ

Национальная принадлежность великого Азербайджанского поэта Низами Гянджеви в научном мире, была безосновательно спорным вопросом. Основными причинами этого спора было то, что Низами согласно требованиям того периода писал стихотворения на персидском языке, а также некоторые фанатические средневековые авторы тезкиры и предвзятые исследователи нового и современного периода распространяли ложные сведения о национальной принадлежности родителей поэта, о его месте рождение и соотношении. В том числе некоторые бейты, которые были добавлены к произведениям поэта. Но Низами Гянджеви Азербайджанский тюрк. Исследуя тексты его произведений, поэмы, включённые в “Хамсу” мы видим, что язык мышления у него был тюркский, но писал он на персидском языке. Эта особая симпатия к тюрку проявляется в произведениях поэта. В отличии от своих персидских предшественников, Низами в своих произведениях использовал слово “тюрк” в хорошем смысле. Наряду с этим в сюжетах произведений поэта ясно видно влияние общеюркского фольклора, истории и тюркского обычая и традиций.

Статья написана с целью, чтобы те, кто дали необоснованные сведения о национальной принадлежности Низами, если даже это уже опровергнуто, ответили за ложные информации.

Ключевые слова: Низами, Азербайджан, Гянджа, национальная принадлежность

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THE STATUS OF CONSERVATION AND USE OF ANCIENT MANUSCRIPTS IN AZERBAIJAN: AN OVERVIEW

Abstract

This article aims to provide an overview of the conservation and use of ancient manuscripts in Azerbaijan on the basis of the activities of the Institute of Manuscripts named after Muhammad Fuzuli of the Azerbaijan National Academy of Sciences. The approaches and technologies used in the conservation of ancient manuscripts are discussed and suggestions for improving the traditional and electronic use of manuscripts are made here.

Keywords: conservation, restoration, old manuscripts, digitisation of manuscripts, early printed books, Institute of Manuscript, Azerbaijan

Introduction

There is such a saying: “Manuscripts do not burn”. It goes without saying that this idea is nothing more than a fantastic entourage that complements the historical-symbolic image of manuscripts made of papyrus, leather and paper in material. As in fact, all clay, the most durable material, wood, and parchment sooner or later spoils, papyrus wears out, coming to paper, it takes fire and burns very quickly. Otherwise, the original or copies of the ancient books of Alexandria would now be involved in studies, and the manuscripts burned by Vergil, Pushkin, Gogol, Dostoevsky, Jalil Mammadguluzade, Einstein, Nabokov and Akhmatova with their own hands wouldn’t burn and became the essence of the museums.

However, the conservation and transmission of ancient manuscripts to future generations remain an integral part of book culture, and the representatives of different fields – biologists, specialists in manuscript studies, restorers, radiologists and conservationists are constantly working in this direction.
Some issues of use of ancient manuscripts

Preservation, restoration and conservation of ancient manuscripts in Azerbaijan is one of the priorities of national culture. The collection, scientific and theoretical research and transliteration, restoration and preservation of ancient manuscripts and early printed books and making them available for researchers in Azerbaijan have been systematic since 1950. In the same year, an independent Institute of Manuscripts was established on the basis of the Manuscripts Fund of the Azerbaijan Academy of Sciences. At present, more than 90 percent of the country's ancient manuscripts and rare books are collected in this center. There are 12,000 ancient manuscripts more than a thousand years old, including unique manuscripts included in the UNESCO’s “Memory of the World Register”, and more than 5,000 early printed books printed in the XVIII-XX centuries by old printing methods (xylography, stone engraving etc.). Thus, giving a brief look at the conservation, restoration and use of ancient manuscripts available at the Institute of Manuscripts, in fact, it is possible to consider the specifics of working with ancient manuscripts in Azerbaijan as a whole.

Today, the ancient manuscripts are preserved in special storage conditions at the Institute of Manuscripts. It goes without saying that periodic hygienic and conservative inspection and restoration, as well as being in a relatively stable environment and under natural conditions make some paper materials physically and chemically more durable and resistant to biological influences in special storage conditions (relative humidity indicators are 50% {+/- 10%}, air temperature is between 17-20° C). Otherwise, the Fangmatan paper (a piece of paper dating to about 179 with a map on it) found during archeological excavations in China's Gansu province, in 1986 would not have survived to this day [4] and all paper manuscripts over 600 years old would have got spoiled.

It becomes once again clear that a professional approach is required for to keep, carry out sanitary-hygienic processes for, restore, preserve, process and conserve the material and cultural samples with the help of various technical means, by constantly updated technological methods, in accordance with relevant standards and norms, sanitary, hygienic processes, restoration, protection and processing, protection is required. At the Institute of Manuscripts like at the institutions of relevant purpose around the world, the conservation/restoration/hygiene processes are carried out by professionals of a separate scientific and research laboratory under special rules.

Both during the Soviet era and also during the independence years, similar instructions are given on the temperature-humidity-hygiene regime of storage of archival materials in the normative and methodical documents [1] guided by the Institute in this field: in July-August, as the humidity degree reached the maximum (6.0 - 7.5%) in various papers, conditions for additional humidity cannot be created in the manuscript fund during this period. During this period, changing the air on the shelves and boxes, placing new manuscripts received in the fund and carrying out works that bring moisture to the room should be limited. 3 months in winter (January-March) - as the humidity degree is at a minimum (4%), many strength properties of the paper are sharply reduced (up to 10 times). In this case, it is important that the humidity remains constant at normal levels. According to the rules, the normal temperature in the collection of manuscripts is 17-19° C, and the optimal relative humidity is between 50-55%. In such
stocks, sanitary days should be announced at least once a year, materials should be dusted, racks, shelves, floors should be wiped with a 2% formalin solution after dusting, and systematic wet wiping should be carried out. In order to protect the results of sanitary and hygienic measures, a wet mat soaked in 2% formalin or chlorine solution should be placed in front of the entrance to the fund, etc. In this case, it is important that the humidity remains constant at normal levels.

It goes without saying that such a standard approach to the issue is based on scientific principles, but it should be taken into account that sometimes the process of natural spoilage of ancient manuscripts and early printed books cannot be prevented by any measure and scientific-theoretical approach. It is known that a relative humidity of more than 65% creates conditions for the formation of fungal worms, which are very dangerous for ancient and early writing materials, especially for manuscripts. Though it is possible to relatively control and protect unfavorable environment for fungi following certain rules and using a hygrometer, it is not possible to fully regulate internal airflows (even at very low speeds) affecting documents, especially convection (vertical movement of hot air masses). As a result, an acidic environment is inevitably created, which accelerates the chemical destruction of paper, cover and dyes. If it is not possible to continuously control the temperature of the stored materials, thermal decomposition processes begin in the manuscripts and their covers. On the other hand, an increase in humidity indicators and relative humidity reaching, for example, 70% can lead to the simultaneous onset of both destruction and thermal decomposition for the manuscript and the formation of a synergistic effect (rapid change in the physical and chemical properties of ancient writing materials in our example). In this case, another question arises: if the hygrometer at the fund of the manuscripts always shows, for example, a relative humidity of 65%, and the thermometer has a stability of 18-20° C on the temperature scale, what kind of wear and biological damage can one talk about? We must look for an alternative answer to this seemingly rhetorical and reasonable question in a slightly different analysis: hygrometers and heat meters (or modern thermohygrometers fulfilling the functions of both) are not able to exactly measure relative humidity and temperature in all inaccessible areas where documents are located. In order to inspect the microatmosphere in each part of the fund (environment between documents, folders, shelves and pages), for example, each of the ancient manuscripts collected at the Institute of Manuscripts should be provided with an active (with the ability to save energy for a long time, self-regulating) microchip. By means of such microchips, it is possible not only to analyze only micro, but also nano thermohygro environment, find out the current place of the manuscript or book (even if it is outside the fund, with the help of GPS technology), its condition, physical, chemical, biological effects on it, and take a number of preventive measures. Without the use of such sensory technologies of the Industry 4.0, it is impossible to keep the ancient manuscript stocks under total physical and chemical control, figuratively speaking, “make the manuscripts speak and listen to their pain”. In other words, “verbal communication” with ancient manuscripts is not possible with the help of traditional methods due to the fact that under the present conditions, the manuscripts cannot "speak", they are a kind of “dumb” and we have to understand each other as if by non-verbal, hand and finger gestures, and the sense of touch and read what is written on their faces (“facial expressions”). And with this approach, we can often assess the condition of ancient manuscripts subjectively and mostly with a delayed attitude. However,
through the Internet of Things (IoT) technology, the ancient manuscripts in the collections can “speak” not only with us, but also with other technical means and even among themselves. Thus, as we have already mentioned, it is possible to build an extensive communication network in the collection implanting a small information device (chip) in each manuscript book and giving them a static (independent, unchanging) IP address (128-bit IPv6 protocol). The use of Radio Frequency Identification Systems (RFID) in such a network can lead to the creation of a completely new storage-protection-presentation infrastructure. Albeit briefly, let’s look at the condition and movement of a manuscript in such an infrastructure: a manuscript book equipped with sensory and identification technologies can inform the central data management system several times a day about what chemical and biological processes take place in it, the degree of humidity and temperature between pages, what preventive interventions are needed, how it is currently treated (especially relevant to the manuscripts in the hands of readers), by whom and how much it was withdrawn from the collection during a certain period, whether it was ordered, the age, gender, education, scientific orientation of the applicants, etc.. In addition, the physical location of the manuscript in the collection can be easily determined using the RFID reader. This can ensure the safety (prevention of damage or theft) of ancient manuscripts and the determination of the impact factor of manuscripts as a result of scientometric analysis.

Thus, we came to such a conclusion that if it were possible to regulate the wear of manuscripts from macromolecules to relatively small particles relying only on the indicators of thermohygrometers, thousands of ancient manuscript pages around the world would not be attacked by fungi, larvae, and pests; there would be no need for the restoration of cover, block, and text, literary-artistic, calligraphic finishing works, lettering (unique description of a letter or word) and conservation processes.

By the way, it should be noted that in recent years, there have been a number of remarkable changes at the Institute of Manuscripts in the preservation of ancient manuscripts and early printed books. Firstly, the collection’s macro and micro environment was improved and updated which allowed to protect manuscript materials from biological damage, especially from fungi, more effectively than in previous years. Although biological and chemical threats to the Institute’s ancient manuscripts are prevented as much as possible, it is not possible to reduce the level of physical impacts by users. Empirical observations in the manuscript collections of foreign countries and the statistics we have obtained allows us to say that more than 10 contact of users with the same manuscript or book during the year creates a potential basis for the examination and restoration of that historical material. At the Institute of Manuscripts, the number of user requests for the same manuscript or book during the year usually does not exceed 10 times throughout a year. For example, if we look at the metric indicators in the last 3 years (2017-2019) in this field, we see that:

- In 2017, reader requests covered a total of 1196 materials. Two of them – Muhammad ibn Abdussalam's manuscripts (B-4748) in Arabic and Asi's “Divan” (B-7768) in Turkish were referred in maximum number - for 5 times, Nakam Ismayil bey's “Divan” (M-41) in Turkish, Muhammad Nafisi's Arabic manuscripts of “Shari Muajjid” (S-221) and 5 other manuscripts for 4 times, and 15 manuscripts and early printed books were referred for 3 times each. The remaining 1173 manuscripts were used only 1-2 times. In 2018, 1387 and in the first 8 months of 2019 – 798 ancient manuscripts and early printed books were presented to users from the
collections of the Institute of Manuscripts. During this period, the number of referring to the same material did not exceed 10 times: Thus, in 2018, the most (7 times) B-200 coded manuscript (“Gasida”, “Sharhi – risaleyi - vaziyya”), and in 2019, the most (8 times) A-212 coded manuscript (“Collection”) were made available to researchers. The purpose of bringing the indicators to the attention is to show that the user's contact with this or that material at the Institute is not at the maximum level. Though the number of repeated requests for the same code is not large, it is disappointing that the role of users in the damage to the manuscripts and publishing units of the Institute of Manuscripts is growing day by day. There are both objective and subjective reasons for this. First of all, some users do not follow the instructions given to them, knowing that such historically important documents must be handled with great care and in accordance with special rules. This is called “user illiteracy” all over the world. Secondly, as researchers come into contact with manuscripts “barehanded” without the use of special tools (special cotton-paper-based gloves, chalky papers not getting wet etc.), certain thermal and tactile effects are inevitable, which exposes the manuscripts to various physical and chemical reactions, infects them with diseases, and affects their future destiny. Thirdly, even if the manuscripts are handled in full accordance with the instructions, any physical or non-tactile contact, opening and closing of the manuscript, careful flipping through, or even switching from one temperature mode to another while moving to another room, the user's breath or meeting with ordinary lamp light have negative effect on its cover, artistic design elements, paint, glue, threads of block, pages, etc. over time. In this sense, despite the improvement of storage conditions at the Institute of Manuscripts in recent years, it is understandable that the number of restoration works has increased. It is no coincidence that only in 2015-2019, the cover, artistic design elements of 430 ancient manuscripts, and 31,400 pages of these and other manuscripts were restored and necessary steps were taken to preserve their historical, scientific and artistic significance at the Institute of Manuscripts. However, in order to minimize the need for restoration and raise the level of conservation to a higher level, there is a great need for the application of constantly updated storage and restoration technologies, fully equipped laboratories from material and technical point of view, modern service places, training of qualified young personnel and scientific and theoretical research in the relevant field at the Institute of Manuscripts, as well as many archives and manuscript treasures around the world. Given that almost no attention is paid to the study of the scientific and theoretical basis of this problem in the country, and the research conducted in this field can be counted on the fingers of one hand, it becomes clear how relevant the issue is.

Conservation of ancient manuscripts

Analyzing the above-mentioned needs and determining which measures and technological approaches are more important, we come to such a conclusion that before the physical restoration of historical documents, it is necessary to pay attention to their storage and protection, especially ensure fire safety. There are many examples in history for ancient manuscripts and books being destroyed as a result of fire. It is not a question of deliberate burning of rare manuscript treasures as a result of various wars, invasions and attacks throughout history: there are many examples of the destruction of manuscript and book collections due to internal fires
caused by carelessness or malfunction. From ancient times to the present day, manuscripts being exposed to such technical fires has affected not only individual moments of history, but also the biography as a whole, perhaps depriving several scientific researches of reliable, original sources.

Only in the XX century, 90 million copies of literature were destroyed by fires in various book and manuscript collections in the United States, Great Britain, and Germany. For example, when a fire broke out at the Institute of Scientific Information on Social Sciences of the Russian Academy of Sciences in 2015, 5.42 million copies of 10.2 million books were burned, including a large number of ancient and rare manuscripts, and 1 million books soaked during the fire were partially restored. 3 million books and manuscripts were frozen while being wet (for possible restoration in the near future), and although 900,000 publication units were protected, they lost their content (dye).

