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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

KHAGANI SHIRVANI'S CREATIVITY IN ARABIC

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GENERAL CHARACTERIZATION OF THE WORK

Relevance and studying degree of the topic. One of the most characteristic issues of the Near Eastern Literature in the 11th – 12th centuries was formation of bilingual literature. It is no coincidence that Nasir Khosrov, Baba Tahir, Omar Khayyam, Juvaini, Bakharzi, Faridaddin Attar and other prominent poets created their popular works in this period.

At the time, which is considered one of the most productive periods of the Azerbaijani classical literature, the Arabic had the leading role in the development of the Azerbaijani culture. The Azerbaijani intellectuals studied the Arabic with all its specific grammar features – sarf, nahv, i'rab and created perfect literary works in the same class with Arabs, since they had studied all literary details of Arabic, including rhetoric, eloquence, badi, i'caz, declamation and etc.

In general, the 12th century is considered the renaissance period in Azerbaijani literature. The fact that the monuments of that period are in Persian and Arabic not only makes it difficult to study, but also increases the number of claiming to own this treasure. Therefore, special attention should be paid to the study of the classical period in the science of literary criticism, and more scientific investigations should be conducted in this area. That is why, the study of Khagani Shirvani's work, which has a special place in our classical literature, is considered a topical issue, and the current research is aimed at the least studied area of the poet's work – the branch in Arabic.

The relevance of the research work on “Khagani Shirvani's creativity in Arabic” can be explained by the following specific factors:

–Khagani Shirvani's creativity in Arabic, a representative of the 12th century Azerbaijani school of poetry was not subject of a separate research, and these works, which constitute the second branch of the poet's work, were not involved in literary analysis;

–Khagani Shirvani's writing in Arabic shows that our medieval classical literature was not consist of just one field, and reflected literary innovations in the East. Writing works in Persian and Arabic

was one of the requirements of that time, and famous poet Khagani with own works responded to this demand;

–The legacy of Khagani Shirvani has a special place in classical Azerbaijani literature and studying of his works written in Arabic can identify some shady nuances in his literary relations and creativity;

–Khagani Shirvani dedicated panegyrics to prominent people of that period in two languages – Persian and Arabic. The study of his works in Arabic makes it possible to compare them;

–Khagani's prose works in Arabic – prefaces to two poems and two letters in Arabic that were revealed during investigations are a novelty in the history of the study of the poet's prose;

–Features of the inherent to the Middle East and the Caucasus culture are prominent in the work of the poet, who's subject and sphere of influence is not limited only native land with Azerbaijan, but also related with the South Caucasus and Eastern environment. This is a shining example of tolerance, which is in great needs in of propaganda nowadays;

–The scope of the poet's works in Arabic is very wide. It contains interesting information about Arab geography, Islamic history, the Seljuk state, Derbend and Shirvan. Their research can help to obtain new information about the life and creativity of the poet, as well as to reveal historical facts about the 12th century.

The use of manuscripts of the poet's works stored in the Institute of Oriental Manuscripts of RAS and the Fuzuli Institute of Manuscripts of ANAS, paying special attention to them while translating, preparation of preliminary version of scientific-critical text of the poet's works in Arabic based on manuscripts and editions of Ali Abdurrasuli, Ziyaaddin Sajjadi, Dr. Mir Jalaladdin Kazzazi and Badiuzzaman Foruzanfar makes the dissertation work more relevant. This version is available in the **Appendices** section of the dissertation.

Research on the life and work of Khagani Shirvani in Azerbaijan started in the middle of the previous century and continues up to day. The author of the first research work dedicated

to the life and creativity of the poet is Dr. Mammadagha Sultanov, but the author of the most widespread and covering work is Prof. Gafar Kandli-Herischi.

Although research on Khagani's creativity continued later, in these studies the poets's works, mainly in Persian, were involved in research, and his works in Arabic remained unanalyzed. Although some samples of his works in Arabic were translated at the different times and included in the "Selected Works" published in our country, they were not the subject to a special research work.

Khagani's works were first published in Azerbaijani in 1956. Although the foreword does not mention examples of the poet's creativity in Arabic, the verse presented in the section "Complaints about the time and the people of the time" under the title "Expression of the heartache"¹ is very consistent with the content of the poet's Arabic poem dedicated to Jalaladdin. Poetic translation of this eulogy was made by I. Soltan, while the author of a philological translation is unknown. Though in the 1978 edition of Khagani's works the eulogy was kept under the same name,² it was not included in further editions, but was instead printed under the name "To imam Jalaladdin al-Khavari",³ by philological translation of Zardusht Alizadeh and poetic translation of Mammad Mubariz Alizadeh.

It should be noted that this translation is closer to the original both in terms of aspects of the number of couplets and the content. Another three eulogies – "Bağdadın tərifi",⁴ "Ey açılan sübh kimi...",⁵ "Budur, bir fars hicazlıyla yola çıxdı qol-qola",⁶ translated by Z. Alizadeh and M. M. Alizadeh and also translations of some ghitas have been included to the edition for the first time. This

¹ Xaqani Şirvani. Seçilmiş əsərləri / tərt. ed.: M. Sultanov. Şərhlər: Ə. Cəfər. – Bakı: Azərbaycan SSR Elmlər Akademiyası Nəşriyyatı, – 1956, – s. 143

² Xaqani Şirvani. Seçilmiş əsərləri / red.: Azəroğlu. Şərhlər: Ə. Cəfər. – Bakı: Azərnəşr, – 1978, – s. 115

³ Xaqani Şirvani. Seçilmiş əsərləri / tərt. ed.: M. Sultanov. – Bakı: Yazıçı, – 1987, – s. 221

⁴ Ibid., – p. 212

⁵ Ibid., – p. 215

⁶ Ibid., – p. 218

provides a foundation to support that first translators of poet's works written in Arabic to Azerbaijani are Z. Alizadeh and M. M. Alizadeh.

Complete translation of Khagani's legacy in Arabic is associated with the name of Professor Imamverdi Hamidov. One part of philological translations made by the scientist were published in 2004 for the first time in the translation compilation "Sharg",⁷ and fully edited in 2017.⁸ The book contains some information about poet's legacy in Arabic, a survey of one eulogy, explanations of hardly understandable verses, and the direction of research of Khagani's poems in Arabic.

Though the articles about Khagani published in Europe and Russia do not contain any information about poems in Arabic, Iranian scientists have carried out some research in this field. Their activities presented in this dissertation are the followings: the article named "طبع آزمایی خاقانی در شعر عربی" ("Khagani mastership in Arabic poetry"),⁹ written in 1386 (due to Muslim calendar)/2006 (due to Christian calendar) by Dr. Seyyid Fazlullah Mirgadiri, a researcher of Shiraz University, where he tells about Khagani's mastership and content of his Arabic poems, a book named "Invisible sun of Khagani",¹⁰ written in 1389 (Muslim calendar)/2011 (Christian calendar) in Urmiah, where Alirza Rzayi Hamze Kindi and Vahid Rzayi Hamze Kindi's translations of poet's Arabic language poems and comments are given, the article, where a eulogy of the poet dedicated to Baghdad¹¹ were involved in research by Hadi Darzi Ramendi and Nasir Chuk Nejadian in 1393 (Muslim calendar)/2015

⁷ Həmidov, İ. Y. Xaqani Şirvaninin ərəbcə şeirlərindən nümunələr // – Bakı: Şərq. Tərcümə toplusu, – 2004. №1, – s. 70-84

⁸ Xaqani Şirvani. Ərəbcə şeirləri (filoloji tərcümə) / tərcümə, "Ön söz" və izahların müəllifi: prof. İ. Həmidov. – Bakı: Parlaq İmzalar, – 2017. – 160 s.

