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**STAGES OF DEVELOPMENT OF TURKISH TAZKIRA
WRITING
(18th – 20th centuries)**

Speciality: 5717.01 – Literature of Turkish peoples

Science area: Philology

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ABSTRACT

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The dissertation work was developed in the department of Turkic – language Manuscripts of Muhammad Fuzuli Institute of Manuscripts, Azerbaijan National Academy of Sciences.

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GENERAL CHARACTERISTICS OF THE WORK

The topicality and studying degree of the subject. The poet's tazkiras, which provide with information about the life and creativity of poets and provide examples from their works, are considered to be important primary sources of Eastern literature. The information in the poet's tazkiras written since the Middle Ages is significant not only from the viewpoint of investigation of the history of literature, but also literary relations, literary criticism, scientific and cultural environment, socio-political events, socio-economic situation, historical geography, etc.

In his book "Introduction to philology" Prof. Mir Jalal Pashayev speaking about the personality and creativity of an artist notes that one of the factors determining the creation, formation, content and the essence of famous works is his personality. He writes that in order to fairly determine the content, sense and significance of the work, there is a need to talk about the artist's personality, biography, upbringing, environment, and emphasizes that without them, the value given to a work or creativity will be imperfect¹.

In this regard, tazkiras are invaluable source for studying the life, personality, creativity and environment of the representatives of our classical literature, especially our poets from the medieval ages up to the 20th century. Without resorting to tazkiras, it is difficult to reveal the factors influencing the way of life, formation of their personality and thinking of our classical poets.

Academician B.Nabiyev emphasizes the importance of tazkiras as the primary source in collection and study of the poetic heritage on our remote past, in defining the history of literary facts and events more exactly, in philological research, and finally in writing of monographs on literary histories and individual poetic figures².

¹Paşayev M., Ədəbiyyatşünaslığın əsasları / M.Paşayev, P. Xəlilov – Bakı: Maarif, - 1972, - s. 50.

²Nəbiyev B. Şahinin qanadları: ("Təzkireyi-Şahin" haqqında rəy) // "Elm". – 2002, 19 oktyabr. – s. 3.

Acad. I. Habibbeyli states that the initiatives on periodization of the history of Azerbaijani literature was formed at different times basing on different views, that this process began with tazkiras dating back to the medieval ages, and calls the notes on the period and life of the poets whose works are given in the tazkiras as the drafts of the chronology of the history of literature.³

Tazkiras, that have not lost their topicality and the role of primary source after the emergence of literary histories, today is one of the areas still needing to be researched. Doctor of Philology

M. Mustafayev when researching the literary-aesthetic functions of primary sources in the study of the new period literature writes:

*“Rich, interesting, varied classical literary examples of artistic thought have been preserved in the tazkiras, one of the main genres of Eastern aesthetic thought, to the present day. As all stages of our classical literature, to overshadow the contribution of tazkiras as primary sources in the study of our modern literature is impossible.”*⁴

Well-known Turkish philologist A. Kabaklı in his book “Turkish Literature” writes that until the end of 19th century there were no works that can be considered the history of literature in the modern sense, that this need was provided by the works called tazkiras and that the tazkiras are works about the life of poets of any profession or class presenting selected examples from their works⁵.

Based on the examples of the Herat school of tazkira writing, which emerged in the 15th century, the tradition of tazkira writing began to develop both in Azerbaijan and the Ottoman geography since the 16th century. This tradition continued in Azerbaijan until the beginning of the 21st century. We are also witnessing the emergence of tazkiras in Turkey after the establishment of the republic.

³ Həbibbəyli İ. Azərbaycan ədəbiyyatı: dövrləşdirmə konsepsiyası və inkişaf mərhələləri / İ. Həbibbəyli. – Bakı: Elm, - s. 13.

⁴ Mustafayev M. XIX əsr Azərbaycan ədəbi-tarixi prosesi müasir ədəbi-nəzəri fikirdə və ədəbiyyatşünaslıqda: / Fəlsəfə üzrə elmlər doktoru dis...avtoreferatı. / - Bakı, 2012, - s. 11.

⁵Kabaklı A. Türk Edebiyatı / A.Kabaklı. – İstanbul: Türk Edebiyatı Vakfı Yayınları, - 1971, - I c., - s. 5.

In the true sense of the word, if the tazkiras were not written, the names of many poets today would have been erased from the history of literature. For instance, the tazkiras - Sam Mirza's "Tohfeyi-Sami" and Sadig bey Afshar's "Majmaul-khavas" - are important sources in the history of Azerbaijan literature of the Safavi epoch. Ahdi Baghdadi's "Ghulshani-shuara" is of great importance in terms of studying Azerbaijan literature created in Baghdad, as well as the life and creativity of our poets who migrated to the Ottoman Empire.

The tazkiras written not only by Azerbaijani tazkira writers, but also by Central Asian and Ottoman authors can be considered as important sources in the history of Azerbaijani literature. Our research on Turkish tazkiras confirms this once again. Ottoman tazkira writers shed light on the history of Turkish literature, which was created and developed in a vast geography. Through these tazkiras, one can obtain information about many Azerbaijani poets.

When Azerbaijan was part of the USSR, tazkiras being an important source of both Turkish and classical Azerbaijan literature, were considered insignificant, and theoretical and systematic information about the tazkiras was not included in the books of literary criticism or in the histories of literature. On the whole, the study of classical literature in this period was carried out in a different direction.

Acad. I.Habibbeyli writes that not the objective scientific approach to time, but the principles of the ruling class were preferred when evaluating literature and circulation relations since political-ideological approaches were taken as the basis in Soviet literary science, the theory of social formations, which Soviet ideology broadly accepted as the basis for the periodization of human society, also focused on the evaluation of the ideological essence based on the principle of classiness, and not on objective realities. Therefore, when dealing with the history of Azerbaijan literature on periods in the Soviet era, taking into account the Marxist view on the development

of society ideological principles such as classiness and proletarian internationalism were taken as the basis⁶.

Students of the Department of “Turkish Philology”, which began operating as a department of the Faculty of Oriental Studies at Baku University in the early 1920s, had no textbooks teaching the theory and history of classical Turkish literature. Almost there were no books on classical Turkish literature in Russian either. In our opinion, this was the result of political dictation. Books that could relatively meet these requirements began to appear in the 2000s. In such circumstances, to talk about the study of Turkish tazkiras, a genre of philology was impossible.

The posture of affairs in relation with Azerbaijani tazkiras was also unsatisfactory. Theoretical books on philology written to date provide maximum one page of information about the tazkiras. We face a similar situation in the generalized works on the history of our literature. Thus, the information given in the book “A short Azerbaijani Literature” published in the 1940s has been re-circulated with few additions to the history of literature, published during the independence period.

Since the Azerbaijani tazkira writing has not been studied, erroneous conclusions were drawn on the subject. Thus, in the “History of Azerbaijan Literature” published in 2004, is said: “*Stagnation in the tazkiras, one of the branch of the Azerbaijan literary studies and literary history, also absence of new notable works in the 16th-19th centuries is related with the decline and stagnation of poetry and art after Fizuli, on one hand, and absence of the public demand for such works, on the other hand.*”⁷ However, when studying the Azerbaijani tazkiras of this period, we found that about 30 tazkiras were written, and this fact cannot be considered a lagging.

Speaking about the principles of the concept of Azerbaijanism, I.Habibbeyli states that Azerbaijanism is an important literary and social doctrine that directs the national literature to the interests of the

⁶ Həbibbəyli İ. Azərbaycan ədəbiyyatı: dövrləşdirmə konsepsiyası və inkişaf mərhələləri / İ. Həbibbəyli. – Bakı: Elm, - s. 91.

⁷Azərbaycan ədəbiyyatı tarixi: [7 cildə]. - Bakı: Elm, - c. 1. – 2004. - s. 20.

country. According to the scientist, Azerbaijan literature is the literature created by Azerbaijanis living in Azerbaijan and around the world, and regardless of the language it is written, the works of Azerbaijanis serving the national values and interests of the state should be included in Azerbaijani literature⁸.

Therefore, the study of the life and creativity of Azerbaijani emigrant poets, the inclusion of their names in our history of literature, the investigation and publication of their works are important in terms of our national interests.

By researching the stages of development of Turkish tazkiras, the object of our research, we aimed at revealing the initial information about the literature and culture of Azerbaijan. One of the reasons for topicality of the research object and the necessity to solve the problem is the need to investigate the problems of the Turkish tazkiras not involved into research in Azerbaijan and Turkey (literary criticism, commentary literature, poets' translation activities, the position of tazkira writers in society, literary relations, emigrant literature, etc.), to study the history of Azerbaijan literature and culture based on the Turkish tazkiras, studying of the Turkish-Azerbaijani literary relations and Azerbaijani emigrant literature. It is worth to note that Turkish-Azerbaijani literary relations have not been studied comprehensively on the basis of tazkiras prior to our research.

Well-known literary historian Prof. A.S.Levend was the first to systematize Turkish tazkiras and to draw them into research. After him prof. H.Ipekten having investigated Turkish tazkiras written from the 16th century to the beginning of the 20th century published a textbook on them. The 17th century stage of Turkish tazkira writing was drawn into research by prof. F.Kilich, and the 18th century stage by prof. P.Chapan. In P.Chapan's research work, 5 out of 9 tazkiras written in the 18th century were analyzed. Much to our regret, this research has not been published. And the 19th century Turkish tazkira writing has not been studied theoretically and comparatively. On the whole, we do

⁸ Həbibbəyli İ. Azərbaycan ədəbiyyatı: dövrləşdirmə konsepsiyası və inkişaf mərhələləri / İ. Həbibbəyli. – Bakı: Elm, - s. 103; s. 108.

not encounter any research work devoted to the comparative study of Turkish tazkira writing.

As a result of our research, we can say that the history of tazkira writing has been written in Turkey, the scientific-critical text of the most tazkiras has been published, and a generation of specialists on tazkira studies has grown up. However, we see that only the 16th-17th centuries stage of Turkish tazkira writing was studied from the theoretical viewpoint.

The 17th -20th centuries stage of Turkish tazkira writing have been studied less than those of the 16th and 17th centuries. Most of the 18th-20th centuries tazkiras were transliterated from Ottoman Turkish into modern Turkish and studied at the level of master's dissertation, but no theoretical, comparative research has been conducted on this.

H.Arasli, A.Musayeva and M.Isen played a certain role in the study of Azerbaijan classical literature and Azerbaijani emigration literature of 15th and 16th centuries on the basis of Turkish tazkiras. Their research has led us to study the unexplored aspects of this problem.

