

**AZERBAIJAN NATIONAL ACADEMY OF SCIENCES  
INSTITUTE OF LITERATURE NAMED AFTER NIZAMI GANJAVI**

**NIZAMI GANJAVI ALMANAC**

**III**

**YEAR OF NIZAMI GANJAVI**

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**Nizami Ganjavi almanac – III.** Baku, “Elm ve tehsil”, 2021, 188 pages.

Scientific articles included in “Nizami Ganjavi almanac” prepared by the Institute of Literature named after Nizami Ganjavi of ANAS put forward the significant scientific solutions on the life and creative work of the great Azerbaijani poet and thinker Nizami Ganjavi in accordance with the aims and duties of the Order of the President of the Republic of Azerbaijan on declaring 2021 as a “Year of Nizami Ganjavi”. Independent internal and foreign policy of the Republic of Azerbaijan, liberation of our lands and glorious Victory over the enemies, as well as “Year of Nizami Ganjavi” require a new approach and more objective scientific criteria on the poet’s heritage. In the new issue of the “Nizami Ganjavi almanac” aim of presenting the main scientific researches about the life, time, milieu and creative work of the prominent poet in the English language is to make the research available to a broad audience.

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**NIZAMI GANJAVI**

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**Annotasiya.** Görkəmli şair və mütəfəkkir Nizami Gəncəvi Azərbaycan xalqının dünya ədəbiyyatına bəxş etdiyi qüdrətli sənətkarlardan biridir. Nizami Gəncəvi intibah dövrü Azərbaycan lirikasının və epik poemalarının qüdrətli yaradıcısıdır.

Böyük Azərbaycan şairi Nizami Gəncəvi əsərlərində intibah ədəbiyyatı üçün səciyyəvi olan dövlətin inkişafını və cəmiyyətin həyatında şəhərlərin rolunun daha da artmasını geniş şəkildə təsvir və tərənnüm etmişdir. Onun əsərlərində iqtisadi və mədəni mühitin dirçəlişi ilə səciyyələnən Gəncə, Dərbənd, Bərdə, Marağa və sair kimi şəhərlərin təsvirinin üstünlük təşkil etməsi Azərbaycan Renessans ədəbiyyatının əsas prinsiplərindən biridir. Dünyanı geniş coğrafi miqyasda aydın şəkildə dərk və şərh etməsi Nizami Gəncəvinin renessans dünya-görüşünə malik mütəfəkkir sənətkar olduğunu nümayiş etdirir. Tərəddüd etmədən demək olar ki, nəinki Şərqi intibahı dövründə, hətta Qərbi intibah ədəbiyyatı və mədəniyyətində Nizami Gəncəvi qədər əsərlərində bir neçə qitədə: Avropa, Asiya və Afrikada baş vermiş hadisələri və geniş coğrafi məkanda yaşayıb-yaratmış ədəbi-tarixi şəxsiyyətləri, fəaliyyət göstərmiş dövlət xadimlərinin taleyini və xidmətlərini əks etdirən ikinci bir sənətkar göstərmək çətindir.

Nizami Gəncəvinin parlaq əsərləri və böyük idealları Azərbaycan intibah ədəbiyyatının və Şərqi intibah mədəniyyətinin yaradılmasında və inkişafında həlledici rol oynamışdır. Nizami Gəncəvinin zəngin və çoxcəhətli yaradıcılığı təkcə Azərbaycan ədəbiyyatının və ictimai fikrinin deyil, dünya ədəbiyyatının və bəşər mədəniyyətinin Şərqi intibahı ilə Qərbi renessansının qovşağındakı ən böyük sənət hadisəsidir.