⁹ سید فضل الله میرقادری، طبع آزمایی خاقانی در شعر عربی // مجموعه مقالات بر گزیده ی. همایش خاقانی شناسی. جلد اول. دانشگاه اورمیه، خرداد ۱۳۸۴. ص. ۵۴۰-۵۵۷.

¹⁰ علیرضا رضائی حمزه کندی/ وحید رضائی حمزه کندی. آفتاب نهان خاقانی (شرح و ترجمه اشعار عربی خاقانی) اورمیه: بوتانشر، ۱۳۸۹، 204 ص.

¹¹ هادی درزی رامندی، ناصر چک نژادیان. باز خوانی و تصحیح ابیاتی از قصیده بغدادیه خاقانی (بر مدار نسخ چاپی). فصلنامه تخصصی سبک شناسی نظم و نثر ارسى (بهار ادب). سال هفتم-شماره دوم-تابستان 1393-شماره پیاپی 24. ص. 305-322

(Christian calendar) and amongst Iranian researchers Dr. Yusuf Asghari Baykut's works were particularly appreciated. On the basis of 4 manuscript copies and divans prepared by Ali Abdurrasuli and Ziyaaddin Sajjadi was prepared scientific-critical text of his works in Arabic for the first time and published in 1395 (Muslim calendar)/2019 (Christian calendar) under the name "Specificities of poems (Commented Edition of Khagani's poems in Arabic with addition of commentary and translations)".¹² It must also be noted that Dr. Yusuf Asghari claimed that "*Khagani is a great Persian language of 6th century of Azerbaijan and Caucasus*",¹³ considered fairly reliable the "Divan" prepared by Dr. Sajjadi referring to the London manuscript copy and despite that works in Arabic were diacritically marked, he showed presence of numerous distortions and errors in the "Divan" prepared by Dr. Jalaladdin Kazzazi.¹⁴

Object and Subject of the Research. The main object of the dissertation work is the Khagani Shirvani's works written in Arabic.

The subject of the research is the main characteristics of the period of the poet's life, and his Arabic heritage's genre, content and artistic features.

Aims and Objectives of the Research. The main aim of this dissertation is to study Khagani Shirvani's creativity in Arabic. The tasks set for the full and comprehensive coverage of the topic, for the comprehensive solution of the set goal in the dissertation work are as follows:

–to research the influence of Near-Middle East and Caucasian environments on personality and legacy of Khagani;

–to study multicultural values in his creativity both from literary relations aspect and within the framework of religious tolerance; to provide information about the history of research and publication of Khagani's legacy; to clarify a level of study of the poet's works in Arabic;

یوسف اصغری بایقوت. غرائب الاشعار (تصحیح انتقادی اشعار عربی خاقانی به انضمام شرح و ترجمه). انتشارات دانشگاه جیرفت، نوبت چاپ: اول؛ زمستان، 1395، 274 ص.

¹³ Ibid., – p. 3

¹⁴ Ibid., – pp. 13-14

–To define copies of Khagani’s works in Arabic stored in Institute of Oriental manuscripts of the Russian Academy of Sciences (RAS) and Institute of Manuscripts named after Fuzuli, ANAS; to reveal the mistakes of the secretary and the publication by comparing these copies with the publications of Ali Abdurrasuli, Sajjadi, Kazzazi and Foruzanfar of the poet's “Divan”;

–To investigate the historical persons to whom Khagani's works in Arabic are dedicated; to define the structure of poet’s odes written in Arabic, to show their advantages based on samples; to carry out research of strophes and other poems;

–To discuss elements of Khagani’s works pertaining to Arab-Islamic culture, to study his mastership based on works that he wrote in Arabic;

–To prepare a preliminary version of scientific-critical text of poet’s works in Arabic on the basis of his manuscripts and divans.

Methods of Research. The dissertation work has been performed based on the following scientific methods:

- Systematization of gathering facts and materials;
- Systematic analysis and commentary;
- Comparative analysis;
- A complex approach to the subject, historicity principle;
- Achieving scientific outcomes based on generalizations.

Main Postulates Represented for Defense. For research of Khagani’s creativity in Arabic and completely covering the subject defense of the following postulates is supposed:

–Khagani's personality and legacy were shaped by the multicultural environment of the Middle East and the Caucasus; the couplets directly related to religion in the poet's work are interpreted in accordance with the ideology of the Soviet period, so they need to be re-analyzed;

–Khagani's works in Arabic are not in a special manuscript, but are mixed with works written in Persian in the “Divan” and “Kulliyat”; the poet's works have been distorted from time to time by secretaries and publishers;

–The main part of the poet's works written in Arabic consists

of poems dedicated to prominent people of his time; in addition to his poems related to geographical areas, the gitas written by the poet in Arabic have a social, moral and philosophical content;

–The poet's work is very rich with elements of Arab-Islamic culture;

–The work of the poet in Arabic consists of 508 verses, two prefaces, two letters; works written in verse can be grouped into odas, gitas, mufrads;

–Khagani demonstrated high mastery in his works in Persian as well as in Arabic.

Scientific Novelty of the Research. The scientific innovations obtained during the study of the topic “Khagani Shirvani's creativity in Arabic” are as follows:

–It is supposed that the poet's work “Ruins of Madain” devoted to the remnants of Ivan-Kisra, the residence of the Sassanid state, was written under the influence of the Arabic poet al-Buhturi's gasida “Siniyya”, al-Buhturi wrote his gasida being influenced by the Mavali poet Abul-Abbas al-Ama, who originally was from Azerbaijan.

–Although Khagani Shirvani's works in Arabic have not been studied as an object of study in Azerbaijani literary criticism, it has been established that their translation began in the fiftieth years of the 20th century;

–As the main history of studies of Khagani's creativity dates back to the Soviet period, it was determined that the poet's couplets related to religion were translated and interpreted in accordance with Soviet ideology, and therefore some of the couplets involved in the study were reinterpreted;

–Secretary's and publisher's mistakes were revealed in the poet's works written in both languages using manuscripts;

–It was determined that the greatest gasida of the poet, consisting of 171 couplets, was dedicated to Shirvanshah Jalaladdin Manouchehr, and it was suggested that the poet wrote this work under the influence of the gasida of the classical Arab poet al-Buhturi;

–For the first time in Azerbaijani literary criticism, two letters

written by the poet in Arabic were found in the collection “*Damad Ibrahim Pasha*” from a manuscript with code 1173/4 in the *Suleymaniye Writing Library* and were given preliminary information about the content of the letters.