In his monograph "The great Azerbaijani poet Fizuli", Acad. H.Arasli, while studying Azerbaijani literature during the Fizuli epoch, basing on tazkiras gave brief information about some of the Azerbaijani poets, who moved to the Ottoman Empire in the 15th-16th centuries and analyzed their creativity. Following it, some researchers simply repeated the information of the same content based on the information provided by H.Arasli, and thus, the history of Azerbaijan literature and culture on the basis of Ottoman tazkiras was not fully studied and the creativity of Azerbaijani poets were not drawn into comprehensive research.

Prof. A.Musayeva in her monographs "Manuscript book and the 15th -16th centuries' Azerbaijan literature" and "The 15th-16th centuries' Azerbaijan emigration literature" and Khalili in his monograph "Firqetnameh" studied the life and creativity of some our poets who moved from Azerbaijan to Turkey in the 15th -16th centuries. The researcher rightly writes in her book: *"In contemporary philology, when we say Azerbaijan emigrant literature, for some*

reason, we mean the works of those masters, who have left their homeland since the beginning of the 20th century and mainly went to Turkey. Nevertheless, the existence of Azerbaijan emigrant literature in ancient and medieval times is a reality"⁹. The chapter "Masters moved from Azerbaijan to Turkey and their manuscripts" provides us with brief information about 16 Azerbaijani poets such as Arifi, Basiri, Bidari, Sahabi, Qasimi Tabrizi, Matem, Mir Qadri, Panahi, Sururi, Khazani, Khalifa, Hamidi, Hafiz, Niyazi, Habibi and Shahi and samples of their poems are presented on the basis of copies in various manuscript treasures.

In the above-mentioned researches, on the basis of tazkiras mainly was studied the 16th century Azerbaijan literature. As a result of our research, it became clear that the Turkish tazkiras written in the Ottoman and Turkish geography beginning from the 16th century up to the mid 20th century reflect the life, creativity and examples from the works of more than 60 Azerbaijani poets. More than half of these poets were mentioned just in Turkish tazkiras and are still not known to Azerbaijani readers.

Doctor of Philology N.Jabbarli when speaking about emigration literature states that in his essay "Azerbaijan literature" A.Jafaroglu gave information about such poets as Hamidi, Hashimi, Shahi, Sururi, Tufeyli, Habibi, Khalili, Matem, Qasimi, Ghulshani, Bidari, Sahibi, Panahi, Hafiz, Khalifa, Khazani, Basiri, Mir Qadri, Muhyiddin Muhammad, who emigrated to Turkey and other neighboring Muslim countries in the 15th-16th centuries due to the socio-political situation in the country, mainly referring to Ottoman tazkiras, the life and creativity of the above-mentioned literary figures are still poorly studied in Azerbaijani philology, most of them have not been studied at all, and in this regard, he emphasizes the scientific significance of the brief information provided about them by A.Jafaroglu .

As for Azerbaijani tazkira writing, due to the fact that this theme has not been studied comprehensively so far, many researchers have

⁹ Musayeva A. XV-XVI əsrlər Azərbaycan mühacirət ədəbiyyatı və Xəli-
li. "Firqənamə"si / A. Musayeva. – Bakı: Elm, - 2007, - s. 3.

presented and continue to present Azerbaijani tazkiras as Persian ones. For eg., when speaking about the genre of tazkira in Persian literature, Prof. Y.Oz mistakenly presented Sam Mirza's "Tohfeyi-Sami", Abu Talib khan's "Khulasatul-afkar", Sadig bey Afshar's "Majmaul-khavas", Lutfali bey Azer's "Ateshkade", Mahmud Mirza Gajar's "Safinatul-Mahmud", Abdurrazzaq bey's "Nigaristani-Dara", Mammadali Tarbiyat's "Danismandani-Azerbaijan", Aziz Dovletabadi's "Sukhanvarani-Azerbaijan" as Persian tazkiras. In fact, these are Azerbaijani tazkira writers.

In the dissertation we have tried to investigate unexplored or little-studied problems in Turkey and Azerbaijan - to study the 18th-20th centuries stage of Turkish tazkira writing, to compare Azerbaijani and Turkish tazkiras, based on tazkiras to overview literary relations, to assess the tazkiras written by Ottoman tazkira writers as the source of history of Azerbaijan literature and culture, to study the influence of Azerbaijani classics on Ottoman literature, to research Azerbaijani emigration literature on the basis of tazkiras.

The object and subject of the research. The object of the research is the Turkish tazkira writing of the 18th – 20th centuries. In our research, the tradition of tazkira writing, which originated and developed during the Ottoman period under the name of Turkish tazkira writing, and tazkiras written during the Turkish Republic (until the 50s of the 20th century) are considered.

In the contemporary scientific circulation of Azerbaijan the expressions "Turkish literature" and "Turkish philology" cover the literatures of the Ottoman and the Republic of Turkey. For eg., the names such as the Department of "Turkish Philology" of the Faculty of Oriental Studies at Baku State University or the Department of "Turkish Philology" of the Institute of Oriental Studies of ANAS prove our opinion. Moreover, in recent dissertations we observe the usage of the word "Turk" as the equivalent of Ottoman-Turkish literature¹⁰.

¹⁰ Əliyeva J. Çağdaş türk şeirinin poetikası: / filol.e.d. dis. avtoreferatı. / - Bakı, 2006. - 56 s; Qədimova Ş. Türk divan poeziyasının təşəkkül dövrü: filol.e.d. dis. avtoreferatı. / - Bakı, 2017. - 44 s; Həsənova G. XX əsərin 40-cı illəri türk

When we say “Ottoman tazkira writing”, we would have been limited with tazkiras written during the Ottoman Empire, and tazkiras compiled during the republican period would have been left out of our study. For this reason, under the name of “Turkish tazkire” we consider to study and evaluate the Turkish tazkiras written in the 16th-20th centuries that is, during the Ottoman Empire and the Republic of Turkey, especially the unexplored themes and problems related to these tazkiras.

The object of our research does not cover the tazkira writing of the whole Turkic world. If the problem was stated in this way, the title of the dissertation would be “All-Turkish tazkira writing” or “The tazkira writing of Turkish peoples”.

In order to reveal the peculiarities of Turkish tazkira writing, we considered it expedient to compare Turkish tazkiras with Azerbaijani ones, and since Azerbaijani tazkira writing has not been studied comprehensively yet this comparison was not made before our research.

The subject of the research is the study and analysis of Turkish tazkiras in accordance with the stated goals and objectives.

The goals and objectives of the research. The goal of the research is to study the Turkish tazkira writing of the 18th-20th centuries. In order to achieve this goal, the tasks listed below have been identified:

- To consider the tradition of tazkira writing in Eastern literature;
- To consider the stages of development of Azerbaijani tazkira writing
- To study the origin, stages of evolution, state of publication and research history of Turkish tazkira writing;
- To study the peculiarities and importance of Turkish tazkiras of the 18th-20th centuries as a literary source;
- To determine the position of tazkira writers in the society, and means they get information;

poeziyasında yeni mərhələ kimi. filol.ü.f.d. dis. avtoreferatı. / - Bakı, 2017. - 25 s.
Yusubova A. XVIII əsr türk şairi Əhməd Nədimin “Divan”ının filoloji və tekstoloji tədqiqi: Filol.ü.f.d. dis. avtoreferatı. / - Bakı, 2017. - 32 s.

- To evaluate the form and content features of Turkish tazkira writing;
- To compare Azerbaijani and Turkish tazkiras;
- To analyze Turkish tazkiras from the viewpoint of bio-bibliographic information and literary criticism;
- To assess the activities of poets in the field of translation, interpretation and music through tazkiras;
- To analyze the information about the historical and cultural life of Azerbaijan in Turkish tazkiras;
- To investigate the position of Azerbaijani poets in the Ottoman Empire and the reasons for their moving to the Ottoman Empire according to the tazkira writers;
- To illuminate Azerbaijani-Turkish literary relations;
- To determine the influence of Azerbaijani classics on Turkish literature;
- To draw into research the life, creativity and works of Azerbaijani poets, whose life and creativity are given in Turkish tazkiras.

The methodological basis of the research. The scientific experience of Azerbaijani, Turkish and world philology was used in the dissertation related to the problems involved in the research. A systematic scientific approach to the study of the problem was taken as the theoretical and methodological basis of the dissertation, and the historical-comparative method was used. Taken into account the many-branchness and breadth of the theme, the principles of comparative and scientific-theoretical analysis were taken as a basis.

During the writing of the dissertation, manuscripts of tazkiras preserved in Muhammad Fuzuli Institute of Manuscripts of the Azerbaijan National Academy of Sciences, various libraries of Turkey and Iran, scientific-critical texts of tazkiras, various scientific-theoretical literature on the subject were used.

The main theses of the defense:

- Stages of development, structure, features of content and form of the 18th-20th centuries Turkish tazkiras;
- Structure, language, composition of Azerbaijani tazkiras;

- Comparison of Ottoman and Azerbaijani tazkiras;
- Principles of compiling tazkiras;
- Biographical and bibliographic information in tazkiras;
- Literary criticism in tazkiras;
- Status of Azerbaijani poets in the Ottoman Empire;
- Azerbaijani-Ottoman literary relations according to Turkish tazkiras;
- Creativity of Azerbaijani emigrant poets according to Turkish tazkiras;
- Influence of Azerbaijani classics on Ottoman literature;
- Analysis of the life and creativity of the 69 Azerbaijani poets spoken about in Turkish tazkiras;
- Unexplored pages of Azerbaijani literature and emigrant poets.

The scientific novelty of the research:

- The dissertation deals with the stages of formation and evolution, form and content of Turkish tazkira writing;
- When studying the evolution and development stages of Turkish tazkira writing, for the first time the history of Azerbaijani tazkira writing was systematically studied, and the structure, language, system of Azerbaijani tazkiras, etc. was investigated. The comparison of Azerbaijani and Turkish tazkiras was made;
- It was studied how the tazkira writers compiled their works, sources and who they collected information from, and the relations between the tazkira writer and the society were highlighted;
- Turkish tazkiras were analyzed from the bio-bibliographic viewpoint, in this context, such issues as literary criticism, translation art, commentary literature in tazkiras were investigated;
- The critical opinions and thoughts of Turkish tazkira writers about Azerbaijani poets are presented with examples, which is important in terms of reflecting the position and prestige of Azerbaijani emigrants in the Ottoman Empire;
- In the dissertation for the first time, the Azerbaijani emigrant literature in the Ottoman state was systematically studied, the reasons for the poets to go to the Ottoman Empire were clarified, the high value

and importance given to the Azerbaijani poets during the Ottoman Empire were presented with examples;

- Information on the history and culture of Azerbaijan was analyzed in Turkish tazkiras, and the wrong points were highlighted;
- The influence of Azerbaijani classics on Ottoman literature is illustrated with examples;
- On the basis of Turkish tazkiras, Azerbaijan-Turkish literary relations were studied, 38 Azerbaijani poets, whose names have not been included in the history of Azerbaijani literature, and whose life and works have not been studied, were identified;
- Manuscripts of works of emigrant Azerbaijani poets were identified;
- Information was given about the works of our emigrant poets published in the late 19th - early 20th centuries and the direction of future research was determined;
- Poems and articles of Azerbaijani emigrant poets published in the Ottoman press in the early 20th century have been revealed, which is one of the problems awaiting the researcher.