The fire protection system at the Institute of Manuscripts, including the security - fire alarm, smoke extraction and ventilation network were installed in accordance with the requirements of the Law of the Republic of Azerbaijan “On Fire Safety”. In other words, in the event of a fire in the building where the Institute is located or directly in the collection, it is planned to extinguish the burning ancient manuscripts and books with water. Though this traditional fire-fighting method is useful in many cases and has been tested for years, it is not effective in protecting paper and leather-based manuscripts from fire. The above-mentioned example (on the example of the Scientific - Research Institute of the Russian AS) shows that extinguishing fires with water in such collections have unpleasant consequences. Automatic gas firefighting, a relatively modern and expensive form of firefighting, is more suitable for the protection of ancient manuscripts and books from fire. Gas firefighting is carried out in two forms: in the first case, propane-type gases (FE-13, FM-200), HFC-125 branded gases stopping the burning process at the chemical level and having thermal properties are used. In the second case, compressed gases such as CO2 (carbon dioxide), argon, inergen are used, which reduces the concentration of oxygen in the air below 12% and causes the fire to be extinguished within 15 seconds. The advantage of the system is that a person can breathe at a concentration of less than 12 percent oxygen. However, it does not mean that gas firefighting is completely safe for human life. For example, in 2010, during the replacement of light bulbs in the collection of the Kiev National Library named after Vernadsky in accordance with the regulations, the wire of the fire control system was damaged and two employees of the storage place lost their lives when pure HFC 125 gas was released into the room. This gives us ground to say that either traditional or gas firefighting have both advantages and disadvantages.

The latest scientific innovation in the fire protection of ancient manuscript collections is the processing of a colorless and odorless liquid called Novec 1230, which has been tested since 2004. This chemical solution, known to science as “dry water” since 1968, has only begun to gain real value in recent years. Although 95% of its composition is ordinary water, Novec 1230 is in the form of a powder reminiscent of flour. “Dry water” used in automatic firefighting can extinguish a fire in a closed area in seconds. This solution absorbs heat energy at a very high level, creating 70% freezing effect and as a result, there is no harm to manuscripts or human health.
Interestingly, for example, the national archives of the USA and the UK have the above-mentioned security systems, but they protect valuable documents under completely different conditions [5]. As a result of the development of the mining industry in these countries in the late XIX and early XX centuries, and its decline in recent years, millions of square meters of idle, depleted and empty mines, especially salt mines, began to serve humanity again. At present, millions of manuscripts are preserved at such mines belonging to the US National Archives (mines and deposits in Kansas, Missouri and Illinois). Almost more than half of the 10 million (consisting of 11,500 boxes, 35 million pages) ancient manuscript collection of the British National Archives is kept at a depth of 3.5 km in a rock salt mine in Winsford - far from the center. The main reason for this is due to that fact that firstly, these places remained unused, and secondly, they have constant temperature (15-20 °C) and normal relative humidity (due to the high absorption of salt) in all seasons.

**Ancient manuscripts and modern technologies**

Even if we preserve ancient manuscripts on racks and shelves that close automatically during a fire and establish a paper facsimile collection and place it in a completely different place, the process of wear will never stop. And sooner or later, all the manuscripts and books will disappear from the face of the earth with their traditional faces. In other words, even if the manuscripts do not burn now, in the future, time will “melt” and “burn” them. In this sense, modern automation, digitisation, optical recognition, 3D copying, the invention of cloud technologies and the ability to preserve and transmit the ancient book monuments that are our national and spiritual heritage to the future as a digital heritage is a new way of self-expression of the history. The Institute of Manuscripts, in its turn, taking advantage of this historical opportunity and the technology of the society of knowledge, has gained a number of success in recent years in the digitisation of manuscripts, performing auto-correction operations on electronic manuscripts, and creating an electronic catalog of ancient manuscripts and early printed books. Since 2014, the Institute has begun to use ATIZ BookDrive branded digital camera, large-format scanner, designed specifically for creating digital copies of historical documents. According to the results of the last 5 years (2015-2020), as a result of such technological process at the Institute of Manuscripts, 4250 manuscripts, including 98700 manuscript pages were digitised and placed on an internal server, and an electronic catalog of 10900 ancient manuscripts was created.

As we have mentioned, any physical and biological effects damage old cover, leather and paper. Manuscripts and early printed books being transported from the collections to the technical rooms for the purpose of digitization, placing them in a scanner, repeatedly turning over the pages, being exposed to even a small amount of infrared and ultraviolet radiation etc. inevitably damage ancient manuscripts. This is the case observed all over the world. However, given that this is the only way to conserve the ancient manuscript heritage electronically for future generations, of course, we have to accept the situation. On the other hand, it may sound paradoxical, but the complete digitisation of manuscripts without damage and their subsequent use only in digital form prolongs the life of the originals.
Conclusion and results

The harmful / useful activity that we mentioned above which is carried out with the idea that “if manuscripts burn, they will be replaced by electronic manuscripts” creates an optimistic mood about the future of our material and cultural heritage. However, one must not forget that electronic manuscripts can also be destroyed, deleted, damaged, and servers can fail. Another problem is related to the information carriers on which electronic manuscripts are transferred. It is known that during the evolution of information carriers (in the last 2 centuries) the technologies of storing data in machine-readable form have undergone a number of changes: in the early XIX century data was written on punched cards, in the XX century on magnetic tapes, then on diskettes and compact disks (CD). Paradoxically, much of that information, which has been digitized for delivering it to future generations, is no longer readable. It means that after some time it will also not be possible to transfer and read data from modern information carriers - flash cards, hard drives, servers, and we will have to refer to traditional manuscripts again. Then, it turns out that the information on paper is more reliable than digital information?! Time could answer this question, but in any case, it is more expedient to show purely technological solutions to the problem. In our opinion, it is possible to preserve ancient manuscripts in two optimal ways and pass them on to the distant future:

1. Reproducing ancient manuscripts from non-abrasive, fire and waterproof materials by 3D printers (a manuscript book printed on a 3D printer is visually and tactilely indifferent from the original. Here the smallest details, all texture and calligraphic granularity, colors, bulging on the cover and paper, peculiarities, etc. are repeated in the same way. Only, those manuscript books do not burn, damage, wear or get wet. At the same time, such 3D facsimile technology allows to protect manuscript collections from many force majeure circumstances, fires, etc.).

2. Conserving electronic manuscripts with the help of cloud technologies (storing them in the cloud) and storing them in “Data embassies” both electronically and in the form of 3D models.

This can help solving many problems in ensuring the security of traditional and electronic manuscript collections.

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Cavid Çafarov

Azərbaycanda qədim əlyazmaların konservasiya və istifadə məsələsinə icmal backış

XÜLASƏ

Məqalədə Azərbaycan Milli Elmlər Akademiyası Məhəmməd Füzuli adına Əlyazmalar İnstitutunun fəaliyyəti əsasında Azərbaycanda qədim əlyazmaların konservasiya və istifadə məsələlərinə icmal backış həyatə keçirilmişdir. Burada qədim əlyazmaların müəhafizə zamanı istifadə olunan yanaşma və texnologiyalardan bəhs olunmuş, əlyazmaların ənənəvi və elektron istifadənin təkmilləşdirilməsi istiqamətində təkliflər irəli sürülmüşdür.

Açar sözlər: konservasiya, bərpa, qədim əlyazmalar, əlyazmaların elektronlaşdırılması, əski çap kitabları, Əlyazmalar İnstitutu, Azərbaycan

Джавид Джафаров

Состояние сохранности и использования древних рукописей в Азербайджане: краткий обзор

РЕЗЮМЕ

В данной статье предоставляется краткий обзор состояния сохранности и использования древних рукописей в Азербайджане на основе деятельности Института рукописей имени Мухаммеда Физули Национальной Академии Наук Азербайджана. В статье обсуждаются методы и технологии, используемые при консервации древних рукописей, и делаются предложения по улучшению традиционного и электронного использования рукописей.

Ключевые слова: консервация, реставрация, древние рукописи, оцифровка рукописей, старопечатные книги, Институт рукописей, Азербайджан.
THE INTERNATIONAL SCIENTIFIC-CULTURAL RELATIONS BETWEEN ANAS INSTITUTE OF MANUSCRIPTS NAMED MUHAMMAD FUZULI AND FRANCE

Abstract

The scientific-cultural relations between ANAS Institute of Manuscripts named Muhammad Fuzuli and French Republic have more than three hundred years. Historically playing the role of a bridge between East and West, Azerbaijan is recognized as one of the most valuable countries in the world in terms of cultural heritage. This has a significant impact on the establishment and expansion of international cultural relations.

Key words: international relations, French National Library, manuscript, UNESCO

Throughout history, Azerbaijani culture has been in the spotlight of the leading countries of world civilization, including France, the cradle of Western culture. The copy of Nizami Ganjavi’s XIV centuries (1362-1366) manuscript “Khamsa” is kept at the National Library of France. For the first time “Khamsa” was translated into French language by French scientist Klerambol in 1741. The first translator of “Avesta” was French translator Anketil de Peron (1771).

Rashidbay Akhundov who studied in Brussel University and knew well French language translates his father Azerbaijani playwright Mirza Fatali Akhundov’s work “The Botanist Monsieur Jordan and Sorcerer-Dervish Mastali Shah” into french language and “The adventures of a little French boy” into Azerbaijani in 1874-1878 years. Although historical facts prove that the elements of Azerbaijani-French cultural ties are ancient, the dynamic development of these relations took place in a new historical period.

France is the second country to recognize the independence of Azerbaijan (December 31, 1991) and opened its embassy in Baku in 1992. Bilateral relations are rich in numerous visits.
The former President Heydar Aliyev and President Ilham Aliyev made their first bilateral visits to Paris. Azerbaijan is main trading partner of France in the South Caucasus.

After regaining its independence in 1991, the Republic of Azerbaijan has pursued a policy of cooperation with a number of important international and regional organizations.

On July 3, 1992, the Republic of Azerbaijan joined UNESCO, which decided to cooperate with UNESCO that provides its members with the opportunity to train world-class specialists, technical assistance, as well as scientific and pedagogical staff, and participate in global scientific projects.

UNESCO, a specialized agency of the United Nations is the biggest forum for cooperation in education, science, culture, information and communication. The organization was founded on November 16, 1945, with headquarters in Paris, France. UNESCO currently consists of 195 countries and 10 Associate Members.


One of the manuscripts introduced in 2005 is the 30-volume encyclopaedic work of Abulgasim Zahravi, a great Arab scholar who lived in the Caliphate of Córdoba in Spain (X-XI centuries) is a most valuable and interesting part of this work. The book describes about 200 surgical instruments and explains the rules of their use. The 156-page manuscript was copied in the 12th century in black ink. The surgical instruments in the book are clearly marked with black ink.

The cooperation between the Institute of Manuscripts named after Mohammad Fuzuli of ANAS and French National Library was established in 2013. Institute obtained materials on the history and culture of Azerbaijan from French national Library within the framework of mutual scientific and cultural cooperation.

Materials:

- The city plan of Baku XVIII
- The photos of Baku city, the beginning of the century
- The map of the bay of Baku
- Map of oil fields in the Absheron Peninsula
- Map of the Caspian Sea
- Map of the Volga and Kura rivers
- Caspian coast map
- Map of the Caucasus

Manuscripts:

- The copy of “Kelile and Dimne” copied by Nasrullah Munshin in 1467
"Oguzname" written in the Chagatai language
Alishir Navai’s “Elajname” about medicine

The notes of Rafael de Mana, a European traveller who visited Azerbaijan and Iran in the 17th century, about the Safavids, Shah Ismail Khatai and his sons, as well as the cities and rich nature of Azerbaijan.

In 2017 Deputy Director for Scientific Affairs of the Institute of Manuscripts named after Mohammad Fuzuli of the ANAS, Doctor of Philology Aybaniz Aliyeva-Kangarli and head of the International Relations Department, Doctor of Philosophy in History Nigar Babakhano visited Paris National Library and met with the head of the department of manuscripts of the National Library of France Madam. M.Genevieve.

They got acquainted with the valuable funds protected in Richelieu buildings. Magamah collection by Abu Muhammad al-Qasim al-Hariri (1054-1122), a well-known master of the history of Arabic literature and copy of manuscripts (copy date 1417 year) “Kitab suvar el-kavakib” (“Book od stable stars”) by famous mathematician-astronaut from Isfahan Abdurrahman as-Sufi were donated electronically.

The scientific article “Manuscrit: Une des plus grandes merveilles de la main” by General Director of Institute academician Teymur Kerimli and head of the International Relations department phd. Nigar Babakhanova was published in “Innovations régionales” journal in 2018. This article is about the activity of the Institute, collection of old manuscripts, research, preservation, and promotion manuscripts. The paper covers the international relations of the Institute of Manuscripts, as well as with UNESCO, collaboration between Institute and Islam Manuscript Association, International Manuscript Society.

The manuscript copy of Azerbaijan great poet Muhammad Fuzuli’s “Divan” was included into “The Memory of the World Register” of UNESCO in 2018.

The scientific cultural relations of the Institute of Manuscripts became more developed last years. The term International Cultural Relations describes all the relations between nations and its people in regard to their cultural characteristics as also to the cultural heritage and all activities related to culture.

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Nigar Babaxanova

AMEA Məhməd Füzuli adına Əlyazmalar İnstitutunun Fransa ilə bəynəlxalq elmi-mədəni əlaqələri

XÜLASƏ


 Açar sözər: bəynəlxalq əlaqələr, Fransa Milli Kitabxanası, əlyazma, UNESCO

Нигяр Бабаханова

Международные научно-культурные связи между Институтом рукописей НАНА имени Мухаммада Физули и Францией

РЕЗЮМЕ

После восстановления своей независимости в 1991 году Азербайджан реализовал политику сотрудничества с рядом важных международных и региональных организаций. Сотрудничество Института рукописей им. М.Физули Национальной Академии Наук Азербайджана с Францией началось в 2002 году. В этом же году Институт установил официальное сотрудничество с ЮНЕСКО. В 2013 году Институт рукописей им. М.Физули Национальной Академии Наук Азербайджана начал сотрудничество с Национальной Библиотекой Франции.