–The information given by the medieval Arab scholar Zakariyya ibn Mahmud al-Gazwini (1203-1283/ 605-682) about Khagani in his book “*Kitab asaril-bilad va akhbarul-ibad*” was defined and translated into Azerbaijani for the first time;

–It has been determined that the works written by the poet in Arabic, which have survived to the present day, consist of 508 couplets;

–Khagani demonstrated a high level of mastership in his works both in Arabic and in Persian;

–In the history of Azerbaijani literature, a scientific-critical text of the poet's works in Arabic was presented for the first time.

Theoretical and practical importance of the research. Main postulates and results of the dissertation work may be applied in following cases:

- In publication of Khagani’s works in Azerbaijani;
- In fields related with the classical Azerbaijani literature;
- In scientific-pedagogical activities;
- In the field of studying the history of relations between Azerbaijani culture and other cultures.

Approbation and application of the dissertation work. The research work has been discussed in “Research and Representation of the Ancient and Medieval Azerbaijani literature” and “Cultural heritage and Source Criticism” departments of the Museum of Azerbaijani Literature named after Nizami Ganjavi of ANAS. The main content of the dissertation work is reflected in the author's published scientific articles and reports at national and international scientific conferences.

The Affiliated Institution. The research work has been carried out in the Museum of Azerbaijani Literature named after Nizami Ganjavi of ANAS.

Structure and total volume of the dissertation work. The

dissertation work has been written in accordance with requirements for the Supreme Attestation Commission under the President of Azerbaijan Republic. The dissertation work consists of an introduction (15 020 symbols), three chapters (first chapter - two paragraphs, one point – 63 808 symbols; second chapter three paragraphs – 99 663 symbols; third chapter three paragraphs – 67 710 symbols), conclusion (4 672 symbols), list of referred literature and appendixes.

Total volume of the dissertation work are 250 873 symbols.

MAIN CONTENT OF THE DISSERTATION WORK

In the **Introduction** part of the dissertation, actuality of the subject, level of study, goals and objectives, methods of research have been designated, postulates represented for defense have been indicated and novelty of the dissertation, its theoretical and practical importance have been described.

The first chapter named **“The role of social, literary and cultural environment in the formation of Khagani's worldview. Research and publication history of the poet's legacy”** consists of two paragraphs and one point.

In the first paragraph named **“Khagani’s Personality and Heritage in the Context of Multicultural Environment of the Near-Middle East and Caucasus”**, the problem of language of our classic poets has been handled, writing of Khagani in Arabic has been explained both by the demands of the era and the life path that he had passed. Some issues, particularly representing Khagani by O.L.Vilchevskiy as a *“illegitimate son of a Christian woman, stepson of a carpenter, a student of a pharmacist”*¹⁵ were protested against, Khagani-Najjar Ali relations have been clarified. Further, it has been told about literary and political environment that the poet lived in, i.e., 12th century, which has been characterized as the most complicated period of the East both from political and literary

¹⁵ Вильчевский, О. Л. Хакани. Некоторые черты творчества и мировоззрения поэта // – Москва-Ленинград: Советское Востоковедение, – 1957. № 4, – с. 75

development points of view and this complicatedness has been linked with the reign of the Georgian Kingdom, the state of Shirvanshahs and Ildegizs and of Seljuqs in the Near East and influences of the Arab Caliphate Russians and Persians.

Multiculturalism in the works of the poet has been investigated in two aspects – international literary relations and “*demonstration of tolerance in interreligious relations*”.¹⁶ In international literary relations, influence of “Shiniyya” and “Ruins of Madain” works of the poet on other cultures has been subject to research in detail. The ideas of scholars claiming that {he} wrote “Ruins of Madain” under the influence of “Siniyya” gasida of the Arab poet al-Buhturi written in the same theme also have been added to the research. Besides, referring to Arab sources for the first time indicated that writing this gasida, al-Buhturi had undergone the influence of the Mawali poet Abul-Abbas al-Ama, who originally was from Azerbaijan. Considering the fact that themes of both gasidas are risa (marsiyah) to states, the fact of *sin* being a ravi letter of gasidas has been explained by the Chapter “Yasin”, which is quoted in funerals. Existence of elements of various religions in his works has been investigated in the context of his mother’s being Christian, who adopted Islam later from one hand. From the other hand, in the context of an environment of South Caucasus that he lived in, has been emphasized necessity of a deeper research of the worldview, philosophical thoughts of the poet, who narrated about different prophets, different religious rites, tales, traditions, accenting his being a Muslim by proud, but in the meantime respecting other religions and possessing a wide range of information about them.

In the second paragraph named “**The History of Research and Publication of Khagani’s legacy**” the history of research of the poet’s rich creativity has been described in details. In the dissertation, researches of Azerbaijani scholars in this field have been evaluated in two directions – research works written about poet’s life and

¹⁶ Həbibbəyli, İ. Ə. Azərbaycan multikulturalizm yollarında // İdentiklik, multikulturalizm, dialoq fəlsəfəsi. Elmi məqalələr toplusu. – Bakı: Elm və təhsil, – I kitab, – 2018, – s. 6

legacy; translation and publication of works. Information was presented on researches of Assoc. Professors as Mammadaga Sultanov, Solmaz Rzaguluzadeh, Rasima Malikova, Prof. Gafar Kandli-Herischi and Acad. Hamid Arasli. While investigating translation of Khagani's works to Azerbaijani, his "Selected Works" published in Azerbaijani in 1956, 1978, 1987 and 2004 have been involved and found out that poet's works have been translated to Azerbaijani and published by the Publishing House of the Academy of Sciences of the Azerbaijan SSR in 1956 for the first time. There is no big difference between the book published by Azerneshr for the second time in 1978 and the first book. The third book has been published by the "Yazichi" Publishing House in 1987. Inclusion of translations of works absent in previous books, as well as works in Arabic language philologically translated by Zardusht Alizadeh, poetically translated by Mammad Mubariz Alizadeh, despite mistakes in poetical translation and in comments written to hardly understandable couplets, has been highly appreciated in the dissertation work. There have been made remarks related with "Selected Works" of Khagani published in 2004. Referring to the words of the one of the prominent orientalists Prof. M.M. Alizadeh on a survey of works by Nizami Ganjavi – *"We were afraid of surveying tovhid, minajat, nat and merajnamas, comprising introduction part of each work of the great master. Because surveys like this were not compatible with "freedom of conscience" principle declared by {communist} party. For the time being a chance has appeared for us, either temporary or permanent, to demonstrate Nizami to people not as we wanted but as he actually was"*,¹⁷ there were claims that it must be considered as a republishing of the same book published in 1987 in Latin letters. Since it was prepared in the independence period, special attention should be paid to some couplets, especially to nuances related with religion, deficiencies in surveys must be abolished. Such nuances met in Khagani's "Selected Works" published in our country have been substantiated in the

¹⁷ Əlizadə, M. M. Nizami insanın mənəvi məziyyətləri haqqında // Nizami Gəncəvi – 850. Elmi məqalələr toplusu. – Bakı: Bakı Universiteti Nəşriyyatı, –1992, – s. 78

dissertation with specific examples.