Theoretical and practical significance of the research.

The main theses and results of the dissertation can be used in investigation of the history of classical Turkish literature, divan (*selected poems of a poet*) literature, history of Azerbaijan literature, Azerbaijani emigration literature, especially the stages of formation and evolution of tazkira writing, in study of Azerbaijani-Turkish literary relations, the history of Azerbaijani tazkira, in the preparation of monographs on tazkiras as a whole. From a practical viewpoint, research can be used as a textbook in university faculties of Oriental Studies and Philology.

Approbation of the research. The subject of the dissertation was approved at the meeting of the Academic Council of Muhammad Fuzuli Institute of Manuscripts of ANAS on September 19, 2007, and registered on February 14, 2011 in the Problem Council on Oriental Studies of ANAS. The dissertation was submitted for discussion to the Institute of Manuscripts of ANAS on January 19, 2015.

The main content, scientific provisions and results of the dissertation have been reflected in the following monographic researches “Azerbaijani poets in Ottoman tazkiras” (2009), “Turkish tazkira writing: bibliography” (2011) and “History of Azerbaijan tazkira writing” (2012) published by the decision of the Academic Council of the Institute of Manuscripts of ANAS and in more than 60 scientific articles, papers and theses. More than 40 papers on the subject have been presented at international conferences in Azerbaijan, Turkey and Russia.

Name of the organization where the dissertation work is carried out:

Muhammad Fuzuli Institute of Manuscripts of the Azerbaijan National Academy of Sciences, Department of Turkic-language Manuscripts.

The structure and total volume of the dissertation.

The dissertation embraces the introduction, 4 chapters, the conclusion and bibliography.

The dissertation covering the title page, the table of contents, the introduction, main body (Chapter I – 143.901 characters; Chapter II – 110.774 characters; Chapter III – 82.326; Chapter IV – 133.789 characters), the Conclusion 17.214 characters consists of total 512.474 characters.

MAIN CONTENT OF THE WORK

Chapter I of the dissertation entitled “**Turkish tazkira writing in the context of the Eastern tradition of tazkira writing: the emergence, development and issues of research**” consists of the following paragraphs:

- 1.1. The tradition of tazkira writing in Eastern literature;
- 1.2. Stages of development of Azerbaijani tazkira writing;
- 1.3. Stages of emergence and evolution of Turkish tazkira;
- 1.4. State of publication and research history of Turkish tazkiras.

The first paragraph, entitled “**The tradition of tazkira writing in Eastern literature**”, deals with the origin of tazkiras, the emergence of their first examples in Arabic literature, and samples in Persian literature.

The genre of tazkira, which goes back to the *tabaqat* books, was widespread in the Near and Middle East. Tazkiras mainly mentioned people who became famous in the field of religion, *tasavvuf*, literature, music, etc. Before the adoption of Islam, this genre was included in historical works, but over time it developed as an independent genre.

Abu Nuaym al-Isfahani, Ibn Sallam al-Jumahi, Ibn al-Mutaz, Ibn Gutaybah, Abul-Faraj al-Isfahani, al-Marzubani and al-Saalibi tried their pen at this genre, which first appeared in Arabic literature. Under the influence of Arabic literature, numerous examples have been written in Persian literature in this field. Nizami Aruzi’s “Chahar article”, Muhammad Owfi’s “Lubabul-albab”, Abdurrahman Jami’s “Baharistan”, Amin Ahmad Razi’s “Seven climates” are among the important tazkiras.

While considering the history of Eastern tazkira writing, it appears that most examples of tazkira were created in Iran, where the tradition of tazkira writing continues to this day. The Iranian scholar A.G.Maani, in his two-volume research entitled “Tarihi-tazkiyahayi-farsi”, written in Persian created the history of Persian-speaking

tazkira writing by commenting about almost all tazkiras¹¹. However, many Azerbaijani tazkiras are presented in the book as Persian ones.

Y.Oz writes that most tazkiras about the poets who wrote poems in Persian in different geographies have been studied and in these studies the tazkiras are given in a systematic way on a chronological basis. The scholar basing on H.Asil states that, 1 tazkira was written in Persian literature in the 13th century, 2 - in the 14th century, 7 - in the 15th century, 33 - in the 16th century, 58- in the 17th century, 72- in the 18th century, 151- in the 19th century and 200- in the 20th century, and that 350 of them were published¹².

Giving information about the tazkiras written in India, Y.Oz states that about 90 works in this genre were written there. Some were written by authors of Indian origin and some by authors of Iranian origin living in India¹³.

The tazkiras written by Dovletshah Samarkandi and Alishir Navai in Central Asia contributed to the emergence of the tradition of tazkira in Azerbaijan and Anatolia, and under the influence of these two works, valuable tazkiras were written to trace the literature created and developed both in Azerbaijan and the Ottoman Empire.

As a conclusion, we can say that the tazkira genre was first introduced by the Arabs in the form of *tabaqat* books, and this tradition was continued by authors from Iran, Central Asia, the Ottoman Empire and Azerbaijan, and valuable works emerged in this genre.

The second paragraph, entitled “**Stages of development of Azerbaijani tazkira writing**”, considers the stages of development of Azerbaijani tazkira writing and classifies the tazkiras¹⁴.

¹¹Məani Əhməd Qolçin. Tarix-e təzkireha-ye farsi [2 cilddə] / İ.G.Məani. – Tehran: 1350. - 1029 s.

¹²Öz Y. Tezkire. Fars edebiyatı: [44 ciltte] / Y. Öz. - Diyanet Vakfı İslam Ansiklopedisi, - c. 41. – 2012. - s. 69.

¹³Öz Y. Tezkire. Fars edebiyatı: [44 ciltte] / Y. Öz. - Diyanet Vakfı İslam Ansiklopedisi, - c. 41. – 2012. - s. 69.

¹⁴Bax: Musalı, V. Azərbaycan təzkirəçilik tarixi / V. Musalı. – Bakı: Elm və Təhsil, - 2012. – 380 s.

Although 50 tazkiras were written by Azerbaijani authors from the 16th to the 20th centuries, about some of them have been given round-up information and only 9 have been published in Azerbaijani. The number of Azerbaijani tazkira writers in the history of Azerbaijani literature does not exceed 5.

Table 1.1. Azerbaijani tazkira writers and their works on chronology

No.	Tazkira writer	His tazkira	Date of writing
16th century			
1	Sam Mirza	Tohfeyi-Sami	1550-1561
2	Ahdi Bagdadi	Ghulsheni-shu'ara	1563/1592
3	Ibrahim Mirza	Ferhengi- Ibrahim	16th century
4	Towfi Tabrizi	Tazkireyi - Towfi	16th century
17th century			
5	Sadiq bey Afşar	Macmaul-khavas	1607-1608
6	Nazim Tabrizi	Nazmi-guzide	1617-1626
18th century			
7	Aliqulu khan Valeh	Riyazush- shu'ara	H.1160/1747
8	Lutfeli beyAzer	Atashkede	H.1174- 1193/1761-1779
9	Ishaq bey Uzri	Tazkireyi -Ishaq	the second half of 18th century
10	-	Ateshkedeysi-muntafi (Tercumeyi -- Ateshkede)	?
11	Abu Talib khan Tabrizi	Khulasatul-afkar	H.1206/1791
12	Sultan Muhammad Mirza Bahadir khan Sefevi	Tohfetush- shu'ara	H.1211/1796- 1216/1801
19th century			
13	Abdurrazzaq bey Dunbuli	Tejrubatul-ahrar ve tesliyyetul-abrar	H. 1228/1813
14	The same author	Hadayiqul-udaba	H.1230/1814
15	The same author	Nigaristani-Dara	H. 1241/1825

16	Muhammad Fazil khan Gorusi Ravi	Anjumani-khaqan	H.1234/ 1818-19
17	Mahmud Mirza Qajar	Ghulsheni-Mahmud	H.1236/1820
18	The same author	Bayanul-Mahmud	H.1240/1824
19	The same author	Nuqli-majlis	H.1241/1825
20	Seyfuddovle Sultan Muhammad Tagi	Bazmi- khaqan	H.1245/1829
21	Bahman Mirza	Tazkireyi - Muham- mad shahi	1247/1831
22	Muhammad Saleh Shamlu	Mahakush- shu'ara	H. 1252/1836
23	Hulaku Mirza Qajar	Xarabat	H.1255- 1256/1839
24	Khudaverdi khan Qajar	Tazkireyi - madayih- Elkhaniyye	H. 1256/1840
25	Muhammad Bagir khan Qajar	Falakul-Marrikh	H. the first half of 18th century
26	Muhammad Hassan khan Etimadusseltene	Kheyрати-hesan	H.1304/ 1886- 1306/1888
27	Heydar Qulu Mirza	Tazkireyi -Khaver	19th century
28	Muhammad Qulu Mirza Qajar	Tazkireyi -Khosrovi	19th century
29	Seyyid Azim Shirvani	Tazkira	1875-1883
30	Muhammad Kazim Asrar Alishah Tabrizi	Behjatush- shu'ara	H.1294-99/ 1877-82
31	Alirza Mirza Qajar	Bosatinul-khaqaniyye	The 30s of the 19th century
32	Ziyai	Tazkireyi -Ziyai	the second half of 19th century
33	Abulqasim Muhteshem Shirvani	Akhteri-taban	H. 1298/1880
34	Mir Mohsun Navvab	Tazkireyi Navvab	1891
20th century			
35	Muhammad aga Mujtehizade	Riyazul-ashiqin	1910

36	Hassan Ali khan Qaradagi	Tazkireyi -Qaradagi	early 20th century
37	Ibrahim Tahir Musayev	Riyazul-arifin	1918
38	Shamsaddin khan Haqqi Tabrizi	Anjumanul- udaba	H.1307-1310/ 1928-1931
39	Muhammad Ali Terbiyet	Danishmandani-Azerbaijan	1935
40	Najaf Qulu bey Sheyda	Ghulshani-maarif	20th century
41	Qulam Mammadli	Tazkira	1954
42	Seyyid Abdülhamid Khalkhali	Tazkireyi - shu'arayi-muasiri-Iran	1333 / 1954
43	Aziz Dovletabadi	Sukhanvarani-Azerbaijan	1956
44	The same author	Serayendeqani-sheriparsi der Qafqaz	1991
45	Ali Nazmi	Devist sukhانver	1396/1976
46	Yahya Sheyda	Edebiyyat ojagi	1985-2002
47	Muhammad Deyhim	Tazkireyi - shu'arayi--Azerbaijan	1989-1992
21st century			
48	Shahin Fazil	Tazkireyi -Shahin	2006
49	Sona Xeyal	Genj qelem	2010
50	Arif Buzovnaly	Khazar tazkirasi	2017

In the dissertation, Azerbaijani tazkiras are classified according to language, structure, time and geography.

