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HEYDAR ALIYEV – 100

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THE ROLE OF HEYDAR ALIYEV IN THE PROMOTING OF MUHAMMAD FUZULI'S HERITAGE

Abstract

National Leader Heydar Aliyev's great concern for the publication and promotion of Azerbaijan literature first of all manifests itself in the example of classical literary monuments and their authors. From 1969 to 2003, when he came to the leadership of the Republic for the first time, that is, during the historical period of more than a century, the study, promotion, publication and introduction of the classical literary and cultural heritage at the global level did not escape Heydar Aliyev's attention even for a moment. Thus, the establishment of the high position that the Azerbaijan people, the Republic of Azerbaijan deserves at the world level and recognition by all the peoples of the world was the main goal for the National Leader. One of such powerful word and pen masters is Muhammad Fuzuli, who is considered one of the giants of Azerbaijan literature and to whom the great leader paid special attention.

Keywords: *Heydar Aliyev, Muhammad Fuzuli, Azerbaijan literature*

Introduction

National Leader Heydar Aliyev, who left behind a magnificent classic legacy, attached great importance to the fact that the classics always think about the future of the people, their happy life, spend intellectual work on the establishment of justice, tranquility, peace and sincerity among people and always turn this into a norm of behavior or a creative credo for themselves. *"Undoubtedly, there is no other tool that affects people as much as poetry, literature and cultural examples, that is, it has such a strong influence on people's spirituality, morals, education and the formation of their thoughts. Our people have used this tool in the past. Our thinkers, personalities,*

great scientists and writers are proud of the fact that they came out of the ordinary people and created great examples of culture, literature, poetry and awakened the people, lifted them up, inspired them and invited them to fight".

At the meeting of the preparatory commission for the 500th anniversary of the great Azerbaijan poet Muhammad Fuzuli, the Great Leader Heydar Aliyev raised the issue of the poet's stranger grave and the fact that no one has been found who owns it: *"Back in the 70s, the issue of moving Fuzuli's grave to Baku was widely discussed. I was dealing with this issue. When this issue was raised at the Congress of Writers' Union in 1981, I expressed my displeasure to our well-known writers, may God have mercy on them and said that you are raising the issue, but you are not taking the initiative. At that time, I entrusted this issue to Mirza Ibrahimov... Then, we received information that a road was being built according to the master plan of Karbala and because that road passed through the place where Fuzuli's grave was, they allegedly took the poet's remains to some mosque. Usually, in such cases, the grave is moved to another place. But that information bothered me a lot because it would be a huge disrespect to Fuzuli. Undoubtedly, in this case, we would have the moral right to bring his remains to Baku and bury him in the most prominent place to create the poet's mausoleum. However, you know that a year later I left Azerbaijan and I did not know about the further course of affairs. But now I learned that Fuzuli's grave was moved to another place."*

As one of the leading figures of a huge empire like the USSR, of course Heydar Aliyev had very limited time to devote not only to classical Azerbaijan literature, but also to Azerbaijan itself. However, his great name was enough for the Iraqi leaders to show proper respect and honor to the Azerbaijan poet while moving Fuzuli's grave and to bury him at the entrance of the library of Imam Hussain's tomb, where he served for a long time.

In 1994, on the eve of the 500th anniversary of Muhammad Fuzuli's birth, according to the order of the National leader, a large delegation went to Iraq, where the poet lived and created and visited Fuzuli's grave in the land of Karbala and became a living witness of the above.

Rumors about the transfer of Fuzuli's remains to Azerbaijan appeared again. However, National Leader Heydar Aliyev advised that it is harmful to be hasty in this matter and not to hurt the spirit of our great artists, who were buried far away from Azerbaijan in the tumults of history. It is clear that at that time, the rumor about building a road over Fuzuli's grave in Iraq was circulated for the sake of creating a certain sensation and the National leader understood this very well.

Those who have seen it know that Fuzuli's grave consists of a plaque decorated with floral tiles on the surface of the right wall at the entrance of the library on the first floor. The poet's name, birth and death years are recorded on that plaque. There is no traditional headstone on the grave and no matter how mystical it sounds; it is as if the prophet of poetry Muhammad Fuzuli fulfilled his will. That will be reflected in the following verses of the great poet:

*O careless ones, build my grave with stones of reproach,
Let my grave be known to the people of sorrow from that sign.
Don't put a headstone on my grave, if I die there
Let a shadow fall on my grave from the slender cypress.*

Fuzuli scholars know that the image of "sarvgamat" (slender cypress) in the last verse is not only a metaphorical meaning, but also a reference to the minaret towering over the tomb of Imam Hussain and Fuzuli thus bequeathed that he be buried in a place close to that tomb. However, in his first grave, of course, there was a pillar, that is, a headstone; and after the relocation, the lack of a headstone resulted in the fulfillment of the will of Fuzuli, whose heart was full of love for Imam Hussain.

Unfortunately, there is no marble plaque in the place we have already mentioned. This brings to mind the prophetic words of the genius poet about his birthplace and social environment: *"...The place where I was born and live is Iraqi-Arab, a country far from the shadow of sultans and ruined by the unconsciousness of its inhabitants (the choice is mine - T.K.)."*

It seems that even though more than 500 years have passed, the unconsciousness of the Iraqi-Arab residents still hasn't disappeared, otherwise they wouldn't have made a show for the Azerbaijan delegation and then disrespected the memory of the great poet and torn down that plaque...

Today, not only the tall minaret as cypress in Karbala, but also the tall statues as cypress of Heydar Aliyev, standing proudly in different parts of Azerbaijan, cast a caring shadow on the grave of Muhammad Fuzuli, a genius thinker whom the Arabs could not appreciate. It means that the spirit of the Great Leader keeps Fuzuli and our other classics under his protection.

Two Turkish rulers - Shah Ismayil Khatai and Sultan Suleyman Qanuni were bigoted to Fuzuli. It's good that Heydar Aliyev was one of those who suffered Fuzuli's prejudice. It is good that the National Leader of the Azerbaijan people, an amazing connoisseur and patron of our classical literature Heydar Aliyev was the third Turkish ruler of the guardians of Fuzuli's heritage.

And the role played by this ruler in Fuzuli's artistic destiny was unparalleled. If the previous rulers introduced Fuzuli only in the East and in the Turkish literary and cultural environment, Heydar Aliyev spread the fame of this genius Azerbaijan poet to the whole world.

The leader of the people, the man of the house, returned to his house and in a short time, with an amazing competence and talent born of a sense of national zeal, he began to put all the work in order, to create order both inside and outside the house.

In June 1993, at a historic meeting with intellectuals at the Azerbaijan Academy of Sciences, Heydar Aliyev, who spoke about the care for culture and noted the importance of the upcoming anniversary of Fuzuli for the entire Turkic world, said: *"...Our culture and science are very rich. When we talk about Nizami and Fuzuli, we should introduce them not only as poets, but also as great philosophers, as thinkers who made great contributions to the world and world culture. Next year (in 1994 - T.K.) will be the 500th anniversary of Fuzuli. We should prepare well for this jubilee. We should introduce Fuzuli to the world not only as the author of the poem "Leyli and Majnun", but also as a world-class philosopher and a great scientist. Not only writers or the Union of Writers, but all our scientists should work in this field..."*

Heydar Aliyev, who characterized that period with unique brevity and precision, despite the difficulties in the geopolitical conditions and the extremely difficult economic situation of the young independent Republic of Azerbaijan, considered it important to hold the jubilee at a high international level, in a manner worthy of Fuzuli's name and fame and justified it as follows: *"Holding big jubilees in this difficult period of our republic will undoubtedly face some difficulties. However, despite these, the cultural and spiritual sphere of our life should never be forgotten. No matter how many difficulties there are, we must always pay special attention to culture, our cultural heritage and spirituality and we must not allow these areas to fall behind."*

Even in the most difficult moments, the far-sighted leader did not see an alternative to neglecting the cultural and moral development of the people, even temporarily, or postponing any important measures.

Under the direct leadership of President Heydar Aliyev, extensive preparations for Fuzuli's jubilee began in early 1994. A prestigious jubilee commission consisting of prominent specialists representing all areas of Azerbaijan culture was established. Another serious reason why the Fuzuli anniversary was given such great importance was that after the Republic of Azerbaijan gained independence, of course, its enemies did not want to come to terms with this great historical achievement and they did not miss the opportunity to use any pretext to throw dust in the wheel of history. As a result, in some circles, they even reached the level of treachery to the extent of forming absurd ideas about Azerbaijan not being worthy of independence. Emphasizing that holding

Fuzuli's anniversary at the international level would be a worthy response to this kind of nonsense, Heydar Aliyev scolded his enemies with a unique restrained anger: *"... Enemy forces, known to all of us, have always tried to prove that the Azerbaijan people did not have a rich history, it has no roots. Surely this is nonsense. Sometimes you don't want to answer it at all. However, the circles, forces and sometimes nations who are enemies of our people, who want to invade our republic, who want to divide our republic and usurp its territory, have tried before and are still trying to prove that the Azerbaijan people are not a nation with historical roots. Therefore, by introducing a personality like Fuzuli to the world once again, we will show what a great poet, thinker, philosopher he is and how much he contributed to world culture and how he enriched it. We've needed it before, but it's especially important today. Because Azerbaijan is an independent state, our people have achieved national freedom and we are working and will continue to work for our independence to be permanent and eternal."*

In his speech, Heydar Aliyev pointed out the importance and necessity of making the classic of world literature Muhammad Fuzuli well known not only outside the borders of Azerbaijan, but also within the country, his works full of high and noble feelings, rich and coherent ideas being delivered to every Azerbaijan home and family.

Not only Azerbaijani Turks, but all Turkic peoples, as well as Arabs and Persians, consider Muhammad Fuzuli, whose work is in the three classic languages of the Islamic East, to be their native and consider them their artists. Evaluating Azerbaijan literature as an art that conveys universal and humanistic ideals, the President said: *"...Arabs and Persians consider Fuzuli their poet. Turkic-speaking peoples believe that he is a Turk. We also say that Fuzuli is Turkish and Azerbaijani. At the same time, Turkmen, Uzbeks, Kazakhs, Turks living in Turkiye, Iraqi Turkmen can also say this. Let Fuzuli belong to everyone and go down in history as a human figure."*

On November 2, 1994, the glorious anniversary of Fuzuli was held in the Grand National Assembly of the Republic of Turkiye. On that day, Heydar Aliyev's speech in the Turkish parliament captivated the listeners with its clarity, fluency and imagery, which are typical stylistic features of Heydar Aliyev's language. The Great Leader, who was above all an admirer of Fuzuli, said the following words sincerely from the pulpit: *"Fuzuli shone like a bright star 500 years ago and spread its rays to the world. Fuzuli has become very popular not only in the East, but also in the Muslim world and the Turkic world, as well as in the developed Western countries. But for the people of Azerbaijan, for us, Fuzuli has become dearer, loved and especially in the last century, he has been raised to heights. Today, we can say with a great sense of pride that the appreciation given to Fuzuli by our Azerbaijan people, Azerbaijan scientists and the constant use of his works prove how loyal our people are to their roots, traditions, past, history, religion and language"*.

Heydar Aliyev showed a classic example of valuing and promoting the classical heritage even today with his profound speech at the Fuzuli night held in Moscow, the capital of Russia on November 17, 1994: *"Today, after a break, we are together again after a certain period of time and we are celebrating the anniversary of the great Azerbaijan poet Muhammad Fuzuli together. The poet's jubilee year has been declared by UNESCO as the Fuzuli Year. Fuzuli's anniversary is widely celebrated in Azerbaijan and many countries, but it is especially valuable and important for the people of Azerbaijan that Fuzuli's anniversary is also celebrated in Moscow, a city with rich cultural and literary traditions... The art, culture and literature of the Russian and Azerbaijan peoples are so closely connected with each other, so firmly intertwined with each other that it is impossible to destroy these ties. Today's night is the most convincing and bright proof of this."*

The genius poet's jubilee celebrations held in Baku in the spring of 1996 turned into the first great literary and cultural festival of the independent state, just as the President wished. For Heydar Aliyev, classical literature was, first of all, interesting and relevant with its modernity, potential to provide cultural and spiritual service to the people in a specific historical situation. He put this demand before all the great representatives of classical literature and he himself justified the high level of response to that demand with logical arguments. In particular, the words he said about

Fuzuli's creativity can be attributed to the classical heritage as a whole in this respect: *"First of all, it is necessary to constantly promote Fuzuli in our country. The more our people, especially the young generation, those who have stepped into new life, read and understand Fuzuli, become familiar with his work and feel the greatness of Fuzuli's personality, the more our people will live in the direction of pure spirituality and build their lives in this spirit. Because Fuzuli's life and all his creativity are both high spirituality and high philosophy, as well as a great source of spiritual and aesthetic food for people."*

Conclusion

Heydar Aliyev was against studying the classics only from anniversary to anniversary, publishing his works and demanded first of all the intellectuals and specialists to pay attention and care to the immortal giants of the words of our people. In this regard, what he said about the great lyricist of world literature at the meeting of the State Commission on the 500th anniversary of Muhammad Fuzuli should be attributed to our classical heritage in general: *"...Works in the field of studying and promoting Fuzuli should be continued even after the jubilee. Sometimes it happens such way: until the anniversary, a lot of work is done, speeches are made, celebrations are over and then everything cools down. Of course, this is natural to some extent. But we should not do that."*

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Teymur Kərimli, Hikmət Mehdiyev

MƏHƏMMƏD FÜZULİ İRSİNİN TƏBLİĞİNDƏ HEYDƏR ƏLİYEVİN ROLU

Xülasə

Ümummilli Lider Heydər Əliyevin Azərbaycan ədəbiyyatının nəşrinə və təbliğinə böyük qayğısı özünü ilk növbədə klassik ədəbi abidələrə və onların müəlliflərinə münasibətdə göstərir. Respublikaya rəhbərlik etdiyi dövrdə klassik ədəbi-mədəni irsimizin qorunması, tədqiqi, nəşri, beynəlxalq səviyyədə təbliği və tanınması Heydər Əliyevin ümdə vəzifələri sırasında olmuşdur.

Heydər Əliyevin daim qayğı və diqqətlə yanaşdığı qüdrətli söz və qələm ustalarından biri də Azərbaycan ədəbiyyatının nəhənglərindən sayılan Məhəmməd Füzulidir.

Məqalə Məhəmməd Füzuli irsinin təbliğində Ümummilli Lider Heydər Əliyevin əvəzsiz rolundan bəhs edir.

Açar sözlər: Heydər Əliyev, Məhəmməd Füzuli, Azərbaycan ədəbiyyatı

Recommended for publication by **Abuzar Baghirov**,
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*Rubaba Shirinova. Family tree of national leader Heydar Aliyev
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FAMILY TREE OF NATIONAL LEADER HEYDAR ALIYEV

Abstract

Historically, the Iravan Khanate had 15 districts. Zangazur is one of them and out of 7 districts: It consists of Karakilsa, Gorus, Gafan, Mehri, Zangilan, Gubadli and Lachin. One of the villages of this district was Jomardli. Currently, this village is located near Arafsa and Shikhlar villages in Garakilsa (Sisyan) region. Great Leader Heydar Aliyev's father was originally from Urud, and his mother was from Jomardli village of Garakilsa region. Great Leader Heydar Aliyev's father, Alirza and his mother, Izzat, lived in the village of Jomardli.

Keywords: *District, history, khanate, region, county*

Historically, the Iravan Khanate had 15 regions: Vedibasars, Garnibasars, Zangibasars, Karbibasars, Sardarabads, Abarans, Talins, Saatlis, Seyidli-Aghsaglis, Darachicheks, Kirkhbulags, Goychas, Surmelis, Darakand-Parchenis, Sharurs [1]. Zangazur district included Gafan, Gorus, Garakilsa (Sisian), Meghri (Mehri), Zangilan, Gubadli and part of Lachin.

Zangazur district:

Zangazur district of Western Azerbaijan consists of 7 regions: Garakilsa, Gorus, Gafan, Mehri, Zangilan, Gubadli and Lachin. Gafan is an ancient Azerbaijan land located in the middle of Zangazur. Taking it as a whole, in the Western Azerbaijan, in Zangezur itself, according to the 19th century office lists in 1832, 1833 and 1874, until the period before the occupation of tsarist Russia, the majority of more than 223 thousand people living here were Azerbaijanis. In the territory of Western Azerbaijan, there are hundreds of toponyms related to the Bayandurs, Gayis, Khalajs and Chapni tribes of the Oghuz Turks, especially the Gajar, Baharli, Zangane, Zulgadar, Padar and Choban tribes of the Gayi Turks. The presence of several Baharli villages in Garakilsa, Gafan and Zangilan can be explained by the wide spread of the tribe of the same name in this area. Gajaran, Avsharli, Chapni, Chullu, Khalaj, Chobanli, Darzili in Gafan district of West Azerbaijan region; Bayandur, Yayci in Gorus district; Baharli, Uz, Murkhuz, Burjarlar Darzili, Zabazadur in Karakilsa district; Khalaj, Padar, Dondarli in Gubadli district; the names of Baharli, Burunlu, Ordekli villages in Zangilan district are related to the names of 24 Oghuz tribes [2, p.12-13].

Jomard village:

Jomard is a village in Zangazur region of Iravan province, now in Garakilsa (Sisian) district. The toponym was formed on the basis of the name of the Turkish tribe of Jomardli. The first component of the ethnonym "Jomardli" "jom" is used in the meanings of "tribe, relative" in the Mughan dialects of the Azerbaijani language [3]. This village is a mountainous village of Sisian

where Azerbaijanis lived. Jomard village is located near Arafsa and Shikhlar villages in Sisian district. It has clean air, pure, ice springs and beautiful meadows like Alpine meadows. The word "Jomardli" is related to the name of the Jomard who founded the village. This village was built by 2 brothers - Karbalai Jomard and Alagoz Muhammad. All the people living in the village are descendants of these two brothers [4, p. 4].

The father and mother of Great Leader Heydar Aliyev are from the villages of Comardli and Urud of Garakilsa district. Jomardli and Muhammadli villages were founded by Jomard and Alagoz Muhammad, great-grandfathers of Heydar Aliyev's father Alirza Aliyev. They were the commanders of the army the Khan of Karabakh - Panahali Khan Javanshir. The genealogy of this generation goes back to Uzun Hasan, the founder of the Aghgoyunlu state of Azerbaijan and Shah Ismail I, the founder of the Safavid state of Azerbaijan.

Academician Rafail Huseynov writes in his article "What makes Heydar Aliyev Heydar Aliyev": "...their father, Ali, is from the Garadaghlar khanate around Lake Urmu in South Azerbaijan. According to the late Hasan Aliyev (1907-1993), Ali Bey sent his boys to receive both religious and military education in Samarkand. After the collapse of the Nadir shah dynasty, Khan of Karabakh invited them to his place. They also came and first settled in Hindarkhi and then they were in government service by the khan in Shusha. The reason for their arrival in Zangazur was the enmity that arose between them and the khan [5].

In 1795, Jomard and Alagoz Mammad, the grandsons of Ali, who escaped from Shusha under the pressure of Ibrahim Khan, settled in Sisian of Zangazur district and this settlement was named in honor of Jomard. In order to protect themselves from Armenian attacks, the brothers built a fort in the village. During the attacks of Androniks, this fortress greatly helped the village community [6, p. 93].

Until 1918, there were 110 houses and more than 800 people lived in the village of Jomardli. In the summer of 1918, Andronik's Dashnak army attacked the village of Jomardli, but they met serious resistance from the people of Jomardli. In the place called Chala yurd of the village, there was a fierce shooting and, in this battle, a famous regimental commander of Andronik was killed by Ayyub Amiraslan oghlu, a resident of Jomardli. A few days later, the Dashnaks, who attacked Jomardli in a more organized manner, burned and looted the village and killed more than 100 villagers.

The Jamardli people crossed the Takhta korpu (wooden bridge), the Sisian yurt and the Marjanli plain, went to Nakhchivan and settled in the villages of Julfa and Sharur [7, p. 128; 8, p. 19-20].

Izzat khanum:

The mother of the national leader, Izzat khanum, was born in 1895 in the village of Jomardli in Zangazur district of West Azerbaijan. This village of Zangazur is a picturesque place with green gardens and it is distinguished by its beauty among the mountain villages. Izzat khanum is a descendant of the highly respected Jomardli family. All the people living in Jomardli are from this tribe. Izzat khanum, was a tall, majestic, dignified, charming mountain girl. She was different from other girls with her morals and behavior [9, p. 12].

Academician Hasan Alirza oghlu Aliyev, the founder of the national soil science and ecological sciences of Azerbaijan, one of the founders of our National Academy, an outstanding social and political figure, remembers those events as a living witness of these bloody massacres until the last days of his life. He described how the brave people fought against the enemy in an unequal battle, their villages were destroyed and burned, the 10-year-old son of one of his uncles was killed by an Armenian bullet fired from behind, his other uncle hiding in a cave on the outskirts of the village with his wife and nursing baby [10.]. During the attack of the Armenians on the cave, the Jomardli people shot to the last bullet and at the end, the Dashnaks entered the cave and beheaded his uncle and killed his uncle's wife and the infant child with a bayonet. He talked with

an endless feeling of hatred towards the Armenian Dashnaks about how the community of Jomardli fled through the mountains and took refuge in Nakhchivan after suffering a lot of losses [10.].

In her book "My Mother", Shafiga Aliyeva describes the hardships her family faced in 1918 in a very sincere and effective way: "The aggression of the Armenians on Zangazur is the most bitter pages of my mother's memories of her youth in the book of her life. Those displaced from their land, settled in the villages around Nakhchivan - the villages of Gazanchi, Ishiklar, Jahri and Milakh. My father, Alirza, and my mother, Izzat, came to Nakhchivan. However, the worst of all my mother's misfortunes was the scene she saw on the road while running away from Jomardli. She was deeply shaken by the death of her 23-year-old brother Heydar, whom she loved very much and boasted about his beauty and height. My mother was more shocked by the death of her beloved brother than by the pain of a refugee. For exactly fifteen years, my mother could not find out if her brothers and sisters were alive. One day, they tell her that her brother's children are alive. She herself narrated that when I received the news that my brothers' children were alive, it was as if I was born again. Masma, Sakina, Rzagulu, Humay... For my mother, they were equal to the joy of finding her own brothers and sisters [11, p. 25-26].

Family Genealogy:

After my father and mother settled in Nakhchivan, my three brothers, me and my sister were born. Ever since I realized life, I have seen sadness in my mother's eyes. My father was a railway worker. He would work from morning until evening, raising his children with his halal earnings. We had a hardworking, peaceful family. My mother would even hate the word "Armenian". Because it was not an easy task to bear the pain of the Armenians' blow to his family. That's why there was always sadness and resentment in her beautiful, kind eyes.

Academician Jalal Aliyev gave the genealogy of his family in the book "Science is the truth" with the sadness born from the loss of sisters and brothers.

Genealogy of Izzat Khanum Jafargulu gizi Aliyeva through her mother's line:

Gullubeyim-Tajlikhanım-Bibikhanım-Sakina Sarabeyim (mother of Izzat Aliyeva). The genealogy of this great and extremely talented family, starting with their great-grandfather Jomard, all the representatives since then have been strong-willed people connected to their Azerbaijan ancestry, national existence, religious faith, homeland and people [7, 6].

Memories of Rafiga khanum:

The late sister of the national leader, academician, honored scientist Rafiga Aliyeva, said about her family in the book "Mothers" by the honored journalist Flora Khalilzade: "We lost our father early. We had 8 children in the family. I was the last one. My two brothers studied in Baku. My elder sister was also married. All the worries and cares of the five children left behind, fell on my mother. The trouble of a fatherless family is great. Our first teacher was our mother, Izzat. All these were not good days of our fate. Our mother was very interested in the daily lessons of each of us. Before the teacher, we would tell her our lessons, we would get our first grade from our mother. She would skillfully correct our mistakes and pay special attention to our neatness. She was a very gentle, overly kind woman, but within that kindness there was a strange seriousness that kept us on our toes. She was also a very caring woman. It is very difficult for me to describe this care, this attitude in words. I became a mother and a grandmother, but... But the thing is that I could not reach my mother. She was also a very proud woman. Now when I remember those days, I think that we had a very powerful support. In our family, there was such an upbringing that everyone knew their place and job. The older children would help the younger ones. After studying our lesson, we would help our mother in all the household chores. Our mother would do every work not only with her own competence, but also according to the rules of tradition. We all understood an unwritten, unspoken routine and were following it. I would also like to mention one thing, the position we hold in society has not changed any of us internally. All of these came from my mother.

Her simplicity and courage became an example for us. I remember that at that time we had very prosperous neighbors around us. But they all envied our yard and our life. Because wherever my mother's hand touched, flowers bloomed there. We lived simply, but there was a strange charm in this simplicity. The author of this beauty was my mother. We were rich not materially, but spiritually. Remembering and forgetting your mother is not related to age. In my dream, my mother remained as she was: tall, blonde, blue-eyed, fair-skinned, straight... Maybe this is how my mother is remembered by all her children. A real Turkish girl! There is one moment that I can never forget. At that time, all women in Nakhchivan wore a charshab(veil). My mother had only one charshab. He used to wear it for weddings and funerals. Believe me, my mother was different from everyone else. It seems that she was the wife of some rich man. Do you know why all this had such an effect? My mother's inner self-control, purity and ladyship manifested themselves in all her actions. Either in her speech, in her behavior, or in her usual clothes..." [11].

Izzat khanum gave the Azerbaijan people three academicians, a people's painter, two doctors of sciences and a general commander, a great personality like Heydar Aliyev.

Conclusion

In the article, we have talked about Zangazur district, Jomard village, the life of the people who laid the foundation of the village, Alirza Aliyev, father of national leader Heydar Aliyev and his mother Izzat khanum. In particular, we mentioned the mother of the national leader, Izzat khanum. It should also be noted that the family tree of this mighty generation, which contributed Ilham Aliyev, the President of the Republic of Azerbaijan, a prominent political figure distinguished by a special set in the political landscape of the globalized world, should be studied in detail and studied from various aspects.

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Rübabə Şirinova

ÜMUMMİLLİ LİDER HEYDƏR ƏLİYEVİN AİLƏ ŞƏCƏRƏSİ

Xülasə

İrəvan xanlığının tarixən 15 mahalı olub. Zəngəzur mahalı onlardan biridir və 7 rayondan: Qarakilsə, Gorus, Qafan, Mehri, Zəngilan, Qubadlı və Laçından ibarətdir. Bu rayonun kəndlərindən biri də Comərdli olub. Hazirda bu kənd Qarakilsə (Sisyan) rayonunda Ərəfsə və Şıxlar kəndi yaxınlığında yerləşir. Ulu Öndər Heydər Əliyevin atası əslən Qarakilsə rayonunun Urud, anası isə Comərdli kəndindəndirlər. Ulu Öndər Heydər Əliyevin atası Əlirza kişi və anası İzzət xanım Comərdli kəndində yaşamışlar.

Açar sözlər: rayon, mahal, tarix, xanlıq, bölgə

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THE ROLE OF HEYDAR ALIYEV'S POLICY IN THE DEVELOPMENT OF AZERBAIJANI CULTURE AND LITERATURE

Abstract

The article is about the socio-political activity, history, and growth path of our nation's national and spiritual wealth - literature and culture during the period of reign of Great Leader Heydar Aliyev. So, even today, it can be boldly and decisively stated that the rise, revival, enrichment of Azerbaijani culture and literature, its widespread promotion and worldwide recognition is connected with the name of Heydar Aliyev. It is true that great figures existing in Azerbaijani culture and literature and their immortal works have not been appreciated as much as in the time of Heydar Aliyev at any stage of our history. The epic of Heydar Aliyev's life is an epic that emerged victorious from the struggle of the century. His legacy is a source of deep insight for every person who lives with the love of service to the country.

Keywords: *great leader, power, people, culture, literature, national-spiritual values*

"Culture enriches nations with the best examples collected by humanity. A nation with a high culture will always move forward, always live, always develop."

Heydar Aliyev

It is known that every nation has its own criteria of culture and literature. First of all, every person and nation must own the spiritual wealth of their people, protect their culture, traditions, mentality and national-spiritual values. The people of Azerbaijan are becoming more and more recognized for their culture, art, and national-spiritual values in the world. Of course, although the roots of our nation's national and moral values go back to ancient times, a new period in its cultural life began in the 20th century, which is a period associated with the name of Great Leader Heydar Aliyev. The Great Leader used to say:

"The nation is recognized and esteemed for its many characteristics and stands out among the nations of the world. The highest and greatest of these features is culture" (3, p.23).

The Great Leader always focused on the development of the people's culture during his time in power. He knew well that culture is the basis of the values of national statehood. There is no field of our culture that does not benefit from Heydar Aliyev's care. Our music, theater, film art, sculpture and painting, and carpet art have benefited from the valuable ideas of the great leader in their development today.

Heydar Aliyev laid the foundation of a new era in the development of Azerbaijani culture. Our culture, national and moral values were recognized in the international world.

Even prominent figures of Azerbaijani culture have never been recognized as much as during Heydar Aliyev's time. Heydar Aliyev highly valued the work of the people who created and developed our culture, and always took care of them. During the Soviet era, the talented artists of Azerbaijan received the high honorary title of Hero of Socialist Labor of the USSR as a result of Heydar Aliyev's care. Heydar Aliyev participated in congresses and conferences of composers, cinematographers, theater workers, and artists, and his deep, meaningful speech was welcomed by the applause of the participants. Each of his speeches would become a program for the future development of a field of culture. Whatever field he was talking about, you felt that he was an expert, a connoisseur of this field. In addition, Heydar Aliyev was also a person inclined to art. Even in his youth, he wanted to become an architect. But time turned the great leader into a political architect. Because this nation had a great need for such political figure.

Still in the Soviet era, Heydar Aliyev paid special attention to strengthening the material and technical base of culture in Azerbaijan. How many cinemas, theater buildings, museums were built. The personnel potential of our culture has been strengthened. So, young people of Azerbaijan studied in the most prestigious art-oriented higher schools of the USSR and returned to Baku. Today, young people who have graduated from theater, painting and music higher education institutions of St. Petersburg and Moscow are the leading artists of Azerbaijani culture. Heydar Aliyev was interested in the training of these personnel because they would be necessary for the future of our independent Azerbaijan. As they were. (3, p.26)

Although our culture faced great difficulties for some time after Azerbaijan gained independence, Heydar Aliyev's return to authority seemed to give a new impetus to the progress of Azerbaijani culture. Artists who went to foreign countries due to social problems came back to their homeland and special care began to be given to them. Closed theaters, libraries, museums opened their doors again to the audience. Many theater institutions in Azerbaijan were renovated, the Philharmonic was put back into use after renovation.

As a result of Heydar Aliyev's services, Azerbaijani culture, in the truest sense of the word, was experiencing its period of growth. One of the areas to which the genius attached great importance was music. Because our folk music is the basis of Azerbaijani culture and history. In this direction, our national leader has done great things in bringing Azerbaijani music to the world arena. 24 composers and musicologists were awarded the Presidential scholarship by order of the great leader who paid special attention to the development of our musical art. Many of them were awarded the Order of Glory. Music figures such as Arif Malikov, Muslum Magomayev, Zeynab Khanlarova, Habil Aliyev, Arif Babayev were awarded the Order of Independence. One of the other important facts is that, despite the tension of his work, the Great Leader participated in various events of the Azerbaijan Composers Union, author and anniversary nights, new stage and concert premieres of our composers and gave valuable comments about the musical works performed there, supported our composers. (9)

A great period of development of Azerbaijani cinema is connected with the name of Heydar Aliyev. As a result of great leader's coming to power, the frozen film production was restored, the production of films commissioned by the state brought the film workers back into action. The revival of "Azerbaijani film" activities began to be felt. Thus, Heydar Aliyev's efforts in creating the films "Uzaq sahillarda", "İstintaq", "Bir canub şəhərində", "Nasimi", "Babək" and passing the Soviet censorship are also undeniable. (3, p.28)

International level film festivals are held in Azerbaijan, and our films began to be shown at international festivals. The most important fact was that the date of 2 August (1898), when the first film was shown in Azerbaijan, began to be celebrated as a professional holiday of film workers. If two films were produced in 1994-1996, in 1998-2000 four full-length feature films were commissioned by the state.

Our theaters have expanded their activities. Heydar Aliyev loved the theater very much. He always met with the creative team after the performance, gave them his recommendations and assignments. These meetings increased the responsibility of artists and directed them to mobilize their forces.

Because of this reason he was not only closely interested in culture and its examples at every stage of his long, honorable and difficult life path, but also acted as a powerful patron and defender.

Heydar Aliyev, who was the patron of intellectuals and intelligence throughout his rule, paid attention not only to culture, but also to literature. The great leader's great love for the Azerbaijani people was also nourished by his great love for our national literature. He considered our literature to be a source of pride personally for him and at the same time for our nation, and he saw an accurate description of the historical picture of our national existence and statehood in the path of its development. In his speech at the 10th congress of Azerbaijani writers, the great leader proudly said:

"The history of our people is very rich. However, when we remember the ancient times of our history, or when we want to convey them to society and the world, in the first place and from time to time we refer only to our culture, the works created by cultural and literary figures, our historical architectural monuments, and the works written by our great poets and thinkers.

We mention the names of Nizami, Khagani, Nasimi, Fuzuli with a great sense of pride and by reading their works, once again we realize that how our people are genius, wise and talented. At the same time, we are proud of them in front of the world and people. We have the right to brag. Because these great people wrote works that enriched not only our people, but also the whole of humanity and human history" (4, p.412).

The great leader, who is the support of both writers and literary critics, was deeply familiar with literature and approached to words with love.

Still in the early years of his reign, the creation of artistic works about the great Azerbaijani poet Bakhtiyar Vahabzade, the author of the poem "Gulistan", who reflected the theme of the country divided into two without fearing anything and anyone, also about Mehdi Huseynzade, the heroic son of our nation, who was unjustly branded as a "traitor" to the country, was related to the activity of the Great Leader during these years.

The great leader Heydar Aliyev, who devoted his meaningful life to the progress of the Azerbaijani state belonging to this nation, paying special attention and care to the development of science, education and culture of our people during his entire activity, contributed to the development and eternal life of our country in all areas of our life, including Azerbaijani literature, culture, education, science, he is a genius and a founder of the state. (1) This genius person knew well that the only way for the progress of Azerbaijan lies in the higher education and enlightenment of the people, and giving importance to basic and humanitarian sciences. Heydar Aliyev's interest in literature and literary environment was born from his great love of art and literature. The great leader repeatedly emphasized in his speeches that literature is indispensable in the life of the people and the nation:

"Literature has brought great benefits to our people. Our literature is one of our great national treasures. We should be proud of it. Personally, I have always thought so, I still think so today, and I will always think so. I believe that the influence of our literature, artistic word, writer's word on the society, nation and people is great" (9).

Heydar Aliyev particularly emphasized the unique role of literature in the life of every person, especially an individual:

"There is no other tool that affects people as much as poetry, literature, and cultural examples, that is, it has such a strong influence on people's spirituality, morals, education, and the formation of their ideas..." (3, p.31).

When commemorating the memory of the national leader, first of all, it should be noted that Heydar Aliyev is one of the rare statesmen in the world who has extensive and systematic

knowledge of literature. The factor of literature occupied a special place in the formation of the worldview of Heydar Aliyev, who was distinguished by his extraordinary reading ability from his youth, and who bravely appeared on stage alongside professional theater actors even at a young age. He attached special importance to the classical heritage, which is the incomparable wealth of the Azerbaijani people, and to fiction literature in general. He expressed his opinion about this as follows:

"Today, in general, when talking about independence, it is necessary to mention that our literature is rich wealth for our people. Our literature and culture are the national wealth and intellectual property of our people. The greatest service of our literature to our people is that our poets and writers have always tried to awaken national feelings in our nation with their works. The process of national self-awareness, national awakening, revival of our people first of all passes through literature." This opinion is quite true, it reflects the ideological-artistic role of Azerbaijani literature in history with great accuracy and objectivity. (7)

Even in the 90s, despite the consequences of the unjust war that our country suffered, Heydar Aliyev did not reduce his attention and care to the field of literature. In 1994, the celebration of the 125th anniversary of the satirical pen master Jalil Mammadguluzade was a great event during that period of difficulties. Also, awarding poets who distinguished themselves in Azerbaijan's freedom struggle by the state served national independence. Mammad Araz and Khalil Rza Uluturk were also awarded the "Istiqlal" order, which was first given to Bakhtiyar Vahabzade by Heydar Aliyev in 1995.

The genius leader Heydar Aliyev, during his speech at the III Congress of Writers of the Turkic World on November 6, 1996, drew a map of the great Turkish geography by highlighting the names of human and common Turkish monuments: "Dada Gorgud", "Manas", "Alpamysh", "Koroglu" epics in ancient times, our genius poets and writers belonging to different nations - Nizami, Yunus Amre, Alishir Navai, Fuzuli, Nasimi, Mahtingulu, Abay and others have created immortal works that reflect the history and moral values of our nation and make it known in the world..." (8)

Heydar Aliyev participated in the congress of writers during the years of independence as well as during the years of Soviet rule. In October 1997, his participation in the 10th congress of the Azerbaijan Writers' Union and his words, "I personally love literature and I have loved literature since I was young, even since I was a child, when I read the first examples of literature in school" were an expression of great love for literature. As an effective result of that congress, the magazines "Azerbaijan", "Ulduz", "Gobustan" and "Adabiyat newspaper", which are the press organs of the Azerbaijan Writers' Union, started to be published with state funding. (2)

Thus, thanks to the great influence of Heydar Aliyev, the classics of the 20th century Azerbaijani literature - Suleyman Rahimov, Rasul Rza, Mirza Ibrahimov, Suleyman Rustam - were given the most honorable award of that time - Hero of Socialist Labor. Our literature and culture have risen to the ranks of the most advanced cultures in the world. (10)

It is no coincidence that one of the great writers of the world, the great Turkish writer Chingiz Aytmatov called Heydar Aliyev a historical, even legendary figure. It is really so. When talking about Heydar Aliyev's services in the field of literature, it should be said that he was not inattentive to folklore and folklore examples. Along with Baku, the organization of the jubilee of the "Dada Gorgud" saga in Dresden and UNESCO in 1997-2000, is an example of this. (8) In addition, the celebration of the 500th anniversary of the great Azerbaijani poet Muhammad Fuzuli all over the world, bringing the corpse of the great romantic poet and philosopher H. Javid from distant Siberia to his native land Nakhchivan, the construction of Javids' mausoleum, placing magnificent statues to the great literary poet Imadaddin Nasimi, the romantic poet Huseyn Javid, Nariman Narimanov and Jafar Jabbarli was a great manifestation of Heydar Aliyev's concern for the classical literature of Azerbaijan.

Thus, when analyzing H. Aliyev's appeals related to literature, it is possible to come to the conclusion that the quality he values most in the literature of the 19th and 20th centuries is modernity. In the 19th century and the beginning of the 20th century, as well as in the Soviet era, the fact that literature was at the head of the national struggle movement is relevant even today and stands as a task for the literature of the independence period. It's just that the struggle for national independence in the last two centuries is replaced by the struggle for the perpetuity and irreversibility of our independence at the end of the 20th century. However, the essence of this substitution does not change at all and defining the national literature strategy of the period of independence H. Aliyev set the following mission before the artists: "We need your support and help in this field as well. Culture and literature must always be together with the state... You are completely free and loose and write whatever you want in the conditions of freedom and liberty. Which theme you choose, is your own work. The state will not interfere in these matters. I tell you this with full determination" (11, p.4).

As a result, the rich biography of the great leader shows that as Heydar Aliyev's life was never separated from his people, and his literature, language, and culture were never separated from it too. Not only during his leadership of Azerbaijan, but throughout his conscious life and convictions. The great leader explains this point as follows:

"In 1971, I took part in the Congress of Azerbaijani Writers for the first time as the head of Azerbaijan, and I was not absent from previous congresses either. At that time, I was not the head of Azerbaijan, I held other positions, but I always followed the congresses of writers and whenever I had the opportunity, I came and sat in the hall and listened to the writers. Every time I went to the meetings of our writers and I considered meeting them a great event for me. This is my personal attitude to that issue..." (2, p.414).

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Əsmər Hübətli

**AZƏRBAYCAN MƏDƏNİYYƏTİNİN VƏ ƏDƏBİYYATININ İNKİŞAFINDA
HEYDƏR ƏLİYEV SİYASƏTİNİN ROLU**

Xülasə

Məqalədə Ulu Öndər Heydər Əliyevin ölkədə siyasi hakimiyyətdə olduğu müddət ərzində xalqımızın milli-mənəvi sərvəti – ədəbiyyat və mədəniyyət sahəsindəki ictimai-siyasi fəaliyyətindən, tarixindən, keçdiyi inkişaf yolundan bəhs olunur. Belə ki, bu günün özündə də tam cəsarətlə və qətiyyətlə qeyd etmək olar ki, Azərbaycan mədəniyyətinin və ədəbiyyatının yüksəlişi, dirçəlişi, zənginləşməsi geniş miqyasda təbliği və bütün dünyada tanınması Heydər Əliyevin adı ilə bağlıdır. Həqiqətdir ki, Azərbaycan mədəniyyətində, eləcə də ədəbiyyatında mövcud olan böyük simalar və onların yaratdığı ölməz əsərlər tariximizin heç bir mərhələsində Heydər Əliyev zamanında olduğu qədər yüksək qiymətləndirilməyib. Heydər Əliyevin həyat epopeyası əsrin mübarizəsindən qalib çıxmış epopeyadır. Onun irsi vətənə xidmət sevgisi duyğuları ilə yaşayan hər bir insan üçün dərin idrak mənbəyidir.