**Açar sözlər:** Azərbaycan şairi, Nizami Gəncəvi, Gəncə, Xəmsə, Renessans

As it is known, in the 10th-15th centuries the growth of the feudal states in a vast geographical area in the Eastern countries: from Anatolia to Azerbaijan and Central Asia, as well as up to China and India, rapid expansion of economic, trade and literary-cultural relations through the Silk Road - caravan routes led to all-round and speedy development. In particular, the revival of the ancient Greek literary and cultural traditions fitted to the

requirements of the new historical conditions in a creative way and due to the strengthening of education in the above-mentioned period the Great Renaissance took place in the East. In that historical epoch, the development of economy, expansion of transit relations, revival of science, education and handicraft, a large-scale and dynamic growth was observed in Azerbaijan as well. As in other developed Eastern countries, towns existed in Azerbaijan having “four entrance gates and trade quarters with markets operating there as well”[4, p.324], at the same time madrasahs and rich libraries with the status of higher education institutions. Interest in Greek science, literature and mythology had increased in the country. The works of prominent scholars and poets of antiquity had been used in madrasahs. This process was called in the world science and public opinion in the broadest sense of the word, as the Eastern or Muslim renaissance [3; 7; 8]. Since the mid 20<sup>th</sup> century in the science of the country the 11th-13th centuries was declared as “Azerbaijani renaissance” [9, pp.3-24].

In his works, the great Azerbaijani poet Nizami Ganjavi extensively described and glorified the development of the state and the increasing role of towns in the life of society, which is typical for renaissance literature. Although Nizami Ganjavi did not go to the palace and was not represented in the literary meetings of the palace, he had a deep belief in the necessity of factor for the state to be strong in the life of the society. He respected the Atabey state of Azerbaijan and supported its strengthening. The dedication of the poem “Khosrow and Shirin” to the ruler of the Atabey state, Muhammad Jahan Pahlavan, and his meeting with Atabey Qizil Arslan, who came to power after his death, is a practical expression of Nizami Ganjavi’s attitude to statehood. Promoting the role of the state in the development of the people and the country to the fore by a prominent master, along with being an artistic expression of his own views, also due to the fact that he clearly observed that the development of statehood in the society which he lived in, was one of the main reasons for the revival in all other areas. Thus, in the period Nizami Ganjavi lived and created, the state of Atabeys was one of the most developed states in the region, and the city of Ganja with its all-round development features in many ways reflected the image of not only Eastern but also European renaissance cities. Moreover, one of the main principles of Azerbaijani renaissance literature is the predominance of description of Ganja, Derbent, Barda and other cities in the works of Nizami Ganjavi, which are characterized by the revival of the economic and cultural environment. In this sense, accepting the great poet’s “The praise of Barda” in the poem “Iskender-nameh” as a praise of Azerbaijan to which he belonged to, the poetic scope of the poem can be assessed in terms of the artistic expression of the rise in connection with the renaissance in the

country as a whole.

Researchers of Muslim renaissance had considered “interest in simple people and their life” [4, p.196] as a renaissance phenomenon. Introduction of a brick molder, stonemason, architect, nakkash (ornamentation specialist), calligrapher, musician and other professions with sympathy in Nizami Ganjavi’s works are signs of a Renaissance literature phenomenon. Nizami Ganjavi was the first, who in Eastern literature had brought images of simple people, aristocrats and representatives of people with privileges together. Nizami Ganjavi, who had great respect and sympathy to the rulers in life and in his works, had expressed his sympathy to simple people. This is the democratic thought brought to the renaissance literature and public opinion by Nizami Ganjavi.

Besides, ideals such as humanism, justice, equality, freedom, etc., which were leading in renaissance literature and culture, are the main features of Nizami Ganjavi’s creativity. Humanism of Nizami is a broad conception, along with love of life, service to humanity, also brings together the gaining ethical and moral values, the life and ideals of Good far from the Evil. Due to its wide meanings Academician Mammad Jafar Jafarov emphasized that the humanism in the works of Nizami Ganjavi was brought to the level of synonyms of the word Renaissance [1, p.184].