Language of tazkiras	1. Tazkiras, the explanatory notes / tehkiye part written in Turkish and covering only examples of Turkish poems.
	2. Tazkiras, the tehkiye in Turkish, with examples of both Turkish and Persian poems.
	3. Tazkiras, both the tehkiyes and examples of poetry written in two languages (Turkish and Persian).
	4. Tazkiras, the tehkiyes written in Persian, with examples in both Persian and Turkish.
	5. Tazkiras, both the tehkiyes and examples of poetry written in Persian.
Structure of tazkiras	Based on the class method
	Based on the alphabetical principle
	According to the geographical principle

	Based on the chronological principle
	According to the genres of literary examples
	unsystematic
The geography of tazkiras	all-eastern all-Azerbaijani local
The time of tazkiras	Tazkiras, with no time limit; Tazkiras, covering a certain period of time.

Translation of all the above-mentioned Azerbaijani tazkiras, preparation of scientific-critical or facsimile texts is one of the important tasks facing our philology. Besides, the investigation of each Azerbaijani tazkira at the monographic level is important for the study of different stages of Azerbaijani literature, in general, our history of culture. Our histories of literature will be more perfect after the Azerbaijani tazkiras are involved into a comprehensive study.

The third paragraph entitled “**The emergence and stages of evolution of Turkish tazkira writing**” deals with the tradition of tazkira writing that originated in the Anatolian geography from the 16th century and lasted until the 20th century¹⁵.

Due to the fame of Dövletshah Samarkandi and Alishir Navai tazkiras, beginning from the 16th century onwards, under the influence of these classical examples, tazkiras began to be written in Turkish literature as well. A.Kabaklı emphasizes that there were no works in Turkish literature that could be considered the history of literature in the modern sense until the end of the 19th century; this need was met through poetic tazkiras, the primary source about divan poets and very beautiful poems of little known poets¹⁶.

The dissertation is based on the chronological principle and is drawn into the investigation of the origin and evolution of Turkish

¹⁵Musalı, V. Osmanlı təzkirələrində Azərbaycan şairləri/V. Musalı. – Bakı: Nurlan, - 2009. – 368.

¹⁶Kabaklı A. Türk Edebiyatı: [5 cildə] / A.Kabaklı. – İstanbul: Türk Edebiyatı Vakfı Yayınları, - c. 1. – 1971. - s. 5.

tazkira writing. Beginning from the 16th century Sahi bey's tazkira to "Tohfeyi-Naili", considered the last tazkira of the 20th century, the lives and tazkira activities of all tazkira writers were studied, the similarities and differences in their structures were considered, and important points of evolution in different centuries were noted at the end of the paragraph.

The sequence of writing of Turkish tazkiras according to centuries is as follows: In the 16th century, Latifi of Kastamonu wrote "*Tazkiratush-shu'ara and tabsiratun-nuzama*", Ashug Chelebi and Hassan Chelebi "*Tazkiratush-shu'ara*", Mustafa Bayani "*Tazkiratush-shu'ara*"

In Ottoman literature, the tazkira writing tradition continued in the 17th century as well. Riyazi's "*Riyazush-shu'ara*", Rza Zahrimarzadeh's "*Tazkireyi-Rza*", Yumni's "*Tazkireyi-shu'arayi-Yumni*", Ali Gufti's "*Tashrifatush-shu'ara*" are among them. These works are almost *zeyl* (a work commenting another one) of the tazkiras written in the 16th century and are a continuation of the Ottoman tazkira writing, which providing valuable examples was founded in the 16th century. However, the tazkiras of the 17th century in certain respects differ from the works of this genre in the 16th century. Thus, the tazkira writers of the 16th century dealt with poets who lived before their time. For this reason, the number of poets and bio-bibliographic information in the tazkiras are also very extensive. This is also a factor affecting the volume of tazkiras. The 17th-century tazkira writers, wrote mostly of poets who lived and created in their time, and their bio-bibliographic information was very brief. Instead, great deal of examples of poetry were given. So, as a result of these changes, started from the 17th century in the history of Ottoman tazkira writing anthological tazkiras began to be compiled.

Basing on his research, Prof. F.Kilich writes that the 17th century tazkiras have a different structure in terms of form and content from the tazkiras of the 16th and 18th centuries, but no differences have been identified in the information system and terminology used. The scholar emphasizes that the terms used here are many and varied,

because the 16th and 18th centuries tazkiras are larger in volume than those written in the 17th century¹⁷.

The 18th century tazkira writing begins with Mustafa Mujib's "Tazkireyi-Mujib". Other tazkiras of the period were written by Mustafa Safai, Salim Efendi, Ismail Beligh, Kemiksizzadeh Sefvet, Ramiz Efendi, Silahdarzadeh Mehmed Amin, Asrar Dede and Akif bey of Enderun¹⁸.

The 19th-century tazkira writing does not begin with Shafgat Baghdadi's (? -1826) "Tazkireyi-shu'ara". Asad Efendi's "Baghcheyi-safa-anduz", Arif Hikmet's "Tazkireyi-shu'ara", Fatin's "Khatimatul-ashar", Mehmed Tofiq's "Majmaut-terajim", and "Qafileyi-shu'ara", Faiq Rashad's "Aslaf" are other examples of this period.

Among the Turkish tazkiras of the 20th century, we can mention Mehmed Sirajaddin's "Majmeyeyi-shu'ara and tazkireyi-udaba", Ali Amiri's "Tazkireyi-shu'arayi - Amid"¹⁹, Mahmud Kamal Inal's "Kamalush-shu'ara" and Nail Tuman's "Tohfeyi-Naili".

So, beginning from the 16th century Turkish tazkira writing originated under the influence of Herat tazkira writing, developed in its own way, and this tradition continued until the early 20th century. When we review the Turkish tazkiras in stages, we come to the following conclusions:

1. In the tazkiras written in Anatolia in the 16th century, the number of poets was great and the information about poets was extensive. The language of these tazkiras was also very difficult. Apart from the first Ottoman tazkira, "Hasht-Behisht", other 16th-century tazkiras were compiled in alphabetical order. That is, a change was observed in the structure of the tazkiras.

¹⁷Kılıç F. XVII. yüzyıl tezkirelerinde şair ve eser üzerine değerlendirmeler / F. Kılıç. – Ankara: Grafiker, - 1998. - s. 353.

¹⁸Musalı, V. XVIII əsr Osmanlı şüəra təzkirələrinin strukturu, spesifik cəhətləri və əlyazma nüsxələri // - Bakı: Dil və Ədəbiyyat jurnalı, - 2007. № 2(56), - s. 192-196.

¹⁹Musalı, V. Diyarbakırlı Ali Emiri Efendi'nin Osmanlı tezkirecilik tarixində yeri və kütüphanesində bulunan tezkire nüshaları // Uluslararası Diyarbakır sempozyumu bildiriləri, - Diyarbakır, - 2017, c. II, - s. 881-888.

2. The tazkiras written in the Ottoman state in the 17th century were a continuation of the tazkiras of the 16th century. In this way, *zeyls* of tazkiras appeared in the 17th century. Besides, in the 17th century stage of Turkish tazkira writing began to appear works in the structure of the anthology. Thus, in the 17th century tazkiras, the biographies of the poets and the section of literary criticism were shortened, instead, more space was given to examples from the poems.
3. The tradition of tazkira writing was continued in the 18th century stage of Turkish tazkira writing. The tazkiras of the 18th century remind the tazkiras of the 16th century in terms of structure and form. Thus, the tazkira writers of the 18th century considered it expedient to provide more bio-bibliographic information about the poets. In this century, the first class tazkira was written by Asrar Dede.
4. In the 19th-century tazkiras very brief information is given about the life and creativity of the poets. Although many tazkiras were written in this century, the tazkiras of Arif Hikmet and Fatin can be considered more important for the study of the literature of the afore-said period. Although Fatin made a structural change in his tazkira, it was a very insignificant novelty. Thus, in this tazkira, at first the poet's poem, and then his biography was presented. 19th-century tazkira writers also continued the *zeyl* tradition.
5. Among the tazkiras written in the 20th century of Turkish tazkira writing, the work of M.K.Inal is more important. Unlike its predecessors, this tazkira, reminded the history of literature. Moreover, in the 20th century, the first local tazkira appeared in Turkey. Ali Amir's "Tazkireyi-shu'arayı-Amid" is a local tazkira written in this geography and covering poets born or raised in Diyarbakir. Nail Tuman, using 75 sources, including tazkiras, presented very brief examples of the lives and works of Turkish poets from the 13th century up to the time the tazkira was written. Nail Tuman has prepared a kind of "tazkira of tazkiras".

Although it is noted that some of the tazkiras of the period under study are not significant, to overshadow their importance as a primary source is impossible. These sources also play an exceptional role in the study of Turkish-Azerbaijani literary relations.

In the paragraph entitled **“The state of publication and research history of Turkish tazkiras”** we have tried to investigate the history of publication and research of Turkish tazkiras.

The publication of tazkiras in the Ottoman Empire began in the mid of 19th century. Thus, during the Ottoman era, the translations of tazkiras written by Dovletshah, Sahi Bey, Letifi, Selim, Fatin, Tofiq, Rza, Ali Amiri and Mahammadali Muhtahidzadeh were published. During the republic, more than 20 Turkish tazkiras were published²⁰.

Since the beginning of the 20th century, various aspects of Turkish tazkira writing have become the object of scholars' research. Overviewing these investigations, we can say that some theoretical aspects of Ottoman tazkira writing have been studied, that the history of tazkira writing has been written, that most of the scientific and critical texts of tazkiras have been published, and that a generation of specialists on tazkira studies has emerged.

Turkish specialists on tazkira studies have published a large part of tazkiras. As for the research on these tazkiras, the tazkiras and tazkira writing of the 16th century have been seriously studied both in the form of monographs and articles and dissertations. Theoretical study of the 19th-century tazkiras and, on the whole, a comprehensive theoretical-comparative study of 16th - 20th century Turkish tazkiras has not been carried out.

Starting with general research in this field, we have tried to shed light on the history of research on the subject and to evaluate the research in the context of Turkish tazkira writing.