Açar sözlər: *Ulu öndər, hakimiyyət, xalq, mədəniyyət, ədəbiyyat, milli-mənəvi dəyərlər*

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HEYDAR ALIYEV'S ROLE IN THE ACTIVITY OF THE INSTITUTE OF MANUSCRIPTS

Abstract

The national leader of Azerbaijani people Heydar Aliyev amazed people with his comprehensive outlook, extraordinary memory, knowledge and skills in all areas of society. Literature has a special role in the political activity of a prominent statesman. Literature also played a key role in the formation of the worldview of Heydar Aliyev, who had an extraordinary ability of reading since his childhood. The great leader has incomparable services in preserving and passing on our manuscripts, which constitute the main line of literature today. The Institute of Manuscripts named after Muhammad Fuzuli of Azerbaijan National Academy of Sciences entered a high development stage for the great care and attention of Heydar Aliyev.

The work done by the great leader in the field of turning Republican Manuscripts Fund into the Manuscripts Institute is undeniable. We know it was a very difficult and complicated task to in the totalitarian Soviet regime, but thanks to the great activity of the general leader-Heydar Aliyev, we were able to achieve it.

In this article we have talked about the general leader's attention and care to our written monuments.

Keywords: *Heydar Aliyev, manuscript, museum, girl's school, poet*

Literature always takes an important role in the life of outstanding statesmen of the world during the whole history. The role of literary works in the fate and social activity Heydar Aliyev has been a very broad understanding. First of all, it must be noticed that great leader was one of rare statesman in the world who has extensive literary knowledge. Heydar Aliyev has been fond of reading since his childhood and had extraordinary reading ability so it had its effect on the formation of his worldview. Heydar Aliyev's speech caused great interest at the 10th Congress held in 1977: "Personally I am a man who loves literature since my childhood and my school years, when I was introduced to the first example of literature. Literature and culture had played a great role in my formation as a person, in my education, in my morals and culture."

There were also poets and playwrights whom the outstanding statesman Heydar Aliyev has special sympathy for their works. He noted the great writer Jalil Mammadguluzade's tragicomedy "Oliver", Samad Vurgun's poem "Azerbaijan", as well as Muhammadhuseyn Shahriyar's poem "Hail to Heydarbaba" and others are very important and these literary examples are particularly distinguished.

As we know all fields of artistic literature are the main part of our national culture. In this regard it is worth mentioning the role of manuscripts. The great leader Heydar Aliyev did his best

and also took important steps for preserving our manuscripts and passing them to the future generations.

In general Haydar Aliyev's suffering in the creation of the Institute of manuscripts is undeniable and irreplaceable. He signed a decree on improving the activities of the Foundation of Manuscripts in 1981/ Then the Republican Manuscripts Fund was organized with the insistant efforts of great leader, who deeply understood the importance of our manuscripts and written monument.

In 1986 the Institute of Manuscripts was established on the basis of the Republic Foundation of Manuscripts by the decision N 22/3. First before about the naming after the Institute of Manuscripts was considered a controversial issue. But not long after according to decision signed by Heydar Aliyev, the Institute of Manuscripts was named after the great poet of Azerbaijan Muhammad Fuzuli.

At the beginning of the XX century, it had begun the collection of manuscripts across the country. Looking through the history the department dealing with of manuscripts was established in 1950 at the Institute of Literature. That Department was named after Nizami Ganjavi. All branches of science can be found in ancient manuscripts. These subjects as mathematics, philosophy, history, medical and other subjects can be included here. The collected manuscripts are in Azerbaijani, Turkish, Arabic and Persian languages. These manuscripts written in the XIX-XX centuries are also presented at the Institute of Manuscripts. Personal documents, historical documents and fragments, old printed books, newspapers and magazine of previous periods, microfilms and photographs of scientific and literary figures who lived in that period have being protected.

The manuscripts preserved at the Institute of Manuscripts as "Medical laws" by Abu Ali Ibn Sina, "About surgery and surgical instruments" and "Thirtieth tretise" by Abdul Qasim az-Zahravi, "Nizamishah's provision" by Rustam Curjani, "Gulshani-raz" by Sheikh Mahmud Shabustari, "Divan" by Nasimi, "Bustan" by Sadi, etc. works also belong to those manuscripts. Among them there are manuscripts included in the heritage of YUNESKO's manuscripts. The oldest manuscripts kept in the fund of the Institute is Sure "An-Nisa" of the Kuran. This Sura is the manuscript written on the leader in the IX centure. On of the valuable manuscripts kept in our Institute is the work of Muhammed Fuzuli. This manuscript copy belonging to the XIX centure was gifted to the Institute by Prezident Ilham Aliyev. On June 21, 2022, the copy of Muhammed Fuzuli's work was presented to the president of our Republic of Uzbekistan, Shovkat Mirziyoyev.

The Institute of Manuscripts named after Muhammed Fuzuli is also a member of foreign organizations. One of them is the International Association of Islamic manuscripts. This association was established at the University of Cambridge in Great Britain.

The building of the Manuscripts was built at the beginning of the XX centry. First of all, this building was a lyseum designed for education, of Muslim girls. The construction of the girls school is associated by the names of 3 prominent persons: one of them is millionaire Haji Zeynalabdin Tagiyev. He received approval from th Russian Empire for the construction of this building and paid all its financial costs hirmself. Two other educators were Hasan Bey Zardabi and Iosif Vikentievich Soslavski. He was an engineer of all the builokdings built by Haji Zeynalabdin Tagiyev, asa well as this building. The construction of the building of the Institute. During the activity of the ADR the great personality Muhammad Amin Rasulzade held meeting in this building. It was this building that the first session of of Parliament was held in 1918. After the collapse of the ADR, the Supreme Soviet of the Azerbaijan SSR was moved to this building [4]. This building was also considered as a center. So, at that time, the manuscripts collected telated to the written monuments of the Middle Ages in the East were preserved right at the Institute of Manuscripts.

The collection of manuscripts began at the beginning of the XX centure. The first all Azerbaijan Congress of Country Studies was held in 1924. At that congress was discussed about

organizing a scientific library of old printed books and manuscripts. As a result, in 1929 the Research and Tatabbo society was transformed into the Azerbaijan State Scientific Research Institute. In connection with this event was organized a meeting in that meeting the chairman of the Central Executive Committee of Azerbaijan Gazanfar Musayev said: "Today each of you is a witness that guests through Habib Jabiyev donated the most valuable gift to the Institute, perhaps I can say it is the greatest treasure-this is the manuscripts of Sadi. If I am not mistaken, it was written about 500 years ago. At the same time, they presented the original manuscripts and other works of Mirza Fatali Akhundov. There are not few such valuable things in Azerbaijan, probably a lot of them are in other places" [3].

The Institute of Manuscripts cooperated with libraries operating in foreign countries, and as a result, several copies of our written monuments were brought to our country. Azerbaijanis living in foreign countries and also Haydar Aliyev Foundation have done great help in bringing manuscripts to our country as an example of manuscripts brought from abroad can be shown manuscripts brought from Paris National Library. In 2023, copies and electronic versions of more than 200 materials on the history and literature of Azerbaijan stored in the Paris National library were obtained. Among them there are "Kalila and Dimna" transferred to Tabriz in the XV century, "Oguzname" written in the Chingatai Language which tell about history of the Oguz Turks, "Jarrahname" written in the XV century and the works of Alishir Navai [4].

In addition, copies of valuable manuscripts were also obtained from the library of the Faculty of Science and Literature of Manmare University, of Istanbul, from the Library of Tehran, from the Library of Cambridge University, from the library of astane-Qudse-Rezevi, from the Tabriz Central Library and Topkap Palace Museum of Istanbul.

Farid Alekbarli-doctor of Sciences on History investigate the Azerbaijani manuscripts in the Apostol library of Vatican on the cooperation project of the Haydar Aliyev's foundation with Vatican and brought some copies of them. The following works of them are particularly remarkable: The Hurufi poet lived in the XV-XVI century and also Nasimi's follower Sururi's divan, "Manaqibi-Sheyx Ali Samarkandi" which was written about Seyid Yahya Bahuvi's son- Sheyx Ali's life, and the author of the XVII century Baba Hasan ibn Muhammad Shirvani's works in his native language "Kitab be shejare and shomari min nujum" treatise risale which was written about sciences of jafar and raml [3].

The Institute of Manuscripts is a member the Islamic Manuscripts Association and International manuscripts society. The Institute of Manuscripts also signed cooperation agreement and memoranda of understanding with the Kingdom of Morocco (on April 7,2015), with the Research and Archives Fund of the Kingdom of Saudi Arabia named after King Abdulariz (on May 10,2016), with the Tashkent State University of Uzbek language and literature (on December 8, 2017), with the National library and Archives of Egypt (on September 27,2017), with the International Turkish-Kazakh University named after Khoja Ahmed Yasevi (on February 21,2019), with the Sarayeva Historical Archive, National and University library of Bosnia and Herzegovina (June 2019), with the Suleymaniye library of Turkey (on October 29, 2018), with the Qazi Khosrov Bey library at the Islamic Society of Bosnia and Herzegovina, with the Erdahan University of Turkey (on February 3, 2020) and with the Tashkent State Institute of Oriental studies (on June 9, 2020).

In the former Sirls' school, the educational teachers studied and lived in that building. One of them it was Huseyn Javid. The room where he lived now functions as a museum. Our great leader Heydar Aliyev made a decision about the 100th anniversary of Huseyn Javid's birth. This decision was made by the Central Committee of the Communist party of Azerbaijan on July 21, 1918. Huseyn Javid's House Museum was created under the leadership of Heydar Aliyev. The official opening of the museum coincides on October 24, 2002. National leader Heydar Aliyev was also officially present here. There are "some departments as Javidology", "Scientific mass works", "Scientific funds", "Scientific and artistic communication", "Scientific exposition", "Scientific information and library" in the Museum.

Museum consists of 4 rooms. The exhibition includes more than 600 exhibits, including household and clothing items, Huseyn Javid's published books, programs and posters of stage plays, family and theater photos, a model of Huseyn Javid's mausoleum in Nakchivan, painting and other works of art dedicated to the poet, his son Ertogrul's musical compositions, the books he used, his official works and other documents are displayed.

At the time creation of the museum were applied a number of outstanding writers and scientists, state Institutes, as a result, a certain amount of documents, photographs, newspaper and magazine materials, books related to Huseyn Javid were obtained from many well-known people and from the archives of the former Soviet Union and now they are preserved in the exposition of the museum. The Museum started operating with only 150 exhibits in the year of its establishment. By the end of 2011, more than 8.000 exhibits were collected in museum [5]. Today the museum has 9.200 exhibits. Among them there are also memorabilia, fine art and sculpture examples reflecting the life and work of Huseyn Javid.

There are also rare copies of "Iblis" published in 1926 and "Sayavush" published in 1934 posters of staged drama works and various household items among the exhibits. The books of letters sent by Huseyn Javid to Gurbanali Sharifzade from Istanbul and which the close friend of writer Aziz Sharif personally copies and donated to the museum, the manuscripts of the work "Knyaz" gifted by Turan Javid, the poet's daughter is also displayed in this museum. Documents related to the Nakhchivan period among the exhibits. There are also rare copies of "Iblis" published in 1926 and "Sayavush" published in 1934, posters of stages drama works and various household items among the exhibits [5].

Most of the documents related to the Nakhchivan period of Huseyn Javid's life and these precious jeweled manuscripts displayed in the museum's exposition are also Turan Javid's gifts at the same time. Turan Javid was closely involved in the creation of the museum. One of the pieces kept in the museum is a little part from the poem "Azer" Mrs. Turan played a grate role in bringing the parts of that poem to us [3]. Because Turan Javid could hide his father's works in the secret drawer collect and destroy all his manuscripts, they forgot that there was a hidden desk drawer. Huseyn Hashimli Honored Scientist of the Republic of Azerbaijan, Doctor of Philology, said in his speech on "The role of H.Javid's house museum in the research and promotion of H.Javid's heritage" that during these years the museum has done important work in terms of promoting the legacy of the great poet.

It can be said that that in the museum all the books, photographs, theater posters releated to the great artist are protected and kept. The exhibits displayed in the museum in our days are very valuable with their scientific values in terms of studying Javid's legacy.

Today the exhibits displayed in the museum are very valuable in terms of stuying Javid's heritage. Today the exhibits displayed in the museum are very valuable with their scietntific valuses in the terms of stuying Javid's legacy. He said that as early as in 1990, the exhibition by name H.Javid's "Life and his creativity was shown in Minsk, the capital of the Republic of Belarus, and was awarded by the Ministry of Culture of Azerbaijan.

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Əsmət Məhərrəmov

**ƏLYAZMALAR İNSTITUTUNUN FƏALİYYƏTİNDƏ
HEYDƏR ƏLİYEVİN ROLU**

Xülasə

Azərbaycan xalqının ümummilli lideri Heydər Əliyev hərtərəfli dünyagörüşü, qeyri-adi yaddaşı, cəmiyyətin bütün sahələrində bilik və bacarığı ilə insanları heyran qoymuşdur.

Görkəmli dövlət xadiminin siyasi fəaliyyətində ədəbiyyatın xüsusi yeri var. Uşaqlıqdan qeyri-adi mütaliə qabiliyyətinə malik olan Heydər Əliyevin dünyagörüşünün formalaşmasında ədəbiyyat əsas rol oynamışdır. Bu gün ədəbiyyatımızın ana xəttini təşkil edən əlyazmalarımızın qorunub saxlanılmasında ulu öndərin misilsiz xidmətləri var. Azərbaycan Milli Elmlər Akademiyasının Məhəmməd Füzuli adına Əlyazmalar İnstitutu Heydər Əliyevin böyük qayğısı və diqqəti nəticəsində yüksək inkişaf mərhələsinə qədəm qoymuşdur.

Respublika Əlyazmalar Fondunun Əlyazmalar İnstitutuna çevrilməsi sahəsində ulu öndərin işləri danılmazdır. Biz bilirik ki, totalitar Sovet rejimində bu çox çətin və mürəkkəb iş idi, lakin ümummilli lider Heydər Əliyevin böyük qayğısı sayəsində ölkəmiz buna nail ola bildi.

Bu yazıda Ümummilli liderin yazılı abidələrimizə göstərdiyi diqqət və qayğıdan bəhs edilir.

Açar sözlər: *Heydər Əliyev, əlyazma, muzey, qızlar məktəbi, şair*

Recommended for publication by **Samira Aliyeva,**
Ph.D on Philology

*Ayten Musayeva. National leader Heydar Aliyev and Islam//
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NATIONAL LEADER HEYDAR ALIYEV AND ISLAM

Abstract

National leader Heydar Aliyev's rich creative heritage, personal example and statesmanship activities, political meetings, effective organization of education of the growing generation, the state's creation of all conditions for the free activity of religion, religious institutions and religious communities, the role played by religious ethics in the modern Azerbaijani society are discussed in the article, as a result of the visionary policy of Heydar Aliyev, it was mentioned that a number of important provisions related to the freedom of religious belief were included in the Constitution of the Republic of Azerbaijan, the foundation of a new stage in state-religion relations was laid in Azerbaijan, and the state's concern for the field of religion and religious communities increased even more.

Keywords: *Heydar Aliyev, Azerbaijaniism, Islamism, religion, freedom of religion*

Introduction

National leader Heydar Aliyev's rich creative heritage, personal example and statesmanship activity, political meetings are the most valuable source for the effective organization of the education of the growing generation. As a result of the in-depth study of this heritage, which is a lesson of citizenship, an example of personality integrity, and an example of perfection, of the youth of the independent Republic of Azerbaijan, one can witness the confident and persistent struggle for national independence of the independent, free, democratic-minded citizens of Azerbaijan and see its achievements.

Educationally valuable ideas put forward in Heydar Aliyev's speeches and reports determine both the content and ways of implementation of educational work, reveal the provisions of the national educational concept.

After the return of the great leader Heydar Aliyev to power in 1993 at the insistence of the people, as in many fields, there was a significant progress in the direction of people's thinking and unity. So, it was under his ideological leadership that the foundation of the national ideology, national concept, which will unite the citizens of Azerbaijan around a single action, idea and goal, was laid. This was the ideology of Azerbaijanism. The creation of the issue I mentioned was raised to the level of state policy. From this point of view, the ideology of Azerbaijanism, regardless of the direction in which Azerbaijan lives, showed its activity in the direction of one idea and unity. Azerbaijanism means a single and indivisible Motherland, unity and solidarity, knowing the world and being known to the world with one's own national identity. Azerbaijanism is an issue that ensures national solidarity, integrity, and strengthens the feeling of national bigotry and patriotism.

At the same time, the unification of not only Azerbaijanis living in Azerbaijan, but also Azerbaijanis living all over the world is important in this sense.

I would like to emphasize one issue that the ideology of Azerbaijanism combines the traditions and national-spiritual values of the Azerbaijani people from ancient times to the present day. From this point of view, the issue of Islamic religion and attitude towards it is also distinguished by its uniqueness.

The democratic, legal, and secular state-building path taken by Azerbaijan requires deep self-awareness of the nation, and national self-awareness requires addressing the nation's social and religious opinion, philosophy, and traditions. Because here, on the one hand, there was the experience of self-awareness of the national substance, and on the other hand, relatively strong and clear spiritual manifestations of this substance.

Taking all this into account as a wise philosopher, Heydar Aliyev said on September 5, 1993 at the ceremony held on the occasion of the birth of the Prophet Muhammad in the Tazpir Mosque: "We, as a state... in the Republic of Azerbaijan, in independent Azerbaijan, every person can freely follow his own religious customs. We will provide service to their traditions and create all opportunities for them to use them".[1] The national leader kept this promise during the entire subsequent period and did not reduce his attention to the role played by religion, religious institutions and beliefs in modern Azerbaijani society. On April 8, 1998, at a meeting held at the shrine of Mir Mohsun Agha on the occasion of Eid al-Adha, he said: "Islam is our native religion. The national and moral values of our people and the traditions of our religion are our wealth... Our traditions, moral, national and religious values are immortal and will continue to live."

Heydar Aliyev, the great leader and political figure who attaches importance to Islam and religious and moral values, said in July 1994 during his Umrah visit to the heads of state and religious leaders of the Muslim world: "The recommendations given to us by the Qur'an-Sharif and the ways it teaches are requirements that invite people to purity, honesty, loyalty, and heroism. All the sayings of the Holy Quran are a torch for us to follow God's path in Azerbaijan today".[4]

When national leader Heydar Aliyev returned to power in the republic, the society's religious situation was complex and contradictory. Only a person with high statesmanship experience could come out of such difficult circumstances, correctly assess the situation and create a turnaround. Only Heydar Aliyev could return the state-religion relations to their natural course in accordance with acceptable international standards, without giving way to administration, thanks to his deep knowledge, high skill, strong will, great management experience, correct and visionary policy. And so, it happened. Because he was a valuable person who loved his people, their national and moral values and attached great importance to them. First of all, the chasm created in religion-state relations should be eliminated, mutual trust should be restored, and the place of religion in national and moral values should be determined. This was not an easy or quick task. However, the great leader, like in every other field, successfully completed this task by showing great generosity and selflessness.

The president goes to mosques, participates in ceremonies held with religious relations, meets with religious people, and tries to personally explain the strategic line of the state. In one of his speeches, he stated that Azerbaijan's strategic path goes through democratic, legal and secular state building. Of course, the principle of secular statehood implies the separation of the state from religion. However, the citizen, the people and the nation as a whole are not separate from religion. On October 1-2, 1998, at the international conference entitled "Modernity and Religious and Moral Values" held in Baku, Heydar Aliyev explained the principle of freedom of religion in a secular state more broadly and said:

"Our state has given all freedoms to people and considered freedom of conscience and freedom of religion as the main part of its policy. [2, p. 22] The Constitution of the Republic of Azerbaijan (Articles 18, 48) has established freedom of religion and conscience, and we, as a state,

are the guarantor of ensuring this. Yes, that is why our state is a secular state. But we are not separated from religion." [5].

Religious people of Azerbaijan have become living witnesses that these words are not empty promises, but behind them there is a real practical work. Heydar Aliyev closely participated in the restoration of a number of mosques and historical cultural monuments of Azerbaijan. The restoration of the largest mosque of Baku, the Tazāpir Mosque, the Bibi Heybat Mosque with an ancient history, and the shrine of Mir Mohsen Agha was carried out directly under his patronage.

After the fall of the Soviet government and the independence of Azerbaijan, a new stage in the field of religion began in our country. During the Soviet era, the bans on the free spread of individual religions in our country, the activities of religious communities, the performance of religious rituals, and the publication and distribution of religious literature were removed. Places of worship that were closed for many years resumed their activities, new mosques, churches and synagogues were built. In short, the state created all conditions for the free activity of religious communities.

During this period, radical religious sects took advantage of the free conditions created for the freedom of religious belief, and the weak religious knowledge of the population due to the bans imposed for many years, and started active propaganda to spread their teachings. They used various methods to gather supporters and expand their influence. As a result, serious changes in the religious situation began to be observed in the country.

As it is known, during the time when the Great Leader Heydar Aliyev returned to power again, serious tension was observed in the field of religious activity as well as in many areas in our country. After he came to political power, he implemented consistent and purposeful measures in the direction of reducing tension in the field of religion, protecting the stability of the religious situation, regulating state-religious relations and preventing the activities of radical groups. He did all these works with great jeweler's precision. As a result of the visionary policy of Great Leader Heydar Aliyev, a number of important provisions related to freedom of religious belief were included in the Constitution of the Republic of Azerbaijan. Despite the fact that the vast majority of Azerbaijan's population is Muslim, it was emphasized that, unlike neighboring countries, all religions have equal rights, and every citizen has freedom of conscience and religion. This wise and visionary approach was evident in the important changes made to the Law of the Republic of Azerbaijan "On Freedom of Religion" in 1996 and 1997. The foundation of a new stage in state-religion relations was laid in Azerbaijan, the state's concern for the field of religion and religious communities increased even more.[3]

Today, the absence of religious conflicts in Azerbaijan, the freedom of people to choose their own form of belief, the creation of conditions of religious tolerance and tolerance, and the recognition of these successes by many international organizations, influential religious figures in the world, and major countries are the result of the correct policy of the national leader Heydar Aliyev in the religious field.

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Aytən Musayeva

ÜMUMMİLLİ LİDER HEYDƏR ƏLİYEV VƏ İSLAM

Xülasə

Məqalədə ümummilli lider Heydər Əliyevin zəngin yaradıcılıq irsi, şəxsi nümunəsi və dövlətçilik fəaliyyəti, siyasi görüşləri, böyüyən nəslin tərbiyəsi işinin səmərəli təşkili, din, dini təsisatların və dini icmaların sərbəst fəaliyyəti üçün dövlətin hər cür şərait yaratmasından, dini etiqatların müasir Azərbaycan cəmiyyətində oynadığı roldan, Ulu Öndər Heydər Əliyevin uzaqgörən siyasəti nəticəsində Azərbaycan Respublikasının Konstitusiyasına dini etiqad azadlığı ilə bağlı bir sıra mühüm müddəaların daxil edilməsindən, Azərbaycanda dövlət-din münasibətlərində yeni bir mərhələnin əsasının qoyulmasından, dövlətin din sahəsinə, dini icmalara qayğısının daha da artmasından bəhs edilmişdir.

Açar sözlər: *Heydər Əliyev, azərbaycançılıq, islamçılıq, din, din azadlığı*

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*Lala Huseynova. The role of Heydar Aliyev in the development of our language//
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THE ROLE OF HEYDAR ALIYEV IN THE DEVELOPMENT OF OUR LANGUAGE

Abstract

Protecting the national values of our people and enriching them is everyone's civic duty. The Azerbaijani language is one of our national treasures. Heydar Aliyev, the glorifier of Azerbaijaniism, always expressed the development of our mother tongue, its beauty, which is one of the main attributes of the idea of Azerbaijaniism. As a result of Heydar Aliyev's tireless activities related to the national language, great changes have been made in the field of acquisition of the mother tongue by young people, and the level of language teaching has increased.

The article talks about the Azerbaijani language, which is our national treasure, and its magic, the practical activities of Heydar Aliyev, the world-famous politician, protector of the independent state of Azerbaijan, who had special historical services in the development and protection of our language, who left an indelible mark on the social, political, and spiritual world of our people, from the beginning of the 70s. His national language policy, his struggle for the status of the state language and its rise to the international level have been reflected.

Keywords: *Heydar Aliyev, language policy, state language, Azerbaijani language, decree*

Introduction

One of the main conditions and indicators of the existence of every nation, a source of pride, is its mother tongue. Language, as the sole guarantor of the existence of every nation, plays an important role in the preservation, development, and transmission of its national and moral values from centuries to centuries, from generation to generation.

The Azerbaijani language has been preserving the national and spiritual existence of our people for centuries. It is no coincidence that our mother tongue is sacred and dear to every Azerbaijani, just like our state symbols, anthem, coat of arms, and flag. Our mother tongue, which serves the eternal life of our people, is our greatest spiritual wealth, which has an ancient history and has come to the modern age, having come out of various eddies of thousands of years. Our mother tongue, which came down to us from our old traditions, tales, epics, and ancient monuments left by our ancestors, has entered a new stage of development as one of the main national attributes after our country gained independence.

National leader Heydar Aliyev made great contributions to the development of the Azerbaijani language and the acquisition of the status of the state language. The great leader has set a valuable example in this field with his personal example. History shows that although the

Azerbaijani language was officially declared as the state language at different times and functioned for some time, the status of the state language could not last long. Only after coming to power in 1969, the national leader of our people, Heydar Aliyev, left his eternal signature in history as the savior of our national language. It can be said with complete determination that the active and consistent language policy implemented by the great leader Heydar Aliyev in the 70s and 80s of the last century raised the spirit of national self-return, national self-awareness and national freedom in Azerbaijan.

Heydar Aliyev, great son of our people, the national leader, has paid great attention to his mother tongue since the beginning of the leadership of the Republic of Azerbaijan in the late 60s of the last century (1969). As is known, in 1970, the 50th anniversary of the Azerbaijan State University was held in Baku, and Heydar Aliyev broke the existing rules and traditions and spoke in his native language, not in Russian [1, p.37]. It should be noted that a separate article on the functioning of the Azerbaijani language as a state language was included in the Constitution of the Azerbaijan Soviet Socialist Republic in 1978 with the great leader's personal initiative and determination, unwavering will and serious efforts. In the former Soviet Union, where the totalitarian regime ruled, where strict Russian nationalism and chauvinism prevailed, it was not easy to set such a serious issue and achieve it. The courage of Heydar Aliyev and determination of Heydar Aliyev spoke for themselves in solving this fateful issue for our people - the Azerbaijani language received state status in the Constitution of Azerbaijan.

Today, every citizen of Azerbaijan acknowledges with great gratitude that the granting of state status to the Azerbaijani language during the Soviet empire is connected with the name of national leader Heydar Aliyev and constitutes a golden page of our history as one of his greatest services to the people. It also meant protecting one of the national attributes of the future independent statehood at that time. After this bold step, a number of important measures were implemented in the field of development and protection of the Azerbaijani language under the direct leadership of the great leader. At that time, Heydar Aliyev said: "Language is the great wealth of the people. Without the progress of the literary language, the progress of the spiritual culture is impossible" [2, p.7].

A separate article called "State language" (Article 21) was included in the basic law of the Republic of Azerbaijan - the Constitution, which was developed under the leadership of the national leader of our people, Heydar Aliyev, and adopted by popular vote on November 12, 1995. It is unambiguous in that article of the Constitution of the Republic of Azerbaijan, which includes the foundations of the purposeful and successful language policy conducted by the national leader in our country is marked as:

I. The state language of the Republic of Azerbaijan is Azerbaijani. The Republic of Azerbaijan ensures the development of the Azerbaijani language.

II. It ensures the free use and development of other languages spoken by the population of the Republic of Azerbaijan [3].

As can be seen from the second paragraph of the article of the Constitution on "State language", the state fully guarantees the free use and development of the national languages of other peoples and ethnic groups living in the Republic of Azerbaijan and speaking different languages. This important factor clearly proves that the state language in the independent Republic of Azerbaijan is also characterized by great humanism and democratic spirit. Thus, the rights of the representatives of the minority peoples and ethnic groups living in our country to communicate among themselves in their native languages, and to receive education in any language level is guaranteed.

When talking about the services of a genius in the development of the Azerbaijani language, we must mention one issue. This is related to the establishment of the alphabet commission on September 11, 1990. The proposed alphabet was discussed at the meeting of the National Council of the Supreme Soviet of the Republic of Azerbaijan on December 25, 1991, and the law of the

Republic of Azerbaijan "On the reform of the Latin-based Azerbaijani alphabet" was adopted. Even after the approval of the new alphabet, the discussions do not stop.

However, for various reasons, the new alphabet with Latin script was used in parallel with the Cyrillic alphabet for 10 years, only after the decree of the Great leader Heydar Aliyev dated June 18, 2001, the entire territory of Azerbaijan switched to the Latin alphabet. At this point, it should be noted that the use of the two alphabets was once and for all stopped by the announcement of August 1, 2001 as the Day of the Azerbaijani Alphabet and the Azerbaijani Language. The transition to the Latin alphabet of Azerbaijan in August 2001 and the use of the new alphabet was an important event in the social and political life of the independent Republic of Azerbaijan and in the history of our written culture. For the first time in the history of our country, the establishment of a separate day in honor of the mother tongue and its alphabet is a historical factor that reflects how seriously our independent state treats the mother tongue.

In this historical decree, a number of delicate and sensitive points related to the history of our language are clarified, as well as a concise analysis of its development paths and stages is given. In the decree, the Azerbaijani language received the status of the official language of our independent state the creation of favorable conditions for its wide-scale application and comprehensive development in the country is noted, and for this purpose, the implementation of a number of important measures was set as a task. The decree emphasized that there are close and unbreakable ties between the history of the Azerbaijani language and the history of our people, and the connection of the language policy with Azerbaijaniism was noted. Two main ideas were at the center of the language policy of the independent Azerbaijan state in this historic decree, which was the work of a national leader. Firstly, the protection of the Azerbaijani language as the state language, and secondly, the creation of all kinds of opportunities and conditions for the development of this language at the level of the state language.

National leader Heydar Aliyev said very valuable thoughts about loving, protecting, realizing and promoting the Azerbaijani language: "It is its language that keeps alive and develops the nationality and moral values of every nation. I have said in the past and I say it today, my personal wish is that every Azerbaijani should know many languages. But first of all, he should know his mother tongue - the state language - well. We have a very beautiful, rich, charming language. A nation with a developed rich language culture is inflexible, immortal, and has a great future. Therefore, every child of Azerbaijan should protect this most precious national treasure, inherited from our great-grandfathers, like the apple of his eye, and always surround it with care" [4].

Heydar Aliyev spoke in the Azerbaijani language in diplomatic negotiations and official meetings within the country and abroad, and demonstrated a full, meaningful, logical and effective speech in all respects. With his interviews and speeches, he proved that the Azerbaijani language is a language that deserves to be heard from the highest tribunes. One of Heydar Aliyev's historical services in this field was the creation and formation of the diplomatic style of the literary language of Azerbaijan. On the other hand, Heydar Aliyev demanded the executives to speak Azerbaijani, and if they don't know it, learn it. The President's demand is as follows: "Every citizen of Azerbaijan, every Azerbaijani must know his mother tongue, speak it fluently and love this language" [5, p.18]. Heydar Aliyev also takes into account the requirements of the time, he advises young people to learn foreign languages, it is an important tool to receive modern scientific and political information in order to go out into the world, but this knowledge should not be at the expense of his mother tongue, every Azerbaijani should first of all master his mother tongue. , should be able to write and speak in Azerbaijani literary language.

It should be noted that the decrees issued by the national leader of the Azerbaijani people, Heydar Aliyev, regarding the Azerbaijani language during the period of independence, further expanded the field of activity of our literary language, strengthened its application and development at the state level. Taken as a whole, these historic decisions have opened up new opportunities and broad horizons for the Azerbaijani language and language culture. In general, the formation of the

language policy in the Republic of Azerbaijan on solid foundations, the improvement of the implementation of the Azerbaijani language as the state language, and the promotion of its reputation in the international world by becoming a means of communication for the Azerbaijanis of the world its increase is directly related to the name of the great leader. Heydar Aliyev's language policy, his historical services to the development of our language are a real school and the experience of this school will be used from time to time.

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Lalə Hüseynova

DİLİMİZİN İNKİŞAFINDA HEYDƏR ƏLİYEVİN ROLU

Xülasə

Xalqımızın milli dəyərlərinin qorunması, onun zənginləşdirilməsi hər kəsin vətəndaşlıq borcudur. Azərbaycan dili də məhz bu qəbildən olan milli sərvətlərimizdəndir. Azərbaycançılığın tərənnümçüsü Heydər Əliyev azərbaycançılıq ideyasının əsas atributlarından biri olan ana dilimizin inkişafını, onun gözəlliyini hər zaman ifadə edirdi. Heydər Əliyevin milli dillə əlaqədar yorulmaz fəaliyyəti nəticəsində gənclərin ana dilinə yiyələnmələri sahəsində böyük dəyişikliklər əmələ gəlmiş, dil tədrisinin səviyyəsi yüksəlmişdir.

Məqalədə milli sərvətimiz olan Azərbaycan dilindən və onun seyrindən, dilimizin inkişafında və qorunmasında xüsusi tarixi xidmətləri olan, xalqımızın ictimai-siyasi, mədəni dünyasında silinməz iz buraxan dünya şöhrətli siyasətçi, müstəqil Azərbaycan dövlətinin qoruyucusu, Ümummilli Lider Heydər Əliyevin əməli fəaliyyəti, 70-ci illərin əvvəllərindən başlayaraq onun yürütdüyü milli dil siyasəti, dilimizin dövlət dili statusu alması və beynəlxalq səviyyəyə yüksəlməsi uğrunda mübarizəsi öz əksini tapmışdır.

Açar sözlər: *Heydər Əliyev, dil siyasəti, dövlət dili, Azərbaycan dili, fərman*

Recommended for publication by **Tunzala Seyfullayeva**,
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*Nurana Chalabiyeva. Great leader Heydar Aliyev, who wrote history//
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GREAT LEADER HEYDAR ALIYEV, WHO WROTE HISTORY

Abstract

Heydar Aliyev is a powerful personality who successfully brought his people out of the time's complex historical and political trials and brought them to independence through consistent struggle. The people of Azerbaijan entered the new century and the new millennium precisely in the light of Heydar Aliyev's intelligence.

His "Azerbaijan will rise like the Sun over the world!" At the heart of the sage's words is the wisdom of salvation given to a simple person by the Almighty.

The meaningful life path and multifaceted legacy of Heydar Aliyev, who won eternity thanks to his exceptional services for the sake of Azerbaijan, is an inexhaustible school of lessons. When we look at the past decades, we once again witness the important historical achievements achieved by the Great Leader of Azerbaijan thanks to his dedication, inflexible determination, steel will and rich statecraft experience. The renaissance and awakening of national consciousness began with Heydar Aliyev's coming to power, and thanks to him, state independence became eternal and irreversible.

Keywords: *Azerbaijan, oil, republic, solidarity, national leader*

Heydar Alirza oglu Aliyev was born on 10 May 1923 in the city of Nakhchivan, Azerbaijan.

In 1939, after graduating from Nakhchivan Pedagogical School he entered Azerbaijan Industrial Institute (present Azerbaijan State Oil and Industrial University), Faculty of Architecture.

In 1941-1944, Heydar Aliyev headed a secret division at the Archive Department of the People's Commissariat of Internal Affairs of Nakhchivan Autonomous Republic and then served as head of the General Department of the Council of People's Commissars of Nakhchivan Autonomous Soviet Socialist Republic. In May 1944, he was sent to work at state security bodies.

In 1957, he graduated from Azerbaijan State University (presently Baku State University), Faculty of History.

In 1967, he was elected as chairman of the State Security Committee under the Council of Ministers of Azerbaijan SSR and was promoted to the rank of a major general.

Heydar Aliyev was elected as the first secretary of the Central Committee of the Communist Party of Azerbaijan at its Plenary Session held on 12 July 1969.

For twenty-two years, Heydar Aliyev had been a member of the Supreme Soviets of the USSR and Azerbaijan SSR. From 1974 to 1979, he held the post of first deputy chairman of the USSR Council of Ministers.

In 1976, Heydar Aliyev was a candidate to the Political Bureau of the Central Committee of the Communist Party of the Soviet Union, and was elected as its member in December 1982 and

then appointed as First Deputy Chairman of the Cabinet of Ministers of the USSR. During his tenure, Heydar Aliyev was responsible for vital sectors of the USSR's economic, social and cultural life.

In October 1987, in protest at the policy pursued by the Political Bureau of the Central Committee of the Communist Party of the Soviet Union and personally by Secretary General Mikhail Gorbachev, Heydar Aliyev resigned from his posts.

The day after the bloody tragedy committed by the Soviet troops in Baku on the night of 19-20 January 1990, Heydar Aliyev made a statement at Azerbaijan's Representative Office in Moscow demanding to punish the organizers and executors of the crime against the people of Azerbaijan. As a sign of protest against the hypocritical policy of the USSR leadership towards the conflict in Nagorno-Karabakh, he left the Communist Party of the Soviet Union in July 1991.

Having returned to Baku on 20 July 1990, Heydar Aliyev left for Nakhchivan two days later, where he was elected as a member of the Supreme Soviet of Azerbaijan and Nakhchivan Autonomous Soviet Socialist Republic.

In 1991, Heydar Aliyev was elected as chairman of the Supreme Assembly of the Autonomous Republic of Nakhchivan, and in accordance with the legislation as deputy chairman of the Supreme Soviet of the Republic of Azerbaijan. He held this post until 1993.

On 21 November 1992, at the constituent congress of the New Azerbaijan Party in Nakhchivan, Heydar Aliyev was elected as chairman of the Party.

In May-June 1993, when Azerbaijan was at the verge of civil war and loss of independence, the people of Azerbaijan demanded to bring Heydar Aliyev to power. The leadership of Azerbaijan was forced to invite Heydar Aliyev to Baku.

On 15 June 1993, Heydar Aliyev was elected as chairman of the Supreme Soviet of Azerbaijan, and on 24 June took the office of President of the Republic of Azerbaijan.

On 3 October 1993, in a nationwide voting which saw high turnout, Heydar Aliyev was elected as President of the Republic of Azerbaijan.

On 11 October 1998, Heydar Aliyev was re-elected as President of the Republic of Azerbaijan with 76.1 percent of votes in a high turnout election.

Having agreed to run for the presidential office at the 15 October 2003 election, he then withdrew his candidacy in favor of Ilham Aliyev in connection with health problems.

Main ideal and political direction of the leadership philosophy of Heydar Aliyev, which started in the late 1960s, was characterized with wide expansion of all forms and means of national self-expression of the people, consolidation of the national dignity and realization of rapid development strategy stimulating the elevation of national consciousness. Heydar Aliyev's philosophy of Azerbaijanism, which was created at the time, determined the place of Azerbaijan in the modern world, provided a strong basis for the solidarity of the world Azerbaijanis as an ideological ground to the national statehood.

Restoration and richening of the statehood traditions of Azerbaijan in late XX century, strengthening of independence of Azerbaijan and making it eternal and firm, assurance of the country's dynamic economic development, rapid growth of its international prestige was guaranteed thanks to the fruitful activity of Heydar Aliyev.

The Great Leader always said with pride and pride: "I have always been proud, and today I am proud that I am an Azerbaijani!"

The Great Leader lived and created for his people and dedicated his whole life to his people.

The development of science, technology, education, and culture has always been in the center of attention and concern of Great Leader Heydar Aliyev.

Heydar Aliyev had great faith in young people and their future.

The great leader used to say: "Our youth today is a sound-minded, patriotic, nation-loving youth..."

The founder of the independent state of Azerbaijan, national leader Heydar Aliyev paid special attention to the development of science and education during all periods of his power, and first of all thought about the intellectual future of the people. The greatness of Heydar Aliyev's genius lies precisely in the fact that throughout his career he paid attention and care to these fields and worked to form a highly educated and intellectual class in the society.

Although from a political point of view, the acquisition of state independence is considered a turning point on the path of peoples to freedom, however, as the great leader repeatedly emphasized, "preserving and protecting real independence is much more difficult than gaining it." The genius of Heydar Aliyev not only saved the Motherland from the threat of dismemberment. He fought in the name of a greater goal - for the real independence of Azerbaijan, mobilized all his knowledge, abilities and opportunities in order to make this independence eternal and irreversible.

The Great Leader lived and created for his people and dedicated his whole life to his people.

Heydar Aliyev was one of the rare people who was able to find a way to everyone's heart. It left a mark on memories. This genius had encyclopedic knowledge. He had a strong, amazing memory, which was a characteristic of a real leader.

Heydar Aliyev, who left an indelible mark in the annals of Azerbaijan's statehood, was proud of being an Azerbaijani throughout his life and is a source of national pride and honor, recognized as a symbol of Azerbaijan all over the world. Our people always cherish his bright memory and remember it with gratitude. The legacy of the Great Leader of independent Azerbaijan to the present and future generations, and his rich and diverse heritage is the national wealth of our people.

National Leader Heydar Aliyev addressed the people during the decisive period of the presidential elections of 2003: "I call on you, my compatriots, to support Ilham Aliyev, the presidential candidate, my political successor, the 1st Deputy Chairman of the New Azerbaijan Party, in the upcoming presidential elections. He is highly intelligent, pragmatic, well-versed in modern world politics and economy, an energetic and enterprising personality. I assure you that both Ilham Aliyev and the New Azerbaijan Party will continue uniting our most worthy persons and do a lot for the development of the Azerbaijani state and the prosperity of our people. I believe that with your help and support, Ilham Aliyev will be able to complete the fateful issues, plans and work that I have not been able to bring to the end. I believe in him as much as I believe in myself and have high hopes for his future.."