The grandiose geographical broadness and description of the development of many -sided literary-cultural and economic relations covered in Nizami Ganjavi’s works is a high reflection of the integration among the states, which is one of the main points of Renaissance literature. Clear understanding and interpretation of the world on a broad geographical scale by Nizami show that he was a thinker with a Renaissance outlook. It can be said without hesitation that not only during the Eastern Renaissance, but also in Western renaissance literature and culture, no one except Nizami has shown in his works the events taken place in some continents: Europe, Asia, and Africa, the literary-historical personalities who lived and created in a broad geographical area, and life and services of statesmen. In this respect, Nizami Ganjavi can be compared with the most famous travelers in the world, who traveled from continent to continent. Nizami Ganjavi is the Columbus or Magellan of Azerbaijani literature. Nizami Ganjavi’s knowledge about the countries of seven climatic zones in the 12th century, description of it on the basis of artistic thought with great talent in his “Seven Beauties” is one of the rare features of Renaissance culture. In this sense the “Seven Beauties” is a wonder of world Renaissance literature. At the same time, the description of the military marches of Alexander the Great from Ethiopia to India in the poem “Iskender-nameh” is an amazing event of literature. In other poems by Nizami Ganjavi grandiose time and place

broadness are dominating. As mentioned justly, “all poems by Nizami are distinguished by universal spirit. “Khamisa” characterizes Nizami as a poet-thinker of universal scale and significance” [5, p.83]. Nizami Ganjavi served his people and mankind as Columbus in terms of revealing the Asian romanticism from the interests of the West and realities of Slavic and Christian worlds for the East.

As in the world Renaissance culture, the great Azerbaijani poet Nizami Ganjavi deeply studied the basics of ancient Greek science, literature and culture and skillfully described them in connection with the life of Azerbaijan. His in-depth study of ancient Greek scholarly works translated into Arabic made a great change in his worldview. In this sense, the poem “Iskender-nameh” by Nizami Ganjavi is not only a brilliant poetic presentation of Alexander the Great but also of Greek science and culture. “Iskender-nameh” is the “Odýsseia” of Azerbaijan renaissance literature. The party of ancient Greek scholars described in “Iskender-nameh” is a presentation of innovative ideas that are the product of scientific ideas, intellect and cognition at Plato Academy to Azerbaijani society and Eastern world in a lively and creative form. Nizami Ganjavi is a poet-thinker combining Eastern wisdom with Western scientific thought. The following remarks of academician Yevgeny Bertels show that Nizami Ganjavi himself was a great thinker and talent as the thinkers of antiquity: “Here (in “Iskender-nameh” – *I.H.*) Nizami Ganjavi manifests himself as a scholar and a thinker. In this work, he had brought together all the problems that bothered and made him think all his life [2, p.122].

As in ancient period Nizami Ganjavi’s specific attention to science factor in the development of society, persistently promoting the necessity and benefits of science learning is an artistic expression of the process of challenging and stimulating the large-scale renaissance processes taking place in Azerbaijan and the Turkic-Muslim world. One can hardly show a second poet-thinker in the East and West who gave a way to science as much as Nizami Ganjavi and constantly promoted scientific ideas. In Nizami Ganjavi’s presentation, science expresses the meanings of mind and cognition. Nizami perceived the world deeply due to intellect and cognition, and sang it with special talent and inspiration. The following lines of the genius poet which sound like a proverb, demonstrate how he attached importance to science in the development of society and humanity:

*Power is in science, otherwise  
No one can dominate upon others.*

Nizami Ganjavi is a true example of universal intellect, which is characteristic of the thinking of the world renaissance culture. Nizami Ganjavi who learned world languages, exact and natural sciences, who had broad literary outlook and unusual literary talent and who put forward new challenges is immeasurable reality. According to universality of scientific and literary knowledge Nizami Ganjavi is the Aristotle of Azerbaijan. "Iskender-nameh" is a great art monument that serves as the Platonic Academy of Azerbaijan and the East.

In fact, by showing the participation of ancient Greek scholars and representatives of Eastern scientific thought in the Assembly of Scholars in "Iskender-nameh", and introducing interventions and presentations as an author notes that he himself is one of the participants, and in this way the great thinker-poet has created a different "Nizami Ganjavi Majlis". In the verse epopee "Iskender-nameh" the description of discussions of regional issues and the global problems and making decisions in the example of Alexander the Great and Azerbaijani ruler Nushaba creates an impression that due to its essence and scope the "Nizami Ganjavi Majlis" has the capacity of "International Academic Council" which is able to perform the function of "World Consultative Assembly". Nizami Ganjavi is a thinker-master who deeply understands the realities of his time, near and far future and can shed light on the ways of future development.