Ключевые слова: международные отношения, Французская Национальная Библиотека, рукопись, ЮНЕСКО
LITERARY ENVIRONMENT DURING TSARIST RUSSIA IN BAKU

Abstract

History of Baku is very ancient. It is a very ancient city of oil, stones - which tell a thousand stories, faced with thousands of troubles, and the blue Caspian Sea - opening its morning with amazing songs, that spread in different times, and fall asleep at night. The oldest information about the history of Baku dates back, to the 270 BC (883-884). Famous Greco-Roman astronomer and geographer Claudius Ptolemy, who lived in the second century AD, had information about Baku in his book "Geography Textbook". He notes, that there is an oil-producing city on the peninsula, on the shores of the Caspian Sea, and Turkic tribes live in this city. The word Baku is referred to as “Bakhov”, “Baki”, “Baku”, “Bakuli”, “Bagaran”, “Bakuan”, “Bagin” in works of many historians. Fact is that, word “Baku” comes from the word “Baku” (inviolable), one of the ninety-nine names of Almighty God, in the Holy Quran. In addition, Baku - which it was founded as a city, about two and a half thousand years ago, was inhabited by a group of Turkish tribes called "Baks", who believe in the god of the sky. According to some historians, the name of the city is also connected with these tribal groups. Some Persian lover historians, claim that, Baku was a Persian city, and that, its real name was Badukufa (Windy City). But this is very false and invented thing. This city, which was occupied by outlanders, such as Sassanids, Abbasids, Mongols and the Iranian Shah, from time to time; was finally occupied by the Russians as a result of the betrayal of the Iranian Shah and became a semi-colonial part of Tsarist Russia in the early XIX century.

Key words: Baku, culture, literary environment, poetry, education, freedom

Fact is that, culture developing, including literature and poetry, was connected with Islam in Baku. Thus, beginning from VII century, arriving Ahl al-Bayt's blessed people (as) to the territory of Azerbaijan, or rather to the South Caucasus, led to the spread of Islam, the most progressive and universal religion in the world, including Baku, of course, whole Azerbaijan.
We can give examples, Ganja Imamzadeh sanctuary, built on the grave of Mevlan Ibrahim, son of our V Imam - Imam Muhammad Bagir, Bibikheibat sanctuary, built on the grave of our VIII Imam, Imame Reza's sister Hakima, and Rahimah sanctuary in Nardaran.), "Leyla khanum's sanctuary" in Bilgah, "Ali foot" in Buzovna, imams in Yardimli region, etc. But, according to Barbnab, I apostle of Jesus (peace and blessings), before that 80 percent of population in Baku were Albanian Christians, 15 percent professed different faiths and 5 percent were fire worshipers.

Those, who claim that inhabitants of Baku, were fire worshipers before the adoption of the Islamic religion - give example Ateshgah in Surakhany. However, it is well known that this sanctuary was built by Indian pilgrims called "Pars-fire-worhipers" and has been burning ever since, as a burning piece was unconsciously thrown into it from a small oil well near the sanctuary. Indopersi fire-worshipers also built a "hearth" near the fire, because they considered this - Almighty.

After occupation of Azerbaijan Tsarist Russia, tsarist officials began to use the slavery regime and not only enslaved the peasants and workers, but also made the landowners depending on them in Azerbaijan. Thus, owners, who owned land or property, employed peasants and workers, paid most of their profits to officials under the name of taxes. And, people who were once khans and beks found themselves on the degree of bankruptcy and became so dependent, that it was no longer possible to speak of their domination.

It was invented such dates, that Russian tsar attributed the slave regime in the Caucasus, including in Azerbaijan, only to the peasants and workers, but owners, in short, the rich retained their rights domination during socialist period. But it was not so, all owners, merchants, and other riches hadn't any rights. Because the tsarist authorities, when they wanted, they took the riches property, or deported them. For example, many people know that, Varonsov-Dashkov, who was once the heir to the Caucasus, took away the lands, forests and gardens from many of Azerbaijan's wealthy people and made them his property. We see this in novel "Deli Kur". (Crazy Kur) by the famous Azerbaijani writer Ismail Shikhly. Thus, the deputy from Caucasus, Varonsov-Dashkov, sent armed officials to capture Jahan-dan Agha's forests, and when Jahan-dan Agha knew about this, there was a collision, he was killed during the shooting with them. Another example: Viceroy from Karabakh with the armenian origin Tarkhan, slandered the famous Azerbaijani poet G.B. Zakir and exiled him, by the time confiscating all his property. And we must note that poet wrote his famous poem "Durnalar" while in exile in Baku.

According to the decree of Alexander II "Land ownership", in 1870, sale of oil areas to citizens in the short time caused the strong influence on economy in Baku. The riches bought oil fields and drilled wells, they had accumulated over the years, and by selling oil from these wells, they both became rich and brought large revenues to the state budget of tsarist Russia. All these gave impetus to Baku, first to the construction of the Baku-Tbilisi railway to deliver oil to the world market through the Black Sea, and then to the construction of Baku-Petersburg, Baku-Moscow, Baku-Kiev railways. This gave an amazing impetus to economic and cultural development Baku province. And at this time educational activities spread in Baku with the newspaper "Akinchi", which published by Hasan bey Zardabi. Rushdian schools and Russian-Muslim schools were built for the Muslim boys, the press began to develop under the influence of "Akinchi", and many newspapers and magazines were published. So, Haji Shikhali, Haji
Hajaga, Haji Zeynalabdin Tagiyev, Murtuza Mukhtarov, Shamsi Asadullaev, Agamusa Nagiyev and others, who earned money with great difficulty, they bought oil lands and drilled oil wells. However, they spent most of their hard-earned money on improving the economic well-being of the people, improving their livelihoods and education.

In addition, these benefactors were also educational people, and they knew very well, how science and educational ideology of the nation, they opened and built scientific and educational institutions for children, as well as, they send talented youth to London, Paris, St. - Petersburg, Odessa, Najaf to get education.

It is no coincidence that the Muslim department of the Gori Teachers' Seminary, founded by Baku millionaire – Seyid Mirbabaev, 250 youngs educated and began to work teachers at schools in various parts of the South Caucasus.

Political upheavals and administrative division of Azerbaijani territories; market economy development, culture manifested themselves and opened doors culture to Azerbaijani literature in XIX century. When intelligentsia saw, that, available period has opened its doors with great sincerity they appreciated the opportunity, as if they are contesting with each other organized the press units such as "Union", "Progress", "Sada" (voice), "Sadai-hakk" (voice of reality), "New Life", “Hummat" (Cooperation), "Kaspi", "Fuzat", "Yeni Fuzat", "Ari", "Babayi-Amir", "Tuti", "Mazali", "Kalniet", "Shalala", "Irshad", “Ittifak”, “Zanbur”, “Iqbal”, "Life", “Evolution” and others.

Revolutionary movement, which began at the beginning of XX century, led to the strengthening of national liberation movement in Azerbaijan, which, in turn, gave impetus to the development of the national language - the native one. Purity and massive development of the native language, which began in the 1980s with the help of the press, education and textbooks in native language, justified itself in the beginning XX century. Of course, development of the national language, had a direct impact on the development of national ideology and national identity. This was one of the factors, that raised the national dignity consciousness of the people. Special persistence and diligence of the Azerbaijani intelligentsia created a moral and psychological basis for the development of the national language in this work. Of course, national press was on the first place, because poets wrote poetry, expressing the value of their native language for people, nation, showing the special self-sacrifice for development of national language, during this period.

But poets weren't satisfied with this, they instilled for young generation the spirit of patriotism, the spirit of independence and future, at the same time, they created beautiful and magnificent works which, after seven generations, were able to recognize all this. Aliabbas Muznib - who was brought up in the literary environment of Baku, explained his love of the Motherland with alive scenes and poetic plates as follows:

Azerbaijan... as flower garden,
Bakikhanov's flower-bed... is this country...
Muhammad khan, Ahmad khans' residency... is this country,
Javad khan's tomb... is this country. (2.p.106)
Baku was the largest city in the Caucasus, and at the end of XIX century, began the stage of development in this city, that already during 10 years of XX century, magnificent buildings built by the Azerbaijani oil entrepreneurs, especially Haji Zeynalabdin Tagiyev, group of enterprises, arcades, canteens, shops that are far superior to modern supermarkets, clubs, mysterious parks and gardens, bulvard, beautiful buildings - apart and ets. The industrial city became one of the most beautiful cities in the world, from the day that the Caucasian Islamic Army liberated Baku from occupation at the end of March 1918, September 15, but this continued till the burning day the most magnificent monuments of Baku. Dashnak-Bolshevik military units of the neo-fascists burnt national buildings with the help of Stepan Shaumyan. (since the end of March 1918, 70% of Armenians, Bolshevik sailors, 30 percent of which are Russian, burnt Muslim monuments in Baku, including the building "Ismailiye", built in honor of the earliest death of Agamus Nagiyev's son - Ismail, which belongs to the Institute of Manuscripts named after Mohammad Fizuli of ANAS, the "Taza Pir" mosque, the Maiden Tower, which built by Shirvanshah Manichokhrom in XII century and many monuments which were destroyed by artillery fire from ships).

From the end of the XIX century, the spread of scientific and educational institutions, increasing of world view of people, enlightenment, the developing of national ideology, the emergence of national identity, exposure of hypocrisy, mullahs' emergence of fraud, the most importantly, education of youngs had a positive impact on the literary environment and explained in the creativity of Baku poets. Because the illiteracy, ignorance, of the people were the most vulnerable point of these poets. For example, one of the most famous poets of Baku literary environment Abdulkhalig Jannati explained goodness of education and literacy for the human in his poem which named "Kitab" (Book):

My son... book is the soul, bliss and care for holy men...
Strength to the heart, strength to spring, soul to the beloved... is book

If it is pure from the birth, it has kindless...
Who has revelation, for him flower-garden... is the book... (3, p.79)

Poem is the such bouquet of flowers, that as the poems of Khagani, Nizami, Hafiz, Sadi, Mevlana Fizuli, Shah Khatai, Nabati, Seyid Azim Shirvani, M.A. Sabir, Mahammed Khadi, Abbas Sahat, Huseyn Javid, Mehmed Akif Yersoy, Shakhriyar, which spreading aromate all over the world, until the Day of Judgment, and people, under the influence of this aromate will brighten their lives.

Poetry is a concept that not only explains the value of a word, but also embellish it. Poetry is formed from beautiful, effective, meaningful and logical words. But, unfortunately, at the end of XIX century, as well as at the beginning of XX century and in subsequent years, weeds grew in the poetry of Azerbaijan, and their roots went so deep as meadows that it is still impossible to eradicate them. At that time, poets of literary environment Baku wrote satirical poetry against such reactionary poets and their supporters. For example, poet Samad Mansur strongly ridicules such poets in one of his poems and sent this to his closely friend Hashim Sahiband:
Suddenly Islam's fate got frequently better!
Poor, was night, but now became morning!

Rain of light dropped on cities and villages now,
All, all have become owners everywhere. (3.2.205-206)

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Литературная среда во время царской России в Баку

РЕЗЮМЕ


Ключевые слова: Баку, культура, литературная среда, поэзия, просвещение, свобода
THE ROLE OF SAIB TABRIZI IN THE CREATIVITY OF NABI

Abstract

Saib Tabrizi, the master poets of Azerbaijani literature (17th century), was one of the most famous representatives of the Indian style. He had created not only amazing works in this style, but also left a school after himself. There is no exact information about the year of birth of this great poet who read his works with great interest and love. There is a data among the sources that he was born in Tabriz in 1601 and moved with his family to Isfahan by the order of Shah Abbas. He was already known as a young poet since he moved to Isfahan. After graduating his education with the help of Kashi (d. 1656) and Hakim Shafai (d. 1627), two of the great personalities of his time, Saib travelled to various countries, including Mecca and Medina in Arabia and Turkey. Meetings with leading thinkers of these countries had a very positive effect on Saib's work.

Key words: Saib Tabrizi, Indian style, Nabi, poetry, literature

After returning to Isfahan, the poet emigrated to India as a result of some villains’ propaganda, he had fallen out of favor with Shah Abbas. Mirza Ahsanullah Nawwab (d. 1653), nicknamed Zafarkhan, the ruler of Kabul, greeted Saib who went from Isfahan to Herat and from there to Kabila, with great respect, and hosted him in his palace for a while. Following this, Saib wrote works about praising Zafarkhan's generosity and expressed his hospitality.

Zafarkhan, a marvelous poetic talent, never hesitated to mention that he wrote in the style of Saib, in contrary, stated it proudly. Saib who later returned to Isfahan during the reign of Shah Abbas II (1642-1666) at the insistence of his father was greeted respectfully and given the title of "Malikush-shuara". The poet, who tried to be disrespected by Shah Abbas’s son Safimirza Shah Suleyman (1666-1694), who came to the throne after Shah Abbas II, was forced to leave the palace. During this period, the poet was engaged in arranging his works. Saib Tabrizi, who left a rich literary heritage and dedicated his life to art and poetry, died in 1676 in Isfahan. The grave of this great artist is in the famous "Saib takiye" in Isfahan. Saib Tabrizi's
work has been praised by both memoirs and modern Eastern and Western researches. Saib Tabrizi, distinguished by his rich literary heritage in his book "History of Iran and Tajik Literature" by Czech scholar Jan Ripka, "History of Iranian Literature" of British orientalist E. Brown, "Iran, History of Iranian Literature and Dervish Sufism" A.Kirmsky, "History of Ottoman Poetry"of E.C.V.Gibb emphasized his role in the development of Iranian, Indian and Turkish literature Y.E.Bertels called Saibi ‘Hafizi’ of the century in "Historical Essays on Persian Literature" (16, p76)

A well-known Turkish researcher Abdulgadir Garakhan, said: "Indeed, Saib was known in the Ottoman Empire as in India and Iran, and was loved as a representative of the Sabki-Hindu." (8, p.59)

Balash Azeroglu had written in the monograph "Saib Tabrizi’s art world": “The works of Saib Tabrizi are the best example of Persian poetry (17th century) in his life, and in addition to his native Azerbaijan, they were famous in Iran, India, Afghanistan, Turkey, and others

We must emphasize the strong influence of Saib Tabrizi on Turkish poets, who were taught in Ottoman madrassas along with Divani Sadi and Hafiz's Divan. When Ziya Pasha, the 19th-century Turkish poet, talked about Saib, and he mentioned that his followers in Turkey were more than Iran. (11, p188) In Turkish literature, many poets, especially those who wrote poetry in the Indian and hikami style, had created works in the Saib's style.

Prominent researcher Ismail Hikmet had emphasized the undeniable influence of this great Azerbaijani poet Saib on Turkish authors in his book "History of Azerbaijani Literature (6,186-196) A. Garakhan explained Saib's influence on Turkish poets: "Having a Turkish Divan and being from an Azerbaijani family may have played a great role in his gaining a prominent position in the world of Turkish poetry." (8, p.59) When we are talking about the influence of Saib Tabrizi on Turkish literature, it is necessary to mention comments to his "Divan". In general, Turkish literature had mostly written commentaries on Hafiz and Sadi’s works. There were many comments on Saib Tabrizi's "Divan" as well.

The influence of Shevkat and Saib, which we encounter in Turkish literature from the 17th century, thrived in the 18th century. In this period, we observe the influence of Shevkat, Nabi, Raqib Pasha and Saib on Nadim, and Sheikh Galib. However, we should especially mention Yusif Nabi, one of the Ottoman poets who wrote poetry under the appeal of Saib Tabrizi's lyrics.