The people supported the Great Leader's call. As a result, in the presidential elections held on October 15, 2003, more than 76% of voters voted in favor of Ilham Aliyev and elected him the President of Azerbaijan, and thus a new stage in the development of our country began.

President Ilham Aliyev said at the swearing-in ceremony: "I'd like to express my deep gratitude to voters, citizens and the entire people of Azerbaijan for confiding in me and electing me President of the Republic of Azerbaijan. I will justify this great confidence and cope with this duty decently. I will continue the policy of Heydar Aliyev. To accomplish all this it is necessary to do a lot in Azerbaijan to turn Azerbaijan into powerful state, it is necessary to continue Heydar Aliyev's policy in Azerbaijan. Today, speaking from this high rostrum, I promise to the Azerbaijani people that I shall remain loyal to this policy and will never deviate from this path; I shall continue Heydar Aliyev's policy."

President Ilham Aliyev has fully fulfilled his promises to the people during his twenty-year tenure. During this period, the rapid development of our country was achieved in all areas, and people's well-being improved even more. The political and economic opportunities of Azerbaijan have been expanded, our modern Army has been created, and the positions of our country in the international arena have been strengthened. Today, all international, large-scale projects executed in the region are implemented with the participation of Azerbaijan, taking into account its national interests.

Most importantly, under the leadership of President Ilham Aliyev, the territorial integrity of Azerbaijan was fully ensured, and the Great Leader's sacred wish for the liberation of our lands was fulfilled. During the 44-day Patriotic War, the President of the Republic of Azerbaijan, Supreme Commander-in-Chief Ilham Aliyev regularly addressed the people. Those addresses brought the people of Azerbaijan even closer together, united them like a fist, and had a tremendous impact on the course and outcomes of the war. Every appeal was a harbinger of further victories.

Today, under the leadership of President Ilham Aliyev, the economy of Azerbaijan is developing successfully, reconstruction activities in Karabakh continue in full force, and social programs are implemented. All this suggests that Azerbaijan will soon turn Karabakh into a paradise, and former IDPs who were displaced from their ancestral lands will safely return to their homes forever.

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Nuranə Çələbiyeva

TARİX YAZAN BÖYÜK ÖNDƏR HEYDƏR ƏLİYEV

Xülasə

Heydər Əliyev xalqını dövrün mürəkkəb tarixi və siyasi sınaqlarından uğurla çıxarmış, ardıcıl mübarizə yolu ilə müstəqilliyə qovuşdurmuş qüdrətli şəxsiyyətdir. Azərbaycan xalqı yeni əsrə, yeni minilliyə məhz Heydər Əliyevin zəkasının işığında qədəm qoydu.

Onun “Azərbaycan dünya üzərində günəş kimi doğacaq!” müdrik kəlamının kökündə Uca Yaradanın sadə bir insana bəxş etdiyi nicat hikməti dayanır.

Azərbaycan naminə müstəsna xidmətləri sayəsində əbədiyyət qazanmış Heydər Əliyevin mənalı ömür yolu və çoxşaxəli irsi tükənməz ibrət məktəbidir. Ötən onilliklərə nəzər saldıqda biz Azərbaycanın Ulu öndərinin fədakarlığı, əyilməz qətiyyəti, polad iradəsi və zəngin dövlətçilik təcrübəsi sayəsində əldə etdiyi mühüm tarixi nailiyyətlərin bir daha şahidi oluruq. Milli şüurun intibahı və oyanışı Heydər Əliyevin hakimiyyətə gəlişi ilə başlanmış və onun sayəsində dövlət müstəqilliyi əbədi və dönməz olmuşdur.

Açar sözlər: *Azərbaycan, neft, cümhuriyyət, həmrəylik, ümummilli lider*

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Fatma Mammadova. Heydar Aliyev and Azerbaijani literature // J. of "Manuscripts Don't Burn". Vol. 9, No: 2, 2023, pp. 38-42.

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HEYDAR ALIYEV AND AZERBAIJANI LITERATURE

Abstract

In the article, the importance and care given to literature by National leader Heydar Aliyev was considered, and the issues reflecting this were shown as examples. The place and role of the literary factor in the life and politics of Heydar Aliyev was clarified, and his contributions to the literature of the 20th century were reviewed. Also, his valuable ideas and sayings about literature have been interpreted. The great leader who repeatedly explained in his reports and speeches that literature, which represents the leading ideology of the society, is a school that illuminates the path of the future for people. "There is no other tool that has such a strong influence on the spirituality, morals, upbringing, and formation of ideas of humanity," he explained the important role of literature in the formation of national mentality.

Keywords: *literature, state, poet, archive, art, Azerbaijani politics*

Throughout history, literature has always occupied an important place in the lives and political activities of the powerful statesmen of the world. Many of the statesmen were distinguished as the most active readers of world literature. Such political leaders even amazed the intellectual environment with their knowledge and information about fiction. Another group of heads of state were lovers of poetry. , recited the works of the poets they liked by heart in the most serious gatherings. There have even been leaders in history who wrote poetry and presented their dramatic works to theaters. There is also information about the heads of the country who stood far from literature and writers and could not hide their dislike for this field. there were also statesmen who accepted literature as an organic component of state policy and benefited skillfully and creatively from this inexhaustible treasure in the implementation of national policy [1, p.91-110].

The place, role and possibilities of the literary factor in the fate and political activity of the prominent statesman Heydar Aliyev had a very broad concept and includes many of the principles listed above. First of all, it should be noted that Heydar Aliyev is a rare statesman in the world who has extensive and systematic knowledge of literature. From his youth, he was distinguished by his extraordinary ability to read, and even at a young age he bravely appeared on stage alongside professional theater actors. The factor of literature played a special role in the formation of the worldview of Heydar Aliyev. This historical figure himself acknowledged the great role of fiction in his personal destiny.

In his speech at the tenth congress of Azerbaijani writers held in 1997 during the period of independence he acknowledged this fact as follows: "I personally am a person who loves literature very much and I have loved literature since my youth, even from childhood, when I read the first examples of literature. Literature and culture had a great role in my formation as a person, in my education, morals, and spirituality. When I was studying in high school, I read all the works of

Azerbaijani poets and writers with love... In those years, in those childhood and youth years, they influenced me so much that I have not forgotten them. In other words, they influenced me, I learned from them, I bought traditional food." [1, p.112-128]. Heydar Aliyev had a universal outlook and an extraordinary memory. He amazed people with his deep knowledge and skills in all areas of public life. Thanks to the multifaceted activity of a genius, comprehensive development in all directions was achieved in Azerbaijan, and solid foundations for a greater future were created. Even Heydar Aliyev rare photographs of his being a theater lover are also preserved in the museums and archives of our country. He is a personality and a state builder, who dedicated his meaningful life to the progress of his people, the nation and the state of Azerbaijan belonging to this people, in all areas of our life, including Azerbaijan's literature, culture, education, science, our state as a whole.

The great leader Heydar Aliyev's work of teaching the principles of state management to the youth expands the outlook of tomorrow's founders in this direction and has a serious impact on the development of national-spiritual and moral education. It is an indisputable fact that Heydar Aliyev, as a phenomenal personality, a public figure with exceptional thinking, and a great thinker, ensured the absoluteness of our Azerbaijan's decision to rank with the world's leading states [2, p.8-10]. One of the bright pages of Azerbaijani literature of the 20th century is associated with the name of the national leader Heydar Aliyev. This period is a tense, rich and contradictory period in the history of the people of the whole world, including the Azerbaijani people, one of the oldest nations in the world. In this century, two world wars, three political revolutions, bloody repressions took place, 14 countries were forcibly annexed to the totalitarian empire called the USSR, a 70-year-old terrible empire disintegrated before the eyes of mankind, local wars engulfed the whole world. Including all this, the 20th century was the fastest and most productive period of development in world history [1, p.98]. In Heydar Aliyev's conception of the literary-historical process, the whole of the 20th century is included with both its socio-historical contradictions and its scientific-theoretical and artistic-philosophical achievements. From this point of view, H. Aliyev was a powerful historical figure who knew the 20th century best, analyzed it from various parameters, and since the end of the 60s, he has been a powerful historical figure who has been managing the 20th century of Azerbaijan. led the culture and managed it with perseverance [3, p.8]. By foresightfully predicting the national-spiritual, scientific, and literary environment, the main development trends were identified and led to a serious rise in the literary-cultural field. In general, literature was used in two forms in Heydar Aliyev's concept of national policy:

1. As a tool that correctly reflects our history, which is faithful to national and human values;
2. As a means of self-protection and self-affirmation of the people in the conditions of the integration of nations.

Both forms are connected to each other and form the basis of the leader's statesmanship policy. The national leader made a number of decisions, signed decrees and orders to develop and promote Azerbaijani literature [1, p. 130-143].

The conceptual ideas expressed by Heydar Aliyev about the literature of Azerbaijan were expressed during the leadership of two formations, two structures, and two states, which are sharply different from each other. During the period of the former union, literature served to introduce the people and reveal the moral potential of the people, and during the period of independence, the achievements of the previous years and great losses, he was convinced that it is a very big task for every artist to understand how opening is a responsible task [5, p. 146-152].

In the modern stage of the era of independence, the ideological core of the Azerbaijanism policy, on which the President of the Republic of Azerbaijan Ilham Aliyev was based, was woven from the literary and cultural policy of the prominent statesman Heydar Aliyev. President Ilham Aliyev further enriched this eternal teaching with provisions arising from the requirements of the modern era in accordance with the principles of the new epoch, and determined the literary policy of the independence period. Thus, in the new historical epoch, the established traditions of the literary policy of the prominent statesman Heydar Aliyev were creatively continued. Under the

current conditions in our country, holding state-level anniversaries of famous artists, giving honorary titles to well-known writers, individual scholarships, and Presidential awards to talented representatives of creative youth is a successful continuation of the policy of stimulating the literary process by the Great Leader. In addition, the restoration of the State Prize of the Republic of Azerbaijan after a long break, the awarding of literary and artistic figures, is a practical expression of succession in the field of literary policy. Along with all this, the implementation of a number of new measures in the field of literature policy in accordance with the development characteristics of the society and the economic opportunities of our country are the realities of the new historical era [5, p.165-169]. Based on his multi-volume political heritage, his speeches about literature, congratulatory letters addressed to writers, it is possible to draw such a conclusion that Heydar Aliyev carefully read the works of almost the absolute majority of prominent writers and poets who lived and created in Azerbaijan in ancient times or in his own time. He was well acquainted with the masterpieces of world literature, especially Russian literature. This genius deeply mastered the works and ideas of the geniuses of the art of words [6, p. 85-92]. "Year of Imadedin Nasimi" (2019) and "Year of Nizami Ganjavi" (2021), which have been very successful in Azerbaijan, created opportunities to conduct extensive political, scientific and literary work for a year to re-present these powerful artists to the new generations of the independent Republic of Azerbaijan and to introduce them to the world. Erection of statues of prominent literary and artistic figures in different countries of the world, creation of museums is also one of the main lines of President Ilham Aliyev's struggle for Azerbaijanism. All these clearly demonstrates that the President of our country Ilham Aliyev has raised the measures of development literature and culture in accordance with the high requirements of the independence period to a new level. Sufficient care and attention is paid to the literature, culture, and art of Azerbaijan by the head of the country, special conditions are created for the discovery of young talents [2, p.10].

Conclusion

As a conclusion of the research, it can be concluded that Heydar Aliyev gave special value to literature throughout his life and political activity and made it one of his leading ideals. During his time, the introduction of poets and writers, Azerbaijani literature reached a very advanced level. In relation to all literary examples, he gave great importance to the creation of literary works based on the national ground, reflecting the national memory, by valuing them in terms of the national interest and the ideology of Azerbaijaniism, unlike the principles of socialist realism that have been formed for decades, he highlighted the creation of works that contain the ideology of Azerbaijanism, in literary criticism and brought a new way of thinking to this field by demonstrating a new approach in literary studies. The urgent demand of the people understanding their positive and negative aspects, fundamentally re-examining literary examples served the awakening of national consciousness and the idea of national unity. In addition to making orders and decisions that resulted in the study and publication of his works, the outstanding statesman expressed his unique scientific opinion about each of our classics and identified the ways to illuminate our literary history in a new direction. His ideas formed a new attitude to our classical heritage and opened up new areas of research for researchers. At the time of independence, the great leader made these demands to the researchers of classical heritage:

- Classic literary examples in depth - from a new perspective should be investigated;
- The importance of classical heritage in revealing national and moral values and forming a philosophical attitude towards it should be determined, its promotion in the world and its serving the national interest should be ensured;
- The history of a nation with such a classical heritage is again should be studied, the period in which our classics lived should be re-examined, the degree of influence of literary relations and the ratio level of synthesis should be determined [4, p.250-275].

During Heydar Aliyev's leadership of Azerbaijan, holding the world-wide anniversaries of the epic "Kitabi Dada Gorgud", famous artists such as Fuzuli and Nasimi, the construction of the mausoleums of Molla Panah Vagif, Huseyin Javid, the erection of statues of Imadedin Nasimi, Nariman Narimanov, Jafar Jabbarli, the memorial complex of martyrs and other the creation of monumental works of art, the opening of home museums of our literary and cultural figures, and the creation of architectural monuments such as the Choreography School have taken place. All these are the manifestations of the unprecedented rise of the national culture of the Azerbaijani people. "The centuries-old history of Azerbaijani literature is filled with literary monuments such as "Kitabi-Dada Gorgud", with the great creativity of Nizami, with the ingenious works of Khagani and Nasimi, Fuzuli and Vagif, vivid examples of the masters of the art of words. " [4, p. 35].

One of the most far-sighted steps in the field of promoting Azerbaijan through the introduction of Azerbaijani writers outside the country is related to the fact that the Great Leader awarded them the honorary title of Hero of Socialist Labor, which is considered the highest honorary title in the former USSR. It must be acknowledged that with their great talents and services together with People's writers Mirza Ibrahimova and Suleyman Rahimova, People's poets Rasul Rzaya and Suleyman Rustam, it was possible to give the title of Hero of Socialist Labor precisely thanks to the authority of the head of the republic. Even in this matter, Heydar Aliyev faced resistance at the level of members of the political bureau, but he managed to overcome all obstacles. He said: "The greatest service of our literature to our people is that our poets and writers have always tried to awaken feelings in Azerbaijan, our people, our nation with their works, the process of national self-awareness, national awakening, revival comes to our people primarily from literature." [4, pp. 47-49].

The criterion of modernity has a unique role and place in Heydar Aliyev's literary policy. In the eyes of the great politician, modernity as a large-scale category includes the tasks of both reflecting contemporary life in literature and bringing modern thought and new thinking to literature. From his return to power then the work of literary studies and folklore by putting an end to the decline in his research, he created conditions for the revival of scientific research, he protected the genetic memory of the people with his life and activity, and his literary policy, and he prevented the threats that came his way through literature.

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Fatma Məmmədova

HEYDƏR ƏLİYEV VƏ AZƏRBAYCAN ƏDƏBİYYATI

Xülasə

Məqalədə Ümummilli lider Heydər Əliyevin ədəbiyyata verdiyi önəm, qayğı nəzərdən keçirilmiş, bunu əks etdirən məsələlər nümunə göstərilmişdir. Heydər Əliyevin həyatında və siyasətində ədəbiyyat faktorunun yeri, rolu aydınlaşdırılmış, XX əsr ədəbiyyatına verdiyi töhfələr nəzərdən keçirilmişdir. Həmçinin, onun ədəbiyyatla bağlı dəyərli fikirləri, kəlamları şərh edilmişdir. Cəmiyyətin aparıcı ideologiyasını təmsil edən ədəbiyyatın insanlar üçün gələcəyin yolunu işıqlandıran bir məktəb olduğunu məruzə və çıxışlarında dönə-dönə izah edən Ulu öndər "Şübhəsiz ki, insanlara şeir qədər, ədəbiyyat qədər, mədəniyyət nümunələri qədər güclü təsir edən, yəni insanlığın mənəviyyatına, əxlaqına, tərbiyəsinə, fikirlərin formalaşmasına bu qədər güclü təsir göstərən başqa bir vasitə yoxdur", – deməklə ədəbiyyatın milli mentalitetin formalaşmasında mühüm rolunu izah etmişdir.

***Açar sözlər:** ədəbiyyat, dövlət, şair, arxiv, incəsənət, azərbaycançılıq siyasəti*

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ESTABLISHMENT AND DEVELOPMENT WAY OF THE MANUSCRIPTS FUND OF NAKHCHIVAN BRANCH OF ANAS

Abstract

The article examines the establishment and development of the ANAS Nakhchivan Branch Manuscripts Fund, which was established by the Decree of the President of the Republic of Azerbaijan Heydar Aliyev dated August 7, 2002. On August 8, 2005, was established two departments at the foundation: collection of manuscripts; cataloguing, researching and publishing manuscripts; laboratory - preservation, hygiene and restoration of manuscripts provides and author gives concrete factual information about the research and restoration work carried out in the laboratory. The scope, purpose and subject of the research carried out in the fund were emphasized and their scientific and practical importance was determined. According to the author's conclusion, looking at its 17 years of activity, the Manuscripts Fund of the Nakhchivan Branch of ANAS, a tireless collector, reliable guardian, competent researcher and supporter of ancient manuscripts and printed books, so these are considered valuable spiritual treasures of our people and it was managed to fulfill his duties honorably during the period. (4).

Keywords: *manuscripts fund of Nakhchivan branch of ANAS, ancient manuscripts and printed books scientific and organizational affairs, scientific cooperation, structure of fund.*

The Manuscript Fund of Nakhchivan Branch of ANAS started its activities on April 8, 2005 as one of the constituent parts of Nakhchivan Branch of ANAS, which was established by the Order of the President of the Republic of Azerbaijan Heydar Aliyev dated August 7, 2002. About two months after from this date, the first meeting of the fund was held with the participation of scientific researchers Shamsi Ahmadov, Fakhraddin Eylazov and Aynur Jalilova on June 13, 2005 and two issues were brought to attention: The state of organization of the Manuscripts Fund and the intended organizational affairs.

After the discussion of these issues, a decision consisting of 26 paragraphs was adopted. Although most of those paragraphs are related to the affairs to be done, it is clear from the 16th paragraph what were affairs done before the first meeting of the fund. It is written in this paragraph: "From April 8, 2005, when the fund started operating, until today, that is, within two months, its first researchers got acquainted with a lot of documents and literature in order to collect and study organizational, scientific, methodical, directive documents and literature related to the field, to

specify the content and scope of the affairs to be done, to master the affair as a whole, and many times consultations were held with the department management. Sending the researcher of the fund, Ahmadov Shamsi Panah oglu, to the Institute of Manuscripts named after M.Fuzuli of ANAS on a short-term mission helped both the researchers to get acquainted with the activities of the mentioned institute and to bring about 30 organizational, scientific, methodical, directive documents and other literature. These materials are studied and used by our researchers". (Protocols of the meetings held in the Manuscript Fund of the Nakhchivan Branch of ANAS. 2005-2022).

One of the most important organizational affairs carried out in the fund after this meeting is the establishment of the Manuscripts Acceptance Commission for the collection, determination of value and purchase of ancient manuscripts and printed books existing in the territory of the autonomous republic in order to enrich the Manuscripts Fund according to the decision of the Presidium of the Branch dated October 19, 2005. A little later, the creation of a library and the East room in the fund caused the revival of the scientific environment here.

Today, about 300 modern printed books in Azerbaijani, Turkish, English and Russian languages stores in the library of the fund. Most of them belong to manuscriptology and textual criticism.

In the East room, books, journals, collections, albums, diskettes and cassettes related to humanitarian fields of science published in modern times in Azerbaijani, Turkish, Persian and Arabic languages are preserved. There are also printed versions of the Gracious Quran here in Arabic, Persian, Turkish, Azerbaijani, English, French, German and Russian languages.

One of the steps taken after the first meeting held at the fund on June 13, 2005 was the creation of a special commission to acquire ancient manuscripts and printed books existing in the territory of the autonomous republic, and the other was an appeal by the Department's leadership to a number of local organizations, the consulates of Turkey and Iran in Nakhchivan, as well as to some of our embassies in foreign countries through the Ministry of Foreign Affairs of Azerbaijan, in order to enrich the archive of the fund. The main purpose of these appeals was to identify materials related to Nakhchivan in libraries, archives, institutes, universities, academies, museums and funds of foreign countries and to obtain them, that is, copies of ancient manuscripts and printed books, scientific literature, various catalogs, cassettes, discs and microfilms. All these are facts confirming the interest and practical affairs of the department management and researchers of the fund in the organization of this scientific institution at that time.

At the beginning of 2005, researchers of the fund carried out their first expeditions to Ordubad, Sharur, Kuku, Kechili, Mahmudoba, Badamli, Beneniyar, Diza, Ganza and other places, and did a number of affairs to determine the existence of manuscripts and to acquire them. In the same year, 6 manuscripts were included in the archive of the fund. In 2006, 38 manuscripts and printed books were obtained, of which 33 were purchased and 5 were donated.

In 2007, a researcher of the fund, F.Eylazov was sent to the Institute of Manuscripts named after M.Fuzuli of ANAS, he brought microfilms of 33 manuscripts from there. Among them are also the works of Ziya Ordubadi, Halali Ordubadi, Faqir Ordubadi, Qudsi Vanandi, Muhammedtagi Julfayi, Mirza Mehdi Nakhchivani from Nakhchivan authors. F.Eylazov brought different books, monographs, methodical materials and a number of directive documents according to the profile of 31 names for the library of the fund from the Institute of Manuscripts in 2007.

In accordance with the decision of the Cabinet of Ministers of Nakhchivan AR dated July 10, 2007 No. 58 and order of the Ministry of Culture and Tourism of Nakhchivan AR dated July 12, 2007 No. 123, the inclusion of 105 ancient manuscripts and printed books kept in the Nakhchivan State History Museum to the balance of the fund was one of the steps taken in this direction. 69 copies of manuscripts and printed books from Nakhchivan AR Literature Museum were transferred to the balance of the fund in 2008. This tradition was continued later. A few examples: 63 ancient manuscripts and printed books were donated to the fund by the Ministry of Culture of Nakhchivan AR, manuscripts and printed books of the works of some Nakhchivan authors by full member of

ANAS Mohsun Naghisoylu and corresponding member Abulfaz Guliyev in 2017-2019. The director of the fund, F.Khalilov brought electronic versions of more than 15 manuscripts and printed books to the fund while on a business trip to the Institute of Manuscripts named after M.Fuzuli of ANAS. F. Khalilov also donated 90 manuscripts and printed books from his personal library to the fund.

In 2005-2006, only one of the three departments of the fund - the collection of Manuscripts, and in 2007-2016, two - the department of collection of Manuscripts and cataloging, research and publication of Manuscripts has operated.

As a result of the effective activity of the department of collection of Manuscripts (head of department F.Eylazov), the number of ancient manuscripts and printed books preserved in the fund has exceeded 600. These are valuable materials related to various fields of science - history, linguistics, literary studies, astrology, jurisprudence, logic, mathematics, medicine, geography, as well as fiction. More than 90 of these materials preserved in the fund are manuscripts, and the rest are books printed by lithography and in electric printing house. The very small-format manuscript here, which contains some verses written in Arabic with the nastaliq lines of the Gracious Quran and examples of famous prayers, dates back to about 500 years ago. In addition, the manuscript "Mukhtasarun fil-ahkam" (in Arabic) written by Molla Alakbar bin Huseyn Khan Hamadani in 1074 Hijri-Gamari (1663 A.D.) and the book "Anisul-vaizin" (in Persian) by Haji Molla Abdulkarim ibn-Muhammadali Khorasani published in 1224 Hijri-Gamari (1824 A.D.) is the oldest manuscript and printed book preserved in the fund. The oldest Turkish-language book preserved in the fund is M.Fuzuli's poem "Leyli and Majnun" in Azerbaijani, which was copied by the secretary Mashadi Haji agha Tabrizi in 1857 by order of Asgar ibn-Huseyn bey Ordubadi.

Along with Nizami Ganjavi, Mirza Fatali Akhundzade, Abbasgulu Agha Bakikhanov, Sarraf Tabrizi, Mirza Ali Khan Lali, Zunuzu, Muhammadbagir Khalkhali, Mirza Alakbar Sabir and other Azerbaijani authors preserved in the fund, the poetries and poems of Abulgasim Firdovsi, Sadi Shirazi, Hafiz Shirazi, Gaani, Mirza Habib Shirazi, Nazim, Qumri, Huseyn Gulpaygani, Namig Kamal and other Persian and Turkish classics, as well as artistic works such as the prosaic "Iskandarnama", "Kalila and Dimna", "Alfa leylatun and leylatin" ("One Thousand and One Nights") are valuable art pearls dedicated to the topical themes of their time in the Eastern world. Another part of the books were teaching aids once upon a time in mollakhana, madrasa and usuli-jadid schools. "Gulustan", "Bustan" (Sadi Shirazi), "Abvabul-jinan" (Muhammad Rafiaddin Ghazvini), "Jamei-Abbasi" (Bahaeddin Muhammad Amili), "Nisabus-sibyan" (Abu Nasr Farahi), "Daftari-adabiyye" (Mirza Sadiq ibn-Molla Asadullah Tabrizi), "Anadolu yavrusunun kitabi" (Muhammad Asim, Ahmad Javad), "Elmi-heyvanat" (Jamo Jabraylbeyli), "Book of Recitation" (A. Shaik) are such examples.

The department of cataloging, research and publication of manuscripts (head of the department, PhD in philosophy, associate professor S.Ibrahimov) also made an effort to establish its activity at the appropriate level. In this department, preliminary scientific reviews were written on all ancient manuscripts and printed books preserved in the archive of the fund, and their name, author, secretary, translator, date and place of writing and printing, line, volume, size and content were determined.

One of the most successful affairs of the department is the preparing of "Catalogue of Persian-language manuscripts and old printed books" (2018), "Catalogue of Turkish-language manuscripts and printed books" (2020), "Catalogue of Arabic-language printed books" (2021) and achieving their publication (1,2,3). Most of the manuscripts and printed books related to various fields of science included in the catalogs were collected from the territory of the Nakhchivan Autonomous Republic - from the territories of Sharur, Sadarak, Kangarli, Babek, Julfa, Ordubad, Shahbuz districts.

Until November 2016, the management of the fund on a public basis first from the scientific workers to Sh.Ahmadov and then to F.Eylazov was entrusted. In November 2016, doctor of

philological sciences Farman Khalilov was appointed the first director of the fund, and a number of measures were taken to further revive the activity of this young scientific institution:

- **The department of conservation, hygiene and restoration of manuscripts** (turned into a laboratory since 2020, head of the laboratory Kübra Valiyeva) has started its activities (2016).

- The fund has been provided with some necessary technical devices and necessary equipment (2017-2021). This made it possible to start preparing the electronic version of manuscripts and printed books preserved in the fund.

- An agreement on mutual cooperation was signed with the Institute of Manuscripts named after M.Fuzuli of ANAS (2017). Joint research and exchange of experience by both parties, organize the work of providing theoretical and practical advice to increase the professional level of young researchers, enrich the libraries and archives of the parties based on mutual assistance, and other issues are reflected in this agreement. The main purpose of this cooperation is to demonstrate the scientific and literary-cultural potential of the Azerbaijani people, as well as their national and religious values through the collection, restoration, cataloging, conservation, research, publication and promotion of ancient manuscripts and printed books.

- Previously existing cooperation with Tabriz University and Tabriz Central Library, "Akhtar" publishing house in Tabriz, Scientific Library of Nakhchivan State University and other institutions has been further strengthened.

- The fund has started to work in a completely new direction, that is, in the direction of creating personal archives of science, culture, literature and education figures of Nakhchivan (2018). The first personal archive created belongs to the poet, publicist and dramatist Seyid Sabri Asadli, who left a unique mark on the literary environment of Nakhchivan in the 20-70s of the last century. In addition, personal archives of the poet Muzaffar Nasirli, who was the secretary of the Nakhchivan Branch of the Azerbaijan Writers' Union in 1960-1979, Subhi Kangarli, the honored cultural worker of Nakhchivan AR, and Kamala Aghayeva, the honored art worker of the Republic of Azerbaijan, were also created in the fund (2019-2022).

From the beginning of the fund's activities until today, the researchers have carried out effective research affairs in accordance with the five-year plan and other topics. The main research object of most of the investigations was manuscripts and printed books preserved in the fund. Muhammadhasan Ordubadi's life and works, Bayrek Gushchuoglu's manuscripts, philological analysis of Mirza Muslim Qudsi's "Divan", scientific-critical text of the XV century Azerbaijani translation monument "Gulshani-raz", Salik Ordubadi's creativity, Museyib Nakhchivani's "Heqayiqi et-tarikh" work, the manuscript "Ikhtisarname-ye ovliya-ye adamiyat" copied by Mirza Mehdi Khan in Nakhchivan, philological analysis of Abubakr ibn-Khosrow al-Ustadi's "Munisname" work and Suli Faqih's "Yusuf and Zulaikha" work, paleographic features of Ali Akbar ibn-Mohammedrza Dellak Nakhchivani's "Mukhtarname" work, Heyran Khanim's "Divan", Hatif Isfahani Ordubadi's "Tibname" work, Haji Molla Muhammad Nakhchivani's "Sahabad-dumu", "Qurratul-absar", "Mazahir en-nur" works, Aligulu Mirzayi Nakhchivani's "Aqaid-e falsafa" work, Fazil Nakhchivani's "Boyuk Garabaddin" work written with hashiya and summary, Kazim Ordubadin's "Notes on Medicine", Medieval Azerbaijani tazkiras, protocols of Nakhchivan Research and Studies Society, Fazlullah Said Taqi Firuzabadi's period, environment and life, Seyid Sabri's manuscripts, Karbalai Kazim Ordubadi's "Sarfi-Mir" work are among such research affairs.

Those researches were carried out by researchers working at the fund at different times from 2005 to the present day - doctor of philological sciences Farman Khalilov, doctor of philosophy in philology Shamsi Ahmadov, PhD in philosophy, associate professor Sabuhi Ibrahimov, doctor of philosophy in philology Aynur Jalilova, dissertators Fakhraddin Eylazov, Zeynab Mammadova, Jeyhun Aliyev, Kübra Valiyeva and Nijabat Islamova.

The works involved in the research include the sciences of history, linguistics, literature, logic, philosophy, geometry, astronomy, the fields of interpretation and hadith. The study of these manuscripts and printed books made it possible to observe the literary environment of the period

to which they belonged and the level of cultural development. Subjects and contents of manuscript and printed books, as well as paleographic and orthographic features were studied in the conducted research affairs, and certain scientific results were obtained.

Reflecting the results of the research of the fund's researchers A.Jalilova's "Bayrek Guschuoglu" (Baku: Sada, 2005, 200 p.), Suli Faqih's "Yusuf and Zulaikha", compiled by S.Ibrahimov (Baku: "MBM" MMC, 2008, 476 p.), Abubakr ibn-Khosrow al-Ustadi's "Munisname" compiled by S.Ibrahimov (Baku: ATU, 2008, 143 p.), S. Ibrahimov's "Philosophical thoughts in Haji Molla Muhammad Nakhchivani's "Sahabat-dumu" work" (Baku: ATU, 2009, 146 p.), Nematullah Nakhchivani: Prominent scholar of sufism and tafsir of the XV century" (Nakhchivan: "Ajami" NPB, 2018, 104 p.), Nakhchivan manuscripts: researches (Nakhchivan: "Ajami" NPB, 2021, 176 p.), F.Eylazov's "Perfect human image in Shirazi's "Gulshani-raz" work" (Baku, ASPU, 2015, 186 p.), Hatif Isfahani's (Ordubadi) "Tibname" translated by F.Eylazov (Nakhchivan, "Ajami" NPB, 2015, 240 p.), "Manuscript texts on the spiritual and cultural heritage of Nakhchivan" (Baku: Science and education, 2017, 336 p.), F. Khalilov's "Education devotee: Hasan bey Qaziyev" (Nakhchivan: Acami NPB, 2016, 88 p.), "The ageing of the Nakhchivan literary environment: Seyid Sabri (Nakhchivan: Ajami NPB, 2018, 264 p.), "Scientific, literary and cultural environment of Nakhchivan: researches (Nakhchivan: Ajami NPB, First book, 2017, 248 p., Second book, 2019, 200 p., Third book, 2021, 216 p.), the first stage of the history of the publication of the "Sharg qapisi" newspaper and its role in the formation of a new literary environment" (Nakhchivan: "Ajami" NPB, 2021, 96 p.), "Devoted ethnographer: Haji Mirbagir Mirheydarzade" (Nakhchivan: "Ajami" NPB, 2023, 200 p.) named their books and monographs are of particular scientific importance.

In general, in 2005-2022, about 30 books and monographs, more than 300 articles and reports were published in journals, collections, books and conference materials of the fund researchers such as "Nakhchivan", "Akhtarishlar", "Gobustan", "Language and literature", "Issues of philology", "Manuscripts don't burn", "State and religion", "Culture. Az", News of Nakhchivan Branch of ANAS and Nakhchivan Teachers Institute, Nakhchivan State University, "Nakhchivan" University and "Scientific works" of the Institute of Manuscripts named after M.Fuzuli of ANAS, "Mammadhuseyn Tahmasib: fate and career", "Baba Nematullah: fate and career", "South Azerbaijani literature: researches", as well as "Folklore/Edebiyat" (Turkey), "Materials of the International Fuzuli Studies Conference" (Iran), "Lap Lambert Academic Publishing" (Germany), "Transylvanian review" (Romania), "International journal of science and research" (India), "Международный научный журнал" (Russia).

Department heads S.Ibrahimov's "Philological-textological research of manuscripts about Nakhchivan (end of the XIX century, beginning of the XX century)", F.Eylazov's "Scientific-critical text and philological analysis of the XV century translated monument "Gulshani-raz", scientific worker N.Islamova's "History of the Qaraqoyunlu state in the medieval Eastern source", junior researcher K.Valiyeva's "Medical terms in Azerbaijani and Arabic languages and their lexical-semantic features" working on dissertations to receive a scientific degree of doctor of sciences and doctor of philosophy in their topics are also indicators of the scope of their scientific activity.

Thus, looking at its 17 years activity, it becomes clear that, the Manuscripts Fund of the Nakhchivan Branch of ANAS, which is a tireless collector, reliable protector, competent researcher and propagandist of ancient manuscripts and printed books, which is considered one of the valuable spiritual treasures of our people, managed to fulfill its duties with dignity during this period (4).

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Fərman Xəlilov

**AMEA NAXÇIVAN BÖLMƏSİ ƏLYAZMALAR FONDUNUN
YARANMASI VƏ İNKİŞAF YOLU**

Xülasə

Məqalədə Azərbaycan Respublikasının Prezidenti Heydər Əliyevin 7 avqust 2002-ci il tarixli Sərəncamı ilə yaradılan AMEA Naxçıvan Bölməsi Əlyazmalar Fondunun təsis olunması və inkişaf yolu araşdırılmışdır.

Müəllif 8 avqust 2005-ci ildə yaradılan fond da fəaliyyət göstərən iki şöbə – əlyazmaların toplanması; əlyazmaların kataloqlaşdırılması, tədqiqi və nəşri; bir laboratoriya – əlyazmaların mühafizəsi, gigiyenası və bərpası laboratoriyasında aparılan tədqiqat və bərpa işləri haqqında konkret faktlar əsasında məlumat verir.

Fond da aparılan tədqiqatların mövzu dairəsi, obyekt və predmeti diqqət mərkəzində saxlanılmış, elmi və təcrübi əhəmiyyəti müəyyən ləşdirilmişdir.

Müəllifin gəldiyi qənaətə görə, 17 illik fəaliyyətinə nəzər salarkən aydın olur ki, xalqımızın dəyərli mənəvi sərvətlərindən sayılan qədim əlyazma və çap kitablarının yorulmaz toplayıcısı, etibarlı qoruyucusu, səriştəli araşdırıcısı və təbliğatçısı olan AMEA Naxçıvan Bölməsinin Əlyazmalar Fondu bu müddət ərzində üzərinə düşən vəzifələri ləyaqətlə yerinə yetirməyə nail olmuşdur (4).

Açar sözlər: *AMEA Naxçıvan Bölməsi Əlyazmalar Fondu, qədim əlyazma və çap kitabları, elmi-təşkilati işlər, elmi əməkdaşlıq, fondun strukturu.*

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NIZAMI GANJAVI: ARMAN, ARAN AND AZERBAIJAN

Abstract

In medieval literature you can find many realities from history and life. But historical and other real figures can reveal completely new, and sometimes opposing features in the poetic imagination. Nizami Ganjavi's "Khamsa" describes historical and pseudo-historical events that are intertwined with legends and fairy-tale elements. There are names of historical figures and mythological characters, geographical names, traditions, religions and cultures of individual peoples. All these elements serve to express the poet's ideological and aesthetic intent. The researcher has to determine reality based on strong arguments from the sources.

The novel "Khosrow and Shirin," although dedicated to the life and work of the Sasanian king of Iran, was written on the basis of the local legend of Aran, the manuscript of which was in Barda. Here supremacy is given to the image of Shirin. Throughout the novel, she raises Khosrow. As the poet hints, this image resembles his first beloved wife, who was given to him by the ruler of Derbent. This means that it was created in honor of the Kipchak beauty. In local legend, Shirin is the niece of Mahinbanu, the ruler of Arman. Historical Arman is not an ethnic, but a geographical name; as is often mistakenly believed, this is not Armenia. The classic Persian explanatory dictionary "Burkhan-Kate" (17th century) says that Arman is a mountainous province of Azarbaijan.

Critical text of this dictionary was published by the famous Iranian lexicographer M. Muin. He notes that nowadays Armenians use this word as "Armenians" and their country "Armenia", but earlier they called themselves "Haig" and their country "Hairstan". As noted by the famous Iranian scientist Said Nafisi, Arab geographers, following Greek authors, mistakenly called the entire eastern part of the Caucasus region as a Armenia.

In addition, some researchers, without compelling arguments, mistakenly believed that Shirin as a historical figure was Armenian, but sources claim that she is from Khuzistan. Consequently, she, as an artistic image, also has no relation to Armenian women.

Keywords: *Nizami Ganjavi, Khusrau and Shirin, Arman, geographical name, Aran, Azerbaijan*

Introduction

Nizami's "Khamsa" describes historical and pan-historical events that are intertwined with legends and fairy-tale elements. There are names of historical figures and mythological characters, geographical names, traditions, religions and cultures of individual peoples.

In the novel "Khusrau and Shirin" the poet depicts the image of Khusrau and Shirin. As the poet hints, this image of Shirin is reminiscent of his first beloved wife, who was presented to him by the ruler of Derbent. So it was created in honor of the Kypchak beauty. In local legend, Shirin is the niece of Mahinbanu, the ruler of Arman. Arman is not an ethnic name; as is often mistakenly believed, this is not Armenia. Nizami made repeated use of the word "Arman" (ارمن) in his original texts, as a geographical name. Ganja was the capital of Arran, and Arman was the mountainous region of Arran. The Aran region in which Nizami lived and worked, was developing scientifically, culturally and socio-economically; it was, however, not always peaceful. There were internal disputes and, still, social imperfections; there were also incursions from outside, consequences of the Crusades, to add to social tension. During the Mongol invasion, Arran and Azerbaijan were united.

Also, very interesting is Shirin's historical and literary identity; literary works very often, and quite understandably, offer different interpretations of historical personalities. Nizami used a local legend, popular around Ganja, Barda, and Arran. An addition, some authors, without compelling arguments, erroneously believed that Shirin as a historical figure was Armenian, but many sources, including the ancient Syrian chronicle, claim that Shirin was not Armenian, she is an Iranian from Khuzistan.

Presentation and interpretation of the issue.

Referring to a geographical location, the word "Arman" used in Nizami's poem *Khosrow and Shirin* was incorrectly transliterated in the Russian, English, French and other languages as "Armenia", without consulting dictionaries. This misunderstanding apparently comes from Arabic sources: one may think the words "Erminiyya" and "Arman" used there have the same meaning. This is not the case; even if it were the case, transformation of one into the other would have nothing to do with contemporary Armenia and Armenians. We should also add that the "Erminiyya" used in Arabic sources is incorrectly read as "Armeniyya".

1. First of all, we must point out that Arabic sources do not refer to "Arman" as a geographical location; instead, they use the word Erminiyya. The spelling of the latter was given by Yaqt al-Hamawi (1179-1229), a scholar of Greek origin, in his famous book *Muj'am al-Buldan*, which is one of significant sources of the time. In his six-volume encyclopaedic work, published in Leipzig in the Arabic language, it is provided in this form: (رمنية), and pronounced "Erminiyya" according to the principles of classical pronunciation (HAMAWI, 1866. p. 219).

Like other Arab scholars, the Greek-born Yaqt al-Hamawi repeated erroneous and ambiguous information by stating that the region of Erminiyya had been split into large and small parts. He then described the length and breadth of its territory by referring to Ptolemy (Ibid., pp.220-221), who, as we will see below, also relied on inaccurate and unreliable data. His description is also contradictory; he writes of the vast territory of Arran and its many cities: Ganja, Barda, Shamkir, Beylagan (Ibid., p.183), and then mentions Beylagan again when describing Erminiyya (Ibid., p.220). Writing about Tbilisi (historically Tiflis), the author describes it as a city that belongs to both Erminiyya and Arran. He then mentions Misar bin Muhalhil, a poet from Shirvan, and maintains that the poet wrote in his treatise, "the cities of Arman reach the boundaries of Tiflis which is crossed by the Kur River right in the middle" (Ibid., p.857). It is a surprise that the author of the geographical encyclopaedia, the Greek-born Yaqt al-Hamawi, mentions the toponym "Arman" but does not refer to it as an individual geographical location.