In the first point named **“The History of Study of the Arabic Language Legacy”** in the second paragraph of the first chapter, investigation regarding the study of poet’s works in Arabic was carried out and concluded that Z. Alizadeh and M. M. Alizadeh were first to appeal to the poet’s works in Arabic, which further was continued by I. Hamidov. Philological translation of the poet’s all works in Arabic and two introductions, which he wrote in Arabic, also are included in the book of the scholar published in 2017. In the research work, Iranian scholars’ activity in this field has been touched either. Due to conclusion that though the research of the Arabic language legacy of the poet had started earlier in Iran, referral to those works has started from the beginning of the 21st century.

Main postulates related to this chapter have been presented in articles,¹⁸ published in scientific journals.

The second chapter named **“Khagani Shirvani’s Creativity in Arabic”** is considered a main part of the dissertation work. In this chapter, consisting of three paragraphs, the poet’s creativity in Arabic has been involved in a wide research.

The first paragraph named **“Khagani’s Creativity in Arabic in Manuscripts”** is dedicated to the poet’s manuscripts, especially to the Baku copies.

It is known that the most spread idea about the poet’s works is the difficulty of his language and by getting acquainted with the poet’s works closer, it becomes clear that his difficult language has been made more complicated later. M. Sultanov writes: *“Khagani’s poems have been roughly distorted and entangled by illiterate scribes and publishers. This fact has made Khagani’s poems more complicated, full of loud expressions, deep and complicated*

¹⁸ Zeynalova, E. A. “Tuhfətül-İraqeyn” poemasından iki beytin şərhi // – Bakı: Risalə. Araşdırmalar toplusu, – 2016. №12, – s. 108-114; Zeynalova, E. A. Xaqani Şirvaninin şəxsiyyəti və irsi Yaxın-Orta Şərq və Qafqazın multikultural mühiti müstəvisində // – Bakı: Azərbaycan ədəbiyyatşünaslığı. Nizami Gəncəvi adına Ədəbiyyat İnstitutunun əsərləri, –2019. № 2, – s. 44-50

mysteries".¹⁹ O. L. Vilchevskiy also has confirmed this idea.²⁰ Comparison of works in Arabic in Divans prepared by Iranian scholars demonstrated presence of some differences in writing of words. In order to achieve correct translation of appealed poem couplets and preparation of scientific-critical text of the works in Arabic, it was appealed to the copies preserved in the Institute of Oriental Manuscripts of RAS and the Institute of Manuscripts named after Fuzuli of ANAS. According to the bibliography prepared by the Institute of Manuscripts on the occasion of the 880th anniversary of the poet in 2006, his manuscripts under BƏİ-B-2479/I and BƏİ-S-63 codes among Baku copies are in Arabic.²¹ However, the study of these manuscripts showed that they were in Persian and did not reflect the poet's work in Arabic. Generally, poet's works in Arabic are not in a special manuscript but are in mixed form with works in Persian in "Collections" and "Divans".

During investigation in the Institute of Oriental Manuscripts of RAS, Khagani's works in Arabic were revealed in following copies:

- 1) Manuscript under code **C 61 – 330 couplets;**
- 2) Manuscript under code **C 1424 – 325 couplets;**
- 3) Manuscript under code **B 136 – 322 couplets;**

Baku copies containing poet's works in Arabic are followings:

- 1) Manuscript under code **B-1978 – 44 couplets;**
- 2) Manuscript under code **B-7763 – 122 couplets;**
- 3) Manuscript under code **M-204 – 19 couplets;**
- 4) Manuscript under code **M-242 – 321 couplets and 2 introductions** (from page 287 to page 297, consisting of 478 pages in total. Works in Arabic start with "في مدح شيروان بالعربية" ("Praise of Shirvan in Arabic");

The below given couplet, which was absent in the Divan

¹⁹ Sultanov, M. S. Xaqani Şirvani (həyatı və yaradıcılığı haqqında) / M. Sultanov. – Bakı: Azərbaycan Dövlət Nəşriyyatı, – 1954, – s. 12

²⁰ Вильчевский, О. Л. Иранские публикации произведений Хагани (поэт XII в.) // Народы Азии и Африки, – 1964. №3, – с. 163

²¹ Xaqani Şirvani. Biblioqrafiya / Azərbaycan Milli Elmlər Akademiyası Məhəmməd Füzuli adına Əlyazmalar İnstitutu. Anadan olmasının 880 illiyi münasibətilə. Tərt. ed.: A. Xəlilov. – Bakı: Nurlan, – 2006. – s. 42-43

prepared by Iranian scholars was discovered in manuscripts:

هذا درب العلم الساطر أجود بإحاديثه خاطري

This is a written (defined) way of science; I am improving my brain (memory, knowledge) by its rules.

5) Manuscript under code M-413 – 247 couplets and 1 introduction;

6) Manuscript under code M-247 – 368 couplets;

7) Manuscript under code M-34 – 13 couplets.

The dissertation work deals with the mistakes of the publisher and the secretary, which are found not only in the poet's works, but also in his works in Persian, and this opinion is based on concrete examples from the poet's work.

Until now, 60 letters written by the poet in Persian from prose, a preface to "Tuhfatul-Irageyn" and two prefaces (preface) in Arabic have been known, but in this study, two letters of the poet written in Arabic were found in the *Suleymaniye Writing Library* was encrypted 1173/4 in the collection "Damad Ibrahim Pasha". In the manuscript, two letters were found and they are the first known examples of Khagani letters written in Arabic. The first of the letters was addressed to the Azerbaijani scholar Qutb ad-Din Abhari and the second to Uhud ad-Din al-Ghaznavi.

In the second paragraph named "**Khagani's Gasidas in Arabic**", 6 gasidas written in Arabic have been described. Before the analysis of the gasidas in the dissertation, historical persons to whom they were dedicated have been studied, then their structure have been demonstrated and in the end, conclusions based examples related to contents of the gasidas have been presented. Referring to the conclusion of this paragraph, the poet's most voluminous gasida consists of 171 couplets. The gasida, in publication of Dr. Sajjadi it was represented as "To Khaja Imam Jalaladdin al-Khari" and in Dr. Kazzazi's publication as "The Gasida, where Imam Jalaladdin al-Khazari is Praised" and it was presented anonymously in other publications. Though identity of Imam Jalaladdin has been examined by researchers, a precise conclusion has not been achieved. From the St. Petersburg copies of poet's manuscripts, the one under C 61 code has been represented under the name which is fully consistent

with the content of the gasida "قصيدة الخامس والمية في مدح جلال الدين
 "the 25th gasida with matla' on praise of Jalaladdin Manucehr, a complaint about homeland and brotherhood, (introductory couplet)". In the research work, for the first time, based on this manuscript, it was suggested that the gasida was dedicated to Shirvanshah Jaleddin Manucehr. In the gasida, use of both Jahiliyya and Islamic poetry traditions, presence of couplets related with Shirvan have been represented as its advantages and basing on last couplets, it has been identified that Khagani wrote this gasida under the influence of a gasida where the prominent representative of classical Arabic literature Abu Ubada al-Valid ibn Yahya al-Buhturi (821-897) had praised Abu Said Muhammad bin Yusuf as-Saghri at-Tai, who had closely participated in battles against the Babak movement. The introduction of the gasida is considered to be a beautiful example of the lyrical introduction of ancient Arabic gasidas and the couplet in