Yusif Nabi, the founder of Hikami poetry, was born in 1052 / m 1642 in Urfa. The poet went to Istanbul and worked in various positions. Nabi, who was sent to Aleppo after the death of his patron Musahip Mustafa Pasha, has lived here for 25 years. He also wrote his famous works "Charity" and "Goodness" here. Nabi's life changed after the appointment of Baltaci Mehmed Pasha as the governor of Aleppo. According to sources, Nabi, who returned to Istanbul with Mehmet Pasha in his old age, died in 1712. Nabi's return to Istanbul was welcomed among poets. In this regard, the Bosnian Sabit Baltaci expressed his satisfaction with Nabi's return to Istanbul with Mehmet Pasha in his poem "Ramazaniyya" ode. In the following verses, Sabit praised Nabi as a unique master and the creator of a new style:

Yuklanub teze qumashi-Halabi-menay
Galdi Istanbula sheh-benderi-taxti-irphan
(The throne of knowledge who wrapped to cloth came to Istanbul)
Nabi was under the influence of Firudiddin Attar, who first introduced the "hikemi style of poetry" and called his religious poems “hikmet”, an Azerbaijani poet Saib Tabrizi, and an Iranian poet Mullah Jami. This influence is especially shown in the small divan where Nabi's Persian poems are collected. There is one of takhmis written to Saib’s three ghazals in this divan. Nabi was a representative of Saib's concept of poetry in Anatolia.

In general, all didactic and wise ideas and motives are reflected in the literature of the Middle East. Azerbaijani literature is no exception in this regard.

Didactic and instructive ideas in our XVII century lyric, as in all stages of our literary history were reflected in Pasha Karimli's monograph "Azerbaijani Lyrics of the XVII century. These didactic poems, verses, lines were highly valued by lovers of literature and connoisseurs both now and later period, and lived in manuscripts, memoirs, jungles, and whites, in human memory, and have survived to the present day. (9,148), There are also poems with didactic content (not an independent genre), verses and lines with moral and instructive ideas, along with various topics in the Azerbaijani literature of the XVII-XVIII centuries. In the works of Muhammad Ammani, Christ's poem "Varga and Gulsha", Saib Tabrizi's poems, Govsi Tabrizi, Majzub Tabrizi's ghazals, poems, rubai and takbeyts, Murtazagulu khan Zafar, Vahid Qazvini, Vidadi, Vagif called to appreciate the precious gift of God and to live their youth properly. They advise people not to be greedy for possessions, to help one another, to be wise, and not to spend their lives for wealth.

These poets emphasize the need to do good to people, to trust in the Creator, not to be afraid of any difficulties on the right path, to work, and that everyone will see the fruits of their deeds.

In his works, Nabi respectfully mentioned the names of Azerbaijani poets Nizami, Khagani and Saib Tabrizi, and wrote tekhmis to the works of Fuzuli and Saib Tabrizi. The great Azerbaijani poet Fuzuli had a great influence on Nabi. In particular, the influence of Fuzuli's "Shikayetname" is clearly visible in Nabi's "Qasida-azliyya".

Saib, Farrukh (d. 1037), Unsuri (d. 1039), Minuchohri (d. 1040, Abdulrahman Jamii (1414-1493), Faruudd Attar (1119-1193) and even Mevlana Jalaluddin Rumi (1207-1273) contained the all features if Iran poetry which reached its bright peak.

But most importantly, a sensitive, somewhat offended and pessimistic spirit in his poems, a didactic expression that calls for virtue and restraint, a style that encourages purification from hypocrisy and evil, and finally a sincere, sensitive, broad love, mysticism, trust, confidence and humility (8.58) were one of the main factors that deeply influenced the Nabi and encouraged him to be inspired by Saib. In the works of the Nabi, as in Saib, there are traces of good moral advice, sometimes pessimism, and protests. Attempts to feel the difficulties of the period of verses, which contain didactic thoughts and ideas, behind a tulle curtain, are the common points of both poets. The proverbs and parables we encounter in Saib's poems are also invaluable attributes of Nabi’s poetry.
In general, it is known that irsalu-paralel is the main characteristics of the hind style. In this regard, Saib gave a special place to proverbs and parables in his works. We face with didactic thoughts every verse of his poems:

Unless anyone suppose himself evil in the world,  
The inner becomes an endless paradise in the Day of retribution, Saib. (16.15)

In this verse, which emphasizes the importance of people's critical approach to themselves, the poet takes an ironic approach to the issue and states that otherwise there will be countless inhabitants of paradise.

Ger umarsız ki, cavanbekht olasız axri-omr,  
Appreciate the elders in the period of courage. (16.15)

The poet emphasized that youth will not last forever and advising to know the value of old people at a young age.

Friend is a person who helps you not to astray on dark days,  
Don’t lose a friend for any wealth as Khzir. (16,23)

Saib emphasized the importance of friendship and mentioned that don’t alter your friend for possessions.

Doing things by pleading makes Saib worse than death  
Can verurler ehli-qeyret derdi-biderman uchun. (16,24)

Saib was a very dignified poet. He never liked that something was done by pleading. Saib was a very proud characteristic man.

Leblerin shehdi dilun acliligin az etmedi  
How it can make bitter almond, sugar (16,24)

In this verse, the poet notes that it is impossible to correct a bitter language by any external influence other than its owner.

We see the same style and approach in Nabi's poems. Gibb was right when he said, "Nabi is the great Iranian poet Saib of his time." (5,232)

Verses containing didactic thoughts and ideas helps to feel the difficulties of the period behind a tulle curtain are the common point of both poets.

The proverbs and parables we encounter in Saib's poems are also irreplaceable attributes of Nabi's poetry. In general, irsalul-parable was one of the main features of the Indian style. In this regard, Saib paid special attention to proverbs and parables in his works.
Abnayi-dahr appreciate every courageher.
What an inexhaustible treasure this is. (3,603)

***

Khuda bizi tutalim sana zir-dest etmish
(God madeus be under your control)
When time comes youcan also see your calamity. (3,194)

***

Ne qadar saphibe-saf olursa da arbabiskamal
Yene sadra kechegek haq bu ki sultanımdır
(No matter how many smart people are
It is the sultan who will come to the fore)

***

Agyar meyl eder agyar neylesin
Gul chekmeyinge damenini khar neylasin. (3,197)
(If lover incline to stranger what he can do
If the flower does not push skirt, what throne can do)

Nabi said that the use of proverbs and zarbi-parables in poetry is a positive thing and, expressed the idea that the real skill is to leave verses in the value of a proverb after himself is in the following famous verse:

Sozde zerbul-mesel iradina soz yokh amma
Soz odur aleme senden qala bir zerbi-mesel
(There is no word to proverbs. Words can remain from you)

Prof. Dr. Ali Nihad Tarlan said that Saib and Nabi competed in reciting poems to each other. (15,4) in Nabi’s Persian ghazal

گهر شناس سخن د آند این سخن نامی،
كه نست پست بلند از زشعر صابن نیست

Gohershinas sokhan daned in sokhan nabi,
Ki nist past bolend arez-sheir saib nist. (3, s.218)

In this verse, Nabi compares himself to Saib and said that who knows the pearl of words, he could understand this ghazal. At the end of another Turkish poem, he proudly mentioned that the light of Saib's poems passed on his works:
Nolaydi olmayaydi perdey-adem Saib,
Edeydi Nabiya ta zamaani didesin roshen. (3,219)

We observe that Saib has a special place among the poets mentioned by Abukhaira (Nabi’s son) when he introduced poetry to the world:

Shuarayi-Acamin divani
Husni-mana vu marifat qan.
Talib u Saib u Urfiyu- Selim
Pheyzi-Hind u Naziriyu- Kalim. (3,196)

Nabi turned over Sahib's 3 ghazals to “taxmis” in the Persian Divancha.

Nabider –in muxammasi-rana leal siphat
Har misra eshzi-chohre-ye monagubar rapht,
Dar-khoqqa-e maqal lal-e samin na hopht.
Saib cho did in gazelem-ra selim qopht,
İnbahr-ra siyah anbar giriphta-ast. (4, v.272b-273a)

(Nabi! This beautiful mukhammas (Middle Ages eastern poem of five lines) is as “lal” (a precious jewel). Each verse took the dust from the face. Precious jewels are hidden in the word box. When Saib saw Salim, he said: Black amber has been caught in this sea.)

The second “takhmis” was written with the same skill.

Nabi me-dah az-dast beravarde-ye khod-ra,
Be'spar be-naqqash saraperde-yekhod-ra.
Beyhuda me-yefshan be-heva karde- ye khod-ra,
Saibkhabar-e Yusif-egum-kerde-ye xod-ra,
Az bi khaberi por ki sahib habar-e u-st. (4, v.273a)

(Nabi do not miss what you get. Credit your palace to the carpenter. Don't waste your effort. Saib, get aware of your lost Yusif from unconvinced because he is the owner of the news. Third takhmis:

Mukhammes Nabiya ru ye- ghazal aghaza mi-kardand,
Kitab-e ouzn-e dana u suhkan shirazemi-kardend,
Resedger der-Siphahan ruh-e hayat taze mi-kardand,
Der-in bostan saraser vey bulend avaze mi-kerdend,
Ki bashed ham-chu Saib nagme sanji der-gulistanesh. (4, v.273b)

(hey! Nabi, the Mukhammes begin with the ghazal. Beauty books and words can be cover. If the spirit of life finds its way to Isfahan, it will be renewed. No one knows the value of a singer like Saib in his flowery garden.)
It is clear from the examples that we see Saib's special role in Naba's work, and at the same time, we see Saib's influence on Yusif Nabi and his example in all-Turkic literature against the background of literary relations between Azerbaijan and Turkey in the XVII- XVIII centuries.

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Lamiya Rahimova

Saib Təbrizinin Nabi yaradıcılığındakı rolu

XÜLASƏ

Maqalədə Azərbaycan ədəbiyyatının ən görkəmli nəxənəyəndərindən Saib Təbrizinin Türk ədəbiyyatında, xüsusi XVII əsr nəxənəyəndəsi Yusif Nabi yaradıcılığına təsirinə nəzarət salınmışdır. XVII əsr Azərbaycan ədəbiyyatının ustad şairlərinə olan Saib Təbrizə Hind üsulsunun ən tanınmış nəxənəyəndərindən olmuşdur. O, nəənki bu üsuləba bir-birindən gözəl...
литературы» Ю.Е. Бертельс назвал Саиба Хафизом века. Мы должны отметить сильное влияние Саиба Табризи на турецких поэтов. Наряду с Диванами Сади, Хафиза в османских медресе преподавался и его Диван. Многие поэты в турецкой литературе, писавшие стихи в хикам и индийском стиле, создавали произведения под влиянием стиля Саиба. Среди них особенно нужно отметить одного из османских поэтов, писавших под влиянием магии пера Саиба Табризи, и возможно одного из первых - Юсифа Наби (1642-1712). Это влияние особенно ярко проявляется в небольшом диване, где собраны стихи Наби на персидском языке. В этом Диване есть тахмис, написанный поэтом на три газели Саиба. Наби в какой-то мере был представителем концепции поэзии Саиба в Анатолии, украсившей мышлением и мудростью. В целом, как стало известно, ирсалиль-масаль являлся основной из характерных черт индийского стиля. Таким образом, и в стихах Наби отводится особое место пословицам и притчам, в каждой его строке встречаем дидактические нравоучительные мысли, которые встречаются у Саиба.

Мы считаем, что душевными узами, связывающими обоих поэтов, являлись их схожее мировоззрение и подход к стихам, к поэзии с одинаковой призмы.

**Ключевые слова:** Саиб Табризи, индийский стиль, Наби, стих, литература
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STYLISTIC FUNCTIONALITY OF LEXICAL UNITS IN MODERN POETRY LANGUAGE
(Based on Sohrab Tahir’s poems)

Abstract

In lexical units, stylistic quality covers meaning factor regularly. In poem and prosaic language sentences (hemistich) attitude of style appears among syntagmatic elements’ members. It is not motiveless that stylistic does not appear in separated lexical (or phonetic) unit, but inside parameters of the text.

Key words: Metaphorical meaning words, Lexic unit, Archaic words, Neologisms, Dialectical lexica.

Since all words in the text are not loaded (or tone), the functionality of the relevant word is strongly emphasized in that context and affects the literary fate of the text. Therefore, Y.M. Skrebnev notes that, a word with a style load has a more neutral expression plan and a styling dominance [Y.M. Skrebnev, 1975: 137]. For example, in a paragraph poem the use of an anonymous or multilateral word in the context of neutral words can make it artistic and powerful. The black smoke blows the white cloud (black-white); Everyone sees in me, looks for in me, small destruction of great freedom (great-small), Happy and unhappy destinies lay on my arms (happy-unhappy). Occasionally, a simple lexical-grammatical (orstand beside) linkage of words occurs in a probiotic sequence. I. Mammadov notes that in the poetic language, the syntagmatic-connection of semantically far words is one of the ways of transformation’s opportunities of meaning of word to its metaphorical meaning (carrying new meaning). Such extraordinary relationships that belong to poetical style, on the one hand are the products of artistic sense, on the other hand are the services of potential sem of this or other word has: The sorrow that I do not bend, Sorrow that I wound deeply; I did rely on a great meeting, I woke up and saw time has passed. It is possible to come across such examples in the Sohrab Tahir’s poem language.
Be disgraceful your empty-handed nothing (empty-handed nothing); Scream hangs itself inside me; Your merciless mercy has made me naked; I can not braid you to my destiny.

Overview of Recent Publications. In the researches, the stylistic lexica of language is classified as neutral lexica and stylistic lexica. Y.M. Skrebnev presents in second one division. He notes that when we compare stylistic lexica with neutral lexica, we can distinguish two types of differences. Stylistic lexica may be less aesthetically significant and more important than neutral lexica. They are words with positive connotations and negative connotations compared to neutral [Y.M. Skrebnev, 1975: 99, 100]. In the three-dimensional system proposed by Y.M. Skrebnev, the styling lexica is above and below the neutral words. For example, poetisms are considered as positive connotations (or belong to higher level from neutral lexica or super neutral) and spoken words and vulgarisms are considered as negative connotations (or belong to lower level from neutral lexica or subneutral) [Y.M. Skrebnev, 1975: 104]. D.E. Rosenthal considers that neutral words can be used in any style and notes that most of the words are characterized by neutrality [E. Rosenthal, 2001: 63]. In Russian language, resources of the stylistic lexica cover polysemantic words, synonyms, emotional and expressive lexica as well as other words that are used for stylistic aim (dialecticisms, argotism, barbarism, archaism, neologism etc.).

N.S. Svetova writes that stylistic meaning is the non-material information and surrounds express-emotional connotations of word, the result of communication effects, the content, form and genre of the speech, the author's attitude to the subject of the speech and the addressee, characteristic of the historically formed style of words (obsolete words, vulgar lexica, taboo words etc.). The words that do not have stylistic meaning belong to neutral lexica. [N.S. Svetova, 2005: 11]. I.V. Arnold notes that lexical styling is related to the contextual meanings of words and writes that he has learned the expressive, emotional, evaluative potential of words and their relation to different functional-styles. [I.V. Arnold, 2002: 11]. I.A. Sterin differentiates functional-style semantics among other components in the literal structure of the word and includes semantics related to the semantic character of the macro-component, speech, book, formal, practical, rhetorical, scientific, poetic, and literary.