Arab geographers and historians generally confused Arran with Armenia; this misinformation apparently derived from the Greek sources they referred to.

Now let us go to specific sources to try establishing clarity on this issue:

2. Arab scholars took the word "Erminiyya" from their Greek sources. Nizami made repeated use of the word "Arman" (ارمن) in his original texts, but he never wrote "Erminiyya". Naturally,

the thinker and the poet who had – for his time – an excellent, and wide, education would study original sources when creating his works, so it would not be by chance that he chose the word "Arman"; there was a location of this name at the time. So, it is strange that al-Hamawi, a geographer and near contemporary of Nizami, did not know this word.

3. The word "Arman" was referred to as a geographical location in the encyclopaedic dictionary *Burhan-i Qate* (The Compelling Evidence) compiled in the Persian language by Muhammad Husain ibn Khalaf al-Tabrizi (17th century CE). In the introduction, the author expresses his intention to create a comprehensive dictionary based on previous sources. He must have possessed the relevant skills and sources to be the first to create such a complete dictionary. Residing in Heydarabad, the author had in-depth scientific knowledge and was well received at the palace of the Qutb Shahi dynasty that reigned in India; he dedicated his dictionary to Sultan Abdullah Qutb Shah (ruled 1626–1672). He intended to give clear and precise definitions based on compelling evidence and documents, so there would be no need for further books. He worked long on the dictionary, completing it in **1651**. Such was its significance that, published in Bombay (Mumbai), Calcutta and Tehran, it was then translated into the Ottoman Turkish language. This book defines the word "Arman" as a mountainous geographical location in Azerbaijan: "***Arman is a mountainous region in Azerbaijan, the birthplace of the famous Shirin; it is known for its silk production***" (TABRIZI. A. p.26b).

4. The outstanding Iranian lexicographer Dr. Mohammad Moin has republished the critical text of this dictionary in five volumes based on the manuscripts and paper copies, and defined the word "Arman" as above (TABRIZI. B. pp.109-110). He notes that today the Armenians use this word as "Armenians" and their country "Armenia", but they called themselves "Haig", and their country "Haïestan" (Ibid., p. 110).

5. The contemporary multi-volume Dehkhoda Dictionary also defines this word as belonging to a geographical location by referring to Muhammad Husain ibn Khalaf al-Tabrizi's dictionary (DEHKHODA, 1377. p.1903).

6. There is a further point of interest in the famous Iranian scholar Saeed Nafisi's valuable guidance in his introduction to Nizami's *Divan* (Foroughi Publishing House, 1362 AH (1943 CE)). Referring to medieval sources, he writes that Ganja, where Nizami grew up and spent his whole life, was also the land of his ancestors. Known as Aran in the late Sassanid period (6th–7th centuries) and later as Arran (following Islamization), it maintained its independence until the Mongol invasion (second half of the 13th century). The Greeks referred to it as 'Albania'. In the early Islamic period, the administrative region after Sassanid rule and bordering on Derbent in the north-east, Tiflis in the west, and the River Araz in the south and south-west was known as Arran (NAFISI, 1362. pp.34-35).

Saeed Nafisi notes that before Islam, the Sassanids (Sasanians) would call this region Aran, whereas the Greeks would refer to it as 'Albania' or 'Alania' (Ibid., p. 34). Gabala was its capital in ancient times; after the conversion to Islam, the capital was relocated to Barda.

The Islamic historian and geographer Abu Ishaq al-Farisi al-Istakhri (mid-4th century AH/10th century CE) wrote that ancient Albanians spoke the Aran language; this information can also be found in other sources. Further, there was a struggle for the region between the Romans and Greeks on one side and the Sassanids on the other. The Romans and Greeks patronized Christianity and the latter Zoroastrianism. Some people of Aran had been baptized before Islam appeared in these lands. Saeed Nafisi highlights an interesting fact: the Albanian (or Alanian) churches operated separately and independently of the Armenian Church (Ibid., p. 35).

Before the Seljuks (468 AH/1076 CE) there were two states within the region, namely Shirvan and Arran (Ibid., p.38). Barda was the capital city of Arran until 332 AH (944 CE); an attack by the Rus devastated the city, and Ganja became the capital (Ibid., p.39). But before that, Barda was a beautiful, cosy town, and Nizami praised it in his works as part of his country. Academician V. V. Bartold cites the renowned 10th century Arab geographer al-Maqdisi writing

about Barda's prominence among other cities in Arran and the Caucasus: "**Barda was the Baghdad of this country**" (BARTOLD, 1974. p.213). The source Bartold refers to is: (*Descriptio imperii moslemici auctore Schamso'd-din Abu Abdollah ibn Ahmed ibn abi Bekr al-Banna al-Basschari al-Mokaddasi*. Ed. M.J. de Goeje, Lugduni Batavorum, 1877; ed. 2:1906 (BGA, III). p.375.)

Bartold writes that Barda was a starting point for all Arab trade routes passing through Transcaucasia; later, he indicates the four directions those routes took: to Shamakhi, Shirvan, Baku and Derbent in the east, to Beylagan and Ardabil with the Mughan Steppe in the south-east, to Ganja and other towns in the north-west. Bartold points out that those provinces were under Sassanid rule and adds that from the second half of the Middle Ages, the term "Arran" was replaced by the Turkic-Persian word "Karabakh" (Ibid., pp.213-214).

Saeed Nafisi then notes that in 340 AH (952 CE) Muhammad of the Shaddadid dynasty became the ruler of the part of Arran that was later known as Karabakh, and made Ganja his capital city. According to the famous Arab historian Ibn Asir, Ganja is the mother of the cities of Arran. He writes that after the Seljuk victory (first half of the 11th century) Arran became part of Azerbaijan and its southern region was known as Karabakh during both Atabey (1136–1225) and Mongol rule (1256–1349) (NAFISI, 1362., p.39). Until that time, the areas south of the River Araz were referred to as Azerbaijan.

The author refers to another Arabic source, *Hudud al-'Alam Min al-Mashriq ila al-Maghrib* (The Boundaries of the World from the East to the West) of 372 AH (982 CE). Nafisi notes that this book often confuses the regions in north-west Iran, that is, Azerbaijan, Arran and Armenia. Still, it provides a more extensive description of Aran as part of Azerbaijan. He then lists the areas related to Arran, which include Qafan, Barda, Mughan, Beylagan, Ganja, Shamkir, Tiflis, Sheki, Gabala, Shabran, Shirvan, Baku, Derbent-Khazran etc. (NAFISI, 1362, pp. 51-54).

7. Another Iranian scholar, Dr. Behruz Sarvatiyan, who conducted long-term and in-depth scientific research into both the *Khamsa* and Nizami's poetic legacy in general, provides some interesting information about the toponym "Arman". In his study of Nizami's thoughts, the author points to the poet's praise of Barda and describes the history of this ancient cultural centre in the section, "Azerbaijan in the Historical Geography of *Sharaf-nameh*". "From 300 BCE until 500 CE, this city had a rich culture. From Nizami's quill appears Nushaba, a sage Aran-Azerbaijani ruler; Iskandar, surrounded by a council that includes Aristotle, Bulinas and dozens of other philosophers, finds himself defenceless when facing her. Nizami makes Iskandar travel to this land to have him become acquainted with the towns of Azerbaijan. The poet also points out that Abkhaz and Arman, and their surrounding areas, are provinces of Azerbaijan." (SARVATIYAN, 1394. pp.323-325).

The most interesting point in this information derived from medieval sources concerns the Arab authors' contradicting views on Azerbaijan, Arran, and the Caucasus. Saeed Nafisi explains: "...in general, Arabs borrowed the word "Armenia" from the Greeks and used it later on to denote the whole East Caucasus region" (NAFISI, 1362. p.42). This, apparently, was the very same error that prompted references to the "independent rulers" appointed by caliphs to the provinces of Derbent, Ganja, Shirvan and Azerbaijan as, "rulers of Erminiyya" (Ibid., p. 36).

We should add that Arab geographical manuscripts also drew from Greek sources, notably from Arabic translations of Ptolemy's books (KHALIDOV, 1985. p.59). Yaqut al-Hamawi, referred to above, also took from Ptolemy and other Greek sources and therefore transferred much contradictory and incorrect information to his book.

One may therefore come to the logical conclusion that Arabic books drew from Greek sources and referred to many locations as "Erminiyya", without them having anything to do with Armenians. One cause of such incorrect representation was therefore the resort to Greek sources. The question then arises as to whether Greek sources are credible at all. Even "the famous mathematician and astronomer Ptolemy committed numerous geographical errors as he relied on travellers' tales about faraway countries and cities" (<https://dic.academic.ru/>). Thus, the questionable information drawn from Greek sources.

In other words, Arab geographical and historical books replicated errors made in Greek sources, resulting in numerous distortions of historical facts. While the word "Arman" used by Nizami was defined in many encyclopaedic dictionaries in a way unquestionably attributing it to Azerbaijan rather than Armenia. This also explains why cities and locations in Arran and Azerbaijan that were referred to as "Erminiyya", were attributed to Armenia and Armenians.

Also, very interesting is Shirin's historical and literary identity; literary works very often, and quite understandably, offer different interpretations of historical personalities. Nizami writes that she was the niece of the Arman ruler Mahinbanu. Mahinbanu's influence extends to all Arran and Arman: she spends spring in the green valleys of Mughan, summers in the blooming Arman mountains, autumns in the hunting grounds of Abkhaz, and winters in the mild climate of Barda. (XOSROV, 1392. p. 155).

Nizami does not mention Shirin's religious affiliation, but it is clear from historical sources that she was brought up in a Christian family. Although Zoroastrianism was the state religion in the Sassanid era, Christians also populated both the empire and surrounding lands, enjoying greater freedom during Khosrow Parviz's reign (CHRISTENSEN, 1936. pp. 481-482).

In some cases, the province of Arman has incorrectly been referred to as Armenia, and so Shirin was also incorrectly described as a native Armenian; the description is groundless. This false description stems primarily from confusion of Arman with Armenia, and, moreover, the names of Shirin and Mahinbanu are unquestionably not Armenian.

The story of Khosrow and Shirin is mentioned in Byzantine as well as in western historical sources. It is related as a short narrative in Pahlavi and Islamic sources. Firdawsi wrote the poem in his special epic style. The Iranian scholar Dr. Abdolhossein Zarrinkoob proves that, although Nizami was familiar with earlier sources, he used a local legend, popular around Ganja, Barda, and Arran to produce a story different from that of Firdawsi, referring to the latter only when describing Khosrow's rule (ZARRINKOOB, 1372. pp.74-75).

The Tus-born poet (Firdawsi) praises Khosrow's magnificence, but leaves no room for a glorification of Shirin's beauty and true love. As for Nizami, he artfully attributes this to Firdawsi's advanced age (Ibid., p.93). At the same time, Firdawsi's version describes Khosrow as being attracted by a beautiful, young girl from the lower social class and bringing her to his harem of three thousand wives and twelve thousand maids (Ibid., p.94). Dr. Zarrinkoob then cites the medieval historian Balami's writing that Shirin was a maid in Khosrow's harem and that "there was no-one more beautiful than her in the lands of Rum" (Ibid., p.94). The author also cites sources used in Firdawsi's epic and maintains that Shirin was rather Rumi (Byzantine) than Armenian (Ibid., p.96). Dr. Zarrinkoob adds further that another Armenian source confirms that she was a Christian native of Khuzestan rather than Armenian (Ibid., p.98).

The Danish orientalist Arthur Christensen also dismisses the notion of Shirin having been Greek, as cited by oriental and western sources; her name, he maintains, was of Persian origin and she was a native of Khuzestan (CHRISTENSEN, 1936. p.469). Legend-based historical chronicles tell of thousands of women and maids in Khosrow's harem, clearly exaggeration and not represent fact. Khosrow had two wives: Shirin from Khuzestan and Maria (Maryam) from Byzantium. According to historical sources, "Khosrow's beloved Shirin had a beautiful face like a full moon. And Maria was the daughter of the Byzantine emperor; Khosrow married her for political reasons, but Shirin's influence on him was much stronger" (Ibid., p. 470).

We should add that Nizami does refer to Khosrow's marriage to Maryam in his work.

As V. Lukonin maintains from the sources, "Most of the Christians living in Iran during the Sassanid era were Nestorians; the Byzantine emperor Mauritius helped young Khosrow to restore his rule, and in exchange the Sassanid king took his daughter Maria as a wife. And so Khosrow cared about the Christians who resided in his country. After the Byzantine emperor's death, Khosrow backed the monophysites, to gain support of oriental Christians, and his other wife Shirin

belonged to that church in Khuzestan. Khosrow even built a temple in her honour" (LUKONIN, 1987. pp.183-184).

In addition, an ancient Syrian source mentions that Khosrow had two Christian wives: the Aramean Shirin and the Roman (Byzantine) Maria (PIGULEVSKAYA, 1939. p.65). Rustam Aliyev cites the same source given by N. Pigulevskaya and proves that Shirin was not Armenian (ALIYEV, 1991 pp.102-105.).

To conclude, we focus on another interesting aspect: Firdawsi's and Nizami's stance on Shirin. First and foremost, Nizami, unlike his predecessor, prefers Shirin to other female characters and, regardless of her actual origin, depicts her as royal. He portrays Shirin as a woman of high feeling and likens her to his late wife. Nizami has Khosrow look into the essence of things and submit to Buzurg Umid's advice in order to understand the world (ZARRINKOOB, Ibid., p.106). Remarkably, Firdawsi's Shirin possesses none of the high qualities described by Nizami and, guided by jealousy, she even poisons Khosrow's second wife Maryam (FERDOWSI, 1386. pp.269-270).

Nizami created a completely new image. It is clear that a great artist working with traditional motifs does not just copy them but adapts them to the socio-cultural, moral and ethical values and aesthetics – even to popular legends and other local literary sources – of the time and place and shapes those motifs to his own ideals, desires, dreams and feelings, thus imbuing them with new flavour and life. Just as in his other works, Nizami creates Shirin's character according to his own thoughts and ideas. In fact, the poet actually managed to revive a beautiful image of Kypchak keniz, who had been sent to him by the Derbent ruler as a slave, and to create a vivid, brave, devoted, honourable and bright female character that was a living embodiment of Arran-Azerbaijan and Islamic ethical values.

Conclusion

We conclude from the evidence and facts cited above that just as the toponym "Arman" has nothing to do with ethnic origin and it is not related to Armenians. Written sources and other research materials demonstrate that Arman as a geographical name is a mountainous province of Azerbaijan. Besides, Shirin is not of Armenian origin, be it in historical sources or in Nizami's work of literature. Nizami in this image personifies the synthesis of moral and spiritual values of the local ruler Shirin and the beloved Kipchak beauty. One more undeniable fact is that Christian temples and churches that existed in Arran (or Azerbaijan) before Islam belonged to the ancient Albanians rather than to Armenians.

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Nəşib Göyüşov

NİZAMİ GƏNCƏVİ: ƏRMƏN, ARAN VƏ AZƏRBAYCAN

Xülasə

Bədii əsərlərdə tarix və həyatdan çoxlu gerçəkliklər tapmaq olar. Ancaq tarixi personajlar və real şəxsiyyətlər poetik təxəyyüldə tamamilə yeni, bəzən isə əks mənalara kəsb edə bilər. Nizaminin "Xəmsə"sində əfsanə və nağıl elementləri ilə iç-içə olan tarixi və digər hadisələr təsvir olunur. Burada tarixi şəxsiyyətlərin və mifoloji personajların adları, coğrafi məkanlar, ayrı-ayrı xalqların adət-ənənələri, dinləri və mədəniyyətləri yer alır. Bütün bu ünsürlər şairin ideya-estetik niyyətini ifadə etməyə xidmət edir. Tədqiqatçı mənbələrə istinad edərək tutarlı dəlillərə əsaslanmaqla gerçəkliyi müəyyən etməlidir.

"Xosrov və Şirin" dastanı Sasani şahının həyat və yaradıcılığına həsr olunsa da, əlyazması Bərdə saxlanılan yerli Aran əfsanəsi əsasında yazılmışdır. Burada Şirin obrazına üstünlük verilir. Dastan boyu o, Xosrovu tərbiyə edir. Şairin eyham vurduğu kimi, bu obraz Dərbənd hökmdarının ona bəxş etdiyi ilk sevimli arvadını xatırladır. Bu o deməkdir ki, əsər qıpçaq gözəlinin şərəfinə yaradılmışdır. Yerli əfsanədə Şirin Ərmən hökmdarı Məhinbanunun qardaşı qızıdır. Tarixi Ərmən etnik deyil, coğrafi addır; Bir sıra müəlliflər səhv edərək bu vilayəti Ermənistan kimi qələmə vermişlər. "Bürhane-Qate" (XVII əsr) adlı klassik fars izahlı lüğətində yazılır ki, Ərmən Azərbaycanın dağlıq vilayətidir. Lüğətin tənqidi mətnini məşhur İran leksikoqrafı M.Muin nəşr etdirib. O qeyd edir ki, indiki vaxtda ermənilər bu sözü "erməni", ölkələrini isə "Ermənistan" kimi işlədirlər, halbuki onlar özlərini "Hay", ölkələrini isə "Hayistan" adlandırmışlar. İran alimi Səid Nəfisi qeyd etdiyi ki, ərəb coğrafiyaşünasları yunan müəlliflərinin ardınca səhv olaraq Qafqazın bütün şərq hissəsini Ərməniyyə kimi təqdim etmişlər.

Bundan əlavə, bir sıra tədqiqatçılar heç bir tutarlı dəlil olmadan Şirinin tarixi şəxsiyyət kimi erməni olduğunu iddia etsələr də, mənbələr onun erməni olmadığını, Xuzistanlı olduğunu təsdiqləmişlər. Eyni zamanda Nizaminin əsərində verilən Şirinin ədəbi obraz olaraq ermənilərlə heç bir əlaqəsi yoxdur.

***Açar sözlər:** Nizami Gəncəvi, Xosrov və Şirin, Ərmən, coğrafi ad, Aran, Azərbaycan*

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NIZAMI TRADITIONS IN UZBEK LITERATURE OF THE XIV-XV CENTURIES (based on Heydar Kharazmi's masnavi "Makhzanul-asrar")

Abstract

The art of literary word developed and spread on a large area over the centuries has been under influence of the poetry of the 12th century Azerbaijani poet Nizami Ganjavi as a rare and valuable fact in Eastern literature. In the literatures of almost all the Eastern people, prominent representatives of the Nizami literary school grew up, achieved to enrich their national literature with their works, and to engrave their names in the history of the artistic treasure of the world. In this regard the Uzbek literature has also contributions in the continuation and transmission of the novelities by the Azerbaijani poet in poetry and art to future generations. Heydar Kharazmi, who lived and created in the second half of the XIV century and the first half of the XV century has a special role in strengthening traditions of Nizami in the Uzbek literature.

Heydar Kharazmi having a significant place in the history of Chagatai literature is known with his epic work "Makhzanul-asrar". In some researches that work is presented "Gulshanul-asrar". Some researches consider the work as a translation and others as an imitative poem to the work by his predecessor Nizami Ganjavi.

In addition to the analysis of the work, in the study has been used the methods of comparison, analysis, as well as hermeneutics, and has been clarified such issues.

Keywords: *Nizami Ganjavi, Heydar Kharazmi, "Makhzanul-asrar" (Treasure of Mysteries), tradition, nezire (imitative poem), translation*

Introduction

The poetry of the 12th-century Azerbaijan poet Nizami Ganjavi, as a rare and precious fact of the entire Eastern literature, has spread and developed artistic word art creativity in a wide geographical area for many centuries in the environment of different national and cultural values. It can be said that prominent successors of the Nizami literary school have grown up in the literature of almost all Eastern nations and have succeeded in enriching their national literature with the works they created and inscribing their names in the history of the world's treasure of artistic ideas. It was one of the interrelated parallel double lines of the development of a continuous and stabilized

literary process. Another branch of the line is the survival, study and dissemination of the original ideas and thoughts of the great Azerbaijan poet.

Uzbek literature, which has a unique place and role among the Eastern literatures permeated by Nizami's legacy, also contributed to the work of continuing the innovations brought by the Azerbaijan poet to poetry and art and transferring them to future generations. Although it is enough to mention the name of Alishir Navai, the creator of the first "Khamsa" in Turkish, Heydar Kharazmi, who lived and created in the second half of the 14th century and the first half of the 15th century, also contributed to the consolidation of Nizami traditions in Uzbek literature.

Before proceeding to the study of Heydar Kharazmi's life and creativity, let us note that although large and small research works are written about the poet's work in Türkiye and Uzbekistan, there is no separate study devoted to the relationship of this student of Nizami with our literature, specifically to the study of great poet's legacy as a follower of the Ganjavi literary school. Only while listing the names of the works written under the influence of Nizami's masnavi "Makhzanul-asrar", the work of the Uzbek poet was also mentioned and briefly discussed (Araslı H., 1998: 201). Nushaba Arasli, correspondent member of ANAS, in her article "The image of Nizami in medieval Turkish masnavis", talked about the description of the imaginary meeting of the poet with his great predecessor in the work of Heydar Kharazmi (Araslı N. 2016: 38). Turkish scholar Ayet Abdulaziz Goja wrote a doctoral thesis on Heydar Kharazmi's work "Makhzanul-asrar" and published a translation of the beyts of the work with an extensive preface and introduction (Goja, 2000). Later, Avni Gozutok prepared the book "Haydar Tilbe. Mahzenul-esrar (Gramer-Metin-Dizin-Tipkibasim)" (Gozutok, 2008). In both studies, more linguistic features of the masnavi were studied. In addition, various authors (Ch. Riyo, V.V. Radlov, Mehmet Fuad Koprulu, Kemal Eraslan, Tahir Kahhar, Yanosh Ekmenn, K. Brockelman, Turkhan Ganjeyi and others) mentioned Heydar Kharazmi in their articles on Chaghatay literature. One of the Uzbek scholars Nizom Abdullayev's monograph "Heydar Kharazmi and his "Makhzanul-asrar" published in 1976 examines the life path of the poet, the circumstances and reasons for writing the work, its publication and especially the history of its research in Uzbekistan (Abdullayev, 1976). Natan Mallayev dedicated a separate essay to Heydar Kharazmi in his book "History of Uzbek Literature" (Mallayev, 1976: 287-295). There is enough information in the sources about the manuscript copies of Heydar Kharazmi's works and their storage locations.

We studied Heydar Kharazmi from the perspective of a follower of the Nizami Ganjavi literary school and tried to determine the role of the Uzbek artist in the development of the poetic traditions founded by the Azerbaijan poet.

Who is Heydar Kharazmi... We think that there is a need to clarify the confusions in the existing literature about Heydar Kharazmi's personality. Because in many sources, Heydar Kharazmi was mistaken for a poet or poets named Mir Heydar, Mir Heydar Tilba (Sabuhi) or Mir Heydar Majzub and the same person was meant under these signatures. For example, if Turkish scholars Kemal Eraslan in his "Chaghatay poem" (Eraslan, 1986: 581) and Kamile Chetin's article "Haydar Tilbe, Mir Haydar" referring to him (Chetin, 2014) while talking about Heydar Tilba, they wrote *"It is wrong to refer to him as Haydar Kharazmi"*, but they attributed all the facts and information about Heydar Kharazmi's work to Heydar Tilbe. Ayet Abdulaziz Goja expresses his doubts about these pseudonyms and whether they belong to the same person: *"In his work (italics are ours, it will be discussed later - T.B.) and related works, his nicknames are Haydar Tilbe, Haydar Harazmi, Haydar Turki-Guy and Haydar Mejzub. However, there are different opinions about whether these nicknames belong to one person. It is difficult to say anything definite because there is not much information about this in the sources"* (Goja, 2000: IV). The researcher then cites the opinions of several scholars on the subject, but does not indicate his own conclusion.

Mehmet Fuad Koprulu, who laid the foundation of Turkish scientific literary studies, also expressed his regret for this confusion surrounding the poet's name and identity: *"Until now, all the*

contributors talking about this poet have confused Mir Haydar Majzub, mentioned in *Majalis al-nefais* and Haydar Turki-Guy. E. Blochet (Catal., Paris, 1933, II, 116) revealed for the first time that they have no relationship" (Koprulu, 1988: 291). The scientist called this confusion a great carelessness and expressed his surprise that even scholars like Rio and Barthold were wrong in this matter. Kemal Eraslan, on the other hand, wrote in his aforementioned work (Eraslan, 1986: 581) that Fuad Koprulu and other scholars who hold this opinion were wrong. Nizam Abdullayev also listed the opinions of individual scientists on the issue. Yevgeny Eduardovich Bertels in his work "Nizami and Fuzuli" says that Heydar Kharazmi and Mirheydar Majzub are the same person (E.E.Bertels, 1962: 212-213). As we can see, there is enough confusion. To clarify the issue, let's turn to an older source, the works of Alishir Navai, who is close to the poet in terms of time. The most important point to be noted here is that Alishir Navai mentioned **each of these authors separately** in "Majalisul-nafais". It is true that Reshit Rahmeti Arat notes that Alishir Navai mentioned Heydar's name in three places (Arat, 1962: 123). However, first of all, Navai was not satisfied with just mentioning names in all three cases, he opened a separate story, also under different names. And if it was what Reshit Rahmati Arat said, at least Navai would have made a note of it. In general, we do not come across a case in "Majalisul-nafais", where one poet is mentioned separately in several places. Two "Mir Heydars" are generally mentioned in the tazkira: in the second meeting, a poet named "Mir Heydar Majzub" is mentioned briefly. What is noteworthy here is the note "*Yigitligida zohir ulumin takmil qilib erdi, hamul vaqtda anga jazaba etishtikim, aqli zoyil bo'ldi*" (In his youth, he mastered the external (i.e. worldly) sciences perfectly and later he was touched by a charm and lost his mind), which is also the explanation of the nickname "Majzub" (mad, insane, mentally ill). After the sentence "Nazmida garib abyot voge bolur erdi" (Navoiy, 2012: 311) ("There are strange beyts in his verse"), the author of the tazkira says "Bu bayt aningdurkim" ("This beyt is his") - saying this, he gives a beyt from him:

*Лабу дандони он маҳ бо чи монад,
Чу қанде бар биринжи дона-дона* (Navoiy, 2012: 311)
(What do the lips and teeth of that moon look like?
(Like) sugar on a grain of rice)

In order to prove that Mir Heydar Majzub and Heydar Kharazmi are different people, Yakubjan Isakov relies on giving different information about both authors in different chapters in Alishir Navai's tazkirah: "*According to the information given by Navai, Heydar Harazmi is one of the poets who wrote in Turkish, who grew up in the second half of the 14th century and the first half of the 15th century (during the period of Timur and Shahrukh) (see Muhakematul Lughateyn). Heydar Majzub was included in the second assembly of Majalisun Nafais (the section about the poets who lived in the youth and maturity periods of Navai) and was alive in the middle of the 15th century*" (Iskhakov, 1972: 59).

Alishir Navai talked about Mir Heydar Tilba in the fifth meeting, also under the name "Mir Heydar". The fact that the mentioned "Mir Heydar" is exactly "Heydar Tilba" is stated in the comment written by those who prepared the work for publication (Ibrahim Haggul and others) at the end of the book. From that comment, it is known that this poet, popularly known as "Heydar Tilba", was the nephew of Navai. It is even mentioned that Navai loved him like a son and brought him up himself and sent him to Herat on an official assignment. It is shown that Heydar Tilba gave false information to Huseyn Baygara about Navai's poisoning in a meeting, Navai denied this information, but Navai wrote a letter of gratitude to the Sultan for pardoning Heydar Tilba, despite this, he was deeply shaken by his murder in 1498 (Navoiy, 2012: 714). However, Heydar Kharazmi, the author of "Makhzanul-asrar", lived at the end of the 14th century and at the beginning of the 15th century, so it is impossible that these authors are the same person. (By the way, let's note that Bilal Yujel rightly did not mention Heydar Kharazmi separately in his article

"Historical and literary figures of the Nevayi-Babur era" (Yujel, 2002): because Heydar Kharazmi lived and created in an earlier period.). Navai says that Heydar Tilba writes poems in riddles and other images under the pseudonym "Sabuhi" and that he is a filial relationship with him and he is good at shooting arrows and playing with a sword: *"Bu faqirg`a shiddati qarobatdin farzandlig nisbati bor. Tufuliyatdin shabob ayyomig`acha ulum iktisobi qildi va tab`i she`r va muammo va soyir fazliyotda muloyimdur. Agarchi bot tark qildi, ammo sipohiylikda ham erdamlarkim bo`lur, o`q otmoqda jald va qilich chopmoqda chobuk va soyir jalodatlarda oncha borkim, asrining ahli pisand qilurlar"* (Navoiy, 2012: 397) (I have a filial relationship with this poor man due to kinship (closeness). He studied the sciences of his time from childhood to youth and is known for his poetry, riddles and other virtues. Although he died soon, he showed zeal in military service, was quick in shooting arrows and in playing sword and attracted the attention of his contemporaries with his other abilities). Apparently, not a single word is mentioned here about his masnavi writing, including the work he wrote in response to Sheikh Nizami. Navai concludes his story about Mir Heydar Tilba by including the first beyt of a ghazal written in Persian.

And Heydar Kharazmi is mentioned in one or two sentences in the seventh meeting of "Majalisul-nafais" when talking about the sons of Teymur and the poets around them and it is also interesting that he is mentioned with the nickname "Torki-guy". Speaking about Sultan Iskandar, the author says that Maulana Heydar praised him and gives a beyt from the masnavi ("Makhzanul-asrar"):

*"Himmat elidur yadi bayzo degan,
Er nafasidur dami Iso degan"* (Navoiy, 2012: 412)

Yadi-beyza (the bright hand of Moses) is what they call the hand of himmat(zeal),
Dami-İsa (the breath of Jesus) is what they call the breath of a skilled man.

As it can be seen, the period in which the author of "Makhzanul-asrar" Maulana Heydar (Kharazmi) and Heydar Tilba lived, the works they authored and the governors who ruled during their time are completely different. And in particular, the fact that this information was provided by Alishir Navai increases the trust in his authenticity and credibility. Because Alishir Navai was Heydar Tilba's uncle and replaced him father.

Navai also writes in his work *"Muhakimatul-lughateyn"* that, *"...from the time of Hulaki Khan, from the time of the sultan-sahibgiran Teymur Khagan (the owner of the happy convergence of the stars - T.B.), until the time of Teymur's son Shahrukh Sultan, poets who knew the Turkish language appeared. And from the children and grandchildren of that Hazrat, good-natured poets appeared: Shakkaki, Heydar Kharazmi, Atayi, Mugumi, Yagini, Amiri and Gadai"* (Navoiy, 2012: 527-528).

One of the reasons for confusing Heydar Tilba with Heydar Kharazmi was probably the use of the word "tilba" in "Makhzanul-asrar", which the researchers based on "Mîr Haydar or *as in his work* (italics is ours - T.B) Haydar Tilbe" (Eraslan, 1993: 581) is clear from the statement. In the masnavi, in the section "The state of the book and the reason for its writing", the poet writes when talking about his grief and despair and finally his zeal came to the fore and advised him:

*Çün kim eşittim bu büzürgane söz
Tüşti vücudum-ğa bir ot özdin öz.
Tilbeligim tutti dimâğim yolin
Tulğadı bu nağme kulağım yolin.¹*

¹ Heydər Xarəzminin "Məxzənül-əsrar" əsərindən gətirilən beytlər Goca Ayet Abdüləziz. Haydar Tilbe'nin Mahzenü'l esrâr mesnevisi (önsöz, giriş, metin və tərcümə, dizin). Doktora tezi. İstanbul, İstanbul Üniversitesi, 2000. 280 seh. <https://www.altayli.net/nevayi-babur-caginin-tarihi-ve-edebi-sahsiyetleri.html> - dən götürülmüşdür.

(when I heard these great words, my body felt a fire of its own. Being tilba (abdal, ozan, dervish, mad (in this sense, Majzub and Tilba have the same meaning and in the studies, it is specially noted that "Tilba" is the Turkish equivalent of "Majzub". For example, see: Arat, 1962: 126) I got in the way of my dimagh (spirit, mood), this song blocked my ears)

In our opinion, it would not be correct to say that the word "tilba" should be used as a pseudonym.

Summarizing the opinions and considerations surrounding the name and personality of Heydar Kharazmi, we come to the conclusion that Mir Heydar Majzub, Mir Heydar Tilba (Sabuhi) and Maulana Heydar Kharazmi were different personalities. Although the exact date of birth and death of Heydar Kharazmi is not known, it is known from his nisba (nickname indicating the place of born) that he was from Kharazm.

The 30-beyt gasida attributed to Mir Heydar Tilba in the sources, the only copy of which is in the National Library of Iran, is given in Ayshe Gul Sertkaya's research with the note "Mavlane Haydar aytur (says - T.B.)" (Sertkaya, 1999: 181). Whether the author of the gasida in question is Mir Heydar Tilba or Maulana Heydar is not part of our topic, so we do not open a discussion about it.

"Makhzanul-asrar" or "Gulshanul-asrar". Heydar Kharazmi, who occupies an important place in the history of Chaghatay literature, is known for his epic work written to Nizami Ganjavi's masnavi "Makhzanul-asrar", which some researchers value as a translation and others as a nazira. Opinions about the title of the poet's work are also divided, as well as his personality.

Kazan University professor Iosif Fyodorovich Gotvald published the work under the name "Gulshahul-asrar" based on the Kazan and Vienna copies in 1858 (Goja, VII). Motabar Abduvahidova named her article "Heydar Kharazmi and his work 'Gulshahul-asrar'" (Abduvahidova, 1985: 56-61). In 1987, the work was published under the title of "Gulshanul-asrar" in the book "Mubarak letters" published at the Gafur Ghulam publishing house in Tashkent under the title "Bustan of Uzbek literature" series and in many other scientific and artistic magazines (for example, see: Муборак мактублар, 1987: 210-246; Jumanazarova, 2022: 13-19, etc.).

However, in the mentioned sources, the authors do not give any explanation why they used the name "Gulshanul-asrar" (or "Gulshahul-asrar").

Heydar Kharazmi himself calls his work "makhzan" in several places and in the works of medieval authors (Dovlatshah Samarkandi, Alishir Navai) it is also called "Makhzanul-asrar". When the author declares about his work and its writing, he says:

*Ülfet ilen yige ulandı elif
Vakfe-sidin kafiye tapdı redif.
Mahzen-i esrar bu remz erdi bil
Natıka bu közgü-din öğrendi til.*

(Elif was connected to yey with ulfet, a rhyme found gafiye from its stop, know that the Treasure of mysteries has reached (this symbol), the speaker learned language from this mirror)

The poet says that he started and finished his work by saying "Alif (the first letter of the alphabet) was tied to yey (the last letter of the alphabet) with love" and that he stopped when he had already finished writing and explained the meaning of "Makhzanul-asrar" with symbols and signs. The poet compares his work to a mirror from which the speaker learns the language, that is, how to speak. These beyts remind us of what Ayet Abdulaziz Goja wrote about the idea and philosophical depth of his masnavi: *"This work called Mahzanul-asrar is a philosophical work that is very difficult to understand. Because the poet makes puns in some beyts, it has become more difficult to understand the text. In this respect, the work is a storage full of secrets like its name"* (Goja, 2000: I).

Therefore, we also think that this name "Makhzanul-asrar" is more appropriate to the original.

Traces of Nizami Ganjavi and his eponymous masnavi in Heydar Kharazmi's "Makhzanul-asrar". Dovlatshah Samarkandi, one of the first authors to provide information about the poet, wrote in the sixth layer of "Tazkiratush-suara" "شیرازی اسحاق ابو مولانا الطرفا المبح ذکر" (Zikri amlahul-zurafa Moulana Abu Ishak Shirazi) at the end of the story "About Maulana Abu Ishaq Shirazi, the most graceful of the nobles" (Dovlatshah, 1382: 366-371), when talking about the relationship between Shahrukh Sultan and Amirzade Iskander mentions the name of Heydar Kharazmi. He was one of the virtuous people who grew up in the time of the latter and states that he wrote elegant and meaningful poems in Persian and Turkish, wrote a reply to Sheikh Nizami's "Makhzanul-asrar" in Turkish and donated it to Amirzade Iskander)

... از فضلا و شعرا که بروزگار سلطان اسکندر در عراق عجم و فارس ظهور یافته اند از علما مولانا معین الدین نطنزی است که در علم سرآمد روزگار بوده است و مقامات و حالات اسکندری و تاریخ او در قید عبارت آوردی و از فضلا و شعرا مولانا حیدر بوده است که در ترکی و فارسی اشعار ملیح و پسندیده دارد و جواب مخزن الاسرار شیخ نظامی را بترکی بنام امیرزاده اسکندر پرداخته. (Dovlatshah, 1382: 371)

(One of the fazils, poets and scholars who appeared in Irak-Ajam and Persia during the reign of Sultan Iskandar is Maulana Muinaddin Natanzi, who was a prominent scholar of the time and wrote about Alexander's status and circumstances and his history in his works. Among such poets is Maulana Heydar, who has elegant and salty poems in Turkish and Persian and he donated the answer to Sheikh Nizami's "Makhzanul-asrar" in Turkish in the name of Amirzade Iskandar)

Heydar Kharazmi was the court poet of Iskandar bin Omar Sheikh Mirza (1409-1414). Iskandar bin Omar Sheikh Mirza (1409-1414), a representative of the Amir Teymur dynasty, who was interested in literature and wrote poems himself (Alishir Navai writes in "Majalisul-nafais" (تولون آی غه نسبت ایتیم یارومی) that the tuyugh beginning with the line "Tulun aygha nisbat ittim yarumi" - "I compared my sweetheart to the full moon" is attributed to him). Heydar Kharazmi wrote his famous masnavi in the name of his patron. It is known that there are copies of the work in the Uyghur and Arabic alphabets in the libraries of Turkiye, Paris, Vienna, Kazan, Uzbekistan, along with the manuscript kept in the British Museum in London.

Tahir Kahhar writes that *"the famous Uzbek scholar Hadi Zarif published the work in 1959 and said that the work was written between 1409-1414 and "Mahzenul-Asrar" was first published in the 19th century by the Russian Turkologist I.N.Beryazin in publishing-house "Turk Khrestomatiyasi" (Kazan, 1857)"* (Kahhar, 2000: 432).

Heydar Kharazmi's work, which begins with traditional titles (about tovhid, nat, words, the praise of Sultan Iskandar - the king of the time, the reason for writing the work) is written in the style of an archetypal work as Nizami's - "Makhzanul-asrar", in the sari bahr. Kamal Eraslan writes in the article "Chaghatay Poetry": "The work was written in the rajaz bahr of aruz (muftailun muftailun failun)" (Eraslan, 1986: 581). However, the "i" in the third division should be pronounced long in this tafila of rajaz bahr. Heydar Kharazmi's masnavi corresponds to the tefila "muftailun muftailun failun" of sari bahr (that is, Nizami Ganjavi's tafila of the same name).

The main part of the masnavi consists of articles and stories full of wisdom. However, unlike Nizami, Heydar Kharazmi gave 16 articles-stories. Also, in the work of the Uzbek poet, the article-narrative sequence is not systematic as in Nizami and often the story is first and then the conclusions drawn from it are given in the form of an article. Although some of these stories are directly influenced by the stories in Nizami's work, some are completely new or resonate with the stories in the works of other representatives of Nizami literary school. In general, the total volume of the work is much smaller compared to Nizami's work, according to the sources, according to different manuscripts of the masnavi, it sometimes consists of 559, or 623 and sometimes 635 beyts.

The opening part of the work, "Minajat of Almighty God", begins with the recitation of the Quranic verse in accordance with the established tradition:

*Bismi`l-lahi`r rahmani`r rahim
Feth ü zafer ayeti-diür, ay hakim..*

(O doctor, Bismillahir Rahmanir Rahim is a Fath(conquest) verse - verse of beginning and victory)

In Tovhid, we come across beyts and ideas that resonate with Nizami's work and we can even call them a direct translation.

*Hakning atı birle ğafur u rahim,
Başlasa her işni biliglik hakim.
Başlasang her işni muni yahşı bil
Tingri atı birle anı hatm kıl.*

(O learned doctor, begin every work in the name of the Gafur (forgiving) and Rahim (merciful) Hagg. Know this well, that everything you start, finish it in the name of God)

Heydar Kharazmi's use of the words "Hagg" and "Tengri" rather than "Allah" attracts attention.

The above beyts of the Uzbek poet are the Turkish (Uzbek) expression of the corresponding ideas in the first masnavi of Nizami Ganjavi's "Khamasa". Nizami writes:

*فاتحه فکرت و ختم سخن
نام خدايست بر او ختم کن (گنجوی، 1960: 1)*

(The beginning of the thought and the end of the word is the name of God and it ends with it)

Heydar Kharazmi was inspired by the ideas of his predecessor and continued his ideas in the pieces he devoted to the definition of the word:

*Ol kişi kim tapmadı söz gencini
Kıldı heba vü heder öz rencini.*

(The person who did not find the treasure of words, wasted all his work and effort)

Later, the poet wrote down how he came to the idea of writing the work, how his heart and mind guided him with figurative expressions: Although he is skeptical at first, the love in his heart saves him from this worry, his pleasure and enthusiasm gives fluidity to his language, spirit to his words, it lifts the veil of meaning and reveals itself to him. The poet also opens the table of pureness created from words, invites those who have an appetite to drink this clear water and advises those who cannot digest it not to eat too much. Then he says that the food he offers, that is, his work, is the essence of meaning hidden in the middle of the sea of mind and the mine of worry and is for chosen hearts. After saying that he dug this mine with his soul and dived into it, he shows the example of his master Nizami, says that he follows his path and calls both Nizami's work and his own as a "treasure":

*Ol kişi koyğay çü Nizami bu genc
Kazgana bilge<y> güheri dest-renc.*

(Like Nizami, the man who creates this treasure can get the jewels through the labor of his hand).