It was found that in the 16th-20th centuries, some problems of Turkish tazkira writing, the works of many tazkira writers were

²⁰Musalı, V. Türk təzkirəçiliyi: bibliografiya / V. Musalı. – Bakı: Elm və təhsil, - 2011.- 398 s.; Musalı, V. Türkiyə'de Şuara Tezkirelerinin Neşrine Dair // - İstanbul: YOM: Türk Dünyası Kültür Dergisi, - Güz 2009, - s.67-79.

involved in research in the form of dissertations and articles, and tazkira texts were translated into modern Turkish. However, the various stages of Turkish tazkira writing have not been studied from a theoretical viewpoint, in particular, the 19th-20th centuries - tazkira writing was not approached in a complex way, comparison between tazkiras, literary criticism in the tazkiras, the art of translation, and other issues have not been investigated. Moreover, the history of Azerbaijani literature and culture has not been studied at all based on Turkish tazkiras. Turkish tazkiras are valuable as they cover information about more than 60 Azerbaijani poets. More than half of these poets have not been included in the history of Azerbaijani literature.

Chapter II is entitled “The peculiarities of the 18th – 20th centuries Turkish tazkiras and their importance as a literary source” and consists of the following paragraphs:

- 2.1. The position of the tazkira writing in society;
- 2.2. Form and content features of Turkish tazkira writing;
- 2.3. Comparison of Azerbaijani and Turkish tazkiras;
- 2.4. Bio-bibliographic information about poets in tazkiras;
- 2.5. Literary criticism in tazkiras.

2.1. The paragraph entitled “The position of the tazkira writers in the society” defines the social status of the tazkira writers, and clarifies the relationship between the tazkira writer and the society.

Before examining the bio-bibliographic information and literary criticism of the poet, the methods used by the tazkira writers to present the poets, and other issues, it should be determined the place and social status of the person who provided this information in society²¹.

Who is the tazkira writer? In what environment and family did he grow up? Which strata of society did he represent? The personality

²¹Musahı, V. Tezkireci ve Toplum İlişkisi // Uluslararası Edebiyat ve Toplum Sempozyumu Bildiriler Kitabı, - Ankara: - 2016, - s.599-610.

of the tazkira writer, his profession, the environment in which he grew up and interacted, his relationship with the palace, his participation in literary *majlises* in the palace, and other important factors influence our use of tazkiras as an important source.

When we consider the social affiliation, education levels, etc. of the Ottoman tazkira writers, it becomes clear that most of them were born and grew up in the intellectual families of their time. They take a high position in society. Besides, most of the tazkira writers were educated in madrassas, grew up in the environment of well-known personalities of their time, and mastered religious and secular sciences. As a result of their high education, they held high positions. Holding of such a position by these personalities - tazkira writers, who inform the society and the environment from the literary viewpoint, is very important .

As a result of the environment in which they grew up and received education, the vast majority of these tazkira writers did not simply add brief information about the poets to their work, but assessed it critically as well. Moreover, many of these tazkira writers were poets. However, it is interesting that they were remembered for their tazkira writer activities more than for their poetry.

2.2. In the paragraph entitled “**Form and content features of Turkish tazkiras**” the form and content features of Turkish tazkira writing is investigated. Ottoman tazkira writers compiled their tazkiras using the class and alphabetical method. Only Ashug Chelebi compiled his work on the basis of the Abjad alphabet. Tazkiras were basically compiled in the same form and structure. At the beginning of the work, a foreword (Tawhid, munajat, nat, praising and the reason for writing the work, sources), then the main text about the poets was given. At the end, the *khatima* was written.

Turkish tazkira writers mainly dealt with the form and content of their works in the foreword to their tazkiras, and provided with information where and how they collected. The form and content of each of the Turkish tazkiras are analyzed separately in the dissertation. As a result of our comparisons, we came to the conclusion that there

are not many differences in the form of tazkiras. In terms of content, the tazkiras are divergent.

2.3. The paragraph entitled “**Comparison of Azerbaijani and Turkish tazkiras**” provides a comparison of Azerbaijani and Turkish tazkiras.

Beginning from the Middle Ages to the present day, there has been an indestructible ties and interaction between Azerbaijani and Turkish literatures. The influence of writers who lived and created at different times has been studied by researchers of comparative literature in this or other way. However, due to the fact that Azerbaijani tazkiras has not been systematically involved into research, to make a comparative study of the tazkiras written by Azerbaijani and Ottoman authors was not possible.

We have studied the Azerbaijani tazkira writing in detail and published a monograph entitled “The history of the Azerbaijani tazkira writing”.²² Only after that, we made comparisons between Azerbaijani and Turkish tazkira writing.²³

A comparison of the Azerbaijani and Turkish tazkiras has revealed some similarities and differences. In the dissertation, these similarities and differences are compared and presented in terms of language, structure, geography, etc.

As a result of our comparisons, it became clear that 49 tazkiras have been compiled by Azerbaijani and 32 tazkiras by Turkish tazkira writers. When compiling their works Azerbaijani tazkira writers used the principles of strata, alphabet, geography, chronology, etc. But Turkish tazkira writers used only the class and alphabetical methods. The Ottoman tazkira writer Ashug Chelebi was the first to list the poets according to Abjad letters. The 17th-century author Ghufti is best known in Turkish literature for his unique tazkira in verse. Most of the tazkiras of Azerbaijani authors are in Persian. But Turkish tazkira

²²Musalı, V. Azərbaycan təzkirəçilik tarixi / V. Musalı. – Bakı: Elm və Təhsil, - 2012. – 380 s.

²³Bax: Musalı, V. Azərbaycan və Osmanlı sahası tezkirelerinin mukayesesi // - Kastamonu: TÜRK Dil, Edebiyat ve Halkbilimi Araştırmaları Dergisi, - 2014. Yıl:2, Sayı:4, - s. 118-138.

writers wrote only in Turkish. Like Azerbaijani tazkira writers they provided with information about Ottoman poets, Ottoman and Turkish tazkira writers also included Azerbaijani poets in their works.

2.4. In the paragraph entitled “Bio-bibliographic information about poets in tazkiras” the biographical and bibliographic information about the poets in the Turkish tazkiras is drawn into the research.

Having collected sources on the poets, the tazkira writer followed the form of the book and according to a certain system presented the information about the life and creativity of the poets.

The information about poets presented in tazkiras can be divided into three parts: biographical, bibliographic and literary criticism. We can include the poet's name, pen-name, family, genealogy, kinship, education, specialty²⁴, occupation²⁵, etc. to the biographical information, and such information as the poet's works, number of works, manuscripts, their translation and interpretation, compiling of works, publication, etc. - to the bibliographic information.²⁶ In the section of literary criticism, the tazkira writers' negative and positive views on the creativity of poets are included.

In this paragraph, biographical and bibliographic information in the tazkiras is presented with examples, systematized by poets' occupations (*attar*-seller of medicine, spice, perfume, etc., doctor, musician), translations and comments in the tazkiras were identified and presented in tabular form.

²⁴Bax: Musalı, V. Musiqiçilər Osmanlı təzkirələrində // - Bakı: Dil və Ədəbiyyat jurnalı, - 2007. № 3(57), - s.146-150.; Musalı, V. Osmanlı şüəra təzkirələrində şair həkim, təbib və əttarlar // - Bakı: Humanitar Elmlərin öyrənilməsinin aktual problemləri, - 2007. № 5, - s. 231-236.

²⁵Bax: Musalı, V. Osmanlı təzkirələrində sənətkar şairlər // - Bakı: Elmi araşdırmalar elmi-nəzəri toplusunun xüsusi buraxılışı, - 2011.- s. 457-459.

²⁶Bax: Musalı, V. Osmanlı təzkirələri şarihlər və şərh ədəbiyyatı haqqında // - Bakı: Dil və ədəbiyyat, - 2007. № 4 (58), - s. 208-211.; Musalı, V. Osmanlı təzkirələri tərcümə sənəti haqqında // - Bakı: Mütərcim jurnalı, - 2007. № 1-2, - s. 120-124.

2.5. In the paragraph entitled “**Literary criticism in tazkiras**” the problem of the tazkira writers’ assessment of the poet’s life and creativity is developed.

The tazkira writers provide the reader with information while giving biographical and bibliographic information about the poets. In the section of literary criticism, the authors create an example of literary criticism by writing down their opinions or they have heard from others.

Since our main goal in the research of Turkish tazkira writing is to reveal information about Azerbaijani poets and Azerbaijani literature, in this section of our research, literary criticism about Azerbaijani poets is considered and examples are presented. When we investigate the literary-critical views of Turkish tazkira writers on the works of Azerbaijani poets, we come to the conclusion that many of these poets were respected in the Ottoman Empire and won the sympathy in the palace, scientific and literary circles.

Chapter III. Historical issues of Azerbaijani literature and culture in Turkish tazkiras

3.1. Reasons for the emigration of Azerbaijani poets to the Ottoman state and their contributions to Ottoman culture

3.2. Turkish tazkiras on the history and cultural life of Azerbaijan

3.3. Influence of Azerbaijani classics on Ottoman literature

3.1. The paragraph entitled “**Reasons for the emigration of Azerbaijani poets to the Ottoman state and their contributions to Ottoman culture**” defines the place and status of Azerbaijani poets in the Ottoman Empire.

The number of Azerbaijani poets mentioned in Turkish tazkiras is 69. The lives, creativity and literary heritage of 36 of these poets, about whom information and examples of their works are given in the tazkiras, have not been studied in Azerbaijani philology (study of

literature) until our research²⁷. The vast majority of these poets are emigrant poets. By emigrant literature (literature in exile) we mean the period when our poets and writers left their homeland because of the political and ideological pressures, as well as socio-economic difficulties, and created in the Ottoman state. The notion of emigrant literature should not be limited only to political emigration. The phenomenon of emigration in the Muslim East is different from the historical conditions in which the notion of emigration was formed in Russian or European literature.

When speaking about the well-known, famous Azerbaijani poets in the Ottoman Empire, we mean poets who influenced the literary process, *nezires* were written on their poems, had numerous manuscripts of their works, were heartily praised by tazkira writers, and were close to the palace.

When we assess the Ottoman-Azerbaijani literary relations, one can see more than 30 Azerbaijani poets in the Ottoman Empire, who created very important works in the 15th-16th centuries. For eg., Ghulshani, Habibi, Sururi, Basiri, Hafiz, Jalili and others. As we know, the 16th century is the golden age of Ottoman literature. The high value given to the poet and poetry at the state level led to the development of literature. We see Azerbaijani poets who went or were taken to the Ottoman Empire - the center of attraction, for various reasons, and these poets were met with sympathy and influenced the literary process. For eg., Azerbaijani poets (Arifi, Asiri, and others.) were charged to write "Shahnameh" to praise the Ottoman sultans²⁸.

After the conquest of Anatolia by the Seljuks, until the 16th century, a special need was felt for scholars, writers, and others, who came or were invited from Azerbaijan, Iran, Central Asia, etc.. As the Ottoman Empire reached peak of its might in the 16th century, it

²⁷Bax: Musalı, V., Musalı N. Osmanlı tezkirelerine göre Azərbaycan edebiyatının araşdırılmamış sayfaları // Klasik Türk edebiyatında biyografi. Bildiriler, - Ankara: Atatürk Kültür Merkezi Başkanlığı Yayınları, - 2011, - 501-522.