In the researches, among important signs of the word also lexical and stylistic meanings are highlighted [Stylistics of the Russian Language, (2015), : 70]. The lexical meaning combines different semantics by covering the semantic structural components of the word. In the linguistic literature, it is noted that words that are an integral element of one of the styles and attached to certain speech environments provide the opportunity for expression when the alien style is embedded and obtains stylistic meaning [Stylistics of the Russian Language, (2015), : 72]. At this time the word can be goes out from literal meaning boundary but it does not lose it completely and even it becomes metaphor. Such functional quality are observed in the terms. Bullet position in the chests, My points, commas, Fist hands that rise and down, My exclamations in the sentences [Tahir, 2005: 34]. But the word does not go beyond the terminology and is adapted to new condition (text) with its all lexical-grammatical content. The same duty is fulfilled by words that belong to occupation and art. Make my arms needle and thread, Sew Astara one to another, Make rivers and road needle and thread, Sew Culfas one to another. [Tahir, 2005: 236]. Here the words which include to the profession of tailor’s lexica, do not
lose their lexic meaning even adapt to the content plan of the text easily. Such adaptations provide the stylisticity of any language unit with no style.

Components of stylistic meaning are divided into 2 groups:

a) The emotional-assessment component expresses the emotional state of the addressee or assessment to the addressee of the speech;

b) The social-stylistic component mean stylistic level, belonging to speech genres, archaicization and modernization, social or geographical characteristic of the word and etc [Stylistics of the Russian Language, 2015: 72, 73].

I. Arnold notes that words have connotative and denotative meanings then connotative meaning consists of emotional, expressive, appraiser, functional stylistic components. He characterizes the components of stylistic meaning of the word based on the material of the English language: “girl, maiden, lass, lassie, chick, baby, young lady words have the same denotative meaning and are addressed to the same person (girl). However, the use of this or another word depends on social environment and attitude of the talker to what person talks more than characteristics of the person. The first word (girl), which is neutral in stylistic side, can substitute other synonyms by forming the dominant member of the synonym row. The other members of the row are characterized by this or other connotations. Maiden is the poetic archaism. Lassie is the dialect word that expresses endearment (That means it is characterized by emotional connotation). Baby word has assessment connotation, it is used to express beautiful girl. Young lady combination can express irony [I.V.Arnold, 2002: 7]. In Azerbaijani language, despite “signature” and “to sign” combination mean the same meaning, they are used by different social groups and in different fields of social life (one is used in practical writing and another is used in people’s spoken language). This difference makes them win separate functional-stylistic components. Therefore, the first stabilizes as official-practical and second stabilizes as element of the spoken household style. In a vacant signature spot, You has made signature of great nation [Tahir, 2005: 251]. Or in the combination of heart-soul-bosom, heart is the dominant word and soul, bosom are words have emotional expressive connotation (They often are used in the artistic literature’s poem language). However, the use of both poems in the poetic language (parallelism of denotative and connotative meanings) serves to reinforce the denotative meaning of the text, enhancing the artistic power of the text. Make me happy by good love new, I give my heart and soul to you [Tahir, 2005: 196].

In the Linguistic literature, relationship system between words are classified into two types: paradigmatical and syntagmatical relationships [Stylistics of the Russian Language, (2015), : 82]. According to researchers, paradigmatic relationship is the vertical lineage of lexical units. Paradigmatic relations are manifested in polysemy, synonymy, antonymology, other lexical-semantic vocabulary groups, as well as in thematic (related to a topic) and situational vocabulary groups. Syntagmatic relations are the horizontal line links of lexical units. Paradigmatic relationships are of particular importance for functional stylistic [Stylistics of the Russian Language, (2015), : 82, 83]. Each of the word groups expressing a paradigmatic relationship between poetry and prose language has a stylistic function. Speaking about the classification of stylized events, Y. Skrebnev suggests dividing them into quantitative and qualitative figures. In the first case, when the object is called (unlike its traditional name), it either grows or shrinks. In the second case, the changing carries qualitative character. It is fundamentally
different from the previous one. Quantitative figures include hyperbole and meiosis. Qualitative figures are divided into three groups: metonymy, metaphor and irony [Y. Skrebnev, 1975: 120, 121]. Usually researchers think that lexical polysemanism, synonymous, antonymous, homonymy, borrowed words, exoticisms, barbarisms, archaisms, neologisms, dialect lexica, jargons, professionalism and terms as well as taboos and euphemisms include to the stylistic resources of the language’s lexical-phraseological tier [Stylistics of the Russian Language, (2015), : 83, 117]. Figurative meaning words, epithet, assimilation, metaphor, metonymy, synagogue, hyperbola, irony, allegory, animation, periphery terms that are called descriptive expression means are included into this category by D.Rozental [D.Rozental, 2001: 335, 360].

2. Metaphorical meaning words. Each of the above-mentioned lexical-semantic vocabulary groups, words with limited usage, word groups with different stylistic figures by origin, phraseologisms and other lexical units coincide with stylistic using in Sohrab Tahir’s poem language. Linguists point out that lexical meanings in relation to reality are divided two category: true and metaphorical [Stylistics of the Russian Language, (2015), : 71, 72]. According to D.Rozental, there are two definitions that are based on the figurative sense [D.Rozental, 2001: 355]. The manifestation of metaphorical significance is accompanied by the transition from one omen to the other. Lamb dreams bleat in my eyes [Tahir, 2005: 172]. I (first) kind defining word combination (lamb dreams) in the hemistich both attract attention (one side is new in this context, usually sweet word replaces it) and one of the composition’s part does not use in truthful meaning. Here, in comparable objects, the portent that belongs to first object is transferred into second object, and its concept becom e more enriched and substantial. But the author chooses another sign that is not relevant in our language as an object of comparison. Although the word lamb is usually used as a symbol of calmness and silence in spoken language, in contrast, the notion of “crying out, shouting”, in the sense of the verb of the verb, is fostered. I.Arnold writes about the metaphorical meaning, when the meaning is called metaphoric or figurative, which does not only name the object, but also describes it through similarity or connection with another subject. This time, contextual meaning is confronted with a true meaning that signifies the basis of figurativeness [I.Arnold, 2002: 91]. So, in metaphorical meaning words, two aspects are important: similarity or object for which a connection is created, a sign which the metaphor based on. Although these features manifest themselves differently in different words (combinations), the object (subject) - the explanation of the sign - is often justified. Where is crazy inspiration, grasp, gallop [Tahir, 2005: 231]. If the horse here is a similar object, the sign that the metaphor is based is a crazy word. Although the horse is not named, it is possible to easily identify a similar object due to use of grasp, gallop words along with semantic meaning of crazy word. When it is snowing from cold gazes [Tahir, 2005: 202] (snow or ice similar object is the sign of figurativeness). Human gets warmer by one sweet word [Tahir, 2005: 202] (sugar similar object, sweet is the sign of figurativeness). The word which whimpers edge of my tongue [Tahir, 2005: 198] (wound-similar object, whimpering is the sign of figurativeness). In all cases, figurative meanings are concentrated in the words that signify: sweet word (sweet), cold gaze (cold), whimpering word (whimpering), crazy inspiration (crazy). In the figurative meaning words of Sohrab Tahir’s poems, the words that express subject do not participate and only figurativeness-based sign exists. The cold girl to her own fate, love [Tahir, 2005: 188] (the subject that does not participate-ice). I find you in your warm whisper [Tahir,
2005: 188] (the subject that does not participate – breath, air mass). You are stroking my shade [Tahir, 2005: 188] (the subject that does not participate – air mass). Sometimes it is not a sign but a word that expresses the subject use. Tongue is too sweet, words are elegy [Tahir, 2005: 200] (the sign which does not participate here is bitter adjective, and elegy word in poison meaning expresses subject).

I.Mammadov who talks about the mechanism of transformation of word to its metaphorical meaning, also argues that the word that used as comparison mean was not used and presents transformation from nominative meaning to metaphorical meaning as lexical-semantic evolution. He notes: Comparison of different objects and subjects in spoken language plays a special role for gaining new meaning, new lexical-semantic variants of the nominative meaning of the word and the combination of words expressing the content of a specific comparison will eventually evolve into a stable form as a carrier of new meaning, the word used as a comparison tool is redacted, the content of the comparison remains: precious man as gold – gold man, durable wrist as iron – iron wrist, hard heart as stone – stone heart [I.Mammadov, 2006: 207].

I.Sternin’s attitude to the matter is somewhat different. He writes that, in contrast to the emotional, evaluative semantic components that are orientated towards the content, the functional-style component does not characterize the subject [I. Sternin, 1985: 58].

Metaphorical words are usually found in composition of combinations. Such combinations can be divided into two parts in S. Tahir's poems: ready-to-use in language and new creations. Ready-to-use figurative combinations in language are used often: cold gaze (Your cold gazes are mist, ice), sweet word (Human gets warmer by one sweet word), bitter word (Do not be offended my daughter from your own sweet rebuke, bitter word), sweet tale (Spilled Marble palaces, Gold castles, Sweet tales), bitter tongue, bitter scream (What a sad thing, shedding grumble, spreading fury bitter tongues; What a sad thing a cries of bitterness that break through the dungeons), black fortune (A ship becomes white in my black fortune), oily lie (oily lies that whirl head) [Tahir, 2005: 40, 201, 202, 168, 212, 261]. The nominative and metaphorical meanings of the same word alternate in the same text, and draw attention to the point that increases the artistic power of the text: A white ship moved from my life yesterday, It turned out that the white lies of my suspicion are right [Tahir, 2005: 260] (white ship - white lie).

In figurative words, the number of objects of comparison can be one or two. In this case, one of the objects itself and signs of another become comparison subject. For example: the first side of combination of “cold iron” is too weak detail as defining of main side (that is, it would have been more successful to handle with other words). However, it shows normal stylistic functionality according to the text: I was a cold iron, i melt and flowed, In balls of your motley eyes [Tahir, 1975: 71]. Thus, although the first side of the combination refers to another subject, it also represents a third address, together with the word it is used.

Y.M.Skrebnev writes that the object of paradigmatic semasiology is not just the meaning of language units, but also the function of the meaning that articulated by language carriers in the context of language [Y.M.Skrebnev, 1975: 116]. In this case, the semantic functionality of the word goes beyond the usual meaning relations. The most common form of deviations in different images is change of meaning or getting far away from nominative meaning. Y.M. Skrebnev writes that the transition from a true meaning to a non-nominative or figurative meaning is called name transition: “...traditional names of the subject matter may be transmitted by
speech carriers to other subjects for subjective secondary signs, depending on the purpose of communication”. He calls it metaphorical meaning. Then, he notices: “Any metaphorical meaning reflects the unification of two semantic plans in a single form, in contrast to the generally accepted meaning of the subject” [Y.M.Skrebnev, 1975: 116, 117]. These considerations are typical of some figurative words. Come, down from sky, become a fairy, then become a king without jingling, my flower [Tahir, 2005: 200]. At this point, the name changes (The address of the flower is addressed to human), and the meaning plan also covers two case (nice looking, pleasant plant and a loved human). Youth rain on my lashes, in my heart a stranger love cries [Tahir, 2005: 119] (Rain word- in tear meaning). Your love has smoked, but has not fired [Tahir, 2005: 205] (Smoking in extinguished meaning).

References:

Мехрибан Оруджева

Стилистическая функциональность лексических единиц в современной поэзии

РЕЗЮМЕ

Статья посвящена изучению некоторых аспектов стилистических характеристик словарного запаса в современном языке поэзии. Отмечается, что в языке поэмы стилистика проявляется непосредственно в тексте, а не в лексической (или фонетической) единице. Таким образом, это делает любой поэтический (или прозаический) текст значимым и влиятельным с художественной точки зрения.

В связи с этим целью данной статьи является раскрытие значительной роли словарного запаса в современном языке поэзии.

В исследовании широко используются методы художественного описания и сравнительного анализа.

Научной новизной статьи здесь является характеристика лексической стилистики в контексте анализа современного поэтического языка русскими поэтами.

Отмечено, что в поэтических текстах слова с переносными значениями имеют определенное превосходство. Они не всегда используются в их истинном значении. Механизм преобразования слова в его метафорическое значение может быть различным в разных текстах и авторах. В споставимых объектах презнаменование, которое принадлежит первому объекту, передается второму объекту, и его концепция становится более обогащенной и значимой. Иногда слова, используемое в качестве средства сравнения, опускается, и происходит переход от номинативного к переносному значению. В художественном языке устаревшее слово обычно используется для описания старой и повседневной жизни.

Ключевые слова: Метафорическое значение слов, лексическая единица, архаичные слова, неологизмы, диалектическая лексика.

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AZERBAIJANI MANUSCRIPTS PRESERVED IN VATICAN LIBRARIES IN THE RESEARCH OF PROFESSOR FARID ALAKBARLI

Abstract

Professor Farid Alakbarli, Doctor of Historical Sciences, Head of the Department of "Translation of Manuscripts and Old Printed Books" of the Institute of Manuscripts named after Mohammad Fuzuli of the Azerbaijan National Academy of Sciences (ANAS) (hereinafter - the Institute) has achieved important scientific results (3) in discovering, researching and describing valuable sources about his history of Azerbaijan preserved in Vatican libraries. The director of the institute, academician Teymur Karimli, highly appreciating his activity, said: “Farid Alakbarli conducted research in the Vatican Secret Archive and Apostolic Library, and has brought copies of a number of manuscripts and documents belonging to Azerbaijan to our country. However, this is only a small part of the materials there. There is a need to expand the search and reveal the rich wealth of Azerbaijan as a whole” (4).

Key words: uncommon books, medieval authors, archive documents, ancient maps, Turkish-language manuscripts, Armenian sources.

Vatican Libraries - The Secret Archives of the Pope's Office, which has been operating for hundreds of years, and the Vatican Apostolic Library, a special treasure of the Holy Roman Catholic Church, are considered as the world's most magnificent book monuments with their rich ancient and historical archives. These archives are located in the territory of the independent Vatican State, ruled by the Pope. As a result of the scholar's research, documents belonging to the history of Azerbaijan discovered in the Vatican Secret Archives are in Italian, Latin, Greek, French, Arabic, Persian, Turkish, Mongolian, Armenian and other languages. These sources cover the millennial period of Azerbaijan's history - the X-XX centuries and among them, the secret correspondence of medieval Azerbaijani rulers (Elkhani, Safavid, Afshar, Gajar, etc.) with the Popes of Rome arouse particular interest. Other sources are mostly related
to the religious activities and propaganda of the Vatican Church in Azerbaijan, which is one of the most noteworthy points from the religious-historical point of view. As a result of research conducted in the Vatican Apostolic Library, ancient manuscripts and numerous maps belonging to medieval Azerbaijani authors were found. “They are sources in Turkish (Azerbaijani and Ottoman), Persian and Arabic languages” (1). Professor F. Alakbarli provided the readers with the full list and brief description of the documents found during the research in his book “Manuscripts belonging to Azerbaijan kept in the Vatican archives” published in 2014.