بَكَتِ الرَّبَابُ فَقُلْتُ أَيُّ بُكَاءٍ أَبُكَاءَ عَهْدٍ أَمْ بُكَاءَ إِخَاءٍ

Rabab (or rubab) cried. I asked: what a crying is it? Crying for the era or brotherhood – the word rabab (rubab) has been comprehended in two ways based of Arab sources: 1) a stringed instrument; 2) a woman.

Poet's second glorifying poem is devoted to the ruler of Derbend Seyfaddin Muzaffar bin Muhammad. The poet began this poem with the opening of the dawn as a continuation of the traditions of such masters as al-Buhturi, Ibn al-Mutazz, Ibn Rumi. It should be noted that Khagani dedicated a poem to the governor of Derbend in both Persian and Arabic. The ravi letter of both poems starting with dawn is ر - ra.

In the beginning of the research work, two introductions of the poet in Arabic have been mentioned. One of them has been written to a gasida devoted to Malik al-Azam Alaaddin. The poem started both the foreword – urging to say a meaningful word, and the gasida, starting with a description of altitude, with the same idea: *here it is, I*

*am replacing Persian with Arabic.*²² And it shows that the poet devoted to Alaaddin a gasida both in Persian and in Arabic. The gasida in Arabic starts with description of altitude and {his} thoughts about astronomy, religion, philosophy and wisdom consistently accomplish each other.

One of Khagani's gasidas is a glorifying poem devoted to Muhammad Sam'ani. It is interesting that the poem dedicated to Sam'ani among the poems in Arabic has been represented in separate parts. Referring to the copy under M-413 code (Baku), also considering accordance of parts of those poem from rhyme and content points of view, in this research work, the poem has been represented as a gasida named "قصيدة يمدح بها محمد السمعاني" (A gasida where Muhammad Sam'ani is praised) and it consists of two motives.

Being period of cultural flourishing, Khagani's 12th century was also a period of strengthening political events and frictions of reigning powers. One of such events, which left its trace in the history, was the "Fitneyi-ğuzz" which Khagani was deeply impressed of and expressed the bitterness he felt in his works both in Persian and Arabic. The mourning poem in Arabic dedicated to Imam Muhammad Yahya has been written under the influence of this event. Intro of the gasida begins with the praise of Khorasan. The poet appeals to God for guarding this land, restoration of justice onto it, reminding Muhammad bin Yahya with kind words and praying for his soul. Then the poet notices that he was interested in astrology in youth, but did not see certainness in this field:

ثم اهنف ابكاري احكام النجوم وهي علم التخمين وزخارف قول المنجمين المترجمين في
احوال سنة القران و اجتماع الشهب السبعة في برج الميزان.

*Ifavored stars in my youth. This is the science of approximation related to imaginations of astrologists referring to the position of a millennium and gathering of the seven meteors in the Libra sign of Zodiac and with their embellished words.*²³

²² ديوان خاقاني شرواني. دكتور مير جلال الدين كزازی. تهران، نشر مركز، 1375، ص. 1362؛ ديوان
أفضل الدين بديل بن علي نجار خاقاني شرواني. دكتور ضياء الدين سجادي. تهران: 1338، ص. 956

²³ Xaqani Şirvani. Divan // AMEA Məhəmməd Füzuli adına Əlyazmalar

ثُمَّ أُصِفُ أَفْكَارِي أَحْكَامِ النُّجُومِ وَهِيَ عِلْمُ التَّخْمِينِ وَرَحَارِفُ قَوْلِ الْمُتَجَمِّينِ الْمُتَرْجِمِينَ فِي
أَحْوَالِ سَنَةِ الْقِرَانِ وَاجْتِمَاعِ الشُّهُبِ السَّبْعَةِ فِي بُرْجِ الْمِيزَانِ.

So, by mentioned الشهب السبعة (seven meteors) it was meant disasters possibly could happen according to approximation based on movement of seven the stars (Sun, Moon, Saturn, Jupiter, Mars, Venera, Mercury), since, in antiquity people trusted in celestial bodies. Tradition of explaining natural catastrophes with them was especially strong in the middle ages. By predicting significant events in the state due to the movement of stars, astrologists and fortune tellers in courts identified luckiness and unluckiness. For instance, once Caliph Mutasim was planning to conquer a new city. An astrologist notifies about unlucky disposition of stars. However the Caliph achieves success in this battle and returning to the palace, he calls the senior astrologist and gives him a heavy slap. Praising the Chaliph, the prominent Arab poet Abu Tammam at-Tai says:

و العلم في الشهب الأرماع لامعة بين الخميسين لا في السبعة الشهب²⁴

It can be transferred like: Real (authentic) news is not in seven meteors, they are in the blink of spears.

It must be noted that in “در طعنه گروهی که گفته بودند بعد از سی سال” (“A sarcasm on a group forecasting a storm after thirty years”) of his work named “Tuhfat al-Irageyn”, the poet has touched this matter:

در گوش مقلدان اقوال دادند خبر که بعد سی سال
سرّ یست بسیر اختران در خسفی است بیبست ویک قران در²⁵

Imitators have heard the news that in the disposition of stars after

İnstitutunun əlyazması, M-242, vərəq – 478; Xaqani Şirvani. Divan // AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutunun əlyazması, M-413, vərəq – 256

²⁴ الامام أحمد بن علي الدلجی. الفلاکة والمفلوکون. بیروت: دار الکتب العلمیة، 1322، ص. 30

²⁵ خاقانی شروانی. تحفة العراقيين. به نگارش: حکیم خاقانی. ص. 140

thirty years a mystery is hidden, i.e. there will be an eclipse in the 21st millennium.

According to the information provided by sources, in 582 of the Muslim calendar, astrologists foresaw that people who could not find refuge in mountain caves to the constellation of Hut (Pisces) in the time of the Prophet Noah will perish as a result of a storm generated by gathering of stars to the Libra sign, just the same way as a flood generated from gathering of stars to the Pisces sign. Further, when these predictions were not justified, they told: "العاقل" *"A wise man knows that the God does not incur to any influence of the movement of stars, stars are nothing for him"*.²⁶

As we see from told above, as a wise man, Khagani did not believe forecasts of astrologists and doubted in Astrology. However he considered ghuzzes' actions as the greatest misfortune and the tragedy of the period.