The poet writes that the one who wants to find the way to this treasure must have a tool in his hand, that is, you must have tool from the beginning, this work is not only done by hard work. Only when the tree bears fruit, its fruit is eaten. If the farmer does not sweat, the people will not taste his fruit. The gardener must be diligent so that the people can eat fresh fruit. Later, Heydar

Kharazmi compares saying a new word to giving breath to a dead person, giving a new soul, like his master, he talks about the importance of the unity of words and meaning and how to start a poem with this rule and how his voice decorates the sky. Then comes the story "Looking at the fortune of the praised person, his praise and the powerlessness of the speaker", where Heydar Kharazmi describes his imaginary meeting with his master Nizami Ganjavi. Then comes the story of "fortune telling for the praised person, praising him and the powerlessness of the person who tells it." Here Heydar Kharazmi describes his imaginary meeting with his master Nizami Ganjavi. The poet calls him "a learned man sitting in inziva(seclusion) throne" and writes that when he began his work praying to the king, he came and gave advice. What Heydar Kharazmi said here in the language of Nizami is very instructive and is very valuable for shedding light on some issues that are still the subject of controversy. Heydar Kharazmi describes that when I heard his voice, I fell at his feet and he intoxicated my dimagh (mind) with a single drop. Nizami takes him by the arm and says:

*Türk zuhuri-dur acun-da bu kün
Başla uluğ yır bile türka-ne ün.
...türk südurını tüzük birle tüz
Yahşı ayalgu bile kög-le kopuz.*

(Today is the day when the Turk appeared in the world, start singing a great song with a voice befitting a Turk. ... sing the Turkish song in the proper way, play the gopuz with a beautiful melody).

These verses of an artist of words who lived in the late 14th and early 15th centuries, that is, Heydar Kharazmi, who is completely away from political "games" wrapped in literary veil, are the most consistent and fundamental answer to those who create fictitious and biased polemics about the nationality of Nizami Ganjavi.

Tahir Kahhar, explaining the above beyts of Heydar Kharazmi, says: "*Heydar Kharazmi's era, marking it as the Turkish age, glorifying the Turkish word, undoubtedly contributed a lot to the development of great Turkish poets like Navai after him*" (Kahhar, 2000: 431).

In Heydar Kharazmi's masnavi, Nizami continues with his words and talks about the pleasantness of his style, the sweetness of his language and the right path and calls the poet, who has started writing a new work, to follow him and blesses him:

*Na`t sening-dür ki sezavarsen
Genc-ni sen sakla ki bidarsen
`arşa-da sensen bu kün iy huşyar
Kim sanga birdük barı-mız ihtiyar.*

(Praise is yours because you deserve it, protect the treasure because you are awake, O vigilant one, you are in the spotlight today, so we have given you full authority).

As we have seen, in accordance with the requirements of works written in the form of nazira (or response), Heydar Kharazmi in his masnavi commemorated the genius Nizami Ganjavi with great respect and expressed his admiration for his art and the power of his words. The following verses are the most famous and often quoted part of the masnavi:

*Şeyh Nizami demi-din can tapıp
Ma`nisi-din yarlıg u ferman tapıp.
Min ki bişürdüm bu leziz aşnı
Şeyh-i Nizāmi'din alup çāşni.*

(Having found life from the spirituality of Sheikh Nizami and found orders and decrees from its meaning, while I was preparing this delicious dish, I got a taste and pleasure from Sheikh Nizami (I tasted his food))

The next chapter in Heydar Kharazmi's masnavi is called "Dar martabeye-insan" ("About the human level") and here the poet talks about the creation of the world and man. Then comes the first article. The first article is devoted to the explanation and interpretation of the positive and negative aspects of a person's character. Another article is followed by a story and the masnavi is generally continued in this order.

The stories in masnavi are original, interesting and instructive: "Hekayati-Sultan Mahmud alayhir-rahmat fel gufran" (although the motifs of many stories in Nizami Ganjavi's work ("The Story of Suleyman and the Old Farmer") can be noticed in the story, the direct influence of "The Epic of the Bricklayer" is mostly evident), "Mirza Iskandari husni-takhallusu", "The story of Hazrat Yagub the Prophet", "This is one of the stories told to make takrip (closer) to Sultan Teymur Bey" (in the story, it is mentioned that Teymur, who had one arm and one leg lame, took the example of an ant who showed courage and zeal and became the ruler of the world and at the end it is concluded that: *Kimge ki himmet nazari bolsa tuş / Kökni talaşkuçi bolur uçar kuş*– Whoever is struck by the idea of grace becomes a flying bird ruling in the sky), "The story of an old man with a divine secret in the city of Kufa and a bazzaz (cloth seller) hoja and that helpless old woman" (In the city of Kufa, an old man who had learned the knowledge of God, was rich in knowledge, but "alidar" (poor) while walking in the market, came to a bazzaz shop and sat down. At this time, an old woman, who is known to be poor in clothes, comes and wants to sell the fabric she has woven to bazzaz. The shopkeeper criticizes the fabric, saying that it is rough and unusable. The old woman says that I am a widow, I have children at home, I gathered all my strength and knitted this for two weeks, my only hope is this fabric. Bazzaz measured the cloth a little less, gave the old woman a few akhchas and sent her away. At this time, a buyer comes to the shop and asks for a fine linen. He says, give me such a linen that there is no better one in this world and there is no flaw in its thread. Bazzaz praises the fabric he bought from the old woman and sells it at the price of silk. Seeing this, the old man came to the seller and said that I have never seen anything like this in the world. You turned coarse fabric into fine silk with one glance. I have visited so many places of worship, I have not come across such a miracle. And I didn't get any profit from my knowledge. Let me get into a box and stay here. Maybe the value of my knowledge will increase from your views. Bazzaz is ashamed of these words of the old man, he is distraught and abandons this act). "The story of Hatam from the Tayy tribe and the gentleman who talked a lot in the caravan." By the way, academician Yevgeniy Eduardovich Bertels wrote about the last-mentioned story, "Этот рассказ хотя и не перевод, но весьма точная передача ...четырнадцатого рассказа из «Паузат ал-анвар» Хваджу Кирмани" (This story is the fourteenth in "Rovzatul-anvar" by Khvaju Kirmani although it is not a translation of the story, it is a very accurate narration of it) (E.E. Bertels, 1962: 213). Based on this, he says that Heydar Kharazmi benefited not only from Nizami's poem, but also from the vows and responses written in the well-known masnavi.

Later in the masnavi, the sections "Telling the benefits of generosity and condemning greed", "The story of Prophet Suleyman" (in this story, the influence of Omar Khayyam's rubai, especially the motifs of the rubai that talks about the dialogue with the clay water pot, is clearly felt), "The story of Harun al-Rashid and Divana Bahlul in the form of munazira (debate)" were also included.

Stories and articles are decorated with instructive verses, wise words, advices and aphorisms. For example, *Bolma ucuz alıp ağır satkuçi / Unga kepek sirkege su katkuçi* - don't buy cheap and sell expensive, don't add water to vinegar; *Tüz bölüb tilingni tüzlükte aç / Tüşse dağı tişe yimes tüz yığac* - be truthful and open your tongue with truth, even if a straight tree falls, an ax will not touch it) etc.

Speaking about the role of Heydar Kharazmi in the development of Uzbek literature and literary language, Natan Mallayev specifically notes, that "Ҳайдар Хоразмий ўз олдиға икки катта вазифа қўйган эди: Низомий достонига жавобан достон ёзиши ва уни туркий – эски ўзбек тилида яратиши. У бу икки вазифани ҳам муваффақият билан адо этди" (Heydar Kharazmi set himself two great tasks: to write a dastan (an epic) in response to Nizami's dastan and

to create it in the Turkish-old Uzbek language. He successfully fulfilled these two tasks) (Mallaev, 1976: 290).

Conclusion

Chaghatay-Uzbek poet Heydar Kharazmi, who lived and created at the end of the 14th century and the beginning of the 15th century, by writing a nazira of the same name to Nizami Ganjavi's "Makhzanul-asrar" continued and developed the traditions of the literary school founded by his genius predecessor, which has unique themes and ideas, genre and composition characteristics and wrote in his work that the Turkish language is a language that has enough opportunities to create a rich and artistic work. Heydar Kharazmi had a great influence on the creation of a literature that was distinguished by its Turkish fanaticism after him.

Heydar Kharazmi's masnavi "Makhzanul-asrar" became very popular and his contemporary, the poet Said Gasimi, responded to his masnavi, in 1459 he wrote a work consisting of 18 verse stories called "Majmuatul-akhbar" and presented it to Abu Said Mirza (Teymuri) (Yucel, 2002: 807).

The study of Heydar Kharazmi's "Makhzanul-asrar" is important in terms of studying the traditions of the Nizami Ganjavi literary school in Uzbek literature.

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Təhminə Bədəlova

NİZAMİ ƏNƏNƏLƏRİ XIV-XV ƏSRLƏR ÖZBƏK ƏDƏBİYYATINDA (HEYDƏR XARƏZMİNİN "MƏXXƏNÜL-ƏSRAR" MƏSNƏVİSİ ƏSASINDA)

Xülasə

XII əsr Azərbaycan şairi Nizami Gəncəvi poeziyası bütün Şərq ədəbiyyatının nadir və qiymətli faktı olaraq uzun əsrlər boyu çox geniş coğrafiyada fərqli milli-mədəni dəyərlər mühitində yayılıb inkişaf etmiş bədii söz sənəti yaradıcılığını özünün füsunkar təsiri altında saxlamışdır. Demək olar ki, bütün Şərq xalqları ədəbiyyatlarında Nizami ədəbi məktəbinin görkəmli davamçı nümayəndələri yetişmiş, yaratdıqları əsərlərlə öz milli ədəbiyyatlarının zənginləşməsinə, adlarını dünya bədii fikir xəzinəsi tarixinə həkk etməyə nail olmuşlar. Bu baxımdan Azərbaycan şairinin poeziya və sənətdəki yeniliklərinin davam etdirilməsində və gələcək nəsillərə çatdırılmasında özbək ədəbiyyatının da xüsusi rolu vardır. Nizami ənənələrinin özbək ədəbiyyatında möhkəmlənməsində XIV əsrin ikinci yarısı və XV əsrin birinci yarısında yaşayıb-yaratmış Heydər Xarəzminin də özünəməxsus xidmətləri olmuşdur.

Çağatay ədəbiyyatı tarixində mühüm yer tutan Heydər Xarəzmi əsasən "Məxxənül-əsrar" əsəri ilə tanınır. Mənbələrdə həm də "Gülşənül-əsrar" adı ilə təqdim olunan əsəri bəzi tədqiqatçılar tərcümə, bəziləri isə sələfi Nizami Gəncəvinin məsnəvisinə nəzirə kimi qəbul edirlər.

Tədqiqatda əsərin təhlili ilə yanaşı, müqayisə, o cümlədən hermenevtika metodlarından istifadə edilmiş və bu kimi məsələlərə aydınlıq gətirilmişdir.

Açar sözlər: Nizami Gəncəvi, Heydər Xarəzmi, "Məxxənül-əsrar", ənənə, nəzirə, tərcümə

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AZERBAIJAN ASHIQ CREATIVITY IN LANGUAGE ART ROLE OF AUXILIARY PARTS OF SPEECH

Abstract

Azerbaijani love poetry is distinguished by its rich artistic language features. The poetic possibilities of our language are wider and more aesthetically significant in the works of Ashiq. Our people's songwriters have a special skill in how to use the poetic system of our language. besides enriching the vocabulary of our language, they are also distinguished by the ability to skillfully use lexical-grammatical units.

The processing of all parts of speech is natural in the language of Ashiq creativity, and it is impossible to imagine the language without them. that is, grouping of words in the language in terms of common grammatical meaning and serving speech is a normal phenomenon. Researches conducted on Ashik's creativity show that the role of auxiliary parts of speech in organizing poetic texts is undeniable.

In this regard, we have analyzed some examples of Ashiq poetry. Auxiliary parts of speech have an important role in the formation of the text of the poem, in the creation of semantic shades, in the connection of syntactic units. These issues are explained in the article.

Keywords: *Ashiq poetry, Komachi speech parts, couplet, custom, masters of song-words, poetic possibilities of our language*

Azerbaijani love poetry is an interesting resource that brings alive the ancient and rich art of words of our people. It is distinguished by its rich artistic language features. The poetic possibilities of our language are wider and more aesthetically significant in the works of Ashiq. The masters of song and words of our people have a special skill in how to use the poetic system of our language. In addition to enriching the vocabulary of our language, they are also distinguished by their ability to skillfully use lexical-grammatical units.

It is natural to process all parts of speech in the language of Ashiq creativity, and it is impossible to imagine the language without them. That is, grouping of words in the language in terms of common grammatical meaning and serving speech is a normal phenomenon. but connecting parts of speech with artistry is a matter of style and individual ability. In this regard, the main parts of speech are prominent. Researches on the creativity of Ashiq show that, compared to the main parts of speech, auxiliary parts of speech lag behind in terms of quantity. but the role of auxiliary parts of speech in arranging poetic texts is undeniable:

*My heart is sad, I don't laugh with your pain,
I'm crying, I won't wipe my tears.*

*Hurray, I haven't seen a fairy, I don't know
There is no one like you, beautiful! (2, 73).*

The simile conjunction "like" used in the above text draws attention as a semantic fact in the language of the work. So, apart from making a comparison, it makes it possible to know the hidden contrast in the poem. It creates a subtle contrast between the lover who chooses the beauty he describes from among the people and the fairy. "It is possible to make sentences, exchange ideas, and ensure communication even without conjunctions. However, it is also a fact that time, space, distance, direction, cause and purpose, comparison and other shades of meaning are shown more precisely in the sentence used as a conjunction. There are also sentences that cannot be used without conjunctions" (7, p. 37) indeed, couplets are valuable as a unit of language that fulfills a poetic need at several points, especially in comparison.

*Flowers bloomed in the garden of my life.
The seer said, they ran away.
I did not know, they became birds and flew from the sky,
Neither voice nor whereabouts came back (2, 71).*

In this example, two auxiliary parts of speech are processed. One of them is the conjunction "with" given in the form of a verb, and the other is a negative conjunction. In the language of the work, the conjunction "with" is used as "-nen". "First of all, a work of fiction should be written in a literary language with fixed rules so that the whole nation can understand it, and strict adherence to the norms of the literary language is first and foremost necessary for the word artist" (1, 364). however, since Ashiq language belongs to folklore, sometimes deviations from the norm should not be considered a fault.

Although giving the suffix as –nan² is considered a mistake in terms of the rules of the literary language, it is important in terms of stylistic quality. so, if this situation, i.e. processing the word with phonetic change, on the one hand makes the language sweeter, on the other hand, it highlights the artistic semantics. It is interesting that in scientific literature, the word "with" is presented as "combination and means". but the facts of language reveal its greater duties. For example, in the example above, the word "göynen" (with the sky) has neither a conjunction nor a media meaning. The concept of space comes to mind here. This issue shows that the connection has more possibilities.

As for the other supporting part of speech in the work, it is noteworthy that it paves the way for repetition and rhythm. It is known that the conjunction "neither nor" itself is repeated and sometimes the "and" part is not used on the second side, as in the example in question. It is interesting that in the language of the Ashiqs, sometimes only the second part of the conjunction is used:

*Let the quilt be fabric, the goose down-mattress,
Let's start joking and laughing.
Let's not be afraid of anyone,
In the winding world of this palate (2, 71).*

Besides, the use of the conjunction "with" in the last verse again in the verb form creates a rhythmic meaning. The development of two or more auxiliary parts of speech in one or two verses in poetic language, including Ashiq language, shows their activity in artistic language:

*Someone is an executioner,
Some are belt compositions (4, 109).*

In the example below, the combination of exclamation, participle, and interrogative is worked out at interesting points in division, quality of sound, and encouragement of artistry:

*Enjoy and have fun, gentlemen.
Does not the one who cares for you suffer hunger?
Wheat bread in your house.
We cook millet, will it hurt the hair? (4, 112).*

Studies show that the participle conjunction in poetic language has an active position. So, "ki" is rarely used as a conjunction in this language. At least in the language of love poetry, we encounter this conjunction:

*Let me see, let me see who you are looking for?
You took beauty from the moon and the day (5, 121).*

One of the interesting points in Ashik's creativity is the issue of using customs. It is known that the duty of habit is to strengthen the meaning. its poetic setting creates a double meaning:

*Come on like a husband and wife.
The nightingale will receive a thousand flowers.
I have a soul, I want to buy a thousand,
My victim, do not drag me (2, 79).*

The "di" habit of the verb comes before the words in the form of a command and affects the meaning.

*God created you on a good day,
He was laughing like crazy.
Yusif is not enough for you in beauty,
You have taken a share of power, laughing (3, 37).*

The word "moon" in the second stanza is used as a habit. For the first time since this word became a habit, prof. S. Hasanova mentioned. He mentions Medina Gülgün's verse "Hey joşar, hey dashar, ay shirin-shirin" and writes: "The word ay in our language is used in several senses as one of the homonymous linguistic units. from this point of view, that word means the month of the year, the name of one of the planets, one of the calls and cries of fear. Interestingly, the moon in the language of the poem above does not belong to any of the listed. Here it is developed in the function of reinforcing habit. this task of the word "moon" has not been mentioned in any linguistic literature. Artistic examples can reveal the great stylistic possibilities of this small language fact consisting of only two letters (6, 84-85). The above example taken from Ashik's work confirms the truth of this idea. it is also worth noting that this custom directs the poetic language to the vernacular:

*You have straightened your forehead, dear, pearl,
Get the dagger. My heart is broken, pearl,
Don't listen to Abdullah. pearl,
Spectators struck, the moon stopped (8, 105).*

It is interesting that "a" is used instead of "ay" in the language of Ashiq poetry. This fact is "moon". "ay" as "a" is exclamatory. "a" indicates that there are also habits. All auxiliary parts of speech have the case of homonymy. "Moon". "a" units also have homonymy feature.

*When the gaze bends, when luck lies,
Don't let the blood bleed like this.
Whose winter is the spring goat,
Burn me too, this is how it is written (8, 108).*

The adverb "ki", which has the characteristic of homonymy, is also one of the active auxiliaries:

*A person who is originally a gypsy,
So that I can make him king (5, 122).*

Turkic languages, especially Azerbaijani language, are among the languages that attract attention with the high degree of artistry. Art is in the blood and soul of our language. But in what ways and for what purposes art is used is the issue that determines the quality of art. this process, on the one hand, reveals the individual style of individual lovers.

Poetics, which includes artistic ideals, seems to be somewhat abundant and rich in the language of lovers. In Ashik's work, individual poetic feeling adds new spirit and breath to the so-called. the poetic combination of vernacular and individual expressions results in innovation. The thought becomes alive and strong. In this matter, it is possible to use all units of the language. Research shows that auxiliary parts of speech are not excluded from such a function. the examples included in the analysis confirm that the auxiliary parts of speech have their own normative and stylistic features. they participate to a certain extent in the stylistic-semantic structure of artistic texts and lead to the formation of various relationships, shades of meaning, emotional expression style, which is of great importance in poetry. Therefore, auxiliary parts of speech also have poetic functionality.

auxiliary parts of speech have an important role in the formation of the poem text, in the creation of semantic shades, in the connection of syntactic units. Their synonymy and homonymy aspects are distinguished by their positive influence on the creation of the artistic environment.

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Fəxriyyə Cəfərova

**AZƏRBAYCAN AŞIQ YARADICILIĞININ DİL SƏNƏTKARLIĞINDA
KÖMƏKÇİ NİTQ HİSSƏLƏRİNİN ROLU**

Xülasə

Azərbaycan aşıq poeziyası zəngin bədii dil xüsusiyyətlərinə malikliyi ilə seçilir. Aşıq yaradıcılığında dilimizin poetik imkanları daha geniş və estetik cəhətdən daha sanballıdır. Xalqımızın saz-söz ustaları dilimizin poetiklik sistemindən necə istifadə məsələsində xüsusi sənətkarlığa malikdirlər. Onlar dilimizin söz xəzinəsini zənginləşdirməkdən başqa, leksik-qrammatik vahidləri ustalıqla işlətmək bacarığı ilə də fərqlənirlər.

Aşıq yaradıcılığının dilində bütün nitq hissələrinin işlənməsi təbiidir və dili onlarsız təsəvvür etmək mümkün deyil. Yəni dildəki sözlərin ümumi qrammatik mənə baxımından qruplaşması və nitqə xidmət etməsi normal hadisədir. Aşıq yaradıcılığı üzərində aparılan araşdırmalar göstərir ki, poetik mətnlərin nizamlanmasında köməkçi nitq hissələrinin rolu danılmazdır.

Bu baxımdan aşıq poeziyasının bəzi nümunələrini təhlilə cəlb etmişik. Şeir mətninin formalaşmasında, semantik çalarların yaranmasında sintaktik vahidlərin bir-birinə bağlanması köməkçi nitq hissələri mühüm rola malikdir. Məqalədə məhz bu məsələlər şərh edilir.

Açar sözlər: *aşıq poeziyası, köməkçi nitq hissələri, qoşma, ədat, saz-söz ustaları, dilimizin poetik imkanları*

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VALUE TRANSMISSION IN TURKISH EPICS

Abstract

An evaluation can be made in the light of the data obtained in terms of providing us with concrete data on the extent to which the epic epics, which are the most important treasure of our oral literature tradition, can contribute to the transmission of social values that are needed by today's people. As a matter of fact, nowadays, the Turkish epic tradition seems to have given way to movies and TV series where visuality comes to the fore. The function of the Turkish epic tradition in conveying values actually continues today. Epic heroes and personalities who left a mark in history are not only transmitted through the tradition of epics, but mostly through movies and TV series. Films and series referring to common social values are watched more, especially in the Turkish cultural geography. The holistic evaluation of the Turkish epic tradition and the values conveyed in the epics is also important in terms of continuing the tradition in this way.

Keywords: *literature, epic, Turkish, social values, culture, tradition.*

Introduction

Due to the fact that it is one of the most important legacies of the Turkish epic tradition among the creations that we can call an epic story, it is considered a part of the Oghuz epic, and due to the vastness of the area in which it is spread, fragments of the Dede Korkut epic came to the top of the texts that we prioritized in our study. Determining the number of works related to Dede Korkut can be a huge task in itself. We based our work on the works of Muharrem Ergin, who did the first work on this work, and Metin Ekici, who translated the newly found 13th story into Turkish.

Dede Korkut Book, the introduction of his work in the chapter that besides the fact that the Oghuz were Muslims, religion is not seen as a very strong element in the epic texts, that even though the nobles performed ablution before going to war and brought blessings to the illustrious Muhammed, at the end of the battle, they built the churches of the castles they took into mosques and recited the call to prayer in these mosques, but they celebrated the victory by drinking a lot of kumiz and eating horse meat. dikkat çekmektedir.⁷¹ Dede Korkut epic texts, which were created during the introduction of Turks to Islam, have a special importance in terms of the values they convey. When the values found in Dede Korkut's epics are compared with the general data of the study, we can say that Selfishness and Conservatism value aspects are predominant in the work, like the result we reached throughout the study.

According to the obtained data, it was observed that "Benevolence" and "Security" motivational value types are in the foreground, and "Success" and "Tradition" value types are also

predominant in the texts. When all Dede Korkut's epic texts are evaluated, we observe that the values of selfishness and conservatism are prominent in these texts, as in other epic texts. The data on the types of motivational values and the frequencies of the sub-values located in them are presented in the following sub-headings.

Sample texts of "Strength" motivational value type in Dede Korkut epics: "Kam Gan's son, Han Bayin, stood up. He built his white room on the black ground. Twilight shade rose to the sky. A silk carpet was laid in a thousand places. Inner Oghuz and Outer Oghuz nobles gathered for the conversation of Bayındır Khan. Pay Pure Bey also came to meet Bayındır Khan." [3, p. 64]

Korkut Ata would solve the problems of the Oguz people. They would not do anything without talking to Korkut Ata. They would accept whatever he ordered. They would keep his word and complete it."73 "When he came to the place and spoke, his word was effective, / A hundred executioners who carried on without saying ``Come," / An imrahor who calmed the raging horses, / A fire that spilled oil when it was stirred was blessed, / The shadow of the Almighty God, / Eighty thousand Ich Oguz, ninety Bin Dış, the king of Oghuz, should be blessed like King Bayındır." [7, p. 66] "When standing on healthy fortresses; /He who respects the young men who spur horses, /He punishes those who don't ride horses by drinking blood, /Salur, the only heart of Eymir's nobles, /with a graceful spear, /Konur the Horse with rivets, /With a boiling sea stomach, /The edge of a black steel sword, the shine of a spear, /Strong bow grips, morning arrow training, /Six-edged mace beat /Alakaplan's dexterity, /The roar of the lion roaring in the lakes of the forest, /The belt-tongued wolf cub's kennel, /Savalan Mountain with grasslands, Sarikamish village, /Eighty thousand men majestic, The coat of arms of Azerbaijan, / Islamic religious force, Konur horseman, chakmur eyes, / Salur's master, Eymür's sight, Dulkadir's madman," [9, p. 104]

According to the obtained data, it was observed that the values of "Being successful" and "Being mature" are in the forefront of the "Success" motivational value type. Examples of "Success" motivational value type in Dede Korkut's epics: "Give your bull cow and let him come, he said. They took off the bull's chain and gave him a raft. His horn is like a diamond spear. Kan attacked Turalı'nın. Kan Turalı brought salawat to the beautiful Muhammed, he punched the bull on the forehead so that it fell on its ass. He put his fist on his forehead and drove to the top of the square. They worked hard. Neither bull eats nor Kan Turalı eats. Kut kut bull began to breathe. His mouth foamed. Kan Turalı says: The people of this world have found this world with reason, he said, let me jump in front of it and show what skill I have behind it. His name is beautiful Muhammed, he said salâvat, he ran away from the bull. The bull was planted on its horns. He lifted his tail three times and threw it to the ground. The bones were broken. He strangled Basti. He took out a knife and peeled the skin. Leaving his flesh on the square, he brought his skin in front of Tekur and said: Give me your daughter tomorrow. Tekur says: Give me the girl, drive out of the city, let her go." [1, p. 34] "Tepegöz raised his horn and knocked on the ground and said: Are you safe, son?

"Tepegöz raises his horn and knocks on the ground and says: Are you safe, boy?" Basat says: God saved me. Tepegöz says: Boy, take this ring from my finger and put it on your finger, so that arrows and swords don't hurt you. Basat took the ring and put it on his finger. Tepegöz says: Boy, did you buy the ring and put it on? Basat says: I'm stuck. Tepegöz attacked Basat, tried to cut it with a dagger. He jumped and stood in the open. He saw that the ring was lying under Tepegöz's feet. Tepegöz says: Are you saved? Basat says: God saved me. Tepegöz says: Boy, have you seen this künbet? Der: I saw. Tepegöz says:

I have a treasure, those elders should not buy it, he said with a seal. Sat entered the künbed. He saw that gold was collected. He forgot himself by looking. Tepegöz held the door of the hut and said: Have you entered the hut? Basat says: I entered. Tepegöz says: I will play so that you will be crushed with künbet.

This came to Basat's tongue: La ilâhe illallâh Muhammedun Rasulullah said. At that very moment, the door was opened from seven places. It came out of one. Tepegöz stuck his hand in the

kumbet, ran away so that the kumbet turned upside down. Tepegöz says: There is no death for you, have you seen this cave? Basat says: I saw. He said: There are two swords, one with a scabbard and one without a scabbard, and the one without a scabbard will cut off my head, bring it and cut off my head. Basat reached the cave door. He saw a sword without a scabbard. Basat says: "I shouldn't stick to it recklessly." He took out his own sword and cut it into two pieces divided. He brought a tree, took it with a sword, and cut it into two pieces. He brought a tree and took it with a sword and cut it in two. Then he took his bow and shot the chain on which the sword was hanging with an arrow. The sword fell to the ground and was buried. Kendi sheathed his sword. He held that sword tightly by the hilt. He came and said: Bre Tepegöz said how are you. Tepegöz says: Hey boy, aren't you dead yet? Basat says: God saved me. Tepegöz says: He told you that there is no death." [2, p. 49]

According to the obtained data, it was observed that the values of "Pleasure" and "Getting a taste of life" are in the forefront of the motivational value type "Hazcılık". Dede Korkut's epics contain examples of the "Hazcılık" type of motivational value: "Drinking and drinking, Salur Kazan, the son of Ulash, got the edge of wine on his forehead, Kaba fell on his knees. He said: Understand my name, gentlemen, listen to my words, gentlemen, let's go to sleep, our sides hurt, stop, stop, our backs are dry, let's walk, guys, hunt, hunt, fowl, wash the wild deer, let's go back to our room, let's eat, drink, and have a good time."78 it happened After that, he plundered the countries from Shirögüven to Gökçe Deniz. Countless booty was taken." [5, p. 39]

According to the obtained data, it was observed that the values of "Being Brave" are in the foreground in the type of motivational value "Caution". Dede Korkut's epics contain examples of the motivational value type "Uyarılım": "Those three boys ran away." Dirse Han's boy didn't run away, he just stood in the middle of the square. The bull also drove the boy. He wished to kill the boy. The boy hit the bull on the forehead with his fist. The bull went back and forth. The bull drove the boy and came again. The boy hit the bull's forehead hard with his fist. This time, the boy put his fist on the bull's forehead and drove him to the front of the square. The bull and the boy had a move. The bull's foam was attached to the two shoulder blades. Neither a boy nor a bull can eat. The boy thought and said: They hit a roof with a pole, and that roof is supported, why am I supporting it, he said. The boy took his fist from the bull's forehead and pushed him out of the way. The bull could not stand on its feet, it fell down on its hill. The boy took his knife and cut off the bull's head." [9, p. 44]

"We need courage to meet the opponent who comes to the field; /Plunge into the ranks of the enemy and take the enemy to fight, /A dashing, brave-hearted, blood-eyed, iron-armored, /He is not afraid of the roar of arrows in his vest, /We need a reliable companion next to a brave man;" [11, p. 59]

According to the obtained data, it was observed that the values of "Self-Respect" and "Being able to Choose Your Own Goals" are in the forefront of the "Self-Direction" motivational value type. Sample texts of the motivational value type "Self-reliance" in Dede Korkut's epics:

"Kazan Bey says; Is this skill yours or yours? They said, Mrs., it's fine. Han says: No, if the horse doesn't work, the man can't brag, the skill belongs to the horse. Begil did not like this word. Begil says: In the Alps, you drowned us in the mud. Bayındır spilled Han's tip in front of him, Han got angry and left the couch. They pulled his horse, he took his young men with such eyes and came home." [12, p. 60]

"If a black cloud, three lightnings come from the sky, / Does it stop when it reaches a black steel, healthy stone, there is no stopping; /Isn't his mouth and nose washed? /Does a black dragon squirm if its white is sprinkled on its stomach, it doesn't squirm; / The elephant who is hiding in the dark forest, / Does the big camel crush him, there is no crushing him; / Isn't each wing one cubit? / May Akdogan king cast a shadow from the sky to the earth, / Eye to the glittering earth if he walks, / Kalkıp catches one of the flying birds. / If he sheds his blood at the tip of his paw / If

he scatters his feathers at the tip of his beak, / If he rips out his whole heart from his chest and stirs;
/Does the magpie take its wings and distribute itself?

If the moonlight falls and prepares to jump, / If it roars when it sees its tail, / It's better to grunt on the rock than to grunt. / If a hunter with a yellow bow comes to him, / When he is on the hunt, will he run away from the hunter, there is no running away;"⁸³ "Kazan thought, he says: If I will come with the shepherd, the mighty Oguz nobles he said, "They will shout at me, Kazan would not have defeated the infidel if the shepherd was not with me." [6, p. 52]

Here, the boy said to his grandfather, let's see what the lady said: He says: Grandpa, what are you saying / What are you trying to break my heart with? no /Who is Kazan, I don't want to kiss his hand /Give me the red stallion under it /I will sweat blood and run for you /Give me your iron clothes of sound construction /I will sew new collars for you /Give me your black steel ax /I will cut off heads suddenly for you /The thorn branch spear Give me / I will shoot a spear from your chest for you / Give me a piercing arrow with white feathers / I will shoot from the ground for you / Give me three hundred brave men with blue eyes for friendship / I will fight for you in the way of the religion of Muhammad"[4, p. 82]

According to the obtained data, it was observed that the value of "Being Virtuous" is in the forefront of the motivational value type "Universalism". Dede Korkut's epics contain examples of the type of motivational value "Universalism": "Uruz says: "Your mouth is dry, mother, your tongue is rotten, mother, if the mother's rights were not God's right, I would have stood up, grabbed her by the throat with a kindling knife, thrown her under my rough heel, kicked her white face on the black ground." I would spit blood from your nose, I would show you the sweetness of my soul, what kind of word is this, please don't come at me, mother woman, don't cry for me, let them hook me, mother woman, let them take my meat, don't hit the black, let them bring it to your daughter, when they eat one, you eat two, don't let the infidels know you, let them not hear you, so that you don't come to the bed of a bad religious infidel, don't offer your cup, don't tarnish the honor of my grandfather Kazan, don't worry, he said. When the boy said that, the tears in his eyes welled up. Tall, thin-waisted Burla Hatun grabbed her ear with her neck and fell down, she pulled her red cheek like an autumn diamond, tore her black hair like a crow, and she cried loudly, saying "son, son." [12, p. 62]"If a young man is summery, if he twitches too much, he will lose his mind, / If he sits at a meaty, greasy table, he does not like the food, / When he wears a patched coat, he does not show Hakk Teâlâ, he drops his shoulders, / He ends up working in the presence of great gentlemen who speak to him, / My grandfather says; "He who speaks without hesitating is later ashamed." [8, p. 51]

According to the obtained data, among the motivational value type "Benevolence", the values "Being Loyal", "Being Responsible" and "Being Helpful" are in the foreground. Sample texts of the motivational value type "Benevolence" in Dede Korkut epics: "The poet from the language of Dede Korkut says: There are four types of wives. One is a withering sop. One is a filler ball. One is the pillar of the house. No matter how much someone says it, it is trivial. Ozan, the mainstay of the house is that if a guest comes to the house from the countryside, if her husband is not at home, she feeds him and drinks him, and sends him dear ones. She is from the lineage of Âyişe and Fatima. Let her babies grow up. Let a woman like this come to his hearth." [6, p. 83] "Kazan threw a pomegranate and begged his God: "O glorious God who raises up to the heavens what he wishes! O great God who sinks into silence! Many people are looking for you in the sky, you are in the hearts of believers, you are on the tongue of the faithful. God God! Let me kiss the mouth of the one who tells you one, let me slap the mouth of the one who tells you two, build a bridge over flowing rivers, hold the hands of those who are left behind, and cover the backs of the poor. They say that Kazan was swallowed by a snake in its last days. O Perverdigâr! You show me a way of salvation."" [8, p. 108] "When the lady sat down and chewed the gentlemen one day, she used to say, ``Ters Uzamish." There was a young man in Oguz, who said: Bre Ush's Koca son, these sitting gentlemen took their seats with their swords and with their bread. , he said, did you cut off the head,

did you shed blood, did you feed the hungry, did you dress the naked? Eğrek says: Bre Ters said, is it a skill to cut off the elongated head and pour snow. Der: Yes, it's a skill! Ters Uzamış'ın's words affected Egre. Kalktı asked Kazan Bey to flow. Akin gave, ilan etti, akinists gathered. Three hundred brave men with spears came to him." [9, p. 110]

According to the obtained data, it was observed that "Being Religious" and "Being Respectful to Traditions" values are in the forefront of the "Traditionalism" motivational value type. Examples of the "Traditionalism" motivational value type in Dede Korkut's epics: "Dedem Korkut came and rang the bell and told what happened to the veterans." Where are the gentlemen we praise / Those who say the world is mine / Ecel took the earth and hid it / The mortal world left to whom / The world with a dress / The last end is a mortal world When the time of death comes, don't let the bee separate from faith. Kadir should not need you in number. We prayed five words, let it be accepted. May those who say Amen see the face of God. May the name of Muhammed Mustafa forgive our sins, madam!..." [10, p. 187] "Who does not open their mouth and remember the name of God, / Those who remember his name, we need a believer in the soul, a humble one; / Who doesn't open the Quran and read it when God knows, / Who reads what he reads to a friend, we need a scholar in this world; / Who does not come to the house of God, the magnificent Kaba, / If he has it, he does not go astray, he must have full faith, the intention is correct, he must make a pilgrimage on the path of religion;" [9, p. 104] "Grandfather Korkut said: Things will not be fixed unless God says God, and a man will not become rich unless God gives him power. If it is not written in Ezel, there will be no accident, and no one will die until the time of Ezel arrives. A dead person does not come back to life, the soul that goes out does not come back. If a brave man has as much wealth as a black mountain, he collects it, collects it, demands it, he cannot eat more than his share. The sea will not be filled if the water roars and overflows. God does not love a person who acts arrogantly, and there is no state in the land that holds his heart high. You don't become a son by feeding your son, he leaves you when he grows up, he doesn't say he saw it. There will be no ash hill, no son-in-law. If you put a cap on a black donkey's head, it will not become a mule, and if you dress a scumbag, it will not become a lady. If it snows, it won't be summer, and the lush green grass won't fall. There is no old cotton cloth, old enemies are not friends. The road will not be taken until the black ram kills the horse, the enemy will not turn until the black steel blows his sword, and the name will not be known until the man's property is killed. A girl does not receive advice from her mother, and a son does not eat at the table until he sees it from his grandfather. The son is the successor of the grandfather, one of his two eyes. If the son has a state, he is blind to his hearth, and the son will do the same if the grandfather dies and there is no property left. May God protect you, lady, from the evil of the stateless!" [8, p. 92]

According to the obtained data, it was observed that the values of "Being Obedient", "Being able to control yourself" and "Valuing the Family and the Elderly" are in the forefront of the "Compliance" motivational value type. Example texts of "Uyma" motivational value type in Dede Korkut epics: "Kazan Bey was watching and watching." The man sent and called Beyreg. The crazy minstrel came, bowed his head, pressed his stomach, and greeted. Beyek says: When you stand on the ground early in the morning, you have a white room / When you make it with an atlas, you have a blue canopy / When backgammon is played, a brave rider / When you call for help, you have a lot of sergeants / When you shake, you have a lot of blessings / The back of a brave man who is in trouble / The hope of a poor man / The son-in-law of Bayındır Khan / Baby bird of prey / Pillar of Turkistan / Lion of Amit water / Tiger of Karacuk / Owner of Yagiz al horse / Grandfather of Khan Uruz / Mrs. Kazan / Understand my name, listen to my words / You got up tomorrow / You entered the white forest / You passed by the branch of the white poplar

/ You have bent your bow / You have built your bow / You have named the bride's room / On the right Graph 10. Values of Dede Korkut Epics According to the Type of Motive Value 56 sitting right groom / Left groom sitting on the left arm / Believers on the threshold / Special groom sitting at the bottom / Congratulations, your state said. " [10, p. 73] "My grandfather says; Months

pass, years pass, /Times break; / The mountain pastures are exhausted, the thorns remain; / When the sweet life ends, the fight remains with the fight; / Asil beler is exhausted, the public remains; / Let the tents be torn down, let there be a village in one place; /The rooms are destroyed, there is a peasant in one place; / Let there be two heads in one village, and let there be five heads; / They don't listen to each other's words either, / In the midst of ill-intentioned people and liars; / I have not seen those days; / I tell it like I saw my grandfather."96 "Does a foreigner sleep / Tie his white hands on his crotch like me / Does he sleep on a pig's roof / Does he make his white-bearded grandfather / White-haired mother cry / Why are you sleeping, young man / Don't be careless, raise your beautiful head open young man / Young man who has covered his sweet soul with sleep / Don't tie your arms around your thigh / Don't make your white-bearded grandfather cry / Don't cry for your old mother / What are you doing, mighty Oghuz young man / Get up for the right of the Creator / Know that the four sides are surrounded by infidels, he said." [7, p. 23]"The heart of Oguz young man swelled. He took out his sword, struck it on the ground, and said: Let me be crushed like the earth, let me be thrown like dirt, let me be cut by my sword, let me be impaled, let my son not be born, if he is born, let him not be ten days old, if I enter this bride's room without seeing the face of my grandfather's wife. He untied his house, made his camel bark, snarled his black ram horse, turned night into day, and left." [11, p. 80]

According to the obtained data, it was observed that in the "Security" motivational value type, the "Sense of Belonging" and "Wanting to Maintain Social Order" values are in the foreground. Examples of the motivational value type "Safety" in Dede Korkut's epics: "Der: The caravan that came from a wide, airy place / The caravan that was a gift from my great-grandfather / The caravan that rode on a ram with long legs / Understand my name, listen to my words, caravan / Ulaş oğlu, if I ask Salur Kazan, is he okay? Caravan / In Kudretli Oguz / If I ask Deli Dünder, son of Kıyan Selçuk, is he alive? The caravan / Tell me / Let my black head be a sacrifice, the caravan said to you." [12, p. 57] "Doesn't the one who looks indifferently at the snow-covered mountain in front of him, / Does not his heart break with obsession on that land? /Looking indifferently at the awakening flood river,/Doesn't it get watered with cloudy, smelly water that no one drinks? / Looking indifferently at the horse he is riding, / Doesn't he carry his saddle on his back while walking fast? /Doesn't a hard boot raise the sole of that brave man? /Looking indifferently at the pair of oxen on the doorstep, /Then when there is a shortage, doesn't he beg for bread, bread on the banks of the cities? /Looking indifferently at the dairy cows on the doorstep, /With a black bowl in his hand on summer days, /Doesn't his neighbors go around saying "Akcha ayran"? /Looking indifferently at his beast of burden, /When everyone moves out of the country, /Doesn't he stay like a blackbird in the attic of the country? /Doesn't the person who looks at his own gentlemen whom he knows indifferently, /When he goes to the servitude of other gentlemen, /is he not beaten and insulted by being told, "You are nobody"? / Looking indifferently at imams reading the Book of Truth, / While staying in deep water; "Hızır Nebi, Hızır İlyas; medet, medet!" won't he shout? /The bee looks indifferently at the religious, beautiful-faced Muhammed, /My grandfather says; won't he die a hard death soon?"100

The mighty Oghuz nobles arrived and came to Salahana Rock. They brought out the head of Tepegöz. Grandfather Korkut came and played happy airs, told what happened to the veterans. He also prayed to Basat: May he answer when the black mountain is called / May he pass through the bloody bloody waters, he said. You bravely bought your brother's blood, you saved the mighty Oguz nobles, may Almighty God wash your face, Basat said."101

Ural Batır epic as a mythological epic in Bashkir epics is among the so-called epics. The hero of the epic, Ural Batır, as a representative of goodness, fights with evil and death from the beginning to the end of the epic. Ural Batır speaks with nature and stands against evil with supernatural power. The text of the epic has a rich content in terms of values. Ural Batır begins his first test of choosing good over evil with his brother Shulgen and fights against evil throughout the epic. At the end of

the epic, Ural Batir wins his final test against himself by donating the water of immortality to the world.