Although valuable documents and manuscripts belonging to Azerbaijan collected over the centuries are preserved in Vatican libraries, unfortunately, no extensive research has been conducted by Azerbaijani scholars in order to discover and research them in the Vatican. Only on the basis of comprehensive cultural cooperation developed between Azerbaijan and the Vatican by the Government of Azerbaijan and the Heydar Aliyev Foundation, Professor Farid Alakbarli identified historical documents belonging to Azerbaijan in Vatican libraries in 2010-2014 and involved them in serious scientific research. The scholar brought to the institute photos of manuscripts belonging to Azerbaijan preserved in Vatican libraries in electronic version. It is gratifying that some of these manuscripts have been restored with the special support of President of the Heydar Aliyev Foundation, UNESCO Goodwill Ambassador Mehriban Aliyeva. According to the results of Professor F. Alakbarli’s research in this field, the directions of research can be systematized as follows:

- Works on Caucasian Albania;
- Documents on the relations of Azerbaijani Nestorians with the Vatican;
- Correspondence of Azerbaijani rulers with Popes of Rome in the Middle Ages;
- Documents on the relations between the Vatican and the Azerbaijan Democratic Republic;
- Secret archival documents related to the religious policy of the Vatican in Azerbaijan in the late 19th and early 20th centuries;
- Azerbaijan on ancient maps;
- Medieval Azerbaijani manuscripts in the Vatican;
- Turkic-language manuscripts first described in the Vatican Apostolic Library.

The scholar noted about the documents identified during the research: “There are works of poetry and prose, manuscripts lightening the history of Azerbaijan, the history of the Eldenizs, Aghgoyunlus, Garagoyunlus, Safavids and other Azerbaijani states among the found manuscripts” (2).

Manuscripts in Armenian by the Albanian author Mkhitar Goshun (1120-1213), who was born in the medieval city of Ganja and discovered during research on Caucasian Albania, are of special interest. The author's three manuscripts, the Code of Law, "What is said during the liturgy (worship)" and "Prayers recited during the liturgy" are kept in the Vatican Apostolic Library. “Armenian authors unjustifiably declare Mkhitar Goshu as an Armenian writer and thinker. This is due to the fact that the works of Mkhitar Gosh have survived only in the Armenian language” (3, p.17). However, F. Alakbarli shows that in Mkhitar Gosh's books he calls himself an Albanian by nationality and his country as Albania. In this regard, it is worth emphasizing that the author of the Albanian chronicle Mkhitar Gosh was the Albanian author, that

Alakabarli also conducted important research in the study of Armenian sources about Caucasian Albania in the Vatican Apostolic Library. He involved the book "General History" by the medieval Armenian historian Varda (1198-1271) about the history of Caucasian Albania, its rulers and patriarchs (Catholicos) to his research. "Part of the text was translated from ancient Armenian (Grabar) into Latin in the Vatican Library" (3, p.17). The author has mentioned the names of the patriarchs of the independent Albanian Church and has provided a list of them.

Historical research also shows that Nestorianism (nasturilik), one of the currents of Christianity, has become widespread in Azerbaijan since the early Middle Ages. "According to the teachings of Nestorianism (nasturilik), the nature of God entered Jesus after his birth, and therefore the Mother Mary should be called the mother of Jesus, not the mother of God." (3, p.19). That is, according to this teaching, Mary gave birth to an ordinary man, not to God. God then included his word in it. During his research, F. Alakbarli obtained a lot of information about the relations on the Popes with the Azerbaijani Nestorians. Thus, the letters sent by the Nestorian patriarchs of Azerbaijan to the popes were found during the research conducted in the Vatican Secret Archives. The letters written by the Nestorian partisan Mar Yabalakha to the Pope was of great importance. Of these, two letters sent by the Patriarch of the East, Yabalakhan to Boniface VIII (1302) and Benedict XI (1304) and a copy of the letter sent to him earlier by Benedict XI XI has been analyzed by F. Alakbarli. It is clear from the letters that Mar Yabalakhan had a great favour for the Catholic movement, and therefore developed comprehensive relations with the Vatican. He declared in a letter to Benedict XI in 1304 that he embraced Catholicism, but the Nestorians rejected this choice, and the union of the Nestorian and Catholic churches did not take place.

It is known that the relations between Azerbaijan and the Vatican have their roots in the distant past and have a rich history. For this reason, Professor F. Alakbarli's research has a particular place of documents (letters) written in Azerbaijani (Turkish), Persian, Latin, Italian, Mongolian, Arabic and other languages, reflecting the relations of Roman popes with medieval Azerbaijani rulers in the Vatican Secret Archives. These are the correspondences of the rulers of the Elkhanids and Safavid with the Popes of Rome. There are the letters of rulers such as Shah Ismail, Shah Tahmasib, Shah Abbas, Nadir Shah, Gajar among documents. Correspondence of Uzun Hasan, the ruler of Aghgoyunlu, was also found. "It can be said about the word Persia (translated into Azerbaijani as Iran) used in these documents that from ancient Greek times, Europeans called certain areas of modern Iran and Azerbaijan as "Persia", but used the word not as a national concept, but simply as a place name, a geographical term." (3, pp. 21-22). Analysis of the documents suggests that, the popes regularly sent diplomats and missionaries to the palaces of Abaga Khan (1234-1282) and Argun Khan (1258-1291), the rulers of the Elkhan state (1256-1335), as well as Uzun Hasan, ruler of Aghkoyunlu (1423-1478) and the Safavids (1501-1736) and tried to form an alliance with them against the Ottomans. Among them the letter sent by Argun khan to Pope Niccolo V in 1290, Kazan khan's letter to Pope Boniface VIII in 1302, Pope Pius V's reply letter to Safavid Shah Tahmasib in 1571, Pope Clement VIII in 1592, 1605-1620- Pope Paul V's letters to the Safavid ruler Abbas I and other historical documents draw attention with their rich facts. “For instance, in a letter sent by Pope
Paul V to Shah Abbas I on July 20, 1605, Paul stated that he regretted that he could not prevent the assassination and apologized for it. Nevertheless, the Pope expressed hope that friendly relations with the Safavids, both in trade and in the military, would continue as before." (3, p. 24). During the research, the researcher also suggested that it is possible to get an idea of the content of some documents through their names. We hope that a extensive analysis of all these important documents will eventually allow the addition of new facts to the history of Azerbaijan.

Historical research proves that Azerbaijan has always had close relations with the Vatican since the time of Caucasian Albania. Attempts to establish political and cultural ties with the Vatican were made during the Azerbaijan Democratic Republic (1918-1920), which was one of the brightest pages in the history of our country. The documents unknown to us regarding the activities of Yusif Vazir Chamanzaminli, the Ambassador Extraordinary and Plenipotentiary of the Azerbaijan Democratic Republic to Istanbul, the capital of the Ottoman Empire found by F. Alakbarli in the Vatican Secret Archives are an important source to prove this. “According to these documents, the Azerbaijani ambassador was the initiator and participant in the project to erect a statue of Pope Benedict XV, a supporter of the Christian-Muslim dialogue. The Pope's representative in Istanbul sent a message to the Vatican about this issue” (3, p. 26). Unfortunately, the end of the sultan's rule in Turkey and the establishment of the Republic of Turkey, including the collapse of the Azerbaijan Democratic Republic, led to the non-implementation of this project. Thus, after the death in 1918 of Pope Benedict XVI, a peace-loving man who always called for peace in the West and worked for the absence of hostility between Christianity and Islam, Y.V. Chamanzaminli, who initiated the erection of a statue in Istanbul, represented the will of the Azerbaijani government.

Professor F. Alakbarli's research shows that a large number of secret documents in Latin, Italian and French related to the religious propaganda in the territories inhabited by Azerbaijanis in the late 19th and early 20th centuries are preserved in the Vatican Secret Archives. An analysis of the sources revealed suggests that the promotion of Catholicism during this period was supported not only by the Vatican, but also by the French government, one of the main powers in the Catholic world, for which a large amount of money was allocated from the French budget. “This activity was mainly characterized by the support of Christianity and the promotion of Catholicism in southern Azerbaijan (Iran) and northern Azerbaijan.” (3, p.28). Of course, the main direction of this activity was the opening of churches and Christian schools in these areas and the full support of national Christian minorities. Armenians who converted to Catholicism also studied in these schools. Catholic schools were launched in Urmia, Tabriz, Shamakhi and Baku. It was mentioned that many Armenians who converted to Catholicism later returned to Gregorianism, complaining that they did not get any profit. The researcher stated in his work on the subject that the activities of the Vatican Church in religious propaganda continued even in the Soviet era in the territory of the South Caucasus republics.

Medieval European and Eastern maps belonging to the history of Azerbaijan found in Vatican libraries are of crucial scientific significance. The topicality of these geographical maps covering the XV-XVIII centuries is that they confirm the existence of a country called "Azerbaijan" in ancient and medieval times and define the boundaries of geographical areas such as "Azerbaijan", "Karabakh", "Medes", "Shirvan" and "Arran". Undoubtedly, despite the fabrica-
tions of Armenian scholars, the territory extending to Baku, Shamakhi, Ganja, Tabriz, Gabala, Karabakh, Yerevan and Kars is shown as Azerbaijani lands. One of the interesting facts is that some maps mention the Caspian Sea as the “Baku Sea”. It should be stated that in the map compiled by Isaac Tyrion, the territories from Lake Van to Gilan are presented as Azerbaijan (Adirbeitzan), Armenia is shown in a very small area within Turkey, around Lake Van. Professor F. Alakbarli also revealed that “Armenia is not on the map of the famous Ottoman cartographer Ibrahim Mutafarriga. The territory of the modern Republic of Armenia is integral part of Yerevan, Ganja and Azerbaijani provinces. The name of Ararat is given as Aghridaghi” (3, p. 32). Thus, these maps resolutely refute the myth that the toponym of Azerbaijan belongs only to South Azerbaijan (Iran) and that the lands of Karabakh are supposedly lands of Armenia.

The works of outstanding Azerbaijani authors, Nizami, Fuzuli, Nasimi, Shabustari, Suhrawardi and others, as well as manuscripts of medieval Azerbaijani authors unknown to us are demed as valuable sources among the documents involved in the research. During the research, F. Alakbarli has found 10 manuscripts belonging to Mohammad Fuzuli. These are both complete manuscripts and fragments of manuscripts. Five copies of the great poet's work "Hadikatus-suada" (Garden of Happiness) had also been identified. It should be noted that this work is dedicated to the religious tragedy that took place in Karbala in 680 and this is one of the best examples of Azerbaijani fiction. It has been determined that Fuzuli's work “Sahhat va Maraz” ("Health and Illness"), poetic divan, numerous rubai and ghazals are preserved in the Apostolic Library.

It is noteworthy that the rich artistic heritage of the prominent Azerbaijani poet Nizami Ganjavi also takes its place in the Vatican libraries. Of course, not only quite ancient and valuable copies, but also various incomplete copies and fragments had been found among them. During the research, F. Alakbarli identified 3 copies of Nizami Ganjavi's "Khosrov and Shirin" and one copy of "Leyli and Majnun" and involved in research. The miniature and non-miniature fragments of the great poet's work "Makhzanul-asrar" identified by the researcher are of great importance. “One of the valuable copies is Nizami Ganjavi's complete Khamsa. It was copied by Ibn Abu Turab al-Katib Nureddin al-Isfahani in 1071 AH. It is an elegant copy decorated with colorful ornaments” (3, p.35).

Poems belonging to our great poet Imadeddin Nasimi, who’s glorious 650th anniversary was celebrated last year, were found in his 10 manuscripts, as well as different poetry collections. Works of the ruler of the Safavid state, poet Shah Ismail Khatai are also preserved in the Apostolic Library. According to the researches Khatai is promoted in the Vatican not only as a Turkish or Persian author, but also as an Azerbaijani poet. It has been determined that Khatai's small collection of poems and a collection of poems containing 166 ghazals are kept in the library.

Professor F. Alakbarli noted that he found a valuable work on philosophy: “Kitabul-hat allati sinifha ash-Sheikh al-Imam Shihabeddin as-Suhrawardi”, consisting of the words of the prominent Azerbaijani philosopher Shihabeddin Suhrawardi (1154-1191) was kept in the Apostolic Libraries. The manuscript consists of 101 pages and was copied in the 18th century” (3, p.36).

As a result of the research, it is possible to show the works of medieval Azerbaijani authors such as “Kitabi-Sehri” by Abdul-Majid Shirvani, “Commentary on the work of Ahmad
bin Muhammad al-Hilli on Arabic grammar” by Abdul-Wahhab Zanjani, “Havvasul-asma al-Husna” by Jalaladdin at-Tabrizi, “Naftatul-Enyen fi ma yazul bi-Zikrihi ash-shujan” by Ahmad bin Muhammad bin Ali Shirvani and other manuscripts found in the Vatican Archives and not yet widely known and studied in our country.

As a result of the research, 73 Turkic-language manuscripts, which have not been studied, described and included in any Vatican catalog in the Vatican Apostolic Library, were first studied and described by F. Alakbarli. These manuscripts include priceless works by Azerbaijani, Ottoman and other Turkic-speaking authors. Some of them are described in detail in the scholar's book "Manuscripts of Azerbaijan in the Vatican archives". For instance, the 17th century Ottoman historian Mohammad Edirnavi's Nakhjatut-Tavarikh deals with the history of the Garagoyunlu, Aghgoyunlu and Safavid states and has not been included in any catalog of the Vatican Apostolic Library. The manuscript was first described by F.Alakbarli. Abu Talib Salik's "Khamsatul-Abvab", which consists of only 15 pages, is devoted to Sufism and describes the rules of the dervish way of life.

One of the 19th century Turkic-language works, the author of which is unknown, provides comprehensive information about the Safavids, Qizilbash and Gajars, their wars, and the Russian occupation of the Caucasus, Baku, and Tbilisi. The book was written in Turkish and is one of the unexplored, not cataloged manuscripts. One of them is the “Collection of Stories” in the Turkish language of the XV century. This collection is one of the ancient examples of the Azerbaijani literary language. There are examples of literature written in a language close to the language of "Dada Gorgud". Of course, this is an important fact that proves the antiquity of our language. Thus, the Turkic-language manuscripts found in the Vatican Apostolic Library were first involved in the research of F. Alakbarli, which is an important event for Azerbaijani science.