²⁸Musalı, V. XVI əsr mühacir Azərbaycan şairi Arifinin həyat və yaradıcılığı təzkirələrdə // - Bakı: Bakı Universitetinin Xəbərləri, Humanitar elmlər seriyası, - 2011. N 2, - s. 55-63.

patronized poets, including Azerbaijani poets as well. During the 16th century, the Ottoman state became the most important center of science and culture in the entire Islamic world.

During this period, the Safavi-Ottoman wars also played an important role in the move of Azerbaijani poets and artists to the Ottoman Empire. Dissatisfied with the Safavis for political and ideological reasons, the poets were moving to the Ottoman state. At the same time, poets taken from Azerbaijan during the Ottoman marches continued their activities in the Ottoman territory.

Political and economic factors also left mark on the 17th and 18th centuries Ottoman literature. According to information provided by sources, the number of poets in the Ottoman Empire reached its peak in the 18th century. But there are very few writers among them who can be called a famous poet or a poet who founded a literary school. This did not pass unnoticed in the 17th-18th-centuries Ottoman-Azerbaijani literary relations. Due to the fact that the palace was not willing to patronize the poets as before, there was almost no need for Azerbaijani poets. After 1639, there was a long break in the Safavi-Ottoman wars. Owing to this, the number of poets coming or being brought from the Safavi state also decreased. We can conclude that due to this factor Azerbaijani poets did not appear active in Ottoman literature in the 17th century.²⁹

Moreover, in the 16th century, the currents, opposing to official ideology of the newly established Safavi state, were weakened over time and forced to adapt to new official ideology. The weakening of the ideological opposition in society led to a decrease of the brain flow to the Ottoman state. The decrease in emigration to the Ottoman Empire in the 17th -18th centuries also led to a decline in literary relations. However, at this stage we cannot apply the weakening of literary relations between the Azerbaijani and Ottoman divan literatures to oral folk literature.

²⁹ Musalı, V. Azərbaycan – Osmanlı Ədəbi əlaqələrinə dair bəzi dəyərləndirmələr // Müasir Türkoloji tədqiqatlar: problem və perspektivlər mövzusunda beynəlxalq elmi konfransın materialları. AMEA, Şərqsünaslıq İnstitutu, - Bakı: - 2016, - 173-175.

In the Ottoman tazkiras we come across the names of 11 Azerbaijani poets - Mashrabi, Izzi, Feyzi, Saib Tabrizi, Ishaq Zanjani, Kamil Ishaqzadeh, Arifi and others, who lived and created in the 17th -18th centuries. We can say that among them only Saib Tabrizi and Ishaq Zanjani were relatively popular.

As a result of the occupation of Azerbaijan by Tsarist Russia in the 19th century and economic difficulties in South Azerbaijan, the process of migration of poets to the Ottoman Empire accelerated. During this period we see 17 Azerbaijani poets in the Ottoman Empire. Most of them are our poets from South Azerbaijan.

Among the poets who lived and created in the Ottoman Empire in the 19th century, we can mention the names of Sayyid Hamza Nigari, Muallim Feyzi, Rushdi, Abdi, Sabati, Ramzi, Fateh and others. These poets had won the sympathy of the literary community during their lifetime, most of their works had been published at a time when book publishing was not widespread, and poetry and literary writings were published in periodicals and magazines.

As a result of our research on Ottoman sources, we can call the 15th-16th centuries the peak epoch in terms of Turkish-Azerbaijani literary relations. Thus, the Ottoman Empire, which in the 15th-16th centuries promoted the development of science, literature and culture on sound foundations with the help of brain drain from different geographies, was not so interested in the arrival of immigrants to the Ottoman Empire in the 17th-18th centuries. In this regard, the 17th-18th centuries are the weakest period of Ottoman-Azerbaijani literary relations. If the tazkira writers of the 16th century praised Azerbaijani poets in their works with long sentences, in the 17th-18th centuries they were limited in one or two sentences about the Azerbaijani poets, who were few in number.

In the 19th century, the remarkable activities of many Azerbaijani poets in the Ottoman Empire are noticeable. Newspapers and magazines published in the Ottoman Empire in the late 19th and early 20th centuries are very important sources in terms of Ottoman-Azerbaijani literary relations. Besides, Azerbaijani reader is not familiar with the works published in Turkey by Azerbaijani poets, who

successfully represented Azerbaijani culture in the Ottoman Empire in the 19th century. Their publication in Azerbaijan is one of the important goals in the future.

So, the Azerbaijani-Ottoman literary relations in the 15th-19th centuries, regardless strong or weak, were continuous.

The vast majority of Azerbaijani poets mentioned in Turkish tazkiras are Azerbaijanis who went to the Ottoman Empire for some reason or other.³⁰ The studying of these tazkiras reveals that Azerbaijani poets migrated to the Ottoman Empire because of political events, material and social difficulties, aiming to study and travel. Moreover, tazkira writers provide us with information that the ancestors of some poets came to this country from Azerbaijan.

Based on the information provided in Ottoman tazkiras, we can say that Azerbaijani poets not only contributed to the development of Ottoman poetry, but also contributed to Ottoman culture as musicians, translators, calligraphers, historians, painters (*naqqashs* – specialist on ornamentation), theologians, chess players and others.

3.2. In the paragraph titled as **“Turkish tazkiras about the history and cultural life of Azerbaijan”** the episodic information on the history and cultural life of Azerbaijan was considered and specified.

In Turkish tazkiras, we come across a number of small, unsystematic, but valuable information on the socio-political history of Azerbaijan from the late 15th to the early 20th century.³¹ It should be noted that this information in the tazkiras has not been studied so far.

Moreover, in the tazkiras the tension between the Ottoman and Safavi states were touched upon. Because of this conflict, the Ottoman

³⁰Musalı, V. Tezkireler Işığında Azərbaycan Şairlerinin Osmanlı'ya Göç Etme Sebepleri // Uluslararası Geçmişten Günümüze Göç Sempozyumu Bildirileri, 17-19 Şubat 2017. Samsun. s. 983-989.

³¹Bax: Musalı, V. Osmanlı təzkirələrində Azərbaycanın şəhər və qəsəbələrinin təsviri // - Bakı: Bakı Universitetinin Xəbərləri, Humanitar elmlər seriyası, - 2012. N 1, - s. 65-70.

tazkira writers showed a negative attitude towards the Safavis and the Qizilbashs in their works. In the Ottoman tazkiras of the 16th- 17th centuries, abusive and indecent words were said about the Safavi shahs and their supporters. Historical verses about victories and conquests during wars were also included in the tazkiras.

3.3.The paragraph entitled “**The influence of Azerbaijani classics on Ottoman literature**” illuminates on the basis of tazkiras the influence of Azerbaijani poets on Turkish literature. When we study Turkish tazkiras, we see that Nizami Ganjavi, Khagani, Nasimi, Fizuli, Jalili, Saib Tabrizi and other Azerbaijani poets influenced Ottoman literature to some degree or other, commented on their works and remembered them as authoritative poets.³².

Chapter IV Azerbaijani poets in Turkish tazkiras

4.1. Azerbaijani poets of the 15th-17th centuries

4.2. Azerbaijani poets of the 18th- 20th centuries

4.1. The paragraph entitled “**Azerbaijani poets of the 15th-17th centuries**” illuminates the life and creativity of the Azerbaijani poets of the 15th-17th centuries, whom the Turkish tazkira writers of the 18th- 20th centuries gave information about, which is the subject of our research. We get very valuable materials for Azerbaijani philology from Ottoman tazkiras. Thus, Turkish tazkira writers mainly provide information about the life and creativity of Azerbaijani poets who emigrated to the Ottoman Empire.³³. Some of them are exceptions.

³²Bax: Musalı, V. Təzkirələrə görə Nizami Gəncəvinin Osmanlı ədəbiyyatına təsiri // “Çağımızdan görünən orta əsrlər” Prof. A.Rüstəmovanın xatirəsinə Beynəlxalq Simpozyumun materialları, AMEA Ədəbiyyat İnstitutu, Bakı: - 2014, - s. 81-89.; Musalı, V. Nəsimi şeirlərinə yazılan nəzirələr (məcmuə və təzkirələr əsasında) // “Mənəvi dəyərlər sistemində Nəsimi fənomeni” mövzusunda Konfransın Materialları, - Bak:- 2019, - s. 7-20.

³³See: Osmanlı təzkirəçilərinin gözüylə XIX. yüzyl Azərbaycan edebiyatı // I. Milleterarası Türkiyə-Azərbaycan münasebetləri sempozyumu, - Kastamonu: - 2016, - s. 110-123.; Musalı, V. Azərbaycan şairləri Osmanlı təzkirələrində // - Bakı: Humanitar Elmlərin öyrənilməsinin aktual problemləri, - 2008. № 3, s. 187-197.;

Let us cast a glance to the following table to get a systematic information about the Azerbaijani poets of the 15th-17th centuries mentioned in the Ottoman tazkiras:

Table 4.1. Azerbaijani poets of the 15th-17th centuries in Ottoman tazkiras

century	Azerbaijani poets	Tazkira writers, who given information about them
14th	1. Nasimi	Ashuq Chelebi, Latifi, Qinalizadeh, Nail
15th	2. Ghulshani	Latifi, Nail
15th	3. Hidayet	Qafzadeh Faizi
15th	4. Qaribi	Ashuq Chelebi, Nail
15th	5. Khalili	Sahi, Latifi, Ashuq Chelebi, Qinalizadeh
15th	6. Niyazi	Sahi, Ashuq Chelebi, Nail
15th -16th	7. Hashimi	Latifi, Qinalizadeh, Nail
15th -16th	8. Habibi	Latifi, Ashuq Chelebi, Qinalizadeh, Nail
15th -16th	9. Sururi	Latifi, Ashuq Chelebi, Qinalizadeh, Nail
15th	10. Khatai	Qafzadeh Faizi, Nail
16th	11. Arif Chelebi	Ashuq Chelebi, Qinalizadeh, Nail
16th	12. Basiri	Sahi, Latifi, Ashuq Chelebi, Qinalizadeh
16th	13. Bidari	Ashuq Chelebi, Qinalizadeh, Nail
16th	14. Jalili	Sahi, Latifi, Ashuq Chelebi, Qinalizadeh, Nail
16th	15. Dervish Safi	Asrar Dede
16th	16. Eyshi	Qinalizadeh
16th	17. Abdi	Qinalizadeh, Asrar Dede
16th	18. Abdi	Ashuq Chelebi, Qinalizadeh, Nail

Osmanlı tezkirelerine göre Türkiyedeki Azerbaycan muhaceret edebiyatı // - Bakı: Journal of Qafqaz University, - 2010. - N 30, - s. 68-79.