In the scope of the research, information has been provided about the poet Abu Najm al-Khunaji, who created in Baghdad the Nizamiyyah Madrasa, which had a particular role in development of science and culture in middle ages, represented as من أهل أذربيجان (pertains to Azerbaijan),²⁷ about whom rare information exists. This information can be useful in research works about Azerbaijani poets, who wrote in Arabic.

Referring to sources, the poet visited Baghdad twice. Though G. Kandli-Herischi had given wide information about both visits, in the research work this information has been clarified, based on the content of the gasida. For example, G. Kandli-Herischi wrote about the poet's second visit of Baghdad followings: *"Those who affirm that Khagani returned to Shirvan from his Mecca visit and then relocated in Tabriz have completely mistaken"*.²⁸ The 30th couplet of the gasida requires clarification for this information. In this couplet,

²⁶ الامام أحمد بن علي الدلجي. الفلاكة والمفلوكون. بيروت: دار الكتب العلميّة، 1322، ص. 30

²⁷ عماد الدين الاصبهاني. خزينة القصر وجريدة العصر (قسم شعراء العراق). الجزء الثالث. ص. 229

²⁸ Kəndli-Herisçi, Q. Ə. Xaqani Şirvani (həyatı, dövrü, mühiti) / Q. Kəndli-Herisçi. – Bakı: Elm, – 1988, – s. 434

the poet, appealing to Shirvan's wind, tells:

يا فيح شروان خذ كتابي ها واحمل فففيه ثناء بغداد

Hey, Shirvan's wind, here it is, take and bring what I wrote, there is a description of Baghdad in it.

This couplet provides a reason to assert that the poet returned to Shirvan from Baghdad and then moved to Tabriz.

In the third paragraph named **“Khagani's Gitas and other Poems in Arabic”** poet's gitas in Arabic and other poems are subject to attention. It should be noted that main part of poet's gitas are related to geographical locations. In the research work two aspects are considered as a reason for it:

1) The root of “vasf”, i.e. description of geographical location goes to the Jahiliyyah period. Although researchers of the ancient Arabic poetry have stressed the necessary role of vasf, they considered it an “defect” in the Jahiliyyah period poetry. B. Shidfar fairly considered this point of view incorrect and by pushing forward creativity skills of poets in the ancient Arabic literature, explained their ability to establish a relationship between the macro space, i.e. the nature and the micro space, i.e. a human, due to these skills and creative mind. In that period, poets were used to describe deserts, their nature, remnants of living places. They were trying to strengthen readers' interest towards the poem by mentioning names of specific locations. In this regard, B. Shidfar wrote: *“Specific names, mainly geographical names in forewords played an exclusive role. Hearing from the narrator the name of the place native to himself/herself, a listener animated in his/her mind a valley, a mountain or a place familiar to him and added even what the poet might omit”*.²⁹ Wishing to be recognized in the Arab world, the poet also tried to attract the attention of the Arab world by describing geographical locations of Arabs.

²⁹ Шидфар, Б. Я. Образная система арабской классической литературы (VI-XII вв.) / Б. Я. Шидфар. – Москва: «Наука» главная редакция восточной литературы, – 1974, – с. 13

2) The influence of his journeys. The Arab researcher Muhammad al-Tunji tied the works containing description of cities with journeys of poets {authors}. According to the scholar's opinion, poets set off on journeys for various purposes – in hope of a new position, finding a new patron or because of loving journeys very much and shared their impressions.³⁰ Khagani also expressed in a poetic manner his thoughts about places he travelled, described such countries and cities as Yemen, Iraq and Baghdad.

Wide information has been given about *قطعة يصف بها ما حله بالرّي* *The strophe where events in Rei are described* – a survey of Khagani's visit to Rei, consisting of 17 couplets, the gita in a didactic style etc.

Main postulates pertaining to the second chapter have been reflected in articles published in international scientific journals.³¹

The third chapter named **“Mastership Peculiarities of Khagani Shirvani's Legacy in Arabic”** consists of three paragraphs. In the first paragraph named **“Elements Pertaining to the Arab-Islamic culture in Khagani's creativity”**, it has been presented that since classical Eastern literature is directly related to classical Arabic literature, elements related to the Arabic environment are widely reflected in the works of classical poets, as well as in Khagani's work, the use of Arabic letters, knowledge of the Arab intellectual world, Arab poets and scholars, Koran's couplet and hadiths were emphasized.

Carried out investigations allowed us to conclude that the poet

³⁰ محمد التونجي. حول الادب في العصر السلجوقي. منشورات مكتبة فورينا، ١٩٧٤، ص. 187

³¹ Zeynalova, E. A. Xaqani Şirvani əsərlərinin əlyazmalarının Bakı nüsxələri // – Bakı: Azərbaycan Milli Elmlər Akademiyası. Filologiya və sənətsünaslıq, – 2019. № 2, – s. 107-111; Zeynalova, E. A. Xaqani Şirvaninin ərəb dilində yazdığı əsərlər (şairin əlyazmalarının Bakı nüsxələri əsasında) // – Bakı: Əlyazmalar yanmır. AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutu, – 2019. № 2 (9), – s. 169-175; Zeinalova, E. A. Arabic-language odes of Khagani // – Одеса: Науковий вісник міжнародного гуманітарного університету. Серія: Філологія, – 2018. №33, т. 1, – р. 94-98; Zeynalova, E. A. Xaqaninin İmam Cəlaləddinin mədhinə yazdığı qəsidə // – Bakı: Müqayisəli ədəbiyyatşünaslıq. AMEA Nizami Gəncəvi adına Ədəbiyyat İnstitutu, – 2019. №1, – s. 217-222

evaluated all potential of Arabic, in which, by changing the position of a dot emerges another letter and changes the meaning. *“Graphic metaphors and comparisons were widely spread in the classical Arabic and Persian poetries. It is believed that for the first time comparisons created with separate letters are encountered in works of the Arab poet Zu-r-Rumma (died in 735). In love lyrics, for instance, while describing the beauty of the beloved, her figure was compared to alif, her decorations to kaf, jim, ra, her mouth to mim. Thus, Arabic letters, obtaining anthropomorphic shape, served for the description of the human face”*.³² In the dissertation, Arabic letters, graphics and grammatical roles, which the poet skillfully used, have been studied. Also, it has been presented that different meanings that one dot may generate, and an assumption about a dot encountered in the works of the poet both in Persian and in Arabic, not being just a simple dot for distinguishing letters from each other, are mysterious dots bearing heavenly mystical symbolic meanings, tied with a saying of Imam Ali *أنا هي النقطة تحت الباء* (“*I am the dot under the letter ‘ba’*”).

The poet has mentioned such names of the Arab intellectual world as Imrul-Geys, Labid ibn Rabia, Bashshar ibn Burd, Abu Nuvas, al-Buhturi, Jahiz, Guss, al-Asha and in the research work wide information has been given about such personalities as Hassan ibn Sabit, al-Jahiz, Guss bin Saida al-Iyadi, Suhban Vail.