Professor Farid Alakbarli, as a prominent scholar and researcher, made a great contribution to the enrichment of Azerbaijani manuscripts with his scientific results obtained at the end of his intensive and long-term research in the Vatican libraries. It is possible to clarify a lot of secret moments in the history of Azerbaijan through the documents that he brought to our country. These sources contain a lot of information about Azerbaijan. It is noteworthy that the reports of the missionaries studied by the researcher contain a lot of significant information about the geographical position, economy, population, territory, culture, military force, languages spoken, national culture of Azerbaijan. For instance, the sources indicate what cities, what monuments there are in Azerbaijan, what peoples, tribes lived, whether there is a Christian population and so on. One of the main historical facts is that the reports mention the Turkic-speaking population in Ardabil, Tabriz, Khoy and Urmia. In many cases, our neighbors make territorial claims. Therefore, these records are of great help in identifying our historical lands. Our folklore, national traditions are mentioned. Information about secret agreements and military cooperation in the letters arouse special interest. Undoubtedly, their detailed translation is very relevant and significant from a historical and political point of view.
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Güllə Axundova

Vatikan kitabxanalarında qorunan Azərbaycan əlyazmaları
professor Fərid Ələkbərinin ətdəqiqətlərinə

XÜLASƏ


Açar sözlər: nadir kitablar, orta əsr müəllifləri, arxiv sənədləri, qədim xəritələr, türkdilli əlyazmalar, erməni mənbələri
Гюллар Ахундова

Азербайджанские рукописи, хранящиеся в библиотеках Ватикана в исследовании профессора Фарида Алекперлы

РЕЗЮМЕ

В статье рассматриваются исследования выдающегося ученого, профессора Фарида Алекперлы по азербайджанским рукописям, хранящимся в Секретном архиве и Апостольской библиотеке Ватикана при поддержке Фонда Гейдара Алиева. В течение 2010-2014 гг. Ученый обнаружил и занимался изучением исторических рукописей об Азербайджане в библиотеках Ватикана. В ходе исследования было проанализировано более 700 источников в Секретных архивах Ватикана и выявлено 85 ценных документов по истории Азербайджана. Среди них 4 документа, касающихся Кавказской Албании. В результате исследований, проведенных в Апостольской библиотеке Ватикана, было изучено более 400 древних рукописей, и в этой библиотеке было обнаружено 80 ценных рукописей, принадлежащих средневековым азербайджанским авторам. Это средневековые рукописи, написанные на азербайджанском (турецком), персидском и арабском языках. Среди них известные азербайджанские авторы - Низами, Физули, Насими, Шабустари, Сухраварди и другие. Есть 9 произведений средневековых азербайджанских авторов, которые до сих пор нам неизвестны. Фарид Алекперлы привез в нашу страну цифровые копии ряда рукописей и документов об Азербайджане.

Ключевые слова: редкие книги, средневековые авторы, архивные документы, древние карты, тюркские рукописи, армянские источники.
SEMANTICS OF THE APPLE IMAGE IN FAIRY TALES RELATED TO ANCESTOR CULTURE

Abstract

There are a special place and role of ancestor cult, the belief in the virtues of the ancestor and the auxiliary images associated with it in Azerbaijani folklore, especially in fairy tales. If we pay attention to fairy tales and epics, we will see that the dervishes of the ancestral cult paradigm, the heroes of fairy tales and epics choose their path due to the direct connection of Hadrat Ali, one of the successors of the Prophet's descendants, saints and seyids. With the apple given by the saints, they achieve their goals, and with the sound of the unseen, they get out of troubles. The theory of patrons with sacred power follows the hero of both the fairy tale and the hero of the epics in an unbreakable line from beginning to end. He helps them to open the closed doors and return them from the crooked path to the straight path. Some points such as laying the foundations of human origin in the world by eating prohibited apple by Adam and Eve, as well as how the apple is described in the Elijah, what function it performs, what the difference is and so on. other points are discussed in the article. Throughout the story, we feel the ancestral breath, the ancestral spirit, which sometimes follows the hero, sometimes is visible and sometimes in invisible.

Key words: Ancestor, dervish, apple, Khizr, fairy tale, myth, chaos, cosmos

Dervishes, a representative of the ancestral cult paradigm, often come to the aid of the hero in such a supernatural way when they give up the world and their desires drown in a sea of sorrow. With a magic apple, they are given an irreplaceable share in the world. On the other hand, we are witnessing certain similarities and differences in the place and role of apple in the world folklore with regard to Azerbaijani fairy tales. The article will clarify these key points. We come across several ways to have children in fairy tales:
- With the apple given by the dervishes, who are representatives of the ancestral cult;
- Through sacrifice, vows;
- Through unusual and accidental birth, ashes, dry skull, water and eggs, etc..

The sacrificial rites are often performed on the advice of saints.

The main point we will focus on is the first point. The motive of having a child with an apple given by a representative of the ancestral cult. It is similar plot of giving apple for having a child by dervishes appearing from the unseen in the saddest moments of the hero both in Azerbaijani fairy tales and fairy tales of the people of world. Simply, in the tales of the peoples of the world, the dervish is sometimes replaced by a magician. The motive for the transformation of the image is obvious. In the tales of the world, unlike in the tales of Azerbaijan, there are magicians, not dervishes, who give the apple to the hero. The Latvian fairy tale "The Prince on the Glass Mountain" shows that a nobleman had no children for a long time, but one day he met a magician on the street: he gave him an apple.

The ancient tradition of throwing apples as a symbol and a symbol of love is found in the tales of many peoples of the world. The stupid got up from his place and flew to the mountain in the Latvian fairy tale “The Prince on the Glass Mountain”. "A diamond apple fell on the prince's knees." We find this in the German fairy tale "Iron Hans", the French fairy tale "The Magic Whistle and the Golden Apple" and others.

In relation with the place of the dervishes in the fairy tales, their connection with space, foresight, some features such as help heroes in solving the difficult situations, sudden appearing at the scene and so on confirm that the archetype of the wise old man is a paradigm. In fairy tales, it is the representatives of the ancestral cult who give apples to the hero. They behave in the saddest moments of the heroes, and when they say the cure for their sorrows, they disappear as if they came from the unseen. Foresight, compassion, help, generosity, relief, guidance are the main goals of the wise.

Let's pay attention to the fairy tale "Prince": “One day a dervish came to the door and said he knew the king's pain: You have to divorce all these wives. You are trapped by these wives, so you have no children. You have to marry with a young woman. As well as, you should bathe in cold water three times a day in order to cleanse your wives. You will have a child in 7 years. One day, the king was sitting in the ashtray. The air is caught. It is as if doomsday has broken out in the sky. In a park, a cloud descended, split in front of the king, and a red apple jumped out of its center and fell on his lap. On the advice of the old connoisseurs, the king gave half of the apple to his wife, and he ate another half of the apple and they reached their goal. [2, p. 162].

As you can see, in a fairy tale, the dervish grows up in the most difficult moment of the fairy tale hero. He shares his pain. To give him a child, he gives him an apple that gives life to a person, saves him from illness, rejuvenates the old man and prolongs his life. The main point here is that in the fairy tale, the name of the dervish is paired with the apple that stands at the beginning of life and living. It is interesting that dervishes, who are representatives of the magical and miraculous world, like saints and seyids, help them to reach the points and desires that they do not always find and desire. It also helps and gives strength to the hero with its magical powers, hidden moments, knowledge, supernatural powers, and the ability to perform extraordinary miracles. This point manifests itself in fairy tales in the heroes who were born on the advice of the dervish, by making vows, by sacrificing, and by the will of God. We often come across such examples in the tales of "Nakhirchi oglu Eyvaz" and "Dervish". One of the forces that helps the dervish to discover his miracle is the apple. This is not a coincidence. The apple
tree, because of its miraculous quality, occupies a fundamental place in the lives and belief systems of all peoples and is remembered as a factor in the world tree system. From ancient times the apple is also remembered as a symbol of vitality, beauty, wisdom, happiness, success and love. The flowers of the apple tree were used by brides as decorations at wedding ceremonies. Archaeological excavations have also uncovered a number of images of the tree of life. Images of the tree of life are often found on material and cultural samples of Central Asia dating back to the third millennium BC. The first examples of the symbol of the "Tree of Life" were found in the image of a tree in the third millennium BC on examples of Sumerian art. The symbol we are talking about was considered a symbol of life in the religious imagery of the Sumerians [3]. Rock carvings of the Azerbaijan Ship give enough descriptions of the tree of life in the material cultural monuments found in different areas.

Apples play an important role in the folklore of the peoples of the world. Apples also play an important role in the Iliad. "Eris, offended by the gods of controversy, stole one of the immortal Hesperides apples. And threw it at the wedding party with the caption "The Most Beautiful." Hera, Athena, and Aphrodite began arguing, each claiming it was an apple. There was a dispute over who the apple belonged to. The dispute was settled by a shepherd - Prince Paris, who later gave an apple to Aphrodite, the cause of the long, bloody Trojan War, in which many glorious warriors died” [1]. Apparently, the apples of the Trojans are stolen from the hands of individuals. But there is a difference between this acquisition. In the vast majority of Azerbaijani fairy tales, we witness that the dervish helps the king who has no child in the sad moments. Even if he wants to, no one sees him. Although the motive for handing over the apple to the saints is similar to Azerbaijani fairy tales, the purpose and goal are different. Let's pay attention to the tale of Chantig: “A dervish came. When he saw the king sad, he said: I will take care of you. As the king said his problem, the dervish said by giving him three apples. You should eat one face of each apple and give another face of each apple to each of your wives. After nine months, you will have a son from each wife. [2, p.104] So, one of the main secrets of the dervishes, who according to superstitions are related to the saints, the pir of the 40s, and the saints, is the absence of the unseen. As I mentioned, this period of ignorance is explained by superstitious beliefs. We find this type of belief in many regional myths and legends. Naturally, this hidden value occurs during the transition of the paradigms of saints, sayyids and dervishes to each other at different times and periods of events. The basic premise is that these saints belong to the same object. As seen from this example, several functions of the dervish paradigm of the wise old archeotype become clear. As it is known from the texts, a dervish is a saint has values who, reads the heart of a person, foretells the future and cures pain, disappears, and so on. like Khidr. As seen from the above example, several functions of the dervish paradigm of the wise old archeotype become clear. According to folk beliefs, a dervish, like a saint, Khidr, has the values of reading the heart of a person, foretelling the future and curing pain. Note that these belong to the pre-Islamic belief system. Folklorist Hikmat Guliyev in his research work on the semantic structure and paradigms of the wise old archeotype examines the information situation of the wise old archeotype and shows serving to give information about objects and events in the situation of giving information unlike guidance situation of dervish image paradigm” [4, p.116].
The miraculous birth of the hero takes place with the help of an apple given by the saints. There are also miraculous things that happen to him when he grows up. Russian scientist V.Y. Propda rightly said that in fairy tales, the magic apple is a special place to get pregnant. [5, p. 320].

The way of dervishes belonging to the ancestral cult paradigm put an end to the motive of childlessness by giving an apple to the hero. As in fairy tales such as "Malik Jumshud", "Boy on a white horse" and others, the motive of infertility results in the hero having a child with an apple given by a dervish who appears from the unseen when the hero plunges into a sea of grief. Sometimes the heroes who are born as a result of this miraculous birth have extraordinary power and are able to save the lives of others. Sometimes, as in the tale of Abu Gasim, these heroes find and bring to their owners a magical apple, through which they are saved from disease and immortality. The coastal birth of the hero and his supernatural actions are found only in magical tales. Of course, the main connection here is connected with the representative of the wise old archetype. As folklorist Oruj Aliyev noted, “In many magical tales, the protagonist is distinguished from those around him by a number of unusual features. His heroism is magical and miraculous. In the exposition of such tales, the desire of childless parents, the motive of the hero's birth in an unusual, sometimes magical world, play an important role. [6, p.43]. In fairy tales we see miraculous birth motive by getting pregnant through egg, water, wind, dry skull. Children born with the magic apple given by dervishes have the same extraordinary power and magical energy as others. This, of course, is due to the fact that the apple is the basis of the world, the beginning, and is closely connected with the tree of life. V.M Zhirmunsky writes: “In magical tales, especially in the eastern peoples (Arab, Persian, Turkish), the main means of magical fertilization is the apple. This apple is given to the childless king (and sometimes to his vizier) by an old dervish during a journey (or in his sleep). [7, p.229]. This motive is seen in hundreds of fairy tales such as "Prince Mutalib", "Malik Mammad" and "Malik Ahmad", "Jalayi-Vatan", "Shams-Gamar" and others. The miraculous birth is achieved by the sudden appearance of a representative of the ancestral cult with the apple given to the hero. Also, with the going of the dervish, sometimes lightning flashes in the sky, storms break, and the world shakes. This, of course, shows that the dervish, like the saint Piri and Hadrat Ali, was a messenger of God, as well as has extraordinary supernatural powers and cosmic contact. This image, which rises in the eyes of the heroes of fairy tales with both its arrival and departure, creates a trust in them with its miracle. Dervishes with the archetype of a wise old man sometimes complete their mission in the fairy tale by helping the hero to give birth to a child. Sometimes the apple and dervish subjects are widely reflected in fairy tales. Sometimes, thanks to the apple given by the dervish, children are born brave and strong-armed. They amaze everyone by overcoming obstacles that no one can imagine. Throughout the story, we witness the supernatural power of these heroes. The main thing here is a child growing up hour by hour with an apple given by a representative of the ancestral cult. He transmits his miracle, his supernatural power to the hero who was born with the help of a magical apple. On the other hand, the combination of the two symbols of holiness is dominated by the miracle of one and the magic of the other.

Apple tree can be regarded as the creation of the world in which the apple tree is associate with the tree of life, as well as a symbol of the beginning, as a manifestation of belief in the plant. Just as the ancient Turks considered water to be sacred and inviolable as the basis of the
divine origin, they also linked the tree to the four factors that stood at the beginning of the creation of man in the world. (water, fire, weather, land). This mythological view has been widespread in the worldview of ancient man since the creation of the world. The ancients believed that the apple from the world tree, which gives life to man, makes the hero stronger and gives him magical energy. Man believed that water and wood were very important for human life, and that if there is no water and a tree, life would be impossible. For this reason, he gave a mythological meaning to all related events. That is why in our fairy tales, the tree and the apple are considered as a symbol of the beginning of life. According to the mythological belief, these are the first and foremost factors, but they are deeply ingrained in people's memory, lifestyle, way of life, thinking, and have a special significance in all the examples of folklore they have created. We witness the miraculous birth and extraordinary strength given to the hero by the apple given to him by the saint, and the healing and immortality of the patient with the apple he sometimes brought from distant lands with a thousand difficulties. In the tale of "Sultan Ibrahim", after giving a devout apple to a king who longed for children, his wish came true [8, p. 330]. As the example shows, a miraculous birth takes place with an apple given by a dervish. Another motive here is related to the dervish's desire to name a child born under the conditions of a dervish. Dervishes, who are considered to be representatives of the ancestral cult, also take part in the naming ceremony. Just as in "Kitabi Dada Gorgud" the representative of the ancestral cult Dada Gorgud named the heroes of the Oghuz people for their bravery. In fairy tales, this mission is performed by dervishes from a different point of view. And here we see that dervishes suddenly disappear, just as they suddenly appear. And the heroes who bear the names he gives are very intelligent and clever, worldly, strong and wise. In fairy tales, the dervish's connection to the cosmic code is evident in the words he said as a representative of the ancestral cult. For example, saying of him “I am not one of the dervishes who receives a share, I am one of the dervishes who gives a share” connects his ability of humane, kind and helpful with the mythology meaning. Contributing in our people’s traditions belonged only to great, generous, kind and valuable people - the people and the elders. Let's pay attention to the tale of "Shams Gamar": "The king opens the treasury, distributes shares to all the poor, and orders the dervish to give a share. But the dervish says: - Qiblah, I am not a dervish who receives a share, I am a dervish who gives a share. Take this apple, cut it in half and eat half of it yourself, and eat half of it in the harem. You will have a son named Gamar" [9, p. 320].