16th	19. Fizuli	Latifi, Ashuq Chelebi, Qinalizadeh, Nail
16th	20. Hafiz	Sahi, Latifi, Ashuq Chelebi, Qinalizadeh, Nail
16th	21. Hakimi	Qinalizadeh
16th	22. Hemdemi	Ahdi Baghdadi, Nail
16th	23. Khazani	Bayani, Nail
16th	24. Lutfi	Mujib, Nail
16th	25. Muhammad Amin	Qinalizadeh, Nail
16th	26. Nabati	Ashuq Chelebi, Nail
16th	27. Nutqi	Qinalizadeh, Nail
16th	28. Panahi	Ashuq Chelebi, Nail
16th	29. Ruhi	Asrar Dede
16th	30. Sahabi	Latifi, Qinalizadeh, Nail
16th	31. Shah Qasim	Ashuq Chelebi, Nail
16th	32. Shahi	Latifi, Qinalizadeh, Nail
16th	33. Shamsi	Latifi, Ashuq Chelebi, Qinalizadeh, Nail
16th	34. Zehni	Qinalizadeh, Asrar Dede, Nail
16th	35. Amiri	Nail
16th	36. Mukhtari	Nail
16th -17th	37. Mashrabi	Qafzadeh Faizi
16th -17th	38. Elmi	Asrar Dede
17th	39. Izzi	Safayi, Baligh, Nail
17th	40. Feyzi	Safayi, Baligh, Nail
17th	41. Nasira Dede	Asrar Dede, Nail
17th	42. Saleh Zuhuri Ishaqzadeh	Asim, Güfti, Salim, Baligh, Nail
17th	43. Saib Tabrizi	Asrar Dede, Nail
17th	44. Ishaq bin Hassan Zanjani	Nail

As a result of our research on Ottoman tazkiras, we have gained information about 69 Azerbaijani poets. The lives, creativity and literary heritage of 38 of these poets, about whom information and examples of their works are given in the tazkiras, have not been studied in Azerbaijani philology yet.

Since some poets whose information we received from Turkish tazkiras have not been the subject of research yet, and whose lives and

creativity have not been studied in Azerbaijan, we have selected examples from their poems and included them in our research.

Turkish tazkira writers gave information about 44 Azerbaijani poets who lived in the 15th-17th centuries, and most of them were emigrants. The vast majority of these poets held important positions in the Ottoman Empire, some were close to the palace, participated in literary *majlises* (gatherings), their works were repeatedly copied, *nezires* were written to their poems, their poems were included in collections, and Azerbaijani poets were entrusted to write “Shahnameh”. 15 of the 15th-17th-centuries poets were authors of “Divan” (*selected poems of a poet*), others wrote literary works of different content. By adding these poets to the history of literature, Azerbaijani emigrant literature and literary relations between Azerbaijan and Turkey will be enriched.

4.2. The paragraph entitled “Azerbaijani poets of the 18th-20th centuries” basing on tazkiras investigates the life and creativity of Azerbaijani poets who lived in the 18th-20th centuries.

century	Azerbaijani poets	Tazkira writers, who given information about them
17th -18th	1. Arif Ishaqzadeh	Salim, Nail
18th	2. Kamil Ishaqzadeh	Ramiz, Salim
18th	3. Ali Misli Ishaqzadeh	Salim
18th	4. Hassan Muhammad khan	Arif Hikmet
18th	5. Huseyn xan	Arif Hikmet
18th	6. Vaqif	Arif Hikmet
18th	7. Vefai	Arif Hikmet, Nail
18th -19th	8. Bahar	Arif Hikmet
19th	9. Behchet	Arif Hikmet
19th	10. Bahayi	Mahmud Kamal Inal, Nail
19th	11. Abdi	Mahmud Kamal Inal, Nail
19th	12. Fateh	Fatin, Nail
19th	13. Feyzi Efendi	Mahmud Kamal Inal
19th	14. Khaqan	Arif Hikmet

19th	15. Mehvi	Fatin, Nail
19th	16. Seyyid Nigari	Mahmud Kamal Inal, Nail
19th	17. Kami	Mahmud Kamal Inal
19th	18. Kashfi bey	Mahmud Kamal Inal
19th	19. Ramzi Baba	Mahmud Kamal Inal
19th	20. Rushdi	Fatin
19th	21. Sayi Efendi	Fatin
19th	22. Sabati	Mahmud Kamal Inal
19th	23. Saburi	Fatin
19th	24. Farajullah Efendi	Fatin
19th	25. Yusif Efendi	Fatin

One can see from the table that, Turkish tazkira writers tried to assess the life and creativity of 24 Azerbaijani poets who lived and created in the 18th-19th centuries. Among these poets, Abdi, Feyzi, Nigari, Sabati and Kami are authors of the “Divan”. Hassan Muhammad khan, Bahayi, Fateh, Ramzi baba and Rushdi pasha wrote works on various themes in addition to poems. Many of these works were published in the Ottoman Empire in the late 19th and early 20th centuries.

Poems written by Kamil Ishaqzadeh, Misli, Huseyn khan, Vefai, Bahar, Khagan, Mehvi, Kashfi, Sayi, Saburi, Farajullah and Yusif Efendi have reached us through both tazkiras and various collections. Some poems were published in the periodicals. The tazkira writers used beautiful expressions about the works of these poets. However, the lives and works of the vast majority of emigrant poets (except Seyyid Nigari and Fateh) mentioned in the table above have not been studied or published in Turkey or Azerbaijan.³⁴

³⁴See: Musalı, V. Osmanlı tezkirecilerinin gözüyle XIX. yüzyıl Azerbaycan edebiyatı // I. Milletlerarası Türkiye-Azerbaycan münasebetleri sempozyumu, - Kastamonu: - 2016, - s. 110-123.; Musalı, V. Mahmud Kamal İnal təzkirəsində azərbaycanlı şairlər // Azərbaycan dünya ədəbiyyatında beynəlxalq simpoziumun materialları, - Bakı: Xəzər Universiteti nəşriyyatı, - 2012, - s. 629-637.; Мусалы, В. “Кемаль аш-шуара” как ценный источник по истории Турецкой литературы // The XXVIII International Conference on Historiography and Source Studies of Asia and Africa. Восточный факультет СПбГУ, - Санкт-Петербург: 22-24 April 2015,

The vast majority of these poets emigrated to the Ottoman Empire because of social reasons. Bahayi, Feyzi, Mehvi, Farajullah Efendi, Ramzi Baba, Sayi, Saburi and Yusif had moved from Tabriz to the Ottoman Empire.

Some of the emigrant poets of the 15th - 20th centuries, who we identified through the Turkish tazkiras, were able to influence the literary process in the Ottoman Empire. Some established a literary school, wrote "Divan" and other poetic works, their works were reproduced as a manuscript, later were published, and by their poems and articles in periodicals they contributed to the strengthening of Azerbaijani-Turkish literary relations. The lives and creativity of these poets, revealed through tazkiras, should be included in the new literary histories.

CONCLUSION

The following main conclusions were obtained by our research on the subject:

Arabic and Persian tazkira writing is briefly appraised here. First of all the tradition of tazkira writing in Eastern literature is considered in the dissertation. The genre of tazkira writing, which originated in the Arabic *tabaqat* books, has an important place in Eastern literature, and the tradition of tazkira writing has continued uninterruptedly in the literature of almost all Eastern peoples. Here, Arabic and Persian tazkira writing is briefly evaluated.

Since prior to our research, Azerbaijani tazkira writing has not been studied theoretically, as well as systematically, so we have briefly given our research on Azerbaijani tazkira writing in a separate paragraph. Thus, if from the 16th century up to the 20th century, 50 tazkiras were written by Azerbaijani authors, but only 9 of them have

- s. 394-399.; Мусалы, В. Азербайджанские поэты в страницах тезкире «Хатимат ал-ашар Турецкого автора Фатин Эфенди/ XXVII Международная научная конференция по источниковедению и историографии стран Азии и Африки. Восточный факультет СПбГУ, - Санкт-Петербург, - 24-26 апреля 2013, - s. 321-322.

been published in Azerbaijani language in our country so far. In the dissertation, the tazkiras are classified according to their language, geography and structure.

The tazkira section of Azerbaijani authors' historical works was also involved into the investigation in our research. Three historians (Iskender bey Turkman "Tarikh-i alamara-yi Abbasi", Veli Qulu bey Shamlu "Gisasul-khagani", Mahammad Qulu khan Gajar Ganjeji "Lubbul-lubab") who lived in the Safavi era, in the 17th century and belonged to the Qizilbash tribes of Azerbaijan, devoted special chapters to the life and creativity of poets in their works. The poets are also mentioned in historical work "Ghulustani-Irem" by Abbasgulu aga Bakikhanov. There is a need to investigate the literary part of historical works, which is an unstudied problem, in the context of literature.

We can conclude that the translation of all Azerbaijani tazkiras, development of scientific-critical or facsimile texts for the preparation of a significant history of literature is one of the important tasks facing our specialists on on tazkira writing.

The stages of development and evolution of Turkish tazkira writing, the stages of emergence and evolution of Turkish tazkira writing in the 18th-20th centuries during the Ottoman and Republican era, its main features and reasons for writing are involved into research in the dissertation. Thus, due to the popularity of the tazkiras written by Dovletshah Samarkandi and Alishir Navai, beginning from the 16th century onwards, under the influence of these classical examples, tazkiras began to be written in Turkish literature. Turkish tazkira writing had been developed under the influence of Herat tazkira writing from the 16th century onwards. This tradition continued in the early 20th century and in the early days of the Republic, and works that could be considered important sources of the history of Turkish literature were created.

In the dissertation, the path of Turkish tazkira writing in the 18th-20th centuries was involved into research, and it was found out that more than 30 tazkiras were written. Although some of the tazkiras

of the period under study are noted as not important ones, their importance should not be overshadowed as a primary source.

When we studied the evolution and development of Turkish tazkira writing, it became clear that the 16th century Turkish tazkiras provided information not only about their contemporaries, but also about poets of earlier periods. For this reason, there are many poets in the tazkiras of the 16th century.

17th-century tazkira writers tried to give very brief information mainly about their contemporary poets. It was in this century that anthological tazkiras appeared.

Most of the tazkiras written in the 18th century contain long biographies of the poets as in the tazkiras of the 16th century. In this century, the first class tazkira - Asrar Dede's tazkira on Movlavi poets was written.

The 19th century Turkish tazkiras are also distinguished by very short biographies of the poet. Examples of poems predominate in these works.

In the 20th century, a number of valuable tazkiras, that shed light on the history of literature, were written. In this regard, the tazkiras of M.K.Inal and Nail Tuma are notable. N.Tuma's "Tohfeyi-Naili" is the best tazkira reflecting the life and creativity of poets from the 16th century up to the 20th century. Not only divan poets are dealt in this work. At the same time, the biographies of the representatives of ashug and *tekye* literature are included there.