According to the obtained data, it was observed that the types of motivational values "Universality", "Benevolence" and "Success" were prominent in the Bashkir epic Ural Batir. As in other epics, selfishness and conservatism value aspects are highlighted in this epic as well. The data on the types of motivational values and the frequency of the sub-values located in the text of the Ural Batir epic from the Bashkir epics are presented in the following subsections.

According to the obtained data, it was observed that the values of "Being Adopted by People", "Having Social Power" and "Having Authority" are in the foreground of the motivational value type "Power". Example texts of "Strength" motivational value type in Bashkir epics: "That's why / It was the king's daughter who freed us / Happy. / That was the reason. / He loved you and shouted, / He argued with his grandfather; / Take the king's daughter, brave, / Stay here, brave! / When he heard what was said, / When all of them proposed, Ural would get (the girl), He would take the girl and get married, / He would stay for a while."102

"All of them have come, / surrounded the Urals and said: / - Help that God does not give, / You have made us brave, / You have defeated the army that surrounded the country, / You have defeated the fiery army / Now, brave, what should we do? / What kind of gift should we give? / If we say God, you are human, / What should I say and glorify? / -No sublimation required; / This is what happens to a hero / A man becomes a lover. / Your joy, mine. / My joy, yours. / Ural went to the palace, / Gathered all the people, / Everyone who ran away and hid / To return to their nest / Ural issued a decree. / Having chosen a leader from among them, / He wanted to go. / People established a congress, / Ural stood there."104

According to the obtained data, it was observed that "Being Mature", "Being Successful" and "Being Ambitious" values are in the forefront of the "Success" motivational value type.

Sample texts of the "Success" motivational value type in Bashkir epics:

"Ural, having grasped it, / Knocked it on the ground, / He said the following words: / -Death that destroys people, / I'm going to search, / I won't leave someone alive on the earth; / When my name is Ural, / ... / I will help people, / I will make my country rich, / Those who are enemies of people, / I will destroy them all! / ... / The evil companion of death, / I will destroy all the snakes / All of them!"105

"Batir Erle Arslani / Let the violence in the world / Both of them ride together / To each other they look, / They walk like shadows, / They come one after the other / They walk on guard. / A brave man / Is there anything he can't beat? / Does the valiant man who says I'm going to die / give way to the enemy? / There is water against fire; / There is a mountain against the war, / (Not only) to yourself, but to everyone, / There is a way in hardship; / A hero's hand is never sad, / A hero is never forced, / He is never tired of kindness, / He is never tired of war. / ... / Ural said to Shulgen."106 "They all gathered together, / came to Ural and begged. / The Urals were not surprised, / Nor the water flooding the earth / Nor the fire covering the sky / Not afraid at all, / He rode his Bozat, / He held his steel in his hand / He opened a bloody battle, a war against the giant king.

/ He fought for a month, Ural, / He fought for a year, Ural, / He did not allow a fire to be lit, / Everyone built a boat, / He did not drown and die. / Ural fought mercilessly, / He broke the giants, / They died a lot, / Above the wide sea, / A mountain was formed. / ... / Ural didn't startle, / He didn't lose himself, / ... / Erzeke collapsed lifelessly,"107

"I didn't call myself a child, / I didn't think about anything, / Camel, me

I was thrown, / Fire spewed from one head, / Poison spewed from one head. / He hit one, I hit him, / I jumped on him and got on him. / There was nothing in my hand to hit, / Only my bare arm; / I did not give power (advantage) like this, / Way to the camel I didn't give in, / I started beating him / I squeezed his neck / I sprayed blood from his mouth, / I hit him three more times, / He was stunned, he didn't have the strength left, / He couldn't stand still / I jumped and hit him again, / I

did as if I had knocked down a mountain. /Dev slept and died. /The inside of the palace was filled with blood; / My mother's blood flowed around her waist / You are thirsty, she said, and gave her water, / Her face was filled with joy."108

According to the obtained data, it was observed that the value of "Pleasure" is in the forefront of the motivational value type "Hazcılık". This value type is defined in only one place. In the Bashkir epics, the text in which the motivational value type "Hazcılık" is placed: "When he saw the / Cold face of Shulgen sitting, / Huma, he suspected him. / If Ural sleeps, / When he falls asleep without getting up for five days, /..."109

According to the obtained data, it was observed that the values of "Being Brave" are in the foreground in the type of motivational value "Caution". Example texts of the motivational value type "Warning" in the Bashkir estans: "-The thing called a king / The habit of killing people, / Hear it, see it, / Have a nice trip, / I did not see it anywhere, / I did not know its existence / I do not remember it, / I am looking for the enemy called death to kill / I am not afraid of death, / I am not afraid of death."110 "I didn't call myself a child, / I didn't think about anything, / The camel, I jumped, / Fire spewed from one head, / Poison spewed from one head. /He hit one, I hit him, /I jumped on him and got on him. / There was nothing in my hand to hit, / Only my bare arm; / I didn't give power (advantage) like that, / I didn't give way to the camel, / I started to beat / I squeezed from his neck / I sprayed blood from his mouth, / I hit him three more times, / He was stunned, he didn't have the strength left, / He couldn't stand still / I jumped and hit him again, / I hit him as if I had knocked down a mountain. /Dev slept and died. /The inside of the palace was filled with blood; / My mother's blood stopped at her waist / You are thirsty, she said, and gave her water, / Her face was filled with joy."111

According to the obtained data, it was observed that the values of "Self-Respect" and "Being able to Choose Your Own Goals" are in the forefront of the "Self-Direction" motivational value type. Example texts of the type of motivational value "Self-reliance" in Bashkir epics:

"I have crossed the waters and crossed the mountains / I have been coming for years, / I have crossed many roads; / If I search for the hidden death / If I don't find it here, / If I don't cut off its head, / If I don't eliminate it, / I won't walk around saying it's my Ural!"112 "-The thing called the king / The habit of killing people, / Hear it, see it, / Have a nice trip, / I didn't see it anywhere, / I didn't even know its existence / I don't remember death, / I'm looking for the enemy called death / I'm looking for it to kill / I'm not afraid of death, / I'm not afraid of death."113

According to the obtained data, it was observed that the values of "Being Virtuous" and "Wanting a World Full of Beauty" are in the forefront of the motivational value type "Universalism".

Sample texts of the "Universalism" motivational value type in the Bashkir epics: "When there was no other option left, / The snake raised its head, / looked at the Urals and begged: / - O my brave, help, / ... / Even against your help / I will help. / ... / Ural said: / -The deer that does nothing / Touches no one, / The deer that doesn't drink blood, The deer that doesn't eat meat, / My enemy is death, / You hurt the poor man, / ... / I don't need a gift, / I don't need a palace. / I am out of my power / To save a person, / An innocent deer / From the worst enemy, death."114 "All people in our hands, / Call the old and the young / All like brothers, / As if born from the same mother; / Not to rob the country, / Not to shed human blood; / Not to collect extra napkins, / To hide the hand pearl, / Not to bury it in the ground; / He finds everything he meets / Never hides and separates; / It's powerful, saying it's a napkin / To not oppress the poor; / The one who is the mother of a girl / Despicable mother, / Throwing her children into the water, / You have an oath not to do such a habit. / The one who knows me with a knife, / Has it come to your attention? / Don't be afraid, don't be afraid / Help me, my brave man; / Those who seek blood, those who shed tears, / Who take many men's heads, / Who intend to drink blood, / Let your angry heart end, / May your soft heart grow. / May your heart melt, / May a heart be born that loves all living things like your own; / A compassionate young heart / May you think."116

"-They have not committed any evil to any person, / They have not killed or shed blood, / They have not been an enemy to a person, / ... / We have started a war to buy a girl / We have allowed death, We have shed blood from nothing, / We should not get a bad name; / Let's not return to the homeland after taking the bloodshed's fame. / Let's defeat Erzeke, Let's get water from the spring, Let's give life to the dead, Let's make people in the world / Immortal souls,"¹¹⁷

According to the obtained data, it was observed that the values of "Being Helpful", "Being Responsible" and "Being Forgiving" are in the forefront of the "Benevolence" motivational value type. Sample texts of the "Benevolence" motivational value type in the Bashkir epics: "-I walk from afar, / I saw the good, / I found death and killed it, / To save people, / To relieve them all, / I thought, I came out, / I will feed you a bird, / From you Let me get help, / Make a gift, / Let me say a word, / I don't have loads of gold, / I don't have anyone to wear pearls, / I have nothing but kindness; / From no one but death / There is no continuation to follow. / Help not to get your wish, / To enrich the country, / To stand against death, / To destroy it, / When you stubbornly start a war, / When you tread the path of death, / The blood of a crying man, / I will wipe away your tears, / You will be my companion. / In war will be friends / Give me a gift, I ask / What will that gift be, / Tell me, I will find out and go."¹¹⁸

"Honour is sought sooner than later, / There is no hope for the day; / Hand calculates the future / He does not separate his day from the night: / For the creatures that are predators / The black night becomes day, / The blind owl / He hunts at night and becomes happy. / It was night for people / It was bright day for you. / You have chosen the living man, / The giant who is an enemy to man, / For your friend; / In the dark night of man, / You did not say that the moon should come out, / You did not say that the moon would come out even if it set, / You did not know that the day would shine, / Now we have seen with our eyes / The sun comes to man, / The black night comes to yourself with the giant; / giant floating that the sea / Turned into the ground, / From its sultan called Ezreke / It became a rocky mountain; / From the evil and the pure girl / The brave batik was born; / The men who eat snakes, / The captive girls there, / They have smiling faces, / They come before you and was born, / Now you can see and believe; / If you were to attack humans, / Wage war on evil, / That you cannot defeat forever / If you stopped and thought, If you were the head of your evil, / If you chose humanity, / From the words of your own lion / Example If you were to take it, / I would also give a way, / Let me expect goodness from you. / For my father's sake, / For my mother's sake, / Let me test you even more, / Let me give you what you want."¹¹⁹

"The serpent waged war in the land, / The whole place was flooded. / For the young and the old / I built a boat for all of them / I put them all in the boat, / I fought alone with myself. / When they did not give up their homeland in the war, / When no one sank in the water, / I felt like a young child, / When I caught your eye, / Zerkum came and stopped, / He took a sword and attacked. / And I did not stare, / I did not stand like a child: / I took the sword and fought, / I gave him no power (superiority); / Before the one who hit me fell / I fought for a long time. / I asked for water in my mouth / Giants filled with war, / They tore my heart, / They took the power from my hand, / My people, let me tell you this, / My sons, let me tell you: / Of hollow lakes. / He will be a giant in all of them, / He will do evil, / He will enter you. / The evil of the giants, / It will touch all of you, / You will all die from it. / Do not drink the water of the lake, / Do not fall into ruin, / Do not bow your head to giants, / Do not stand with folded arms. / Declaring war on the giants. / I purified the sea of giants, / I found vertebrae to live on the earth. / make people evil. / I tried to save it. / If I got on, there was Bozat, / There was Polat in hand; / In my place to gather soldiers, / I had a beautiful land; / There were batir soldiers in my land who would be his supporters. / I did not know their value, / Relying on bravery. / I did not establish a parliament, / I thought alone. / I chose the impossible path. / My sons, listen, I tell you, / Listen, my hand, I tell you: / Even if you are a private lion, / Even if you are born with bad wrists, / Without wandering around and seeing a homeland, / Without blood on your knees, / Your heart cannot be a bad person. / Do not be a companion to evil, / Do not do business without an assembly. / My sons, I say to you: / In the places I have cleansed, / Find abundance for

people; /Even in war, be the leader. /Build a home for people, /Be a glorious basin. /See the great as being great, /Assemble a parliament and march. /Consider small as small. /Give advice and walk. /It will fall into your eyes /In front of the public, /Be an eyelash in its eye"¹²¹

According to the data obtained, it was observed that the values of "Being Moderate" and "Accepting What Life Gives Me" were at the forefront within the "Traditionalism" motivational value type. Example texts of the "Traditionalism" motivational value type in Bashkir epics: "We have all people, / Old and young alike / All like brothers, / As if born from the same mother; / Not to plunder the land, / Not to shed human blood; / Not to collect too much wealth, / Not to hide the pearl of the hand, / Not to bury it in the ground; / He found and brought together everything / To never keep and separate; / Do not say that wealth belongs to the strong / Do not oppress the poor; / You have sworn to belittle the girl by calling her a mother / A disgraceful mother, / Throwing her children into the water, / Not to have such a custom."¹²² "He did not see pain, / He did not know the existence of death, / He thought death to everything / Himself." [13, p. 70]

According to the data obtained, it was observed that the values of "Valuing the Family and the Elderly" and "Being Obedient" were at the forefront within the "Compliance" motivational value type. Example texts of the motivational value type of "Obey" in Bashkir epics: "When he heard what he said, / He went to his father, / He did not hide something, / He told and gave it. /-If you love, my daughter, you can go, / You can give your Akbozat, / In the bright world, / You can live comfortably, my child, / To the disaster like the Ural, / You can be a mother, my child. / For Ural Batır's sake, / You should also bring out Shülgen, / You should marry the Batır man, / And no one should be left behind, / Gather them all together and host them, / He listened to what was said, understood his father's idea, / And Şülgen too./ Gathered all the hands together, made them excited and welcomed."¹²⁴ "My mother came and he released it, / It made his eyes tear up, / He said: /"Your father is Ural Batırım, / I am Nöğöş born from him, / You were born as Batır, / You helped your father. / Thousand Tolpara, you, my son, / Be a companion to your father, My Son!" /And my mother loved me, /And she held me together and gave me /He taught me the way /He sent me to war." [14, p. 66]

"Ural gathered the people and revealed the Shulgen. /You grew up bad from childhood, /You stole and drank blood, /You did not keep my father's word, /You turned to evil, /You abandoned goodness. /You swam in blood with your war, /You covered the homeland with your water, /You burned the homeland with your fire. /You took the giants as friends /People as enemies; / Name your evil, / You turned his heart to stone. /You have remembered my father's face, /You have spoiled my mother's milk. /I became a companion on the road, /I called myself a companion in the war; /You chose a girl, I accepted, /You chose a horse, I allowed; /You wished for glory /I gave way to your wish. / I gave you a beating on the arm, / you turned a blind eye out of kindness, / you thought of shedding blood; /You left your hand in the fire. / You dipped your son in water, / You allowed the giants, / You were fooled by the giants, / You made human blood shed. / One as pure as milk / Two as black as eye, / I made one betrothed to you, / I said, / Your heart will be white, / I praised you and made you love. /You did not keep your promise, /You did not give way to goodness, /You did not keep my father's words, /You did not listen to my mother's words. /You have ruined everyone, /You have incited the giants to shed human blood, /You have gathered them above the ground, /You have turned the peaceful earth upside down. /Do you know now that goodness has defeated evil? /Have you seen the superiority of people in the world? /Now all the giants, /To the animals. Home becomes a mountain, / Soldiers of laughter. /The one without legs becomes a soldier. /If you don't kiss the ground and swear, /If you bow your head before people, /If you don't keep your promise, /If you don't take people's tears, /If you don't take it upon yourself, /When you meet my father, /If you don't say you're guilty, /I'll blow your head off like a dice, /I'll turn it into flour; /I make your life like a butterfly, /I make night smoke; /I will paint your body with your blood, /I will take it to the mountain /Created from Ezreke, /called Yamantav, and bury it." [15, p. 125]

According to the data obtained, "Security" is among the motivational value type. It has been observed that the values of "Security" and "Wanting the Maintenance of Social Order" are at the forefront. Example texts of the "Security" motivational value type in Bashkir epics: "I have also seen the century when the child did not know his father, /The father did not call him son; /I have also seen people gathering together, /Dividing among themselves, /The strong groups plundering the weak; /I was brave and grew up in the age when snakes, giants, sultans, /Followed people, /One by one where they found them, /Eat them, /Make their heads bigger, /Make some of them slaves, /Grow proud in their hands, /Frighten people, /Make them cry blood, /I grew up bravely." [13, p.160] "People complained about this, /They were afraid, they begged, /They all came to Ural, /They told Ural. /The Ural people gathered, /The giants waited; /And when the giants learned this, /He did not come to the earth. /Ural did not stop looking: /Idil, Yayık, Nöğöş /Hakmar, other memories /He led his soldiers; / Polat took his sword, / He rode his Akboz, / He got angry, shouted, / He ran his Akbozat, / He caused a storm on the ground, / He made waves in the water, / He arrived at Lake Şülgen, / - I will finish by asking about the lake. /I will leave no water and dry it, /From the giant that does not give comfort to people, /From the giant that remains, /From the war-making Shulgen, /All the people.

I will save! /He said and asked about the lake, /The lake water started to boil, /The giants got scared and shouted, /Şülgen gathered them all, /Ural swallows the lake, /The giants fill it, /One by one he slices the heart and chest of Ural. /When the giants were too full, /When he lost his heart, /The Ural Lake erupted, /The giants that came out, /The sinkers were caught. /Before you can step on your feet, /Before you can wage war again; /Ural was destroyed there, /All the people gathered. /It was their luck, he said, /They all sobbed and cried." [13, p. 85]

Conclusion

Since the document review method and qualitative research method were used in determining the findings obtained in our study, our study differs from survey studies conducted between groups. This theory of Schwartz has been the subject of studies mostly in the field of social psychology. The study was based on the classification put forward by Schwartz, and with this classification, the values conveyed in Turkish epics and the hierarchy of these values were tried to be determined. More comprehensive studies on Turkish epics in accordance with the falsifiability principle of science will enable more reliable results to be obtained in this field.

Errors and deficiencies resulting from the reading of epic texts by only one person and subjective evaluations can be eliminated by evaluating the same texts by more than one reader in the future, and studies in this direction will be useful in reaching more reliable results. The value classification put forward by Schwartz has been used in previous studies, provides consistent data and is based on a theoretical basis, making it easier and more beneficial to identify and classify the values in Turkish epics.

It can be said that Turkish epics contribute to socialization in terms of containing social values through their performance environments and text contents, and that this is one of the basic functions of Turkish epics. Epics, which are the most ancient heritage of the oral narrative tradition, are the narratives that are performed in accordance with certain rules within a tradition, which reflect the public imagination most clearly and social values most effectively.

They can be considered as texts that convey Social values that help keep society together are conveyed through epic texts. Epics function in learning and accepting values. The individual assimilates these values and becomes socialized, and the society becomes stronger by gaining the individual.

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Məlahət Babayeva

TÜRK DASTANLARINDA DƏYƏR İNTEQRASIYASI

Xülasə

Şifahi ədəbiyyat ənənəmizin ən mühüm sərvəti olan epik dastanların bugünkü ictimai dəyərlərin nə dərəcədə ötürülməsinə hansı səviyyədə töhfə verə biləcəyinə dair konkret məlumatlar vermək üçün toplanan materiallar əsasında qiymətləndirmə aparıla bilər. Əslində bu gün türk epik ənənəsi yerini vizuallığın ön planına çıxdığı film və seriallara vermiş kimi görünür. Türk dastan ənənəsinin dəyərləri çatdırmaq funksiyası bu gün də davam edir. Tarixdə iz qoymuş epik qəhrəmanlar və şəxsiyyətlər bu gün epik ənənə ilə deyil, filmlər və seriallar vasitəsilə çatdırılır. Ortaq sosial dəyərlərə istinad edən filmlər və seriallar xüsusilə türk mədəni coğrafiyasında daha çox izlənilir. Türk epik ənənəsinin və dastanlarda çatdırılan dəyərlərin hərtərəfli qiymətləndirilməsi də ənənənin bu şəkildə davam etdirilməsi baxımından əhəmiyyətlidir.

Açar sözlər: *ədəbiyyat, dastan, türk, ictimai dəyərlər, mədəniyyət, ənənə*

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FORMULATION OF THE EPIC HERO PROBLEM IN TURKIC EPICS

Abstract

Protecting the integrity of the people and the homeland, preventing foreign aggression, not allowing them to be enslaved, dispersed, split up, providing peaceful and happy living are the main tasks falling on the shoulders of the epos heroes. Therefore, in the Turkish epic thought, physical power, wit and wisdom are the double wings of heroism. We can clearly see this in the case of all subsequent Turkish epic heroes starting from the most ancient written inscription, Bilgamish. The heroic epic portrait of the Turkish epos hero involving his brave nature, his courage, the physical and spiritual, even the divine power he has, the hero's love for the native land, the homeland, his struggle for love and his perseverance of victory was depicted in the scientific article.

Keywords: *epos, hero, experiment, idea, power, horse, wisdom, patriotism*

Introduction

Epos heroes are both ordinary people and characters with supernatural powers, both physically and spiritually. These rulers and heroes, who are influential, religious or legendary personality of a society have been regarded as an element of belief, not just an epic hero. (Kaplan 1979: 14; Elchin 1993: 72; Gençosman 1972: 7; Batur 1998: 309).

There is not a second nation in the history that has created as many heroic epos as the Turks. Given the fact that the main course of flow of the Turkish lifestyle, sentiment and thinking were formed by chivalry and knighthood for centuries, then there is nothing more natural than the heroic motif of the epic tradition in the folklore which is the mirror of the ethno-moral system. Valor, heroism, love for homeland, land affiliation concept, love, friendship motifs stand on the basis of Turkish heroic starting from giant Oghuzname series with "Kitabi Dada Gorgud" maintaining its leading position up to the epic "Koroglu".

If we combine all the heroic epos of the world, their volume may be less than the size of the Turkish heroic epos. It is enough to note that the epic "Manas" is about 20 times as big as the volume of Homer's "Odyssey" and "Iliad" epos. It is necessary to take a look at the names of the Turkish epics; "Creativity", "Alpine Tonga", "These", "Oguz Kagan", "Teorish", "Kitabi Dada Gorgud", "Koroglu", "Gizir" ("Geser"), "Manas", "Golden Anq", "Alpamish", "Altan Shakai", "Ural Batyr", "Abay Gizir-Khubun", "Altay Buuchi", "Ay-Huucin", "Koblen-Batyr", "Nurgun

Batir ", "Alpamish Batir", "Gambar-Batir", "Er-Tarqm", "Ayduray Mergen", "Harasqay Mergen" and others. These are not all Turkish heroic epos. On the other hand, there are more than ten versions and variations of "Koroglu", "Alpamish" and "Gizir" epos (Sadiq 2012: .20).

M. Ergin associated the abundance of Turkish folk epics unlike other nations with one nationwide epic with the fact that their national life and historical adventures do not fit into one epoch (Ergin 1988: 5-6). And national life and adventures that do not fit into one epos is stipulated by the ancient history of the Turks. Heroic epics of different nations have never been a literary invention, but rather a very important milestone in the history of social development and culture. As correspondent member of the National Academy of Sciences of Azerbaijan Tofiq Hajiyev depicted it: "... heroic epic is an oral textbook of history" (Hajiyev 2001: 20).

Epic portret of turkish epic hero. The history of an epos hero traces back to the history of the epos. As the prominent folklorist of the twentieth century B. Propp put it, the epics consist of struggles. That is to say, the main feature of the epos is reflected in its content of struggle. Each epos narrates a fight, struggle, and trials for a specific purpose. An epic hero stands holds the central position in these struggles and trials. At the root of the epic hero's ideology is his strive to help his people and his tribe survive. They prefer living on the land that their ancestors have dwelt that they call the homeland above all. The most striking feature of the idea and ideology of heroism in Turkish epos is that epic heroes never attack the other's land for aggression and plunder. They are far from the idea of bringing neighboring states to knees and capturing their people. We do not see these motifs in "Koroglu" or "Dede Gorgud" or "Maday Qara", "Golden Anq", "Koblandi Batyr", "Alpamish", "Ural Batyr" and "Gizir". In Mongolian version, Gizir says: "Do not attack other people, if they attack you, then do not retreat" (Dammidiusen 1957: 3). Manas once attacks and captures Beycan, the enemy country. It upsets his wife Kanikey. Kanikey anticipates that the capture of another country will not bring happiness to Manas. So he asks Manas to return home with his army soon (Manac 1972: 350). This very motif that stands in the core of the idea and ideology of the heroic epitaph in Turkish epiphany coincides with a Sumerian proverb: "If you break into someone's house, someone else will break into your house" or "If you go to capture the enemy's land, the enemy will come and capture your land "(Peder, Cherkasova 1972: 111).

To explore the heroes of the Turkish epic, you first have to pay attention to the following issues:

- to give a short description of the Turkish epos creation;
- define the epic portrait of the Turkish epic hero;
- to examine what tests the hero had to undergo in his first creation episodes;
- to analyze the general scenario of Turkish epics created after Islam;
- to examine the transformation of the heroes' experiments, in other words, the poetotechnological foundations of the transition from physical force to mental testing, following the transition of heroic epics to love epics in relatively new eras;
- systematize the friend, dear, divine being, horse, weapon, and other such motives that help the hero to pass through these trials and so on.

First, let's find out the identity of the epic hero. Generally, a nation become a nation when they conceive their identity. In fact, self-consciousness is the primary factor that stimulates heroism. Every nation has faced certain difficulties within the time and space of residence, and often faced with real dangers such as supernatural creatures. At that time, someone dedicated to the salvation of the people relying on his power, strength and mind to overcome the real dangers. Such cases have, of course, been frequent in the lives of ancient people. People needed someone's heroism more often, appreciated, chose as their leader, trusted, and followed the people who stood high above others both for their minds and physical powers. For example, after Manas fights with the knights of the Black Chinese Nekar and Slave, the elders summon and decide that a man who can unite all the people and protect them from the aggression of the Black Chinese be chosen Khan and so Manas is chosen to be the Khan. This and the similar plot line can be found in many Turkish

epics. Thus, folklore "army of heroes" emerged such as manas, alpamish, kobland, koroglu, qorgud, beyrek, which is also of great importance in the study of folklore creativity which is the reflection of folklore history and people's might.

The hero is also considered an idol because all national existence, idea and thinking, outlook and psychology of an ethnos are concentrated finds its embodiment in his face. The poetic level of this incarnation is the most important factor determining the value of the epos. Epos is a mirror reflection of emotional and spiritual world of the nation. That is why, looking at the epics, it is possible to distinguish between the nations, visa versa (Ahmet 1990: .5).

According to Qaribname, the first 16-verse moral, mystic and didactic couplet in Turkish dialect of the famous Turkish writer Ashik Pasha who lived at the end of the XIII century and who wrote his works mainly in Turkish, who denounces those writers of Persian and Arabic languages by despising Turkish (Ashik Pasha 2000: 272), the "alp" (hero soldier) must have nine qualities- a healthy heart, power, zeal, a brave horse, a sword, an arrow, a bow, special clothing, a loyal friend who shares the same fate. And Ulku Kara Duzgun describes shape of the Turkish epos hero in 24 entries as follows: "1. The birth of a hero is heralded in advance. 2. The hero has a miraculous birth. 3. Generally, the hero is sent from the God's Mountain (the Tien Shan mountains) and usually comes from a noble blood. 4. Is the only child of the family. 5. The hero's childhood is unusual, and he grows apace 6. While still a child, he proves his heroism with a bravery. 7. He is called the hero. 8. His physical power is not proportional with creation. 9. The hero can come across us in the form of half god, the first father or the first man. 10. He is a skilful hunter which is an important quality in Turkish epics, 11. He is under eternal protection of divine powers. 12. He possesses loyal and brave horse. 13. The hero strives for heroism in order to prove his bravery or to take revenge. 14. The hero plunges into adventures moves away from his homeland. 15. The hero is usually alone in these trials and the most dangerous moments. 16. The hero is brave. He does not fight with those who is not his equal and who do not trust in their power. 17. The heroes fight with enemies who fight against him, sometimes even with his father. 18 He suffers many trials. 19. The hero makes travels underground and on the ground during the fight, and rarely dies and resurrects. 20. There are holy creatures who help the hero. 21. The hero meets the girl he will get married to during his struggle. 22. The heroes returns from adventure safe and sound. 23. In some epics, the hero dies. 24. After Hero's death, his ideas are continued by the descendants of his family lineage (Ulku Kara 2014: 98-99).

These characters and features help the true portrait of the hero of the Turkish epic and help us to analyze the aspect of the research.

The functions of the Turkish epic hero. Islam Sadiq evaluates the Turkish hero as a fulfillment of the functions that provide the existence and the happy life of the ethnos as a rule. These functions are mainly grouped as follows:

1. The hero fights with the gigantic creatures that threaten the life of the ethnos and defeats them;
2. Protects Ethnos' itself, their land, dwelling, wealth and possessions from attacks of other hostile ethnos;
3. Provides a peaceful and happy life of the ethnos;
4. Re-unites the ethnos that have been divided into small tribes and even villages, joins them together as a fist, and returns their previous power, might and greatness to them;
5. Releases his people whose lands have been captured, who have been exiled and whose wealth has been plundered from captivity with their wealth, and takes them back to their homeland.
6. Releases the enemy's captured homeland and territories;
7. Returns the liberty taken away from his people and the lost independence of the homeland;
8. He stands for truth, justice, and fights against injustice and unfairness;
9. Defends the rights of the poor, the weak, the poor, the helpless, the homeless and the helpless, and protects them from all external intruders (Sadiq 2012: 19).

Indeed, in each of the heroes of the Turkish epic, these features are almost entirely concentrated. "Kitabi Dada Gorgud" and "Koroglu" are examples of the dissemination of various versions of this epic proves similarity in the ethnopsychology and the philosophy of life of Azerbaijan and the Anatolian Turks, Kazakhs, Karakalpaks, Gazakhs, Uzbeks, Turkmens and other peoples. Almost all of the Turkish epics preserve this tradition of heroism. Alpamis fights with Kalmyk khan who has been destroying his homeland, Koroglu fights with khans and pashas, and protects the rights of ordinary peasants, hostlers, shepherds, and Gambar, fighting against the Kalmyk, rescues his parents, his family, and all Kipchak tribes.

All Turkish epic heroes are both physically strong and extremely intelligent and wise. B.N. Putilov writes that the epic hero's main power consists of three separate forces: one of them is the hero's own power, the second is the horse with special qualities, and the third one is the miraculous weapon (Putilov 1988: 68). In most Turkish heroes, from the miraculous birth of the hero, his horse riding and arrow shooting, display of bravery, sometimes fighting alone against an army at an early age, Batir's ancient Turkic bravery, his spiritual power that makes him behave like a tiger, lion, falcon, his chasing of the enemy army like a wolf chasing a herd of sheep, smashing his enemies as a cane, the horse's breast as a giant sting, sometimes as a soldier's coming as a warrior, as a wolf, are symbols of the hero's bravery. The whole heroism of the epic hero is dedicated to protecting his homeland, his people, his own tribe, his neighboring tribes and the wealth in the wilderness.

Epic semantics of hero's loyal victorious friends - a horse and weapons. It is impossible to imagine the Turkish hero neither without a horse and weapons, nor his going through trials and struggles without these loyal friends. Egyptian swords, miraculous black horses and grey horses are equally contributing to victory in these trials. In other words, the real owner of a victory and a defeat in an epic is a horse. These weapons and horses are also very loyal to their owner. In many epics, the hero's arrow cannot be shot by anyone else, his sword can not be used by anyone else, and his horse does not allow anyone else to approach it. In the Turkish epics, the miraculous horses born from mares that descend from the sky or emerge out of the sea are called tulpar which means winged horse. Tulpar is similar to Pegasus, the winged horse known in the Turkic, Kyrgyz, and Altai mythology. In the Kyrgyz epic "Manas" these winged horses are mentioned. As a result of archaeological excavations in Kazakhstan, tulpar figure was found on top of the monument called "golden dressed man" which is in a gravel-mound. Generally white or black (single color) is described as a horse. There are white wings and were created by Kudaý (God) to help the heroes. The Manas epic of the Kyrgyz people, the longest epic of the world, mentions the legendary horses of Manas's famous fighters, who say that their wings are faster than wind. No one can see their wings according to Bashkir beliefs. Tulpar opens its wings only in darkness, overcoming big obstacles and distances. If someone sees their wings, it is believed that Tulpar will disappear. The Ossetians call it "Tolpar", Chechens say "Turpal". A Kumbuk proverb says: "Tulpar finds its herd in whatever corner of the world it is" (Karakurt 2011: 211).

These highly intelligent horses from a high-blood and renowned pedigree have the tradition of skill and heroism that can even hear unheard voices, and anticipate and predict the danger. Bamni Beyrék's Gray Stallion, Alpamish's Bloc, Masa's Aggula, Ural Khan's Agbout, Toshtuk Khan's Cjalquyrug, Kazan Bey's Brown Horse, Koroglu's Black Horse, Ali's Duldul, and Kobland's Tayburil all descendents of such type of horses.

Hero's ideal and his heroism is the love of nation. One of the most characteristic features of the epic hero's ideal and his heroism is the love of nation. In all epic works, heroism are demonstrated for the peace, comfort, goodwill, beauty, happiness of his nation. That is why the hero's ideal is sacred.

In the book Dada Gorgud Single-Eyed Monster puts all Oguz people in danger of death. The Oghuzs are forced to sacrifice two persons and five hundred sheep daily on the Monster. At that time Basat appears. His ideal is to save Oguz people from the Monster. Basat was born to fulfil this mission. Therefore, they can not make him stand back on his ideals. Basat kills the Monster and

rescues the Oghuz people from death. Basat is not an ordinary Oghuz, he is a god-hero. God has created him specially to kill the Monster, and has sent him to Oghyz people with the rescue mission. Basat being lost in his childhood and being fed with lion milk should be comprehended as the foundation stage of his heroic status.

Turkman scientist Kurbangul Guzichieva writes that the main line of Dada Gorgud, or Gorkut Ata that is based on a lot of history is a love for the homeland, its protection and the honor of the people. Dada Gorgud said that it was not worth cultivating a land without protecting it, and it is not worth protecting the land without cultivating it. In Oghuz and generally Turkish thinking land is equal to the mother, therefore it is called Motherland. And the mother's approval means the God's approval! So the homeland, the land, is the symbol of God.

The ideal of Koroglu is to protect Chanlibel as an impenetrable castle and not to allow an enemy into it. The main idea of Koroglu is the people's awakening, struggle for justice. The heroism in "Koroglu" is again surrounded by the renaissance outlook, where physical heroism and moral heroism are parallel. Manas understands his ideal of life, rescues his Kyrgyz people from captivity, returns them to their homeland and protects them from foreign intruders. expression of love, affection, love of motherland and love of freedom of the Kyrgyz people is expressed through Manas, Bakay, Ragga and other heroes.

The main idea of the Altay's epic "Maday Qara" is to protect the homeland and the people, to free them from captivity, to secure a peaceful and happy life for them. The enemy of Black Qula attacked the country of Maday Qaran, plundered the country, its possessions, captured its people, and destroyed his homeland. All this coincide with Maday Qaran's old age. Meanwhile, a son is born to childless Maday Qaran. To keep his child from being killed Qara, his father took him to the mountain and hung his cradle from a tree there. The child is brought up by the mountain and the tree. The tree in Epos was given the status of Kogyudey Mergen's mother, and the mountain the status of his father. Here the tree and the mountain are the symbols of the god. As Kogyudey Mergen is brought up by the spirits of god the tree and the mountain, he wins the Black Gula, returns his captured people to their homeland, and provides them with a peaceful and happy life.

It is evident from the epos that enemies attacked Altay, captured the people, plundered their wealth, and ruined their homeland. At that time, a hero comes out of the people and rescues them from this misfortune. Naturally, these eposes are connected to the true historical events that have taken place in the lives of the people who created them, and they are created by artists who are unaware of one another. This accounts for the plot similarities between them.

Epic history is often confronted with real history, and it, to some extent, corrects some of its errors. In the epic history, despair is replaced by optimism, captivity by freedom, death and destruction by salvation and victory, and the lawlessness of the people with nation's will and decisive power. In epic works the ideals of the people are transferred to the characters of the hero and are embodied by them.

The Karakalpaks are taken captive by the Kalmiks in the epos "Forty girls". Gulayim and her group of 40 girls save the people and return them to their homeland. Interestingly, in this epic not a single word is mentioned regarding the personal life of the heroes Gulayim, Sourvinaz, Otbasa and others. The story is all about the protection of the people and the homeland. The desire of people to keep themselves and their people alive in the root ideal of a hero in their struggle against the invasive campaign of foreign khans, inter-tribal tyranny raids, as well as against unusual natural creatures. And these people prefer to live on the land that their ancestors have built and fondly called homeland to everything.

As an epic hero, it is necessary to emphasize another characteristic feature of Bilkamis. Looking for the immortality, he goes to the land where immortal people live. He gets the immortality flower out of the bottom of the sea. He does not want to benefit from this flower alone, he wants to bring it to Uruca so that all the Urucans can use it and become immortal. But the snake steals the flower.

The secret of the emergence of the snake and its stealing the flowers have not yet been uncovered. The gods have created man mortal. According to Islam Sadig, Bilqamis' intention of making all humans immortal was not pleasing to the gods, and therefore perhaps one of the gods disguised as a snake and stole the flower (Sadig 2012: 49). Bilqamis could use this flower alone and become immortal. But he sacrificed his own immortality to bringing the whole Uruk community to immortality. The ideal of Bilqamis has been very well expressed in this epic. M. Allahmanli rightly sees a close, natural, similarity between Bilqamis getting of the immortality flower out of the sea bottom, Dada Gorgud fleeing from the death by sailing on a piece of wood and Koroglu's drinking water from Goshabulagh (Allahmanli 2002: 76). Adil Jamil finds parallels between the regrets of Bilqamis who lost his "immortality flowers" and Koroglu who fails to bring the water of Goshabulak to his father (Cemil 2007: 21). Hatemi Tantakin has made parallels between the plots of "The Place of Death" tale collected from Turkey's Diyarbakır and "Bilqamis" epos and revealed very close similarities (Hatemi 1980: 68-73; Loyal 2012: 49).

The hero's betrothal and marriage. One of the most notable moments with epic heroes is the hero's betrothal and marriage, the enemy's daughter falling in love with the hero, her helping the hero overcome difficulties is a motive that we come across with similarities in many of the Turkish epics. For example, the one who helps Alpamis escape from prison is the daughter of Kalmuk Shah. Bamsy Beyrek is also rescued from Bayburt castle by the daughter of the ruler. (We also find it in the Kobland Batyr epic of Kazakhs, as Koblandi is saved from captivity by Gurtka, the daughter of his enemy Kobikti Khan.) The features of the Alpamish's horse Shubar (Bayshubar) and Beyrek's horse Bengiboz are also identical. Beyrek's father Baybura (Baybura) loses his eyesight due to his grief for his son, and Alpamish's father, Baybörü, loses wealth and everything (Gökyay 1976: 133-158).

At the same time, the heroism of Alpamish, where he goes to strange lands for his fiancée, fights with the wrestlers and acquires the right to marry her, and the story of the Kalmyk Shah's sending troops from behind him bears resemblance to that of the Bloody Old Man's son Gantural. Ganturl wrestles with and wins the bull, the lion and the camel in Trabzon, and marries Seljan. Takir, who regrets his daughter's marriage with Gantural, sends six hundred black-dressed armed men behind them.

On the other hand, the motive of the humiliation and insult of the barren twin sons at the wedding we saw at the beginning of the epic, and reminds us of what was done to Dirse Han in the story of Bugac Khan.

According to one narration, Alpamis (Bay Beyrek) is the grandson of Oguz from Ay Han. The narration says: "Ay Khan has no sons, and that was why he grieved a lot. One day his vizier, Balchik Khan, comes to him. He advises Ay Khan to travel. Both set off together. After a few rides, Khidr comes across them. And giving them two apples, Khidr disappears. One of the apples is eaten by Ay Khan and the other by his wife. Finally, one son is born to them. They call him Bay Beyrak (URAZ 1967: 239-240).

These excerpts are often used in heroic epics, which are the basis of both Turkish epics and in subsequent love stories. It is almost impossible to find an epos in which the hero is not born to a barren couple, the old parents do not have a child in extraordinary circumstances, and supernatural powers do not help them with this. All of these we can enhance by analysing the similar typical features of the epic heroes, ideal and unusual features of heroes, the fact that the characteristic features of the single Turkish epic hero have been preserved in Turkic epic heroes.