The apple tree is given as a symbol of fertility and eternity in the tales of both Azerbaijan and the world. The fruit of the apple tree also gives rejuvenation, beautification, immortality, healing, resurrection, child bearing and other valuable properties by being given to the heroes of fairy tales by the hands of saints. Thus, the acquisition of these qualities by the heroes of fairy tales with a magical apple allows us to connect this apple fruit tree with the tree of life, which plays a key role in the creation of the world and symbolizes fertility, beauty, abundance and prosperity. In the mythological imagination, water, which is the basis of human life in a tree, was as important as fire and earth, and human thought believed that the tree of life, like water and fire, gave man strength, power, immortality and life. In the Dada Gorgud epos, if Beyrak and Bugaj were born with vows and sacrifices, Dada Gorgud came as a saint who won the trust and confidence of the people, as a representative of the ancestral cult paradigm and
named the heroes. And he acts as an invaluable helper and mentor in the lives of heroes from birth to adulthood. The dervish manifests itself in fairy tales in a number of forms:

- Dervish as a skilled performer
- A dervish is like a holy person who cures sorrows
- The dervish is like a wise old man leading the way
- The dervish is like a wise old man who heals
- Dervish as a symbol of kindness
- A dervish comes from the unseen and is like a holy person who deserves to be hidden
- The dervish is like a wise old man who reads the heart and sees it first
- As a paradigm of the ancestral cult of the dervish aware of the past
- As a saint who gives a dervish a share
- As a saint who gives birth to a dervish
- Like a wise old man named Dervish
- The dervish is like a wise old man changing his skin
- Like a terrible image of a dervish

We can find these features in many fairy tales. Sometimes children born with an apple given by a dervish have such a great power that they attract the attention of everyone around them under the age of eight. In the tale of the "child wrestler" we can come across many of the above-mentioned features. The dervish is like a skilled performer, the dervish is like a holy person who shares, the dervish is like a magical figure who gives birth to a child, and so on.

Let's pay attention to the story of the "child wrestler": Suddenly they saw an old dervish appear at the door. The dervish sang in a verse that a person's hair was tangled. The dervish said: I'm very thirsty. Send the child to fetch a glass of water. The host sighed. The dervish realized at that moment that the man was infinite. He quickly took an apple out of his pocket and gave it to the owner, and instructed him to divide the apple in half and eat it, so that he would have children. The cobbler rejoiced and said: Aga dervish, what can I give you to get out of your goodness? The dervish said: I am not one of the dervishes who receive a share, I am one of the dervishes who give a share. Goodbye, I'm gone. As soon as the dervish finished speaking, they saw that the dervish had long since disappeared (10, p.196)

Sometimes children born with an apple given by a dervish grow up hour by hour under the influence of a magic apple and a wise dervish giving it. Often, the heroes of this fairy tale are identified with heroes like Rustam Zal. Rustam Zal, a boy, did not deserve to pour water on his hands. We have heard that a child grows up, but this child grew taller every day, hour by hour, and turned into a plane tree. At the age of seven, he dismounted. He had the power to break the back or the arm of any child who joked on the street” (10, p.196).

Sometimes in fairy tales, according to the sacred image, it is transformed with Dervish and sometimes with Khidr. These transitions are more common in various regional tales. The fairy tale "Faithful Brother" collected from the northern region shows that Khidr came to the dream of a king who was thinking about childlessness and gave him the share you wanted and as soon as he wakes up, he splits the apple under his pillow in half and tells his wife to eat part of it. Let's pay attention to the story of "Yusif and Sanubar": “They also saw a dervish singing in the doorway on the street, and his voice made a man's hair stand on end. The king ordered
that you go and bring that dervish grandfather to me. The men went and brought the dervish to
the king. As soon as the dervish entered through the door, he bowed politely and greeted.

The king said: "Baba dervish, I saw that you sing very well, so I called you and I will
give you a share." The dervish laughed and said:
- Thank God, I am not a dervish who receives a share, I am a dervish who gives a share.
The king said:
- Grandpa dervish, what can you give me?
The dervish said:
- Whatever you have in mind, do not be afraid. The king sighed and said:
- Oh, grandfather dervish, our two brothers said that you can't cure our pain. When the dervish saw that the king did not believe him, he took two apples out of his pocket
without saying a word. He gave each one to a brother and said:
- True, you didn't tell me your pain, but I know. Divide these apples in half and each of
you will eat with your own body. In nine months and nine days, one of you will have a son and
the other will have a daughter. Then I will come and name them myself.

As soon as the dervish finished speaking, the two brothers looked at each other's faces
and at the apple in their hands. When they looked up, they saw what the dervish was doing, as
if they were asleep. They quickly opened the door and went to the neighbourhood to look for
the dervish. They searched everywhere and could not find the dervish" [11].

Apparently, dervishes with supernatural powers both have an unusual voice and change
their belief in themselves by their wise attitude, good deeds, and helping them achieve their
dreams to the heroes who did not want to believe his words before. This voice is a blessing
from God to them. At another point, the fact that dervishes, like other members of the wise old
archetype, are closely connected with the cosmic and divine bond and this increases the sharp-
ness of their words, and makes their power and deeds more confident and secure.

When dervishes are not honoured for their dress, we see the king being harassed and even
expelled by the vizier's deputy. If the dervish is offended, both future world heroes and their
parents will suffer more.

In the tale of Yusuf and Sanubar, the dervish is harassed by the king's vizier's deputy, and
the king is ashamed when he finds out [11].

As can be seen from the plot, the dervish's rights were violated, his trust was destroyed
and his heart was broken. The heroes of fairy tales suffer the most. Throughout the tale, their
love is either lacking or they are full of obstacles in their way. We see that there are shortcom-
ings throughout the story when the dervish violates the truth.

Sometimes there are those who associate the myth of twins with the apple given by the
dervish to the offspring. Academician Mukhtar Imanov notes: "Another important aspect that
connects the motive of having children through apples to the myth of twins is that children of
the same origin have unusual characteristics. The difference between twins and ordinary people
also applies to boys and girls born as a result of given apples. Being born through a magic apple
is the main source of unusual features of heroes. The scientist calls this duplication of the image
(12, p. 17).

Let's pay attention to the story of Yusif and Sanuber:
In this tale, the hero suffers a lot as a result of the massacre of the saint. The second point here is regret, misunderstanding.

Despite all these massacres, dervishes sometimes help their hero, who was born with an apple, in the guise of a radiant old man to the end:

"Little Joseph filled his sack and began to walk. Went a little, went a lot, came and reached a spring. He washed his hands and face in the spring, cooled down a little, and wanted to get up and leave. Once again, he was called by his own name. When he looked back, he saw a bright old man with a blue turban on his head, a belt around his waist, a black hat on his face, a stick in his hand, and a white beard.

The old man said, "Son, where do you come from and where are you going?" Joseph said, "The king sent me to fetch a pine tree from the place of the demons. The old man said: - Son, now that you are gone, listen to my advice. In this tale, thanks to the useful advice of the dervish, the hero triumphs over evil [11]

The apple given by the dervish manifests itself in fairy tales mainly in two functions.
- Rejuvenation, immortality or prolongation of life as a symbol of eternal youth and immortality
- Giving children to those who do not have children

On the advice of dervishes, we come across two methods of childbearing:
- Having children by distributing vows on the advice of the dervish, by opening the door of the treasury and giving it to the poor.

Giving a child with the apple given by the dervish himself. On the advice of the vizier in Shams Qamar, the king, who had no children, opened the mouth of the treasury and distributed it to the poor. Every forty days a dervish comes and when he wants to give him a share, he says, "I am not a dervish who receives a share, I am a dervish who gives a share. "He took out an apple and gave it to the king, saying, 'You eat half and give half to the harem. You will name your son Gamar. When the king left the apple on us, he did not see the dervish [13, p. 5-6]

Sometimes in fairy tales we see that the child is obtained in a completely different and random way. In this hero, who was born with a miraculous and different birth, he becomes as brave and courageous as the hero who was born when the dervish received a miracle. For example, with ashes, water and eggs, dry skull, etc. They have an indirect, albeit indirect, affinity to the ancestral cult. Belief in water and plants was associated with ancient beliefs of the Turkic peoples. For the old man, water and trees (plants) were the basis of his life, his survival. In "The Tale of Kal Hasan", his mother becomes pregnant with water and eggs. As a result, Kal Hasan, who was born, becomes very strong and selfless.

Sometimes in our tales we come across dervishes leaving the status of a wise old archetype and becoming a negative hero. In many tales, we see that the dervish sometimes has a dual character, like the paradigm of the wise old archetype. Sometimes children who are deceived by dervishes in fairy tales overcome evil by the power of the mind. The moments when a dervish became a trickster are mostly related to children born from ashes, water and dry skulls. In most of the tales with these motives, we come across dervishes as a negative image. In the tale you find, Solomon, a childless merchant with a completely different motive of birth, falls into the darkness and a baby's voice comes out of the light. As you can see, in a fairy tale there is an unusual birth motive. This feature can be found in such tales as "Jamshid Pasha", "The
Covenant of the King”, "The Mermaid of Beauty" and others. Folklorist Hikmet Guliyev notes in his research that the paradigm of the image of a dervish in its nature embodies both essences of the wise old archetype. “Thus, in folklore texts, the dervish appears in a dual nature. On the one hand, he is a helper, a transmitter of divine information, and on the other hand, he plays tricks and causes trouble to people. That is, in its genesis there are both cultural hero and trickster phases. The dervish image paradigm is one of the images that plays an important role in the texts of Azerbaijani fairy tales and epics and forms a large complex. In the texts, the images included in this complex have different names: dervish, Hazrat Ali, Shahmardan, Aga, the blue horseman, Khizir, Nurani the old man, the old piranha man, the worshiper, etc.” [14].

In the tales of "Three Sisters" and "Blackbird", children born with an apple given by a dervish are then abducted through him. Here, the dervish no longer acts as a representative of the ancestral cult, but as a trickster-negative hero as a paradigm of the wise old archetype. It is interesting to note that dervishes, who are considered to be representatives of the ancestral cult, have always had great faith in the heroes of fairy tales. The dervish, who has already become a trichrist by being a negative image, is not attached to space, but to the house. "Having information, the dervish has the status of connecting the past (present, future and space) - that world (or the underworld) and this world, symbolically, chaos and space" [4, p. 116].

In the tale of the "Steel Wrestler", Polad, who was born with an apple given by the dervish, is finally abducted by the dervish by enchanting the child's parents. He teaches all the information to the young Polad, and sends him to Jumshud to become a wrestler. Thus, the steel wrestler, who is ready for any training, grows up and kills the dervish with the power of the magic he taught after learning from his teacher. In the end, truth triumphs over injustice. In the tale of the "Steel Wrestler", which is considered a fairy tale of bravery, the dervish appears as a completely negative image. In such tales, it is very natural that the dervish, as a representative of the ancestral cult, is not connected with the cosmic code, but with chaos as a negative image. The former, as a representative of the ancestral cult, is an expression of oppression and injustice as the bearers of the path of truth, truthfulness, kindness, and justice, and the latter as the bearers of evil deeds. All this, again, does not harm the highness and supremacy of the dervish in terms of being the successor of Khidr, the Pir of the Forties, Shahi Marda, and Evliya. But here, unlike the saints, there is no point in dervishes acting as negative characters in fairy tales.

Thus, the apple, which is considered magical and sacred in most myths and fairy tales, unites people through the saints, removes hatred and enmity from their hearts by conveying them to their desires, and gives them health and beauty, as well as children. It turned out that the apple is also a symbol of immortality and strength. In fairy tales, the apple is characterized as a symbol of eternal youth, strength and eternity.

The following conclusions can be drawn from the article:
As can be seen from the tales we have given, dervishes, like other representatives of the paradigm of ancestral cult, have many features. Wherever their rights are violated, they will be seen in the wisdom of their deeds and the wisdom of what they say. For this reason, their place in fairy tales is always visible. It became clear from the research that the role of seyids and saints in the narration and the functions of foresight, guidance, naming and procreation performed by dervishes are the same. It turns out that there are some points that distinguish dervishes from saints. But the trichistic status of dervishes is not found in saints. We recognize saints only as a
positive image. Dervishes, on the other hand, act as both negative and positive characters, depending on their status. As a representative of the ancestral cult, the dervishes' displays of wisdom to the heroes of fairy tales, such as helping them with miracles, reaching out for help immediately, and overcoming adversity, surpassed the tricister, and dervishes are remembered more for their benevolent deeds as saints. It is also clear from the article that the fact that the apple is attached to the tree of life, the symbol of life, the beginning, and the place and name in the tale are often associated with dervishes, takes this wisdom and ancestral cult to deeper layers.

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Nağıllarda alma obrazının əcdad kultu ilə bağlı semantikası


Açar sözlər: Əcdad, dərviş, alma, Xızır, nağıl, mif, xaus, kosmos

Зюмруд Мансимова

Семантика образа яблока в сказках, связанных с культурой предков

РЕЗЮМЕ

В статье впервые говорится о связи изображения яблока в азербайджанских сказках с культом предков. В сказках описаны способы завести ребенка, давая яблоко (бута), и функции, выполняемые дервишем. В дополнение к описанию таких качеств дервиша, как доброта, руководство, дальновидность, он также затрагивает трикстерские моменты, связанные с хаосом. Дервиши культовой парадигмы предков, герои сказок и саг, выбирают свой путь благодаря прямой связи с Хадратом Али, одним из наследников потомков Пророка, святых и сейидов. В статье также затрагивается место яблока в мировых сказках и былинах. От того факта, что Адам и Ева заложили основы человеческого происхождения в мире своей запретной яблочной пищей, как яблоко отражается в Илии, какую функцию оно выполняет, в чем разница и так далее. точки обсуждаются.

Ключевые слова: Предок, дервиш, яблоко, Хидр, сказка, миф, дом, пространство
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