The publication of tazkiras in Turkey dates back to the mid of 19th century. Thus, during the Ottoman era, the translation of the Dovletshah's tazkira, Sahi Bey, Latifi, Salim, Fatin, Tofig, Rza, Ali Amiri and Muhammad Ali Mujtahidzadeh's tazkiras were published. During the republican time, more than 20 tazkiras were published. The texts of tazkiras by Qafzadeh Faizi, Safvat, Akif, Tofig's have not been published. The published tazkiras have an exceptional role in the study of the Ottoman history as well as Azerbaijani literature.

Since the beginning of the 20th century, various aspects of Turkish tazkira writing have become the object of research of scholars. When we consider these researches, we can say that some theoretical

aspects of Turkish tazkira writing have been studied, the history of tazkira writing has been written, scientific-critical texts of most tazkiras have been published and a generation of tazkira writers has grown up.

When studying the activities of Turkish tazkira writers, it appears that the tazkiras written in the 16th-20th centuries were studied in one or other way, articles of various kinds were written, and master's dissertations covering transphonoliteration of tazkiras were defended. Only the tazkira writing of the 16th -17th centuries was studied from the bio-bibliographic aspect. Some of the 18th-20th-centuries tazkiras were studied separately in the form of dissertations and articles. There has been no theoretical study of 19th-century tazkiras and, in general, a theoretical-comparative study of Ottoman tazkira writing in the 16th -20th centuries.

On the whole, almost none of the problems raised by us in connection with Turkish tazkira writing have not become a systematic, separate object of study. The Turkish tazkiras have not been studied as a source of Azerbaijani literary and cultural history so far.

The peculiarities of the 18th-20th-centuries Turkish tazkiras and their importance as a literary source are studied in the dissertation. Before examining the biographical, bibliographic and literary criticism of the poet in the tazkiras, and the methods of presentation of the poets by the tazkira writers, the place of the tazkira writer in the society and his social status were identified.

As a result of our research, it was found that most of the tazkira writers were well-educated for their time and brought up in well-known families. Their position in society is high. Besides, almost all the tazkira writers were educated in madrassas, grew up at well-known personalities of their time, mastered religious and secular sciences, and were close to the palace environment. As a result of their education, they held high positions. Holding of these personalities - tazkira writers who inform the society and environment from a literary viewpoint, such a position is very important. The popularity of tazkira writers is also measured by the number of manuscripts of their tazkiras.

The form and content features of Turkish tazkira writing are also examined in the dissertation. Ottoman tazkira writers compiled their tazkiras using the alphabetic and class method. Only Ashug Chelebi compiled his work based on the Abjad alphabet. The tazkiras basically had the same form and structure. At the beginning of the work, a preface (tawhid, munajat, nat, praising and the reason for writing the work, sources) is given. Then came the main text about the poets, and at the end *khatima* was written. Turkish tazkira writers mainly dealt with the form and content of their works in the foreword to their tazkiras, and gave information where and how they collected material.

The Azerbaijani and Turkish tazkiras are compared in the dissertation. As a result of our comparisons, it became clear that Azerbaijani tazkira writers compiled 48 and Ottoman tazkira writers - 32 tazkiras. When compiling their works Azerbaijani tazkira writers used the class, alphabetical, geographical, chronological, and other methods. Ottoman tazkira writers, on the other hand, used only the class and alphabetical methods. For the first time, the Ottoman tazkira writer Ashug Chelebi listed the poets based on the Abjad letters. And Ghufti became famous in Turkish literature for his only tazkira written in verse. Most of the tazkiras of Azerbaijani authors are in Persian. Turkish tazkira writers wrote their works in Turkish. The Azerbaijani and Turkish tazkira writing, which emerged and developed under the influence of Herat tazkira school, have shown differences over time and developed in their own way.

Azerbaijani and Ottoman tazkiras differ in terms of structure, language, poet's biographies and examples.

Examining the composition of the Azerbaijani and Anatolian tazkiras, we found out that the tazkira writers of both fields initially took the example of the Herat school, but later introduced works compiled in their own way. Azerbaijani tazkira writers have long applied to their works compiling in the class form. Besides, there are tazkiras based on alphabetical order, geographical principle, and literary examples. Ottoman tazkira writers, after Sahi Bey, prepared their works on the alphabetical basis, and by listing the poets according

to the Abjad letters and writing tazkiras in verse distinguished themselves from the Azerbaijani tazkira writers.

We did not come across the tradition of writing *tegriz* (reviews) in Azerbaijani tazkiras that was in Turkish tazkira writing. Azerbaijani tazkira writer Mir Mohsun Navvab by including poets' autographs in his tazkira brought novelty to the history of tazkira writing.

In their works, Turkish tazkira writers provided not only information about the poet, but also expressed their critical attitude. There is little literary criticism in Azerbaijani tazkiras. The vast majority of Azerbaijani tazkira writers were not critical about the poets. But we can call the Ottoman tazkiras the source of the history of literary criticism.

Azerbaijani tazkiras mainly provide information about the famous and ruling Ottoman poets. Ottoman tazkira writers mainly mentioned in their works the Azerbaijanis who emigrated to their countries, and in this way information about more than 60 poets has reached the present day.

As a result of our research, we have identified much more differences between Azerbaijani and Turkish tazkiras.

After collecting the sources on the poets, the tazkira writer following the form of a book compiling and according to a certain system presented the information about the life and creativity of the poets. When we overview the Ottoman tazkiras, it appears that the tazkira writers divided information given about each poet into three parts:

1. Biographical information about the poet;
2. Bibliographic information about the poet's works;
3. Literary criticism of the poet and his work.

We can include the poet's name, pseudonym, family, lineage, kinship, education, specialty, profession, etc. into biographical information. Bibliographic information includes the poet's works, number, manuscripts, translation, commentary, *talif* (compiling of a book), publication and others related to the work. In the section of literary criticism, the negative and positive opinions of the tazkira writer about the creativity of poets are given.

In order to determine how Azerbaijani emigrant poets were valued in the Ottoman state, their place in the literary environment, we tried to study literary criticism of poets in Turkish tazkiras and to prove our ideas with examples. When we study the literary-critical thoughts of Ottoman tazkira writers on the creativity of Azerbaijani poets, we come to the conclusion that many of these poets were in good graces and were respected in the Ottoman Empire; they were met with sympathy in the palace, scientific and literary environment.

We observe that tazkira writers provide not only bi-bibliographic information about poets, but also reflect in their works the social problems of their time in different ways.

We have presented the translated works mentioned in the Ottoman tazkiras in one way or other through the table. Although some of these translations have not reached us, their names are mentioned in tazkiras and serve as a beacon for future research.

Ottoman tazkiras provide with information about 61 poets and their works. As for the commentary works, this number in the tazkiras is more than 69. Based on the tazkiras, we can say that the most commented work is Jalaleddin Rumi's "Masnavi".

Various sources are used to study the history of Ottoman music, one of which is tazkiras. It is on the basis of this information in the tazkiras that we learn about some of the poets who were interested in music as professionals or amateurs, composed songs, and wrote theoretical works on music.

The information about 58 poets-musicians from Ottoman poets' (*şuara*) tazkiras was initially systematized by us and this information is important for the study of music history.

One can also get information about doctors, *tabib* and *attars* from the poets' tazkiras. The tazkira writers emphasized in various ways that the poets were *tebibs*, sometimes before their pseudonyms stated that they were *attars* or *tebibs*, and sometimes narrated legends and funny stories about their profession. As a result of the research, the names of 36 poet-doctors, *tebibs* and *attars* were revealed in the Ottoman tazkiras. Poet tazkiras are important not only for the history

of poets' literature, but also as a primary source for the history of medicine.

Tazkiras also state that many Azerbaijani poets who moved to the Ottoman state because of various reasons during the Ottoman Empire, as mentioned above, won great sympathy and respect. Many of the Azerbaijani emigrant poets living in the Ottoman Empire held such important positions as shahnameh writers, *mutavalli* (office head), palace poets, divan (law-court) secretaries, head painters, *nadims* (a person who indulged the company with his funny stories), *gazis* (confessors), *mudarris* (teachers), divani-humayun secretaries, diplomats and others.

In Turkish tazkiras, we come across a number of small, unsystematic, but valuable information on the socio-political history of Azerbaijan from the late 15th to the early 20th centuries. It should be noted that this information in the tazkiras has not been studied so far.

Along with valuable information about our history in Turkish tazkiras, we also come across facts that distort the historical geography of Azerbaijan. There is no doubt that such mistakes are due to the geographical ignorance of the tazkira writers. It is difficult to agree with the fact that some tazkiras state Azerbaijanis as Iranians. Therefore, modern researchers should consider carefully the historical and geographical information there when using tazkiras.

The vast majority of Azerbaijani poets mentioned in Turkish tazkiras are Azerbaijanis who went to the Ottoman Empire because of one or other reason. When we study these tazkiras, it becomes clear that Azerbaijani poets went to the Ottoman Empire because of political events, material and social difficulties, education and travel.

Azerbaijani poets who moved to Turkey played an important role in the cultural life of the Ottoman state and demonstrated their skills in various fields of science and trade. The Ottoman sultans patronized these people.

Turkish tazkiras are one of the important sources for studying the life and creativity of the Azerbaijani representatives of literature who emigrated to Turkey in the 15th-20th centuries because of various

reasons, as well as to investigate the mentioned section of the Azerbaijani emigrant literature.

When we examined the Ottoman tazkiras one by one, it became clear that they illuminated the lives and creativity of 69 Azerbaijani poets, and provided examples from their works. The vast majority of these are emigrant poets. In the dissertation, on the basis of Turkish tazkiras we tried to study the Azerbaijani emigration literature, which originated and developed in Turkey in the 15th-20th centuries. We tried to study the life and creativity of emigrant Azerbaijani poets, to identify their works and manuscripts of their works. We believe that this information will enrich the chapter of emigration literature in the history of Azerbaijani literature.

The names of 38 Azerbaijani poets mentioned in the tazkiras neither have been included in the history of Azerbaijani literature, nor their works have been studied. Many of these poets were patronized in the Ottoman Empire at the palace level and their poetry was valued.

Finally, there is a need for a detailed study of our poets - Arifi, Jalili, Eyshi, Garibi, Ishaq bin Hassan Zanjani, Saleh Zuhuri Ishaqzadeh, Abdi, Bahayi, Muallim Feyzi, Sabati, Ramzi Baba, Rushdi Pasha and others in Azerbaijan that we got information about their life and creativity from the Ottoman tazkiras, to involve their works in research.

Works of many emigrants who lived in the Ottoman Empire in the 19th century were published in Istanbul, and the Azerbaijani reader is unaware of them. Articles and poems of some our poets were published in the Ottoman periodical press, which are also waiting for their researchers.

The main content of the dissertation is reflected in the following books, articles and theses:

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