In terms of tradition and innovation, the Eastern Muslim renaissance and the Western Christian renaissance are closely linked. If the similarities between the artistic images of Eastern renaissance literature and the leading images of the Western renaissance come out from the renaissance outlook covering them equally, the points that separate them from each other come from the differences in the manner of Eastern and Western thinking. Another common feature of similarities between Nizami Ganjavi's Leyli and Francesco Petrarca's Laura, Nizami's Majnun and William Shakespeare's Othello is related to the closeness of people's destinies or the common attitudes of artists to human fates, regardless of their geographical location. So, the similarities and differences between Leyli and Laura, Majnun and Othello consist of similarities and differences in the views of Nizami Ganjavi, William Shakespeare and Franchesco Petrarka. In a broad sense, this can be also understood as similarities and differences between the Eastern and Western renaissances. From the viewpoint of the world literary and cultural context, the similarities between the Eastern and the Western renaissances are also a key indicator of a similar level of development taken place in the life of society in different geographical areas. However, the differences observed in the Eastern and Western renaissance cultures, along with the differences (peculiarities) of the

socio-political and economic, religious-spiritual and cultural situation and views in these geographies, were also the reality of a new stage of development in the life of human society. The Western renaissance, which emerged chronologically after the Eastern renaissance, does not deny the previous development, on the contrary, completes it by continuing and developing in a different form.

The Islamic factor also played an important role in the formation of the renaissance in Eastern countries and in Azerbaijan. In many regions of the East, including Azerbaijan, the synthesis and unification of Islam with the centuries-old Turkish civilization after the struggle against the Arab caliphate, which lasted until the 9th century, and the transformation of Islamic enlightenment into a settled system played an important role in shaping a new stage of development of society. Therefore, in the poems that appeared in Azerbaijan literature in the 11th-12th centuries, including poems of Nizami Ganjavi, the tradition of praising and glorification of monotheism, the prophets of Islam, attention to the didactic possibilities of motives coming from the hadiths had expanded. The close synthesis of human and all-national ideas in Turkish civilization and the views of ethical and spiritual perfection in Islamic teaching has formed a brilliant notion of integrity and breadth in literature. The creativity of Nizami Ganjavi formed a different stage, expressing the Turkish spirit and the perception of perfection in Islamic teaching, and rose to the level of examples of renaissance literature.

Thus, Nizami Ganjavi is a great creator of renaissance culture and literature in Azerbaijan. Among the reasons for the renaissance in the works of Nizami Ganjavi and his prominent contemporaries Afzaladdin Khagani and Mehseti Ganjavi, along with the factor of ancient science and literature, the fact that one of the main factors was the special economic and cultural revival and rise of the country which they belonged to, demonstrates the renaissance in Azerbaijan in the 12th century. The fact that our country is one of the main centers of the Eastern renaissance does not cause any controversy, which in turn means the recognition of Azerbaijan as a country of the renaissance. If there was the developed Italian renaissance literature and culture, characterized by its own peculiarities within the framework of the European renaissance, then there was Azerbaijani renaissance distinguished with similar and different qualities within the Eastern renaissance. In this sense, Azerbaijan is the Italy of the Eastern renaissance. The role of Italian culture in the development of the European renaissance, Azerbaijan played in the fate of the Eastern renaissance.

Its geographical proximity to Azerbaijan, one of the main centers of development of the Eastern renaissance, its strong and close ties with Turkey, created conditions for the spread of the Muslim renaissance literary traditions in



Georgia, where Azerbaijanis also live. Moreover, the location of the territory of Georgia, including the city of Tiflis on the ancient Silk Road, caravan routes, contributed to the development of renaissance literature here.