Conclusion

In general, it is possible to make the following generalization by taking into consideration the epic characteristic of Turkish heroic epics:

- An epic hero has a mysterious birth.

- The epic hero's descendants come from gods, half-gods, or noble generations
- Usually he is the only child of the house.
- He is distinguishable from those of the same age since early childhood, he fulfills a special heroism and climbs to the peak of bravery.
- Hero, brave, daring, spirited, clever and fair, never betrays people.
- Keeps the people's interests above his own interests.
- He is a noble father and possesses miraculous weapons.
- The closest friend, comrade, assistant and wise spouse for the girl he loves.
- He is alone in the most difficult moments and, when he is in trouble, supernatural power helps him. (those who come from the invisible universe and who have acquired the position of reverent, strong, holy people)
- He protects his people, his tribe, his homeland and his family, and although he is subjected to many trials throughout the epos, he almost always comes victorious at the end.

All these features are the characteristics of an ideal hero. This means that the main content of the epic hero biography is heroic acts, and these acts are closely linked to the main purpose of the epic. The analysis of general Turkic heroic epos shows that the heroic act is of a typical character and gives a full picture of the epic story. Finally, the victory of the hero sounds like a triumph of the people. The real life style of the Turkish society is proportionate to the the concept of homeland affection, affiliation to the land in Turkish heroic epic.

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Xalidə Mete

TÜRK DASTANLARINDA EPİK QƏHRƏMAN PROBLEMİNİN QOYULUŞU

Xülasə

Xalqın, vətənin bütövlüyünü qorumaq, yad təcavüzün qarşısını almaq, onların əsarətə düşməsinə, parçalanmasına, pərən-pərən düşməsinə imkan verməmək, dinc və xoşbəxt həyat sürmələrini təmin etmək epik qəhrəmanların əsas vəzifələridir. Ona görə də türk epik düşüncəsində fiziki güc, zəka və müdriklik qəhrəmanlığın qoşa qanadıdır. Biz bunu ən qədim kitabələrdən – Bilqamısdan başlayaraq bütün türk epik qəhrəmanlarının simasında aydın görə bilərik. Məqalədə türk epik qəhrəmanının möcüzəvi şəkildə doğulması, qəhrəmanlıq xarakteri, mərdliyi, fiziki və mənəvi, hətta ilahi gücü, torpaq və vətən sevgisi, sevgi uğrunda mübarizəsi və qələbə əzmi təsvir edilir və dastan qəhrəmanının epik portreti yaradılır.

Açar sözlər: *dastan, qəhrəman, sınaq, ideya, güc, at, hikmət, vətənpərvərlik*

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LANGUAGE AND STYLE FEATURES IN KHALIFA AJIZ'S "DIVAN"

Abstract

One of the South Azerbaijani poets who lived and created in the first half of the 19th century is Mirza Muhammad Khalifa Garmrudi Ajiz.

In order to reflect the perfection of the Azerbaijani language and the richness of shades of meaning in his poems, Ajiz skillfully used the means of artistic description and expression to create high-level artistic examples. Ajiz, who is deeply familiar with the Eastern poetic language, in his work used the words that cover the vocabulary of the Azerbaijani language, as well as the artistic figures widely used in classical literature.

While examining the means of artistic expression of work in Ajiz "Divan", we can come to the conclusion that the means of artistic expression created on the basis of the polysemy of the word serve to further expand the possibilities of imagery and expressiveness of the language of Ajiz.

Keywords: *Ajiz, "Divan", manuscript, a metaphor, poetic figures*

For the purpose of reflecting the perfection of the language of the work and the richness of the nuances of meaning, Khalifa Ajiz managed to create high-level artistic samples by skillfully using various types of artistic description and means of expression in his "Divan". Deeply acquainted with the language of Eastern poetry, Ajiz used in his work not only the words of the vocabulary of the Azerbaijani language, but also the artistic figures commonly used in classical literature.

The means of artistic description are related to the meaning of the word. In order to understand the means of artistic description, first of all, it is necessary to know the literal and figurative meanings of the word. The literal meaning of the word is necessary to name something and the figurative meaning is important to describe it. The figurativeness of the word in belles-lettres causes the power of influence and emotionality of the poetic thought to increase.

Metaphor [*məcaz*] is a factor that increases the options for the expressiveness of the language and enriches its vocabulary. Figurative senses are of great importance in the formation of the figurative lexicon, which is the most expressive part of the vocabulary (1, p. 75).

The system which contains the means of artistic description, includes metaphors, similes [*təşbeh*], metaphors, metonymies, and epithets, with the help of which matchless poetic samples and marvellous figurative expressions are created in works. The ways of creating poetic figures are multifarious and various.

In order to convey his thoughts to readers in a figurative way, Ajiz addressed to similes, one of the important measures of artistic means of expression, in his poems when appropriate.

Simile is translated from the Arabic language as assimilation [*bənzətmə*]. The assimilation of an idea or a case to other stronger idea or case is called similes. Therefore, the term assimilation is sometimes used instead of similes in literature.

The similes, which is one of the simplest samples of metaphor, is usually known to have four elements: resembling, assimilable [*bənzədilən*], *qoshma* of simile [*bənzətmə qoşması*] and the sign of simile [*bənzətmə əlaməti*]. The involvement of all four elements may not be important during the assimilation. The basis of the simile is the : resembling and the assimilable.

Among the four elements – resembling, assimilable, particle of simile [*bənzətmə ədatı*] and the sign of simile that make up the simile, the first and the second ones are considered essential, while the other two may not be directly related to the word. The main pillar of the simile is *a* assimilable and basing on it, the poet is able to create more complete and perfect idea about the assimilated object or meaning. The artistic effect of the word is related to the successful choice of the assimilable meaning (4, p. 203).

The main purpose of the similes in poetry is to strengthen the artistic description and to clarify the style of expression. A successful and correct choice of similes in a work strengthens the poetic expressiveness of artistic images, but poorly chosen assimilation on the contrary harm the value of a word. The main condition of the comprehensiveness of the similes is that the the sign of simile be stronger and more superior to the resembling.

*Olmadı rast bənim könlüm ilə zülf-kəcin,
Bu qara əf'ini, bilməm, necə əfsun istər?! (3, p.13b)*

In the given sample the curly hair [*zülf-kəc*] and the black venomous snake [*qara əfi*] is a simile. Looking through the poems in Ajiz's Divan, we can see perfect expressiveness based on many artistic figures which express the poet's feelings and emotions.

For example, in the following verse, the poet assimilates the eyelashes of the beauty to the army stood in line during the war:

*Qaşın xəncər, yüzün gül, kipriğin ox, zülfin ənbərdir,
Deyin, kipriğdü ya rəzm içrə səf çəkmiş sipahındır (3, p.14b).*

In the first line of the first verse the eyebrow indicates the dagger, the face-the rose, the eyelash-the arrow, and the hair indicates the ambergris for its fragrance.

Or in another verse:

*Yazmaq ilə vəsfən, ey şəh həşrədin olmaz təmam,
Kilki-əşcarü zəmin qirtas, ola dərya midad (3, p.137b).*

The poet assimilates the trees to the pen, the world to paper, the seas to ink and states that even if trees are pen, the earth is paper, seas are ink, it is not enough to glorify the eternal true love.

*Əsgilən, ey tündbadi-ah, bir tufan ilə,
Varlığım toprağını səp çərxi-gərdun başına (3, p. 31a).*

The simile in Ajiz's poetry has its own stylistic touches and this is one of the main tools of the poet's mastership. Ajiz created a strong poetic simile by assimilating his sigh to a storm, as shown in the above verse. When Ajiz praises his beloved beauty, he compares her beauty to a rare pearl that cannot be found.

*Allah-Allah, nə əcəb xülq, nə xoş ruhü rəvan,
Dürri-nayabi-cəhan, nadireyi-dövrandır (3, p.88a).*

We can give an example of the simile used in another couplet:

*İki zülfün arasından yüzün göstərdi bir sayə,
Gecə ol vadiyi-Yəmən güniüzdən oldı rövşəntər (3, p.78a)*

By assimilating the hair to night and the face to the valley of Yemen, it was created a simile in this couplet.

The main subject of the simile in Ajiz's poetry is a human and his personal lines:

*Xəyalı-zülfünilə gecələr səbaha kibi,
İlan çalar məni uyxuda, həm basar qarə (3, p.34a).*

In the couplet given in the example, the hair of the beauty is compared to the snake. Thus, it was created a poetic figure of equality as well as a hidden simile between two elements of the assimilation.

Mahira Kuliyeve deals with about 12 types of the assimilation in her book "The main categories of Eastern poetry". She mentions many types of the simile in her work. Among them are found detailed simile [*müfəssəl təşbeh*], conditional simile [*şərti təşbeh*], laconic simile [*yığcam təşbeh*] and other names.

*Könül gülzarı açmış günəgun laləvü güldən,
Deyərsən rövzeyi-rizvanü ya firdövs-i-ə'ladır (3, p.43a).*

The expression "rosary of heart" ("könül gülzarı") in this couplet is a *metafora* with the content of *simile* and the heart is assimilated to a rosary or flower garden.

Ajiz also used various types of *simile* in his poems. We can see a number of examples of detailed simile [*müfəssəl təşbeh*] and compound simile [*mürəkkəb təşbeh*] in his Divan.

*Gözünlən zülfünü körgəc dedim, səyyadi-hüsnündür,
Salub mişkin kəmənd içrə iki ahuyi-tatarı (3, p.132b).*

Using a compound simile in this couplet, the poet assimilates the hair of his beloved to a lasso and a trap, and her two eyes to two gazelles.

*Baxub ol zülfü rüxə Acizi-miskin nə dedi?
Dedi: Qurban olum ol küfrə, yüz imanə dəyər (3, p.15a).*

There is a hidden connection of double simile in the given couplet: in the first hemistich the *zülfi* [hair] is contrasted with the *rüx* [face], and in the second hemistich the *küfr* [profanity] contrasted with the *iman* [faith]. In general, the *zülfi* is compared with the *küfr* and the face is compared with the faith.

Or in another couplet:

*Salanda pərdə yüzdən nazılən ol türki-məhsima,
Fələk xurşidi-tabanı xəcalətdən niyan eylər (3, p. 51b).*

In this couplet, where a detailed simile has been used, the beauty of the moon-faced lover is described as extremely attractive. The light of the lover's face is so abundant that even the sun seems dim compared to her light.

*Çəşm nərgis, zülf sünbül, qəd sənubər, çöhrə gül,
Dil zimistan içrə gördi böylə xürrəm gülistan (3, p.119a).*

In another example has been used an *aydın* [clear] and *mütləq* [absolute] *simile*. *Çəşm* [eye] means *nərgis* [daffodil], *zülfi* [hair] - *sünbül* [spike], *qədd* [stature] - *sənubər* [pine], and *çöhrə* [face] - *gül* [rose].

Sarcasm [*kinayə*] is one of the poetic tools we see in the poet's creativity. *Sarcasm* is a characteristic poetic figure in the poetry of eastern peoples, including classical Azerbaijani poetry. The artistic tool created by secretly expressing a clear meaning in a word is called a *sarcasm*. In the content given with the *sarcasm*, the disguise condition is established in such a way that the

reader participate in the revealing of this hidden point with the power of his imagination. While using the *sarcasm*, the way of expression of an idea faces with its content. Showing an inhumane attitude to any negative event in a work causes *sarcasm*. The literal meaning of the word can also be said with sarcastically. However, here the ironic meaning of the word used in its literal meaning is taken as basis.

There are many couplets in Ajiz's poems in which the *kinayə* was used and here is given some examples of them:

*Nə saqi əyağınə mənim tək düşən oldı,
Nə bağırını qan eylədi peymanə mənim tək (3, p.17a).*

With these couplets the poet delivers to readers that to surrender obediently and to drown someone by shedding blood is a *sarcasm*.

*Biri ol yerdə əgər boynı yoğunluq eləsə,
"Ağlağan" çayı gözindən ətəgi üzrə açar (3, p.45b).*

Ajiz with sarcastically condemns any predators who show strength by sponging.

One of the poetic figures used by Ajiz in his "Divan" is a metaphor [*istiarə*], a compound type of the *məcaz*. When the poet uses metaphor in belles-lettres, he transfers the characteristic features of one event to others. Although the metaphor is based on the comparison of two events, one of the compared events is usually not named. An unnamed event is visualized by transferring its significant sign onto another juxtaposed event.

Metaphor is one of the speech units that enriches the vocabulary of a language and enlarges its terminological lexicon. Metaphor is not only one of the figurative means of a language, but it is also one of the useful phenomena (2, p.16).

1) Metaphors created on the basis of the external similarity. 2) Those created based on internal similarity. 3) Metaphors created by transferring the qualities belonging to living creatures to things. 4) Those created by animating the verbs which combine with the inanimate nouns. So, we come to the conclusion that metaphors are created on the basis of simile or assimilation.

It is possible clearly to see such features of metaphor in a series of couplets given as examples.

*İnsaf verin onda necə əqlim olur, yar-
Etmiş gül üzrə sünbüli-mişkin pərakənd (3, p. 70a).*

The poet used the metaphor in a poetic style comparing the rose with the face of his beloved and the spike with her hair.

*Mən aşiqəm ol xalü xətti nərgisi-məstə,
Aşüftəyəm ol nərgisi-şəhlayə, yavaş get (3, p.10a).*

Ajiz successfully managed to create the artistic description by assimilating the eyes of the beauty to daffodil. So, the daffodil is a metaphor of the eye.

One of the means of artistic expression that Ajiz skilfully describes in his Divan is a foil [*təzad*]. A foil is a usage alongside the fragments of life that are opposite to each other by the meaning to present a certain thought or feeling to readers more vividly and effectively". In examples of the Azerbaijani classical literature have historically been used the contradistinct words such as justice and injustice, friend and foe, separation and joining for the purpose of creating a foil

*Mübarək eylāsün İzəd, görüm, oğlinə toy eylər,
Edübdür də `vət on gün, on gecə şəhr əhlini hamı (3, p. 134b).*

The poet succeeded in creating a successful a foil by comparing the antonym words night and day in the above verse.

Besides, there are numerous a foils in Ajiz's poems. The word "zirü zəbər" which means bottom and top and the other one "pəstü bülənd" which means lowness and highness played an important role in creating successful a foils in the work.

One of the other means of artistic description used in the classical poetry is repetition [*təkrir*]. Ajiz gave a special place to this poetic figure in his ghazals and gasidas. *Təkrirs* are mainly considered as means of strengthening the language and style of the work. *Təkrirs* are repetitions of the same or rhyming words in a poem to create logical emphasis or to increase emotional impact. The difference between repetition and usual rhyme is that the first creates a certain logical or emotional emphasis. Repetitions are often used in eulogies or elegies and serves to create a ceremonial mood.

*Məni biganə eyləyüb, əl çəkübdür aşinalərdən,
Dutubdur, dilbəra, biganələrdən aşina zülfün (3, p.112b).*

The poet adds rhythmic color to the word structure of repetition of the words *aşina* [buddy] (آشنا) - *dost* [friend], *tanış* [acquaintance] and *biganə* [indifferent] (بیگانه) - *yad* [strange] in the poem. In belles-lettres repetition takes a special place in terms of increasing the feeling-emotional impact of a poem. Sometimes *təkrirs* come not in one line but in several verses and follow each other: The repetition of the word "day" [gün] and usage of it as repetition in the following couplet, brings a very beautiful image to the poem.

*Gər desəm gün, görirəm başına gün gündə düşər,
Ver desəm ay ki, gündən görünür təl`əti-mah (3, p.123b).*

A pun [*cinas*] is one of the categories that creates excellent harmony and beauty of expression in Divan. A pun occurs during the repetition of the same or slightly different expressions in a poem, but with a different meaning.

*Çəng urub cənginə urmaz əl dəxi nahid çəng,
Eyləməz rəngin nigarın əllərin kəffül-xəzib (3, p.66a).*

The word "çəng"(چنگ) given in the verse is considered to be the predecessor of the harp, an ancient musical instrument. The word "çəng" also means "to hold", "to cling". Ajiz created a complete a pun by using the word "çəng" several times.

In poems are also met several types of the a pun, including a complex a pun, derivative [*iştiaq*] a pun, etc. The expressions of simple a puns "əmnü əman", "buyu muy" shown as examples in the couplets are a puns.

*Nə dərgəh, məsdəri-əmnü əmani-ələmü Adəm,
Nə sultan, çarəfərmayi-cəhan, şahzadəvaladır (3, p.42b).*

*Dağılub buyü muyi-ələmara,
Mişki-biqədr, ənbərərzandır (3, p.14a).*

In the work are also found the expressions of derivative *cinas* [*iştiaq cinas*] such as "gərdun-(گردون)-fələk [fate]; dolanan [wrapping] and gərdan [neck] - (گردان)-dolanan [wrapping], "qiyam

[rebellion]-(قيام)-ayağa qalxma [uprising] and qiyamət [doom]-(قيامت)", the place where dead will gather on the Day of Judgement, and "xəllaq [Allah]-(خالق)-yaratıcı [creator] and xəlq-(خلق)"-yaradılış [creation].

*Ey olan xalü xəti rahzəni-xeyli- xəyal,
Vey edən qəməzləri qəmədələr könlünə al (3, p.58b).*

In the example Ajiz applied to the complex type of a pun. The expressions "xeyli-xiyal", "qəməzə və qəmədə" created a pun among themselves.

Thus, finally, we can come to the conclusion that the richness of the means of the artistic expression in Ajiz's creativity made the language of his Divan even more beautiful.

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Aynurə Məmmədova

MƏHƏMMƏD XƏLİFƏ ACİZ "DİVAN"INDA DİL-ÜSLUB XÜSUSİYYƏTLƏRİ

Xülasə

XIX əsrin birinci yarısında yaşayıb yaradan Cənubi Azərbaycan şairlərindən biri də Mirzə Məhəmməd Xəlifə Gəmrudi Acizdir.

Aciz şeirlərində Azərbaycan dilinin kamilliyini, mənə çalarlarının zənginliyini əks etdirmək məqsədilə bədii təsvir və ifadə vasitələrindən məharətlə istifadə edərək yüksək səviyyəli bədii nümunələr yaratmağa nail olmuşdur. Şərq poetik dilinə dərinlən bələd olan Aciz öz yaradıcılığında Azərbaycan dilinin lüğət tərkibini əhatə edən sözlərlə yanaşı, klassik ədəbiyyatda geniş istifadə olunan bədii fiqurlardan yerli-yerində istifadə etmişdir.

Aciz "Divan"-ında işlənin bədii ifadə vasitələri araşdıraraq belə bir nəticəyə gəlmək olar ki, sözün polisemiyası əsasında yaranan bədii ifadə vasitələri Aciz dilinin obrazlılıq və ifadəlilik imkanlarını daha da genişləndirməyə xidmət edir.

Açar sözlər: Aciz, "Divan", əlyazma, məcaz, poetik fiqurlar

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THE CLERGY IN AZERBAIJAN AND JAMAL AGHA DILBAZI

Abstract

In the period from the middle of the XVIII century to the end of the 20s of the XX century, the Azerbaijani clergy played an important role in the socio-political structure of the society as a social group that differs from other strata with its own characteristics. However, at the beginning of the XIX century, the socio-political and legal situation of the Muslim clergy began to deteriorate with the occupation of the North Azerbaijani khanates by Russia, the clergy were deprived of a number of rights and privileges that they had for centuries.

During the existence of the khanates, the clergy were closely involved in state administration, played a leading role in the educational and judicial systems, and were engaged in science, art, trade, and other activities. In addition to mosques, schools, and madrasahs, clergy were engaged in science and education in holy shrines; these sacred building complexes that existed under the names of pir (sanctuaries), ojaq (holy hearth), imamzade and others were also "social-cultural-ideological" centers. The vast majority of such centers existing in the territory of Azerbaijan were related to a very complex philosophical movement - Sufism. The way of spiritual development of Sufis should follow the example of Prophet Muhammad (Pbuh), his Ahl al-Bayt (Family) (p) and the first sahabas (companions). Therefore, as in other Islamic sciences, the source of Sufism is Qur'an and hadiths.

The article talks about Azerbaijani spirituality, the tsarism's policy of harsh discrimination in relation to the clergy, the activity of religious figures in the field of public education, Sufism, which shows the ways of the development of spirituality in Islam, and the activity of Jamal Agha Dilbazi, the propagator of this teaching and the guardian of its ideological foundations.

Keywords: *Azerbaijani clergy, Sufism, Sufi poet, divan, Tsarism, occupation*

Introduction

From the moment the Islamic religion appeared, it proclaimed a great principle: "There is no coercion (violence) in religion". In this principle, the respect given by Allah to man, his will, choice, thoughts and feelings is reflected, and Allah has left the fate of a person to his own discretion in the matters of being punished and being questioned for his actions. This is one of the most important issues of human freedom. Freedom of religion is the first human right that determines the quality and glorification of "human" for the human race [3, p. 26].

The fact that Jamal Agha Dilbazi grew up in a rich environment of science and worship was the reason for his great success, in short, the freedom of the spiritual world. Because having high and progressive ideas gives a person enthusiasm and love of life, and always prompts him to serve humanity. All these achievements are achieved by refraining from sins, following divine laws, fighting for the enlightenment of the people, as well as pure and flawless beliefs, thoughts, desires, and actions, and finally, they bring eternity to a person.

The history of Muslim spirituality in Azerbaijan begins long before the age of khanates - with the emergence and spread of Islam in Azerbaijan. Azerbaijan is one of the first non-Arab countries where Islam spread, and Turks are one of the first non-Arab nationalities to accept Islam [9, p.17].

Throughout the centuries-long history of Azerbaijan's statehood, foreign usurpers have repeatedly put an end to the existence of the states in the country's territory, and created obstacles in the strengthening of national-statehood traditions. In the middle of the XXIII century in our Southern and Northern lands [9, p. 23] the emergence of independent khanates was not accidental, it was a legitimate stage in Azerbaijan's struggle for state independence. Khanates of Tabriz, Urmia, Ardabil, Khoy, Sarab, Maragha, Maku and Garadagh in Southern Azerbaijan; in the north, Sheki, Karabakh, Ganja, Darband, Guba, Shirvan, Baku, Salyan, Iravan, Nakhchivan, Talish khanates and Gazakh, Shamseddil and Ilisu sultanates were formed [9, p.24]. The emergence of khanates and the increase in the need for educated people in management made it necessary to revive schools and madrasahs. This, in turn, led to certain development in the field of education. The period of the khanates is the beginning of the national literary language, when it is based on the vernacular, as well as a period when new realistic tendencies are strengthened. These tendencies are revealed in the works of poets such as Arif Tabrizi, Arif Shirvani, Agha Masih Shirvani, and reached their peak in the works of Molla Vali Vidadi and Molla Panah Vagif. In general, it is possible to say that the culture of the khanate period was an important stage in the formation of nationwide culture [9, p.27].

At the beginning of the XIX century, Tsarist Russia attacked the northern khanates of Azerbaijan. During this period, military-strategic goals were in the foreground in the policy of tsarism. Therefore, the tsarist government tried to maintain the status quo in the newly conquered khanates, thereby preventing riots and discontent, as well as not offending the clergy and nobles who helped them in the process of occupation. It mostly applied to the khanates that most "voluntarily" accepted Russian protection. However, some tsarist officials, notably Sisianov and Yermolov, attempted to deprive the treaty-annexed khanates of any internal autonomy rights enshrined in the treaties. The khanates that offered armed resistance to the Russian troops were immediately abolished [9, p.34] and joined Russia, and military-colonial regimes were established in these khanates. In such a situation, there is more reason to believe that the tsarism's policy regarding the clergy was determined not by the central government, but by local officials. The military and civilian leaders of the Caucasus, who received great powers from the central government, often acted arbitrarily, based on subjective considerations. Sisianov's policy regarding the clergy of Gazakh and Ganja clearly shows that tsarist officials were given sufficient freedom of movement.

It is known that when Georgia joined Russia in 1801, the Gazakh and Shamsaddil sultanates were also included in the empire. Already in February 1805, in the "Instructions to the Gazakh Tatars" approved by Sisianov, Tarasov was instructed to specify the number of Muslim clergy and mosques. In the decision, it was ordered to "divide all Gazakh villages into 3 parts, build a mosque in each part, and keep no more than three mullahs or akhunds in each mosque, and not allow them to multiply". Later, it was recommended to "teach the Russian language as well as the Tatar language in the schools opened near the mosques, and send teachers for this purpose at the expense of the treasury". Thus, the basis of the tsarism's policy of Russification and Christianization of the Muslim population in Azerbaijan was laid [9, 35].

Tsarism has always tried to keep the Muslim clergy under spiritual pressure. In order to keep the Muslim population under constant control through the mediation of clerics, as well as to ensure that the clerics serve the purposes of the empire, the tsar officials resorted to all means [9, p.43].

Thus, we see that the socio-political and legal situation of the Muslim clergy began to deteriorate with the occupation of the Northern Azerbaijani khanates by Russia, and as a result of the tsarism's policy of strict discrimination against the clergy, the clergy were deprived of a number of rights and privileges that they had for centuries [9, p. 45].

Towards the end of the 30s of the XIX century, supporters of the "military-violent" line were in a dominant position in the tsarism's policy on Muslim spirituality. In these years, the activity of Russian officials aimed at completely limiting the influence of the Muslim clergy [9, p.62] became purposeful: In order to strengthen the propagation of Christianity and discredit the Muslim clergy, tens of thousands of Armenians, Germans, and representatives of various heretical sects from Russia were transferred to Azerbaijan, the relations of Muslims with their co-religionists in Turkey, Iran and Arab countries were restricted, official decisions were made that the instructions from the Islamic centers had no authority for the clergy of Azerbaijan, many clerics were accused of working for the benefit of Iran and Turkey and sent to exile [9, p.63].

While talking about the role of the clergy in the spiritual life of the society, first of all, their activities in the field of public education are meant. Thus, the vast majority of those who worked in the education system throughout the Middle Ages were religious figures. During the khanate period, the education system was entirely concentrated in the hands of the clergy. They taught in mosque schools and schools providing primary education, both in madrasahs and at home. In madrasahs operating in Baku, Ganja, Shamakhi, Tabriz, Urmia, and other cities religious and secular sciences - Arabic and Persian languages, Sharia, literature, philosophy, logic, psychology, etc. was taught [9, p. 170]. In this period, in addition to mosques, schools and madrasahs, clergy also engaged in science and education in holy shrines. The sacred building complexes, existing under the names as pir, hearth, khanaghah, tomb, imamzade, ribat, etc. functioned at the same time as "social-cultural-ideological centers". There was usually a zaviya of a scholar, cleric or sect leader, in these holy places. The sheikh sat in the zaviya and gave training to his disciples, spread his theory through them, and participated in solving a number of socio-economic issues faced by the disciples. Educational activities were often conducted in the khanegahs and zaviyas, meetings with scientists were held, and scientific lectures were listened to. Sometimes people came to the famous shrines from other neighboring countries. The vast majority of such centers existing in the territory of Azerbaijan were related to a very complex philosophical trend - Sufism, which was widespread in the Muslim world [9, p.176].

Sufism is a special teaching that shows the ways of spiritual development in Islam. According to Sufi scholars, Sufism is the result of a Muslim's spiritual quest. A Muslim following the path of Sufism aspires to be free from the material world and to rise spiritually. While doing this, he loves and worships Allah and acquires high moral qualities. The improvement of spirituality also prevents the stagnation of religion, its transformation into a set of laws, and the loss of its spirit. Sufis believe that the spiritual wayfarers acquiring such qualities as tolerance, peacefulness, etc., can get rid of negative characteristics such as pride, greed, and rudeness. According to them, spiritual development cannot be achieved only through fiqh (law) prohibitions and fatwas (judgement). Therefore, in contrast to the laws that regulate only the external aspects of problems, Sufism affects the spiritual world of everyone, instills feelings of love which lead him to Allah.

The way of spiritual development of Sufis should be in accordance with the example of Prophet Muhammad (Pbuh), his Ahl al-Bayt (p) and the sahabas - the first companions. Therefore, as in other Islamic sciences, the source of Sufism is the Qur'an and hadiths [1, p. 258]. There is no doubt about the Islamic origin of Sufism as a sect in Islam, and the influence of this sect on Islamic culture as a whole is known to many people. However, when it comes to the sources of Sufism [7, p.82], at least two important aspects should be taken into account. The first aspect is that Sufism

emerged on a religious basis. The second aspect is related to the spiritual life, way of thinking, cultural traditions, etc. of the followers of Islam who live in very wide and diverse areas [7, p.83].

Ashabus-Siffa is considered as the first Sufi in the history of Islam. They preferred to follow the path of spiritual advancement and asceticism in the mosque of Madinah, taking a lesson from the example of the prophet even in his time. There is a possibility that the word Sufism is derived from "Siffa". There were well-known ashabas -companions such as Salman Farisi, Abu Zar Rumi, Abu Musa Ashari among them [1, p. 258].

From the III century of the Hijra (IX-X centuries AD), Sufism spread in Azerbaijan as well. "Many Azerbaijani Sufis who lived in the IX-X centuries can be occurred in the authoritative sources of the Middle Ages. The information about Huseyn ibn Jibril Marandi, Abulfaraj Abdulvahid Varsani, Said ibn Qasim Bardai, Ali ibn Ibrahim Urmavi, Abdulhuseyn Zanjani, Abu Abdullah Muhammad Bakuvi and other Azerbaijani Sufis, and examples from their words is provided in the treatises on Sufism by Sarraj Tusi (...-988), Abu Abdurrahman Sulami (940-1021), Abulqasim Qusheiri (986-1072), Abdullah Ansari (1006-1088), in the books on history, geography and genealogy of Khatib Baghdadi, Ibn Al-Asir, Yaqut Hamavi and others" [7, p.84].

Sufism developed in two directions, moderate and extreme: the moderate Sufis did not deviate from Islamic monotheism, while the extreme Sufis tended to more or less pantheism. There were prominent representatives of moderate Sufism in Azerbaijan. Among them, Abunnajib Abdulgadir Abdulla oglu Suhrawardi and his nephew Abuhafs Suhrawardi were more famous [10, p. 59].

In the XIX century, a number of teachings were formed on the basis of ideological currents that existed earlier and spread in the Muslim Eastern countries, including Azerbaijan. In this period, the spread of Naqshbandi teachings related to Sunnism in Northern Azerbaijan is known. This ideology, which originated from Turkey, was propagated in a poetic form in the border regions with Dagestan, in the districts of Gazakh and Karabakh. Muhammad Askari and Gutgashinli Abdulla, who was influenced by him, were well-known representatives of Naqshbandi teachings. Seyyid Nigari's (1815-1885) religious-mystical ideas were also originated from Naqshbandi teachings [10, p. 303].

Ismayil Shirvani and one of the well-known intellectuals of his time the poet Mirhamza Nigari, who was born in Chejimli village of Zangezur district of Karabakh, played a major role in the wide spread of Naqshbandi teaching in Caucasian Azerbaijan [2, p.11].

In the XIX century the bright representative of the noble and famous Dilbazi family Jamal Agha Dilbazi [1860-1945], was one of the well-known followers of such medieval Sufis as Yunis Amra, Kaygusuz Abdal, Heydar Amuli, Mir Damad, Molla Sadra and others. Jamal Agha (Jamaledin) Dilbazi, a well-educated scholar, Sufi poet and public figure of his time, was the third son of the poet Hajirahim Agha, nicknamed Vahidi, from the nobles of the Khanlyk village of Gazakh province. Like his other brothers, he received his first education from his father - an open-minded and enlightened person of that time, and initially learned Turkish, Arabic and Persian languages from him [2, p. 5]. Jamal Agha Dilbazov, who had a great passion for learning and acquiring knowledge, studied in the educational center led by Mirhamza Nigari in Turkey (1889-1893), and after returning to Gazakh, he tried to engage in education [4, p.137].

The Naqshbandi teachings were not a random choice of Jamal Agha's belief in search of the truth and right path to Allah. This was a traditional belief that came from their family, and Jamal Agha was formed under the influence of this pragmatic belief for that time. Thus, his grandfather Allahyar Agha was one of the first ones who accepted Naqshbandi in Gazakh district. Allahyar Agha was a literate and educated man of his time [2, p.10].

Jamal Agha Dilbazi not only accepted and mastered Naqshbandi, he was one of its preachers, a sectarian who stood guard over its ideological foundations and raised his voice resolutely against the distortion of its principles. It is not by chance that in the book "Divani-Fasahat" by Jamal Agha,

the life, science, personality of Mavlana Mirhamza Effendi, his extensive activity in the way of the development of the sect, and creativity as a poet occupy the main place. First of all, the literary and scientific heritage of Mirhamza Nigari, as well as his father Hajirahim Agha Vahidi himself and his literary legacy are undeniable in the formation of Jamal Agha as a thinker, poet and scientist [2, p.15].

Nothing in the world ennoble a person like hard work. A person who does not work cannot preserve his human dignity. Because the true value of a person is measured by his hard work [6, p. 550]. Jamal Agha also opened his own path on life full of hardships, referring to the knowledge that he acquired with his diligence, persistence, goal-oriented and hardworking. This pious person, who knew the value of the blessings given to him both materially and spiritually, praised purity, courage, humility, tolerance, in a word, noble qualities, and criticized the people with bad morals in his works.

The masnavi "The declaration of the eloquents in describing impure Sufis" and the ghazal "Criticism of impure Sufis" in "Divani-Fasahat" are sections that show the true face of self-centered, self-interested hypocrites and unworthy religious people. Jamal Agha's negative attitude towards Caliph Haji Mahmud runs through the work like a red line. Abid and Zahid (other names – Sufi and Vaiz) are his constant targets, and it is clear that he means Haji Mahmud Injavi and Sayyid Yasin. In their example, the behavior of impure Sufis is condemned. He says that Zahid and Abid were eager for worldly goods and at that time they were hiding behind the ayeyi-hadis (ayatsor verses of hadiths) while they were preaching from the pulpit of the mosque without shame. "The fabric of their aba is good", "their turbans and beards are white", "their bellies and napes are swollen", "the people are hungry", "the people are far from knowledge", "but they live happily". They do not show the right way to the people, they do not direct them to the path of knowledge and education, on the contrary, they draw a veil over their eyes and dig a well for them, keeping them in ignorance. These people, who have captured the hearts of the people, direct them to the path of self-righteousness, "justifying" it with hadiths and ayats, "without considering the haram and halal" they buy and eat the people's property. In the end, the author says that finally, with their death, the people's eyes were opened, they got rid of their collars and turned to science and education...[2, p. 19].

The ghazal "The declaration of the eloquents in describing impure Sufis" is also in harmony with the content of the sections mentioned above. Here, Jamal Agha asks when the Sufi, who is addicted to worldly entertainment and insatiably absorbs the blessings that adorn the mortal world, will turn away from this disgrace. Because a person who does not think about the hereafter cannot take the path of truth. The author sees him as a mule that follows the corpse of the world and a fly buried in its impurity without shrinking. This living being, who takes care of his belly by deceiving the people with various lies and amasses countless wealth, is a rider of lies and does not want to fall. All these, as the consequences of a careless dream, "deprives a person of the most beautiful feelings, love for the motherland, love for the family, respect for cleanliness, honesty" [6, p. 424].

The ghazal that begins with the verse "He is free in two worlds, if he dwells in the truth" is about the freedom of a person who follows the path of guidance and lives in the truth, both in the mortal and eternal worlds, and because of the honesty of his heart, he will find the light of Allah. Not famous for his wealth or family, this mild-mannered person lives without sorrow, avoids mischief, and lives a youthful life thanks to his constant self-preservation. Abstinence from sins gives the human race such a garment of faith that in return he considers every place as holy as Turi-Sina (Mountain Sina).

The purity of the soul, the unity of science and worship, and the evolution of spirituality is the veil of insight opening and meeting the light of Allah. A believer walks fearlessly in the universe, completes his earthly life safely and is fully aware of every sign. Living a fearless, error-free life gives him the feeling of enjoying his worldly home and causes to cross Sirat - a bridge built on hell with lightning speed. This person, who crosses the high heavens and aspires to Allah,

takes his rank from a prestigious position, watches all the heavens and wins the applause of the angels.

As it can be seen, Dilbazi agha expertly portrays people with contrasting characters in his works, highlighting that they are either dishonorable, worthless and disrespectful, or perfect, valuable and respectable.

Regarding the wisdom of human existence in this world, it should be emphasized from the Islamic point of view that he was created for the test and chooses his way freely. Then he bears the responsibility of his choice before Allah Almighty: "We showed him the right way. Whether he is grateful (for our blessings) or ungrateful (this is his own personal record)" [3, p.39].

Sufism is a religious-philosophical worldview formed within the framework of Islam. Those who follow Sufism believe that it is possible for a person to enter into direct spiritual communication with Allah through personal psychological experience, or rather, to observe Allah Almighty, to see Him in his spiritual world. This communication is achieved through ecstasy-immersion in divine love to the extent of self-forgetfulness, through inner illumination, purification of the soul and through various psychological exercises on the way leading to Allah with the love of Allah in the heart [8, p.6]. At the same time, it should be noted that many principles in Islam encourage people to gain closeness to Allah. It is from this point of view that Sufism can be considered acceptable. Also, Sufis considered it necessary to go through three stages - the stages of truth, sect and Sharia - in order to achieve their goal, and they confirmed the legality of their teachings by following the rules of the holy Sharia. Jamal Agha also responsibly observed the main tenets and worships of the sect and skillfully reflected in his works "the values that Sufism instills in a person to save his soul" [8, p. 7] and the spiritual benefits derived from them.

It is natural for the representatives of each religion or sect to spread their beliefs and gather as many human beings as possible around them. Just as everyone who is faithful and sincere to his religion strives to propagate it, representatives of different religions also strive to make people accept only it because they believe in the truth of the religion, they believe in. Therefore, religion is the most important integral part of human nature and personality. Any progress or achievement of religion is considered progress or success of human personality [3, p. 22]. Also, "the progress of human societies is first of all related to the progress of language and literature [6, p. 139]. Language is the soul of the nation, the soul of ideas, feelings and thinking [6, p. 81], and literature is an eloquent language of the world of thought and the life of an eloquent language of gnostic life" [6, p. 140].

Jamal Agha Dilbazi was a member of the Sufi order, a literary connoisseur, with excellent religious education, high consciousness and professional knowledge of oriental languages. The fact that he had a wide erudition is reflected in the ghazal, qasida, qita, minajat, masnavi, mukhammas, musaddas, etc. used in the classical literature of Azerbaijan gives an opportunity to show his talent and ability in each of these lyrical genres, it makes clear that he was adept at both idiom and syllable weight. Thus, "a person's thought is his language, mind and religion" [5, p.792].

Conclusion

Historically, the attitude towards religious figures in Azerbaijan has been ambiguous. Those who confirm the compatibility of the unjust decrees of the despotic rulers of the Middle Ages with their fatwas, who call on the religious to submit to the usurpers, who wear Christian orders around their necks and lieutenant badges on their shoulders, who oppose every innovation aimed at progress, who drag the people from the path of knowledge and enlightenment to ignorance and fanaticism, for the sake of freedom, the clerics who write denunciations of their fellow countrymen certainly deserve a negative attitude. However, among the religious figures of Azerbaijan, there were not a few religious figures who educated the people's children, wrote scientific works,

mobilized the population to fight against usurpers, and faced the enemy in the front lines with weapons in hand. Of course, such clerics have always won the trust of the people and today they are remembered only with great respect [9, p. 3].

At the end of the XIX century and the beginning of the XX century, the clergy lost the privileges and prestige they had had during the khanate era, but their activity was visible in almost all spheres of social life. During this period, the clergy closely participated in the organization and development of the national press, in the formation of national parties, in the process of national self-awareness - in the defense of Azerbaijani Turks from Armenian raids, and in the national liberation movement [9, p. 190].

Thus, we see that the clergy had an exceptional place in the spiritual life of the society, individual religious figures fought against sectarian differences, illiteracy and ignorance, against the tsarism's policy of spiritual expansion, and worked for the sake of public education, the development of science and culture [9, p.187].

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AZƏRBAYCANDA RUHANİLİK VƏ CAMAL AĞA DİLBAZI

Xülasə

XYIII yüzilin ortalarından XX yüzilin 20-ci illərinin sonunadək olan dövrdə Azərbaycan ruhaniliyi özünəməxsus səciyyəvi cəhətləri ilə digər təbəqələrdən fərqlənən sosial zümrə kimi cəmiyyətin sosial-siyasi strukturunda mühüm rol oynamışdır. Lakin XIX yüzilliyin başlanğıcında Quzey Azərbaycan xanlıqlarının Rusiya tərəfindən işğalı ilə müsəlman ruhaniliyinin sosial-siyasi və hüquqi durumu pisləşməyə başladı, ruhanilər əsrlər boyu malik olduqları bir sıra hüquq və imtiyazlardan məhrum oldular.

Xanlıqlar dövründə ruhanilər dövlət idarəçiliyində yaxından iştirak edir, maarif və məhkəmə sistemlərində aparıcı rol oynayır, elm, incəsənət, ticarət və başqa işlərlə məşğul olurdular. Məscidlər, məktəbxanalar və mədrəsələrlə yanaşı, müqəddəs ziyarətgahlarda da ruhanilər elm və

maariflə məşğul olurdular; pir, ocaq, imamzadə və s. adlar altında mövcud olan bu müqəddəs tikili komplekslər həm də "sosial-mədəni-ideoloji" mərkəzlər idilər. Azərbaycan ərazisində mövcud olan belə mərkəzlərin böyük əksəriyyəti çox mürəkkəb fəlsəfi cərəyanla – sufiliklə əlaqədar olmuşdur. Sufilərin mənəvi inkişaf yolu Məhəmməd peyğəmbər (s), onun Əhli-beyti (ə) və ilk səhabələrinin örnəyinə uyğun olmalıdır. Buna görə də digər islam elmlərində olduğu kimi sufiliyin qaynağı da Quran və hədislərdir.