Examples have been given for couplets from the Koran and hadith, to which the poet appealed by means of cites and hints, for example of a poem style named *الشيب* (about the old age), where each couplet corresponds to the content of one reliable hadith, the content of the strophe *"قطعة قالها في الشيب والهزم"* about the old age and white hairs have been especially lighted.

In the second paragraph named **“The Genre, Rhyme and Rhythm Issues in Khagani’s Poems in Arabic”**, the volume, genre and content of the poet’s works written in Arabic have been

³² Куделин, А. Б. Арабская литература. Поэтика, стилистика, типология, взаимосвязи / А. Б. Куделин. – Москва: языки славянской культуры, – 2003, – с. 249

investigated. Views of Iranian scholars and the Azerbaijani scholar I. Hamidov related to the number and genre of couplets written in Arabic by the poet, their conclusions have been represented in the dissertation work and it has been concluded that Khagani's works in Arabic have been generally grouped. And this is related to the possibility of those couplets being a complete work or parts of a certain work. In general, in the dissertation it has been tried to make an ultimate decision about the genre of those works, as much as possible. Thus, according to the period of the poet's life, his works were evaluated both in form and idea-content, and the 508 couplets obtained were grouped under the names of *gasida*, *gita*, *mufrad* and *other poems*. Elements of the Persian and Arabic literatures have also been observed in poet's *gasidas*. For instance, the poet has used *matla'* (introduction couplet) in several *gasidas* in Arabic, which is one of the main features distinguishing Persian and Arabic *gasidas*. A. Tamimdari writes: "*One of the main features of a gasida is repetition of the first couplet (tajdid-i matla')* (to our opinion, it should be renovation of the first couplet – E.Z.), *and this is exactly inherent to Persian gasidas*".³³

The poet's *gasida* dedicated to Baghdad city has been explained in various ways due to its content. Thus, according to researches of Bayram Ali Kaya, Abdülkerim Gülhan, Adnan Karaismailoğlu, such works in the Turkish literature have been named in various ways such as city praises, city poems or as one of species of *shahrangiz* (*shahrashub*). Academician R. Huseynov, considering *shahrashub* or *shahrangiz* one of the less studied genres in our history of literature, in his work named "*Shahrashubs of Khagani Shirvani*" has given place to the content cover of *shahrangiz* in the poet's creativity.³⁴ According to those researches, *gasida* has been appraised as an example of a poem style, described as "*a poetry style describing*

³³ Тамимдари, А. История персидской литературы / А. Тамимдари. Перевод на русский язык: Дмитрий Алламов. – Санкт-Петербург: 2007, – с. 159

³⁴ Hüseynov, R. B. Xaqani Şirvaninin şəhraşubları // Xaqani Şirvani. Anadan olmasının 870 illiyinə həsr edilmiş Respublika konfransının tezisləri, – Bakı: – 1997, – s. 29

natural and social specificities of a specific location”,³⁵ just based on Arabic literary traditions, as a descriptive poem – description of a city.

According to the achieved conclusion, Khagani has written 6 gasidas in Arabic: The praise poem devoted to Jalaladdin Manucehr – 171 couplets, the poem devoted to Baghdad (shahrashub, description or dariyyat) – 69 couplets, The praise poem devoted to the ruler of Darband Seyfaddin Muzaffar bin Muhammad – 47 couplets, devoted to Malik al-Azam Alaaddin – 45 couplets, devoted to Muhammad Samani – 20 couplets, the mourning poem devoted to Imam Muhammad bin Yahya – 17 couplets.

Eight of Khagani’s poems written in Arabic conform to the requirements set for gitas in the classical literature.

It is known that quatrains (rubaies) have a specific place among woks of the poet in Persian. Four copuplets poems are encountered in his Arabic legacy as well and they have been represented under quartets name in this dissertation work. It is hard to define whether Khagani’s quartets in Arabic are rubaie or dubeyt. Since referring to R. Huseynov, who points out the rhyming scheme as one of the differences between the rubaie and the dubeyt, a rubaie is rhyming in AABA or AAAA scheme while a dubeyt, except these two schemes, may rhyme in ABAB and AABB schemes either.³⁶ The poet’s quartets have mainly rhymed in AABA, just a small part in ABAB scheme.

It is known that gasidas have been for centuries the most used genre in the Eastern literature. Khagani added specific features to this genre and gained popularity with his gasidas of socio-philosophical content. Poet’s gasidas in Arabic comprise the major part of his Arabic legacy – 367 couplets. M. F. Koprulu has noted that poets of Iran (Ajams) very rarely use such bahrs (measures) as tivil, madid,

³⁵ Devellioglu, F. Osmanlıca-Türkçe ansiklopedik luğat / F. Devellioglu. – Ankara: Aydın kitabevi, – 2017, – s. 1181

³⁶ Hüseyinov, R. B. Məhsəti – necə varsa / R. Hüseyinov. – Bakı: Yazıçı, – 1989, – s. 98

basit, vafir and kamil, which are very popular among Arabs.³⁷ Khagani has used exactly these bahrs in his works in Farsi. Khagani Shirvani has written his gitas and odes (ghazals) in five Arabic bahrs (tavil, madid, basit, vafir and kamil), which are not inherent to the Persian poetry, as well as bahrs inherent to the Persian poetry being encountered among his works in Arabic. The poet's largest gasida, dedicated to Jalaladdin, has been written in *mutafa'ilun mutafa'ilun mutafa'il* tafilah of the kamil bahr, the fifth bahr of Aruz.

According to the arabic rhyme doctrine, the last letter of a rhyming word is a ravi letter. The word الرَّوِيُّ (ər-raviyyu) رواء (riva:un) in Arabic means a rope used for fastening the load on a camel. According to İbn Geys ar-Razi, since this letter is considered the main letter for all couplets, tying couplets with each other, it has been called this way.³⁸

His gasidas rhyme with such letters as ن، م، ق، ع، ر، ب. The rhyme structure of the poet's works shows his rich vocabulary in Arabic. Meaning of rhyming words inside of a gasida either completes each other or they express absolutely opposite meanings and sometimes the rhyme is built not on a word, but on a whole phrase. For instance, خَيْرٌ مِّنْصَةً – أَحْسَنُ قِصَّةٍ – أَنْفَعُ حِصَّةٍ – شَرُّ غُصَّةٍ

Let us look at a quartet below:

إِنِّي أَتَيْتَكَ عَبْد رَقَّ عَانِيًا	بِاِصْفَوَةِ الرَّحْمَنِ شَافِعَ خَلْقِهِ
فَعَدَوْتُ مَرْتَدِيًّا بِدِينِكَ ثَانِيًا	قَدْ كُنْتُ مَرْتَدًا فَأَدْرَكَنِي الْهَدَى

These couplets are completing with alif, playing the role of tanvin-fatha support. According to İbn Geys ar-Razi, such alifs could not be ravi letters.³⁹ Considering this, the poet has used the radif - *aniyan*.