It should be noted that the traditions of the Eastern renaissance in a broad sense, have had an impact on the literature of non-Muslim peoples of the Caucasus, including Georgian literature. As academician Sh.I.Nutsbidze wrote, "In the person of Nizami, the traditions of the renaissance in Azerbaijan were brought to the high Rustaveli level in Georgia" [8, p.186]. In this regard, the all-round development of Georgia in the 11th-12th centuries meets the requirements of renaissance literature and culture. In particular, the famous poem of Shota Rustaveli, a classic of Georgian literature, "The Knight in the Panther's Skin" can be considered one of the masterpieces of Caucasian renaissance literature. Taking its subject from the Eastern-Muslim world, its idea echoing the ancient Greek philosophy, gives reason to consider the poem "The Knight in the Panther's Skin" as an example of high Renaissance literature. The presence of features of Eastern-Muslim and Caucasian-Christian synthesis in the poem "The Knight in the Panther's Skin" shows that Shota Rustaveli was a distinct literary personality of the renaissance literature of the 11th-12th centuries.

Great Azerbaijan thinker Nizami Ganjavi and well known Georgian poet Shota Rustaveli are two wings and two peaks of Caucasian renaissance literature and culture.

As it is known, the renaissance literature arose and developed in the West as a type of realist literature. In the East, including in Azerbaijan, renaissance literature was formed in the light of the romantic artistic method. First of all, realism could not be considered sufficient to display the extent of the rise from inertia to all-round development in the Eastern environment, in the Turkish-Muslim society. However, there are also scientific claims about being of Azerbaijani renaissance literature realistic. According to prominent writer and literary critic, academician Mirza Ibrahimov, "the renaissance suddenly turned the thought of mankind toward reality" [9, p.72]. However, the romantic method was the main means of description and singing in the ancient Eastern literature, as well as in the medieval Azerbaijani literature, so it was not difficult to interpret and present the problems realistically reflected by the classical renaissance artists of the West in a romantic manner in the East and in Azerbaijan. Academician N.I.Konrad conditionally called a method of romantic praise in Eastern Renaissance literature as "Renaissance romanticism" [7]. Besides, it is more important for the Renaissance not to describe and glorify it by any artistic method, but how and to what extent to reflect it. From this viewpoint, the role of realism in Western Renaissance literature was fully

completed by the romantic artistic method in Eastern Renaissance literature. Eastern and Western renaissances are magnificent literary events with their peculiarity and originality that do not repeat each other.

In both stages of renaissance literature, along with the national language factor, the language factor, which was widely accepted as a common means of communication among the people, became the main principle, as it covered the Eastern world and the Western world in a broad sense, rather than a separate country. From this viewpoint, the spread of the literary works of the Eastern renaissance in Persian and the Western renaissance literature in Latin should be accepted as completely natural.

Nizami Ganjavi is the founder of Azerbaijan renaissance literature and one of the main creators of Eastern renaissance culture. It is impossible to imagine the renaissance processes in the Turkic-Muslim world from Anatolia-Caucasus-Azerbaijan-Central Asia and India-China without the creativity of Nizami Ganjavi, without "Khamasa". The works of Nizami Ganjavi paved the way and directed for the renaissance in the East. In terms of humanism, justice, equality and futurism, which formed the basis of renaissance ideas, Nizami Ganjavi was ahead of both Eastern thinkers and Western figures of science, art and literature.

Finally, Nizami Ganjavi is a great master who created a renaissance, that is a special revival and sudden change in literature and public opinion on the whole. The peak conquered by Nizami Ganjavi in literature is unattainable.

In conclusion, we can say that brilliant works and great ideals of Nizami Ganjavi played a crucial role in the formation and development of Azerbaijani renaissance literature and Eastern renaissance culture. Rich and many-sided creativity of Nizami Ganjavi is the biggest art event not only of Azerbaijani literature and public opinion, but also of world literature and human culture at the junction of the Eastern and the Western renaissances. The homeland of Nizami Ganjavi, who created masterpieces of renaissance literature, is also one of the centers of formation and development of the Azerbaijani renaissance. With its caravan routes, caravanserais and markets, cities and craftsmen, with extensive scientific and literary opportunities Azerbaijan was a real renaissance country.