Məqalədə Azərbaycan ruhaniliyi, çarizmin ruhani zümresinə münasibətində sərt ayrı-seçkilik siyasəti, din xadimlərinin xalq maarifi sahəsindəki fəaliyyəti, İslamda mənəviyyatın inkişaf yollarını göstərən təsəvvüf və bu təlimin təbliğatçısı və onun ideoloji əsaslarının kəşiyində duran Camal ağa Dilbazinin yaradıcılığından bəhs edilir.

***Açar sözlər:** Azərbaycan ruhaniliyi, təsəvvüf, sufi şairi, divan, çarizm, işğal*

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INTERDISCIPLINARY POLYSEMY AND THE PROBLEM OF WORD MEANING

Abstract

The article deals with interdisciplinary polysemy and the problem of word meaning. The basic tenets of many language schools have formed the basis for numerous attempts to define lexical meaning. There is not a single, widely acknowledged definition that simultaneously functions to convey meaning and all of its fundamental components. However, contrasting several strategies aids in summarizing the concept's overall features. It is determined in the article that intersystem connection between the meanings of a polysemous word can be thought of as the semantic connection between the meanings of an interdisciplinary polysemantic unit.

Keywords: *semantics, word meaning, interdisciplinary polysemant, polysemantic terms*

Introduction

Linguists who study language have studied the activity of the mind in consciousness and understanding, as well as the meanings expressed by the words formed in the language as a result of this activity, specifically under the name of "semantics". Before moving on to the definition of semantics, it would be more appropriate to explain what meaning is.

Determining the definition of lexical meaning has been carried out many times according to the main principle of different language schools. There is no universally accepted definition that captures meaning or all the essential features of meaning and operates simultaneously. Nevertheless, comparing different approaches helps to summarize the general characteristics of the concept.

If we say that communication is a means for people to understand other people, it should be said that the main purpose of communication is meaning and understanding. Because expressing every concrete and abstract element that a person understands the meaning of allows to communicate in society.

Meaning is a problem that extends beyond linguistics. Moreover, scientific disciplines like logic, psychology, and philosophy have discussed it. Despite having distinct specializations and methods, these fields complement one another.

Psychologists are interested in how people learn, retain, remember, or forget information; they also deal with how people judge information and solve problems, in other words, how the human mind searches for and works with meanings.

Philosophers of language are concerned with how any truth we know or perceive is related to other possible facts - what is the origin of this fact and its probable consequence; they investigate

which expressions contradict each other, which sentences express the same meaning with different words.

Linguists are concerned with identifying the meaningful elements of particular languages. Linguistics also deals with the meanings conveyed by the modulation of the speaker's voice and the processes by which listeners and readers relate new information to information they already have [Charles W.K.,2002,p.2].

Linguists provide many different definitions of meaning. C. K. Ogden and I. A. Richards in 1923 in the book "The meaning of meaning" give about 20 definitions of meaning [Ogden C. K. and I.A. Richards., 1923, p.2]. From the Platonic point of view, F. de Saussure explained the meaning with the term "concept" on the same level as "signified" in "sign" [Sossur de F., 1977, p. 62-70]. S. Ullmann, on the other hand, visualized this dual relationship in the form of a triangle, as the relationship between the object and the name. As a sign of the linguistic system, the word itself already has a meaning, but this meaning is a potential that becomes actualized and can manifest itself differently in relation to objects of the external world [Tutescu M.,1979]. According to L. Wittgenstein, the meaning of a word is its use [Vintgenshteyn J.I.,2010].

There are three main categories of meaning definition that can be referred to

- referential or analytical definitions of meaning;
- functional or contextual definitions of meaning;
- information-oriented definitions of meaning.

The main feature of the referential approach is that it distinguishes three components closely related to meaning:

- 1) sound form of linguistic sign;
- 2) the underlying concept of this sound form;
- 3) referent, that is, the part or aspect of reality to which the linguistic sign refers.

Referential definitions of meaning are usually criticized for the following reasons:

- 1) they cannot be applied to the sentence;
- 2) they cannot explain certain semantic additions that arise in the process of communication;
- 3) they do not take into account that one word can express different objects and events (polysemy), and the same object can be indicated by different words (synonymy).

A functional approach to meaning argues that the meaning of a linguistic unit can only be learned in relation to its relation to other linguistic units. According to this approach, the meaning of the words "to move" and "movement" in English is different, because these words have different functions in speech, that is, they have different positions in relation to other words. The verb "to move" can be followed by a noun (to move a chair) or a pronoun (we move). Movement can be followed by the preposition "movement of a car" and the adjective "slow movement".

A functional approach is sometimes described as contextual, based on the analysis of different contexts. The functional approach inherent in the semantic study of structural linguistics is limited to the analysis of difference or sameness of meaning: meaning is understood as a function of a linguistic unit. If we analyze the function of a word in lexical contexts and compare these contexts, we conclude that the meanings are different. The term context is defined as the minimum length of speech necessary to use any of the possible meanings of a polysemantic word.

The information-oriented definition of meaning focuses on determining meaning through its role in the communication process. Thus, this method deals with the study of how words are processed and examines how the meaning is processed rather than what it is. The information-oriented approach began to form with the increasing interest of linguists in the communicative aspect of language. The object of the study focused on the relationship between the language we use and the situations in which it is used, thus investigating the possibilities of people using language correctly.

According to this method, meaning is the information that is conveyed throughout a communication process from the speaker to the listener. The referential approach's purported

drawbacks are addressed by this definition, which holds true for both words and sentences. The issue is that it doesn't clearly distinguish between direct meaning and implication because it applies to sentences rather than individual words (additional info).

Thus, in the sentence "John came at 5 o'clock" (John came at five o'clock) the following meanings can be intended in addition to the direct meaning:

1. John was late.
2. John did not keep his promise.
3. John came even if he didn't want to come.
4. John was punctual as usual, etc.

In each case, the intended meaning will depend on the specific situation in which the communication takes place, and the discussion of meaning as the information conveyed will amount to a discussion of the infinite scope of possible communication situations. The difference between the two layers in the information presented is so important that two different terms can be used to describe them. The immediate information provided by the units that make up the sentence can be called meaning, and the information added to the extralinguistic situation can be called meaning [Zykova I.V., 2008].

The linguistic term "semantics" comes from the ancient Greek word "semantikos / semaien". Although the original meaning of the word "sema" was "symbol/sign/mark/indicator", it later acquired the name "meaning".

The foundation of semantics was laid in the 19th century. The German linguist K. Reisig called the problems and issues related to meaning semasiology. In 1826-27, he prepared the work "Lessons on Latin Linguistics", which is one of the first studies on semantics. 70 years after K. Reisig's preliminary studies on semantics, this concept was coined by M. Breal in France as "Semantique". In the period before M. Breal, semantics was developed in a diachronic way and semantic changes were emphasized. Later, M. Breal expanded the theme of meaning in the book "Essai de semantique" (1897) and covered such problems as form, formation of meanings, connection with syntax, synonymy, semantic changes [Aksan D., 2006, p. 18].

As Mario Pei says in *The Study of Language*, "Semantics is 'language' in its broadest, most inclusive sense. Sounds, words, grammatical forms, syntactic structures are the tools of language. Semantics is the express purpose of language." [Antrushina G. B., Afanasyeva O. V., Morozova N. N., 1999, p. 130]

In semantics, there are two levels of meaning: word and sentence. Lexical semantics deals with the semantics of words. Lexical semantics deals with traditional issues such as synonymy, polysemy, ambiguity with modern approaches. Such fields as the application of structuralism in semantics, the semantic field, the conceptual field, and the lexical field are also included in this scope. In addition, literal meaning, figurative meaning (metaphorical meaning), basic meaning (denotation), and connotation are central topics of lexical semantics. Sentence meaning is processed by different models in semantics. The main difficulty here is that although at least one aspect of a word's meaning is codified within the language system and conventional, the meaning of a sentence is more ambiguous and complex [Akshehirli S., A., 2004, p. 12].

The modern approach to semantics is based on the idea that the internal form (meaning) of a word represents a structure called the semantic structure of the word. It is known that most words express several concepts and therefore have a number of corresponding meanings. A word with several meanings is called polysemantic, and the ability of words to have more than one meaning is explained by the term polysemy." [Antrushina G. B., Afanasyeva O. V., Morozova N. N., 1999, p. 131].

Y.A. Levitsky claims that "the meaning of the word is determined by the person" [Levitskiy Y.A., 2009, p. 61]. Context greatly influences the determination of meaning. As for the meaning of an interdisciplinary term, what is important to determine the meaning is the field of science in

which it is used. Moreover, the field of professional activity in which it is used plays a decisive role in determining the meaning in a given situation.

The semasiological aspect of meaning is represented by lexical phenomena such as synonyms, antonyms, homonyms and polysemanticism. In the true sense of the word, the semasiological aspect permeates the language and represents a complex of semantic lexical tools aimed at effectively achieving the communicative goal. The reason these phenomena occur in language is the linguistic nature of the sign - the mismatch between its formal and content aspects. The asymmetric correlation of the level of expression and the level of content - the "law of asymmetric dualism of the linguistic sign" [Kartsevskiy S.O., 2000] consists in the desire of the level of expression to contain as many different contents as possible, while the level of content tries to obtain the maximum number of forms to express itself. The first tendency leads to the emergence of homonyms and polysemantic words in the language when different contents are realized through the same forms. The second tendency leads to synonymy when similar content is embodied in different forms. F. de Saussure wrote: "The whole mechanism of language is based on identities and differences, and these latter are only the opposite of the first" [Sossur de F., 1977, p. 141]. In modern linguistics, this concept has been developed quite well and is practically not a subject of discussion, because it has long been proven that the external form is not the same as the defined concept. A large number of interdisciplinary polysemantic words in the terminological dictionary is clear evidence that the form is not the same as the concept, because behind a form there are several meaningful components that do not belong to different, close fields of knowledge.

The meaning of the word is not homogeneous. It consists of various components. These components are described as meaning types. The two main types of meaning are grammatical meaning and lexical meaning. Another type of meaning is selected. It is based on repetition of basic types and is called lexical-grammatical meaning.

Grammatical meaning is defined as the expression of the relationship between words in speech. Grammatical meaning is a component of meaning that is repeated in the same set of separate forms of different words. For example, the meaning of verbs when they change according to tense, the meaning of words when nouns take a plural suffix, etc.

The lexical meaning of a word is the meaning specific to a given linguistic unit in all its forms. For example, in English, the verb "to go" has different grammatical meanings depending on the tense and person, but each form has the same semantic component indicating the process of movement.

The essence of the lexical-grammatical meaning of the word is revealed in the classification of lexical constituents into large word-classes (noun, verb, adjective and adverb) and small word-classes (article, preposition, conjunction, etc.). All members of a basic word class share a distinctive semantic component that can be viewed as a lexical component of part-of-speech meaning, albeit a very abstract one. For example, the meaning of thing or substantive can be found in all nouns, although they have different grammatical meanings, varying according to the quantity and case of the nouns. The grammatical aspect of the lexical-grammatical meaning is usually conveyed by a set of forms. Any word described as a noun must have a set of forms that express the grammatical meaning of quantity and case [Zykova I.V., 2008].

Both meanings and concepts have their own structure, content, and system relationships. Together with signs, concepts form meaning units - semas, which in turn form meaning systems. The conceptual systems of each language are almost identical, but the meaning systems differ significantly. Component analysis, as one of the methods of linguistics, considers the meaning of words in the form of a set of meaning elements called semantic factors.

When talking about the meaning structure of a word, they mean first of all its lexical component. It is here that the main research problem of linguistics, related to the polysemy of the word, the separation of primary and secondary meanings, arises. The main essence of the meaning is the description of the denotation, its characteristics. But the reality is that several concepts can be contained in a single meaning by forming a structure.

Unlike the external side of the word, the internal structure is not presented as a homogeneous, static concept, but rather as a system filled with many mobile components that make up its semantic volume. Components of meaning differ in their importance, stability, and scope of use. The study of the semantic structure of the word consists of studying not only the components that fill it, but also the order of their interaction.

Polysemy is called the presence of more than one meaning of a language unit connected by a semantic relationship. The context helps to select the necessary part of the scope of the meaning of a polysemous word. In this case, the lexical-grammatical context type is used, because the detection of the lexical meaning alone is not always complete, and the grammatical form of the lexemes that make up the context serves to determine the grammatical meaning of the analyzed unit and allows to distinguish between graphically identical units among others. For example: "Young eagles are ready to quit their nest after only two months" and "Phraseological units are nested in the dictionary entry for the first key word." In the first case, "nest" acts as a noun, and in the second as a verb.

A.A. Zaliznyak notes that "polysemy is usually understood only as lexical polysemy, while the term polysemy does not include this restriction... polysemy can be called, among other things, the possibility of simultaneous realization of two or more meanings in one or another language"[Zaliznyak A.A.,2002, p.13].

Since words express objects, processes, and events of concrete reality, the relationship between the meaning and what the word indicates is discussed first. Two different approaches are possible in studying such correlation. The study of the semantic side of the word can begin with a name or a marked object. In the first case, the research will consist of reviewing the different meanings of the word, determining the mutual relationship between them, and also revealing the semantic relationships between different words. Such an approach is called semasiological. The second approach is the opposite of the first, starting with an object and analyzing the various words associated with it. This approach is called onomasiological (from the Greek "onoma-name"). The onomasiological approach helps to reveal how meaning is formed, taking into account its main properties and characteristics.

There are two main participants in the naming process: the person who names the object (nominator) and the named object (referent). The process of naming an object consists of several stages:

1. The process of naming begins with the formation of a concept about an object. A concept is a generalized idea of a class of objects, summarizing the most important features of a given class and thus distinguishing it from other classes. There are several factors that influence the formation of concepts:

- a) Objective reality itself; This factor explains the differences in concepts in different language communities. This can be illustrated by different word combinations in different languages.

- b) Level of knowledge about the nature and structure of the given object; For example, the concept of "star" is different for 15th-century and 21st-century Europe;

- c) System of common concepts specific to a given language community; For example, philosophical, moral, religious and other principles that existed in a given time period.

2. The next stage in the naming process is to determine the class of objects in the nomination with the help of linguistic means. To create meaning, certain features form the basis of the semantics of a word. The signs selected as the main characteristics of the object constitute the denotation. It is really what the word expresses, and the concept and referent are the concepts with which the word is associated. The relationship between the concept and the denotation can be different, in some cases the denotation is close to the concept. The denotative part of the meaning is relatively fixed and it represents all the properties of the object - general, individual and to be discovered.

3. Determining the set of denotation signs that make up the most important part of the meaning (i.e. the semantic core) in the nomination process is not the last stage. The next step is the formation of the functional significance of the linguistic unit. The attitude of the speaker to the object, the place where it is assigned, is reflected in the formation of the lexical meaning, among other things. The information offered in addition to the denotation may refer to the positive or negative attitude of the name setter, or may indicate a particular communication situation and indicate the participants and their roles. This additional information forms the communicative value of the lexical meaning.

4. As for the last stage, it should be noted that in order to become a word, the semantic side formed in the process of nomination must be connected with a certain material structure, that is, with a sound form and a graphic form. The acquisition of sound and graphic forms enables the transmission of words from one person to another to serve the purposes of communication.

Several aspects can be distinguished within the general lexical meaning.

- a) denotational aspect;
- b) aspect of connotation;
- c) pragmatic aspect [Zykova I.V., 2008].

The denotative side of the lexical meaning is the part of the lexical meaning that connects the name with the object. An event, a process or a characteristic feature of a concrete reality (or thought) is denoted by a given word. Denotative meaning is the objective, first-order meaning that can be assigned to symbols. This is to make a direct connection between the symbols to a reality or a designated phenomenon. Connotative meaning, then, is a secondary meaning that can be given to symbols by referring to cultural values at a secondary level. A denotative meaning is a meaning that does not contain other meanings or values, while a connotative meaning is an additional meaning or meaning value that is present in a word.

D. Chandler (2007) stated that denotation and connotation are terms that describe the relationship between the signifier and the signified, and an analytical distinction is made between two types of signified: the signified denotative and the signified connotative. Denotation tends to be described as the definition, literal, obvious, or general meaning of a sign. It means the denotative meaning that the dictionary tries to provide [Chandler D., 2007].

Barthes "there are some levels of relationship between the signifier and the signified, which are called 'staged systems'". Two of the levels are denotation and connotation. Denotation is the level of the sign that explains the relationship between the sign and the signifier, where the sign gives a clear, direct and true meaning. However, connotation is the level of the sign that explains the relationship between the signifier and the signified, where its hidden, indirect, unreal meaning is explained [Sobur A., 2009].

Let's consider the described structure on the example of the interdisciplinary polysemantic unit "polarity", the prototypical denotation of which is a ball, a lump (cotton wool, paper), and among its properties, inconsistency, contradiction can be distinguished.

The prototypical denotation of interdisciplinary polysemantic unit is, as a rule, a general-purpose object that corresponds to the everyday meaning of the language unit and plays a key role in the development of new meanings and the transition of the lexical unit to the category of interdisciplinary polysemants.

Conclusion

Thus, it can be concluded that the semantics of terminological and commonly used signs do not differ. It is observed that only terminological signs belong to certain knowledge systems.

The meaning of each term is defined by a clearly defined definition, but the paradox is that interdisciplinary polysemy has several definitions that do not fully correspond to one commonly accepted definition.

The meanings of interdisciplinary polysemantic words are related to each other and form a semantic structure. Operating in different terminological systems does not deny the existence of connections between meanings; this, in turn, confirms that the polysemantic terms has different meanings.

The semantic connection between the meanings of interdisciplinary polysemantic unit can be considered as the intersystem connection between the meanings of a polysemous word.

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Gülzar Məhərrəmzadə

SAHƏLƏRARASI POLİSEMİYA VƏ SÖZÜN MƏNASI PROBLEMİ

Xülasə

Məqalədə sahələrarası polisemiya və sözün mənası problemindən bəhs edilir. Leksik mənanın tərifinin müəyyənləşdirilməsi müxtəlif dil məktəblərinin əsas prinsipinə uyğun olaraq dəfələrlə həyata keçirilmişdir. Mənanı və ya mənanın bütün əsas xüsusiyyətlərini əks etdirən və eyni vaxtda fəaliyyət göstərən ümumi qəbul edilmiş tərif yoxdur. Buna baxmayaraq, müxtəlif yanaşmaların müqayisə edilməsi anlayışın ümumi xarakteristikalarını cəmləşdirməyə kömək edir. Məqalədə müəyyən edilir ki, sahələrarası polisemantın mənalı arasında semantik əlaqə çoxmənalı sözün mənalı arasında sistemlərarası əlaqə kimi hesab oluna bilər.

Açar sözlər: *semantika, sözün mənası, sahələrarası polisemant, polisemantik terminlər*

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ABOUT THE SCIENTISTS OF SHIRVAN IN THE WORK "KASHF AZ-ZUNUN AN ASAMIL-KUTUB WAL-FUNUN"

Abstract

An old printed copy of the work "Kashf az-Zunun an-Asamil Kutub wal-Funun" by Katib Chalabi, who lived in the XVII century and was a descendant of Chalabi dynasty, is preserved at the Institute of Manuscripts named after Muhammad Fuzuli of ANAS. Katib Chalabi's real name is Mustafa bin Abdulla (1609-1657). He was popularly known as Katib Chalabi because he was a secretary in the army. Mustafa bin Abdulla is an outstanding scientist and writer of the Turkic world, who has gained fame for combining secular and religious sciences by writing works in the fields of religion, law, politics, literature, geography, history, bibliography and other sciences. He was a geographer who was a supporter of the idea that the Earth is spherical. Because he was a secretary in the army, he was popularly known by the nickname Katib Chalabi.

Keywords: *manuscript, book, author, literature, Middle Ages*

Introduction

More than 40,000 materials are preserved at the Institute of Manuscripts. These materials are in Azerbaijani, Arabic, Persian, Turkish, Russian, Uzbek and other languages. Among these valuable manuscripts, ancient printed books are also preserved. The value of these printed books is equal to ancient manuscripts. Since some of the old printed books in Arabic were printed from medieval manuscripts by lithographic method, they have great scientific value just like medieval manuscripts. At the same time, these books are a rich collection covering various periods of the philosophical thought and history of the Arabic language and literature, Eastern medicine and theology, etc.

Since a large number of these books were published directly from medieval manuscripts, they are valuable as manuscript monuments. Among these publications, Ibn al-Hajib Jamaladdin Osman bin Omar al-Maliki al-Nahwi (1174-1248), Ibn Malik Jamaladdin Abu Abdullah Muhammad bin Abdullah al-Tai al-Jiyani (1201-1273), Ibn Hisham Jamaladdin Abi Muhammad Abdullah bin Yusuf al-Ansari al-Nahvi (1308-1360), as well as, including Turkic-speaking scholars Sadaddin Sadulla Bardai, Jamaladdin Ardabili, Ismail Jawhari, Jarullah Abdulgassim Mahmud bin Omar al-Zamakhshari (1075-1144) and dozens of other Eastern linguists can be mentioned. Mustafa bin Abdullah (1609-1657), one of the Turkic-speaking scholars, wrote a work called "Kashf az-Zunun an Asamil-Kutubi wal-Funun" in Arabic in the field of bibliography. We found two copies

of this work in the treasury of manuscripts with codes XVI-1889; VI-149. XVI -1889 ciphered copy was published in 1310/1892 at the "Darsaadat" printing house in Istanbul. Mustafa bin Abdullah was famous by the nickname Katib Chalabi (1.2.III, 245; 247).

Chalabi is a name and address given to real noble, educated people. Although various ideas have been put forward about the origin of this word, no concrete conclusion has been made so far. The most reliable and accurate of the ideas put forward, it is said that "chalabi" comes from "Chalap", one of the names of God in the Turkman language, as Ibn Kamal and Hasan Kafi Anhisari mentioned about the origin of this word in their treatises. This means "belonging to God", "connected to God". In general, there are different opinions about the meaning of the word "Chalabi". According to some researchers, this word came from Indo-European and Greek languages. However, these ideas are not convincing. It seems that the attempt to connect most of the names with the Greeks did not bypass this word. The word "Chalabi" is mentioned in some Byzantine sources as Turkish and means "beyzade" (nobleman).

In Ottoman times, especially from the XIV century to the XVIII century, it was attributed to those who belonged to the educated and high class and in the early days, it was also attributed to the Ottoman princes. The four sons of Ildırım Bayazid were called by the title of "Chalabi". Mehmet I was also called by this title even after he became king. "Chalabi" was a title used by some non-Muslim groups. Eremya Chalabi, Thevennot Chalabi were also mentioned with this title. Also, Christian and Jewish women called their husbands chalabi. The word "Chalabi" is also common as a place name. About 10 neighborhoods and streets in Istanbul bear this name. Among the reports is that there is a place by the name of Chalabi market belonging to the province of Bosnia.

One of the places where the Chalabis settled was the Karabakh zone. The settlement was built by a generation of a group of families known as chalabi (head of the movlavi darvish order), so, the village was named after this generation. In 1933, a village named "Chalabilar" was registered in the territory of Daghtumas village of Jabrayil district. It is also known that there are settlements called Chalabi in Iran, Chalabilar (Plodova) in Crimea and Chelyaba (Chelyabinsk) in Russia. Chalabis (the word "Chalabi" is a religious and secular term, used as a nickname for rulers and princes, meaning "lover of God", "writer", "poet", "connoisseur") came to Azerbaijan from Asia Minor in the second half of the XVI century. Haji Garaman, one of the prominent leaders of the Chalabis, migrated to Jabrayil in the 16th and 17th centuries, first settled in the area between the villages of Niftalilar and Nusus and then settled in the village of Chalabi. The grave where Haji Garaman was buried was later sanctified as "Ojak" (holy place, sanctuary). The mosque in the village of Chalabilar was built by Muhammad ibn Haji Garaman Ahmadli in 1088/1678. He was an elder in that village until the end of his life, he prayed for good deeds and helped those who took refuge in his presence. Ancient pile carpets belonging to the Karabakh type were called "Chalabi" by old carpet makers, but those carpets were often called "Chalabirt". In fact, the name of the carpet is "Chalabi" - later it was distorted by carpet buyers and merchants and it was known as "Chalabirt" by carpet art experts in Europe. The place where this carpet was made for the first time was the village of Chalabilar, located 10 km east of Barda. The composition and structure of "Chalabi" carpets originated and improved in this village; then, spreading in Nagorno-Karabakh, Lowland and especially, from the XIX century, in the Kazakh province and other carpet-making areas, they gained popularity under different names.

There was also a magnificent mosque-madrassa, the construction of which dates back to the XVI century, Chalabilar village of Jabrayil region. In this temple built by Muhammad Ibn Haji Garaman Ahmadli in 1088/1678, religious and secular sciences were taught by great clergies. The famous XVIII century Azerbaijan classical poet Molla Vali Vidadi also taught in this madrasa. There were special rooms and cells in the territory of the mosque complex, in which students were taught. Before the events of Nagorno-Karabakh began, this mosque-madrassa complex was restored at a high level and brought back to its original form.

Currently, valuable manuscripts and printed books in Turkish, Arabic and Persian languages of many scholars belonging to the Chalabi family are preserved at the Institute of Manuscripts named

after Muhammad Fuzuli of ANAS. One of such scientists is a prominent scholar and writer of the Chalabi dynasty, who in the XVII century wrote works in the fields of religion, law, politics, literature, geography, history, bibliography and other sciences, gained fame for combining secular and religious sciences and supported the idea that the Earth is spherical. This was a geographer and scientist Mustafa bin Abdulla (1609-1657).

Katib Chalabi's real name was Mustafa bin Abdulla (1609-1657). He was popularly known as Katib Chalabi because he was a secretary in the army. His other nickname is Haji Khalifa. Katib Chalabi was born in 1609 in Istanbul. His father became a trained soldier by studying in the Andarun organization established by Ottoman state and political figures. When he was six years old, he learned to recite the Qur'an, tajwid rules and prayer from Isa al-Karim. According to the custom of that time, he recited what he learned by heart, in the Masih Pasha "Darul-Gurra" madrasa. He recited half of the Qur'an by heart in that madrasa. Later, he took lessons from Zakariyya Ali Ibrahim Afandi. Chalabi, who took private lessons until the age of 14, was hired at the Anatolian accounting office in 1623. He went on eastern trips as a secretary during the reign of Murad IV. He returned to Istanbul in 1635 and devoted himself entirely to science. Katib Chalabi, who had a wide understanding of sciences such as history, medicine, geography and astronomy, also had a rich library. In 1645, it was his turn to be promoted, but it didn't happen and he was removed from the administration. However, in 1648, he was brought to the second caliphate through Sheikhul Islam Abdurrahim Afandi. Despite this, Katib Chalabi continued his creativity and wrote many works. He is the author of translation and compilation of more than 20 books on history, geography and bibliography. He called this bibliographic work written in Arabic "Kashf az-Zunun an-Asamil-Kutub wal-Funun" (3.V,340).

This work written by him in Arabic can be called a bibliographic encyclopedia. As Dr. of Philology, Professor Azada Musabayli wrote: "One of the valuable sources written in Turkiye in the Middle Ages is the great bibliographic book "Kashf az-Zunun" written in Arabic by Katib Chalabi (1609/1656), which is the most important of the works known in the world because it addressed the entire Islamic world. Today, the scientific world is benefiting from this work as much as it is in Turkiye".

The term bibliography originated in Ancient Greece. Bibliography is a Greek word, "biblion" means book, "grapho" means writing. The first bibliographic example is the work of the Greek scientist and poet Collimachus (310-240 BC) "Tables of all those who distinguished themselves in various sciences and everything they wrote". After book printing, bibliography began to be formed as a field of science and practical activity that records printed works, systematizes them, describes, recommends and promotes them.

This rich work written in the field of bibliography was written by Katib Chalabi in Turkiye in the XVII century. The writer Chalabi called this work *كشف الظنون عن اسامي الكتبو الفنون* "Kashf az-Zunun an Asamil-Kutubi wal-Funun". He arranged the work "Kashf az-Zunun Asamil-Kutubi wal-Fun" in alphabetical order. This important work provides information about up to 10,000 authors and about 15,000 books alphabetically by explaining the characteristics of up to 300 fields of science. Later, Ismail Pasha al-Baghdadi wrote a two-volume supplement (zeyl) called *ذيل كاشف الظنون* "Zeyl Kashf az-Zunun" to this work.

The original title of the work is "Kitabul-ijmalil-fusul wal abwad fi tartibil-ulum wa asmail-kitab". After some additions and corrections, the author named the book as "Kashf az-Zunun an Asamil kutub wal-Funun". Katib Chalabi wrote this work for 20 years. The work is one of the most extensive and rich sources written about sciences, written and translated works in the Islamic world. During this period, he started research in the second-hand bookstores of Aleppo and continued and completed it in the libraries of other cities (4.II,76). In the work "Kashf az-zunun...", as the name suggests, scientific subjects are also discussed in addition to books. That is, the author was also engaged in the enumeration and division of sciences. The work "Kashf az-Zunun an Asamil kutub wal funun" consists of 5 parts. In its introduction, the definition of knowledge, the fields of creation and development of sciences in the Islamic world, the forms of book copyrights and various styles of

interpretation tradition are discussed. Turkish, Arabic, and Persian works are specially mentioned in the book and confusion of similar works is prevented by copying the beginning sentences of the works.

Various additions were written to "Kashf az-Zunun" at different times. The main authors of the additions are Huseyn al-Abbasi, Vishnazade Izzati Mehmet Afandi, Riyazizade Abdullatif, who were contemporaries of Katib Chalabi. Hanifazade Tahir Ahmad Afandi also has an appendix called "Asari nev". The last and most famous addition to the work is "Izahul-Maknun fiz-Zeyli ala kashfiz-zunun an asamil-kutub wal-funun" by Ismayil Pasha from Baghdad (5.II,87; 6.I,98).

Gustav Leberecht Flugel published the first scientific edition of "Kashf az-Zunun" in Latin along with its translation in seven volumes. Another scholarly edition of the work, printed in Egypt and Istanbul, was prepared by M. Sharafaddin Yaltgaya and Kilisli Rifat Bilgi after reviewing the available manuscripts and prints and comparing them with the author's edition (Surati-Istanbul 1941, 1943, 1971, Tehran 1387 1967).

"Kashf az-Zunun" also provided information about the life, creativity and works of many Azerbaijan scientists. This work is a very valuable source for studying Azerbaijan culture. Among the Azerbaijan scientists who lived and created in the Middle Ages, Nasraddin Muhammad Ibn Hasan at-Tusi, Ash-Shirvani, Shamsaddin Muhammad al-Nakhchivani, Muhammad al-Hanafi at-Tabrizi, Mahyaddin Muhammad al-Bardai, Abu Sanai Seyidaddin bin Mahmud bin Omar Sheybani, Shah Fatullah Shirwani, Muhammad bin Muhammad at-Tayyib at-Tayyib at-Tabrizi, Hussein al-Khalkhali, Mahmud bin Mahmud Shirwani, Abu Zakariyya ibn Ali bin al-Khatib Tabrizi and many others can be named (7.II,54).

As a result of our preliminary research in Katib Chalabi's work "Kashf az-Zunun" from Shirvan scholars we can show the names of Numan bin Sheikh as-Said ash-Shirwani (8.I,131-132), Gul Ahmad bin Muhammad bin Khidir al-Jardami al-Aghdashi ash-Shakawi ash-Shirwani (785/1457) (8.I,136-137; 8.I,207), Gul Ahmad bin Muhammad bin Khidir al-Jardami al-Aghdashi ash-Shirwani (8.I,207;8.137-138), Yusuf Muskuri ash-Shirwani (8.I,260) and others. Among these scholars, we would like to focus on Yusif Muskuri ash-Shirvani. Yusif Muskuri Shirvani's full name is Yusif ibn Ali al-Fazil al-Huseini, his pseudonym(kunya) is Abul-Fyuzat and his nickname is Ziyaaddin. After receiving his primary education in his native village of Muskur, he went to Baku to the famous Azerbaijan scientist and thinker of the XV century, Seyyid Yahya Bakuvi and after receiving an excellent education in various sciences there, Seyyid Yahya gave him the right to teach. Mashadikhanim Nemat also confirms the information given by Abbasgulu Agha Bakikhanov about Yusif Muskuri Shirvani and writes that: "The people have preserved his name as well as his grave. Unfortunately, this tomb has lost its original form and the inscriptions on Maulana Sheikh Yusif's grave have not reached us. The inscriptions on the grave of Muhammad Amin, his son and follower of his teachings, have been preserved."

In the third volume of the seven-volume "History of Azerbaijan" published by ANAS in 1999, it is written that Yusif Muskuri lived in the XV century. The scholarly heritage of Sheikh Yusif Muskuri Shirvani was first widely studied in Azerbaijan by professor Kamandar Sharifov, Dr of Philology. He wrote in the article "About Yusif Muskuri Shirvani and one of his works" printed in the magazine "Treasury of Manuscripts" : ... while researching and compiling the text of Yusif Muskuri Shirvani's mentioned work, Abdulgani Nukhavi Khalisagarizadeh, an outstanding literary scholar and pedagogue of the XIX century, discovered that its author was not indicated correctly by Katib Chalabi. Katib Chalabi gave the title of the work as mentioned above, that is, "Bayan asrar at-talibin fi-t-tasawwur" and the name of the author as Yusif bin Abdulla bin Omar al-Kurdi al-Kurani al-Ajami abi al-Mahasin. "Tammam al-risala al-musammamun bi Bayan asrar al-talibin fi at-tasawwuf Sannafaha Shaykh al-muhaggiqin Yusif al-Muskuri al-Shirwani". ... At the same time, Abdulgani Nukhavi shows there that in many manuscript copies the title of the work is also named as "Tiflu-l-Ma'ani" ("Child of Meanings")... Professor Kamandar Sharifov writes that; "While researching the manuscripts of six more copies of this work, which were copied in the XVII-XIX centuries, stored at the Institute of Manuscripts of ANAS, it was found that in three of these manuscripts, the name of the

works is mentioned as "Bayan asrari-t-talibin fi-t-tasawwuf" and in another three as "Tiflu-l-maani"...". Professor Kamandar Sharifov later notes that Yusif Muskuri Shirvani is the author of the work in all the manuscripts (9.133).

At the Institute of Manuscripts named after Muhammad Fuzuli of ANAS, 7 manuscript copies of the work "Bayan asrar at-talibin fi-t-tasawwuf" copied in the XVII-XIX centuries are preserved.

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Məsmə Mahmudova

“KƏŞF ƏZ-ZÜNUN AN ƏSAMİL-KUTUB VƏL-FÜNUN” ADLI ƏSƏRDƏ ŞİRVAN ALİMLƏRİ HAQQINDA

Xülasə

AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutunda XVII əsrdə yaşamış Çələbilər nəslindən olan Katib Çələbinin “Kəşf əz-zunun ən-Əsamil Kutub vəl-funun” əsərinin əski çap nüsxəsi mühafizə olunur. Katib Çələbinin əsl adı Mustafa bin Abdulladır (1609-1657). O, orduda katib olduğu üçün xalq arasında Katib Çələbi adı ilə tanınırdı. Mustafa bin Abdulla din, hüquq, siyasət, ədəbiyyat, coğrafiya, tarix, biblioqrafiya və digər elmlər sahələrində əsərlər yazmaqla dünyəvi və dini elmləri birləşdirərək şöhrət qazanmış türk dünyasının görkəmli alim və yazıçısıdır. O, Yerin sferik olması ideyasının tərəfdarı olan coğrafiyaşünas idi. Orduda katib olduğu üçün el arasında Katib Çələbi ləqəbi ilə tanınırdı.

Açar sözlər: əlyazma, kitab, müəllif, ədəbiyyat, orta əsrlər

Recommended for publication by **Kamandar Sharifli**,
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INFORMATION FOR AUTHORS

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

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By the decision of the Presidium of the Higher Attestation Commission under the President of the Republic of Azerbaijan as of March 31, 2017 (Protocol No. 06-R), the scientific journal "Manuscripts don't burn" has been included on Philology, in the list of the scientific issues publishing the main scientific results of the dissertations.

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- Each article must be provided on the new page and must contain the heading year, volume, number and the title of the periodical scientific publication at the top of the page.

- It must be indicated the author's organization and the address of organization, author's email address(es).

- At the end of scientific article must be clearly stated the author's conclusion, the scientific novelty of the work. And economic benefits of the author, must be clearly defined in accordance with the character of science field and article.

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

MÜƏLLİFLƏR ÜÇÜN TƏLİMAT

"Əlyazmalar yanmır" jurnalı AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutunun nəşr etdiyi beynəlxalq elmi jurnaldır.

Jurnal 2014-cü ildə İnstitutun Elmi Şurasının qərarı ilə təsis olunmuş, 13.01.2015-ci ildə Azərbaycan Respublikası Ədliyyə Nazirliyinin "Mətbu nəşrlərin reyestri"nə daxil edilmişdir (Reyestr № 3940). Azərbaycan Respublikası Prezidenti yanında Ali Attestasiya Komissiyasının Rəyasət Heyətinin 31.03.2017-ci il tarixli (Protokol № 06-R) qərarı ilə "Azərbaycan Respublikasında dissertasiyaların əsas nəticələrinin dərc olunması tövsiyə edilən dövrü elmi nəşrlərin siyahısı"nın **filologiya elmləri** bölməsinə daxil edilmişdir.

"Əlyazmalar yanmır" jurnalı ildə 2 dəfə (bir nömrə Azərbaycan, bir nömrə isə ingilis dilində) nəşr olunur. Jurnalda əlyazmaşünaslıq, kodikologiya, paleoqrafiya, mətnşünaslıq, mənbəşünaslıq, dokumentalistika, arxivşünaslıq, tarixşünaslıq, dilçilik, elm tarixi, folklor, ədəbiyyat nəzəriyyəsi, Azərbaycan ədəbiyyatı, əlyazmaların bərpa və mühafizəsi və s. ilə bağlı məqalələr dərc olunur.

Jurnalda məqalələrin dərci ödənişsizdir. Məqalələr müvafiq şöbənin iclas protokolundan çıxarış və ixtisaslı mütəxəssisdən alınmış rəylə birlikdə təqdim olunmalıdır. Müəlliflər məqalələrini şəxsən redaksiyaya gələrək və ya "Onlayn məqalə göndərişi" sistemi vasitəsilə (www.manuscript.az/mdb ünvanlı veb sahifədən) təqdim edə bilərlər.

Məqalələrin tərtibolunma qaydaları:

- Məqalələrin mətni A4 formatında, 12 ölçülü "Times New Roman" şrifti ilə, 1 intervalla yığılmalı, 5-8 səhifə həcmində olmalıdır. Hər tərəfdən 2,5 sm. boş məsafə buraxılmalıdır.

- Məqalədə müəllif(lər)in işlədiyi müəssisə(lər) və həmin müəssisənin (müəssisələrin) ünvan(lar)ı, müəllif(lər)in elektron poçt ünvan(lar)ı göstərilməlidir.

- Elmi məqalənin sonunda elm sahəsinin və məqalənin xarakterinə uyğun olaraq, müəllif(lər)in gəldiyi elmi nəticə, işin elmi yeniliyi, tətbiqi əhəmiyyəti, iqtisadi səmərəsi və s. aydın şəkildə verilməlidir.

- Məqalənin mövzusu ilə bağlı elmi mənbələrə istinadlar olmalıdır. Məqalənin sonunda verilən ədəbiyyat siyahısı ya istinad olunan ədəbiyyatların mətnində rast gəlinəndən ardıcılıqla (məsələn, [1] və ya [1, s.119] kimi işarə olunmalı) ya da əlifba ardıcılığı ilə nömrələnməlidir. Eyni ədəbiyyata mətnində başqa bir yerdə təkrar istinad olunarsa, onda istinad olunan həmin ədəbiyyat əvvəlki nömrə ilə göstərilməlidir.

- Ədəbiyyat siyahısında verilən hər bir istinad haqqında məlumat tam və dəqiq olmalıdır. İstinad olunan mənbənin biblioqrafik təsviri onun növündən (monoqrafiya, dərslik, elmi məqalə və s.) asılı olaraq verilməlidir. Elmi məqalələrə, simpozium, konfrans və digər nüfuzlu elmi tədbirlərin materiallarına və ya tezislərinə istinad edərkən məqalənin, məruzənin və ya tezisnin adı göstərilməlidir. İstinad olunan mənbənin biblioqrafik təsviri verilirərkən Azərbaycan Respublikasının Prezidenti yanında Ali Attestasiya Komissiyasının "Dissertasiyaların tərtibi qaydaları" barədə qüvvədə olan təlimatının "İstifadə edilmiş ədəbiyyat" bölməsinin 10.2-10.4.6 tələbləri əsas götürülməlidir.

- Məqalənin sonundakı ədəbiyyat siyahısında son 5-10 ilin elmi məqalələrinə, monoqrafiyalarına və digər etibarlı mənbələrinə üstünlük verilməlidir.

- Dərc olunduğu dildən əlavə iki dildə məqalənin xülasəsi verilməlidir. Məqalələrin müxtəlif dillərdə olan xülasələri bir-birinin eyni olmalı və məqalənin məzmununa uyğun olmalıdır. Məqalədə müəllifin və ya müəlliflərin gəldiyi elmi nəticə, işin elmi yeniliyi, tətbiqi əhəmiyyəti və s. xülasədə yığcam şəkildə öz əksini tapmalıdır. Xülasələr elmi və qrammatik baxımdan ciddi redaktə olunmalıdır. Hər bir xülasədə məqalənin adı, müəllifin və ya müəlliflərin tam adı göstərilməlidir.

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