³⁷ Köprülü, M. F. Türk edebiyatı tarihi / M. F. Köprülü. – İstanbul: Ötüken, –1980, – s. 134

³⁸ Шамс ад-Дин Мухаммад Ибн Кайс ар-Рази. Свод правил персидской поэзии (ал-му'джем фи ма'айир ш'ар ал-'аджам) / Часть II. О науке рифмы и критики поэзии. Перевод с персидского, исследование и комментарий Н. Ю. Чалисовой. – Москва: «Восточная литература» РАН, – 1997, – с. 83

³⁹ Again there, p. 89

Khagani's works attract the attention with their high colored style and abundance of means of artistic description, as much as they stand out by their philosophical meaning content.

In the third paragraph named “**Features of Using Means of Artistic expression in Khagani's Poems in Arabic**”, poetic figures the poet used have been presented. Also tashbih, majaz, kinaya, istiara (considered pillars of the expression mastership), various species of jinas, which is the constituent of the badi' part of rhetoric, such poetical figures as raddul-ajz alas-sadr, which in vocabulary means bringing the second verse to the first one (but as a term, means giving a word from beginning of a couplet in the end of it), tazad, mubaligha, tashkhees in couplets have been investigated.

The postulates containing main conclusions of the third chapter have been reflected in articles published in the periodical press.⁴⁰

Scientific-theoretical conclusions achieved from the realized researches have been generalized in the **Conclusion** part of the dissertation as below:

–Khagani's works, rich in multicultural elements, whose personality and creativity formed in the literary and political environment of the Middle East and the Caucasus, played an important role in the development of literary and cultural relations; If it is supposed that the poet's work “Ruins of Madain” devoted to the remnants of Ivan-Kisra, the residence of the Sassanid state, was written under the influence of the Arabic poet al-Buhturi's gasida “Siniyya”, al-Buhturi wrote his gasida being influenced by the Mavali poet Abul-Abbas al-Ama, who originally was from Azerbaijan.

–Although the study of the poet's creativity in Arabic began earlier in Iran, the history of the appeal to these works is beginning

⁴⁰ Zeynalova, E. A. Xaqani yaradıcılığında ərəb elementləri // – Bakı: Dil və ədəbiyyat. Beynəlxalq elmi-nəzəri jurnal, – 2015. 3(95), – s. 267-269; Zeynalova, E. A. Xaqani Şirvani və ərəb şairi Həssan ibn Sabit // – Bakı: Ədəbiyyat məcmuəsi. Əfzələddin Xaqani Şirvani. Xüsusi buraxılış. Nizami Gəncəvi adına Ədəbiyyat İnstitutunun əsərləri, – 2017. XXX cild, – s. 65-71; Zeynalova, E. A. Xaqani Şirvaninin ərəbdilli yaradıcılığının janr və məzmun xüsusiyyətləri // – Bakı: Risalə. Araşdırmalar toplusu, – 2014. №10, – s. 73-78

of the 21st century; In Azerbaijan, although these works are not widely studied, their first translation were the fiftieth years of the 20th century.

–The poet’s works in Arabic are not in a special manuscript but are in a mixed form with works in Persian in “The Collections” and “Divans” and they are more widely represented in manuscripts under C 61, C 1424, B 136 codes among the St. Petersburg copies, under M-247, M-242, M-413 codes among the Baku copies.

–Until now, we knew only the prefaces of the poet's verses in Arabic to two poems, but for the first time in this study, two letters written by the poet in Arabic were found in encrypted manuscript 1173/4 from the collection of “*Damad Ibrahim Pasha*” in the Suleymaniye Writing Library. These are the first known examples of the poet's letters written in Arabic. The first letter was addressed to Qutb ad-Din Abhari and the second to Uhud ad-Din al-Ghaznawi.

–According to the manuscript preserved under C 61 code at the Institute of Oriental Manuscripts of RAS, the poet's greatest gasida, consisting of 171 couplets being dedicated to Shirvanshah Jalaladdin Manouchehr and the gasida was written under the influence of the Arabic poet al-Buhturi's qasidas praised Abu Said Muhammad bin Yusuf as-Sagri at-Tai who took an active part in the battles against the Babek movement.

–In the works in Arabic written by the poet, the love of the motherland and patriotism are clearly expressed. It is not accidental that the medieval scholar Zakariyya ibn Mahmud al-Gazwini (1203-1283/605-682) in his book “*Kitab asaril-bilad va akhbarul-ibad*” first of all gave information about Khagani Shirvani, and both original and translated versions of this information are reflected in the research work.

–His creativity is very rich in elements of Arab-Islamic culture. The poet used the graphic features, grammatical functions of the Arabic letters, views about the representatives of the Arab intellectual world and appealed the couplets and hadiths of the Koran through talmih and igtibas.

–Although the volume of the poet's creativity in Arabic has

been shown in various forms, for the first time in this study, the number of couplets written in Arabic by the poet is 508 based on the couplets in the manuscript of the St. Petersburg, preserved under C 61 code and these couplets have been grouped under the name of gita, mufrad and other poems.

–Khagani's works, written in both languages, reflect the specific features of Persian and Arabic literature; for example, in some of his gasidas written in Arabic, the poet used the matla, which is one of the main features that distinguishes Persian and Arabic gasidas; while he wrote his works in Persian in bahrs not typical of Persian poetry, such as madid, tavil, basit, vafir and kamil, among his Arabic poems are found gitas and gasidas written in the bahrs related to Persian poetry. His gasidas in Arabic are rhymed with letters such as ن، م، ق، ع، ر، ب،

–Khagani demonstrated a high level of mastership in his works in Arabic, the same way as in Persian and usage of various means of artistic description expressed his thoughts more poetically. He used of such poetical figures as tashbih, istiare, tazad, mubaligha and istifham; He used the tashkhis as well and geographical locations, being personalized, played the role of substitutes of the objects meant by the poet.

The following scientific articles on the subject have been published:

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2. Xaqani Şirvaninin ərəbdilli yaradıcılığının janr və məzmun xüsusiyyətləri // – Bakı: Risalə. Araşdırmalar toplusu, – 2014. №10, – s. 73-78.

3. Xaqani yaradıcılığında ərəb elementləri // – Bakı: Dil və ədəbiyyat. Beynəlxalq elmi-nəzəri jurnal, – 2015. 3(95), – s. 267-269.

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5. Xaqaninin ərəbcə şeirlərində Şirvan sevgisi // – Bakı: Ədəbiyyat məcmuəsi. Nizami adına Ədəbiyyat İnstitutunun əsərləri, – 2016. XXVII cild, – s. 105-111.

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11. Xaqaninin İmam Cəlaləddinin mədhinə yazdığı qəsidə // – Bakı: Müqayisəli ədəbiyyatşünaslıq. AMEA Nizami Gəncəvi adına Ədəbiyyat İnstitutu, – 2019. №1, – s. 217-222.

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14. Xaqani Şirvaninin ərəb dilində yazdığı əsərlər (şairin əlyazmalarının Bakı nüsxələri əsasında) // – Bakı: Əlyazmalar yanmır. AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutu, – 2019. № 2 (9), – s. 169-175.

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