Nizami literary school was established on the basis of the name and traditions of Nizami Ganjavi's art. The Nizami literary school, which has guided Oriental literature in a wide geographical area since the 12th century, illuminated world literary thought and constituted to the development of Azerbaijani literature, successfully continues its historical path and makes great contributions to the development of national-scientific and literary-social thought.

The great Azerbaijani poet and thinker Nizami Ganjavi is the Alexander the Great of Azerbaijan literature. Alexander the Great conquered the world with his sword but Nizami Ganjavi with his pen. Nizami Ganjavi is also one of the conquerors of the literary world. Conquering literature also means conquering the eternity! The fact that Nizami Ganjavi's creativity is a great renaissance event has ensured that his ideals live as an inexhaustible energy in society and literature, and always shed light on the development of his country and humanity.

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**THE POET'S LIFE  
(A PART FROM THE BOOK)  
A MEETING WITH A SHAH**

**Hamid Arasli**

It was a beautiful spring morning. The sounds of the partridges and the song of the nightingales were heard. In the air as like as cotton the sailing heaped clouds were adorning themselves with the first rays of the sun, the sky was changing from color into color as if it was a drawing painted by a brush of a painter. Feeling the nature and being amazed as these beauties Nizami had woken up earlier than everybody.

A rider who was going along the road called him. Any time, he was controlling the letter which he had pressed tightly in his armpit. This rider was the shah's messenger. He brought the letter of Gizil Arslan who had been proclaimed as a shah recently. He was looking for the great poet Nizami.

The messenger wanted to ask the man who was walking in the suburban about the house that he was looking for. The messenger couldn't believe when Nizami said: "I am the poet whom you are looking for". He was imagining the famous poet by appearance as an extraordinary man whom the shah had invited to the visit and his name was walking from mouth to mouth.

He gave the letter hesitantly.

Gizil Arslan had settled down near, in the distance of thirty verst (1 verst=1066m=3500 feet) of the city and he was waiting for Nizami.

Nizami estimated Azerbaijan Atabey's very superiorly. Shamsaddin Eldegiz (1136-1174) who was the founder of this generation increased from slavery to Atabey and since 1136 he was governing independently the southern part of Azerbaijan even including Ganja. Muhammed Jahan Pahlavan (1174-1186) who was the eldest son of Eldegiz had also protected the independence of the country increasing its borders. Completing the work "Khosrov and Shirin" Nizami sent it to Jahan Pahlavan 6 years ago, but yet there was no information (trace) how he liked the work. And at that time in 1186 Gizil Arslan who was proclaimed a shah after the death of Jahan Pahlavan was also protecting the independence of the country nicely.

This generation estimated science highly, respected scientists and poets. They had Madrasas (Madrasa-is the Arabic word for any type of educational institution, secular or religious) opened in Nakhchivan, Tabriz, Hamadan and inviting famous scientists of the East they had given them presents.

Being obliged to leave Shirvan Mujireddin Beylegani was living in their palace. Being cross with the shah of Shirvan, Khagani had come to the

Eldegizs' Palace. Lack of respect in their native lands Zahiraddin Farabi and the other poets of Middle Asia had come to Tabriz. The Eldegizs respected them.

And at that time the coming of Gizil Arslan in order to meet the poet and estimating the poet demonstrated his nobility.

Being acquainted with the shah's messenger the guards didn't disturb them.

The shah's tent had been constructed (put up) in a beautiful meadow on the breast of a mountain. The roses and the flowers were calling one another. As if a green carpet was spread over the ground which had been woven with thousands of colors.

The armed guards had been on guard at the top of the mountain. The tents of the troops had been constructed around. The stood guards (duties) in rows let respectfully the poet pass.

The sound of a song was increasing from the shah's tent when the poet approached. The songster was singing Nizami's gazals with a very fascinating voice.

The coming of Nizami was informed.

The shah ordered Shamsaddin Muhammed who was from Ganja and the war-lord of the private security troop to meet the poet. He ordered the chief of the waitress to take the wine away.

Coming up with his some elected men Shamsaddin Muhammed bowed at Nizami.

" - Please! Hey, the ocean of knowledge. The shah is at your service", - he said.

The doorman bowed respectfully. While entering the tent which was as large as a square they saw Gizil Arslan had a crown on his head, a sword on his waist and in holiday clothes and sat on the couch. Two boys having unsheathed swords in their hands had stood at both sides of the couch.

It was caused Nizami to shiver. When the poet wanted to bow, the shah descended from his couch and approached him. He embraced him tightly. They met tenderly as if they were separated friends.

The shah gave a seat to the poet next to him. The songster began a new extraordinary sight in honor of the poet. Nizami's meaningful words adored the gonfalon and sorrowful song which was soothing the spirit of the East.

*The way is difficult; the world is in darkness,  
Take your horse one side away.  
Whenever if you come to soul home,  
Judge the creature conscientiously.  
Hey, Nizami, you have revealed all these secrets.*

*If nobody understands them,  
Keep them as a secret in your soul home.*

Nizami advised the young shah. He told him about the ways of behaving with people, the difficulties of citizen and the legislative enactments of reign. He gave samples from History.

The shah asked him to recite a poem. He retold the parts from “Khosrov and Shirin” work. Gizil Arslan liked the poem very much. He praised “Khosrov and Shirin”.

“-You have built a new and magnificent building in art land, the fragrances of thousands of flowers are felt from your each line and thousands of nightingales’ songs are felt from your each couplet.”

After a lot of praises the shah asked him:

“-My deceased brother Jahan Pahlavan loved you very much. He had presented you two villages for this work, didn’t you accept them? ”

Nizami understood that with connecting of Jahan Pahlavan’s death one of the local judges appropriated the villages which he had gifted to him. And at that time, if he had said: “I didn’t receive them”, the Shah would be angry and punish them. But after having returned to Tabriz, everything would happen to the poet. That is why the poet answered mysteriously:

“-Your brother’s death deprived not only me, but also all the people”.

The shah couldn’t understand the poet’s answer.

“- I have also a gift for you”, – saying it the shah gave the poet a decree which had been affirmed by his seal and sign.

It was written in the decree:

“- Hamdunyan village is gifted to the poet Nizami by the shah Gizil Arslan. Nobody has rights to tax the village. It is the poet and his children’s private and real property till the end of the world”.

Nizami was attired a new cloth and put an aba on his shoulders.

The poet thanked them. When the poet wanted to bid farewell, Gizil Arslan applied to him:

“- Great poet, perhaps Ganja doesn’t get along with you very well, move the palace, be sure, you will have a beautiful life and you will create “Shahname” of our age. You will need nothing”, – he said.

The poet smiled.

“- I am thankful for the shah’s respect. It is happiness to live in a Palace of a fair ruler as like as you. But I love the city very much where I was born; it is worse than death for me to leave there. It is the most superior thing of all for us you to govern the people fairly. I wish you success; let justice, conscience, honesty not leave you”.

Strange talks were going round in the city after having the poet returned his home. Some of them told the shah to present treasure to Nizami, the others told the shah to present Nizami one camel caravan that was full of valuable presents, and they said to see it with their own eyes.

Some told the poet to make a magic and to bring the shah from Tabriz, to enchant and to seem in his eyes as if he was a saint man and the shah to kiss his feet.

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## NIZAMI AND TURKISH LITERATURE

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**Annotasiya.** Nizaminin dünyəvi şöhrət qazanmış zəngin irsi türk ədəbiyyatına da qüvvətli təsir göstərərək, orta əsrlər türk epik şeirinin yaranma və inkişafında mühüm rol oynamışdır. Türk xalq ədəbiyyatında Nizami mövzularında dastanlar yaranmış, şairin əsərlərinin motivləri əsasında xalq ədəbiyyatı nümunələri meydana çıxmışdır.

Hələ XIV əsrdən başlayaraq, Nizami poemaları türk dilinə qismən və bütöv şəkildə tərcümə olunmuş, türk dilində “Xəmsə” mövzularında yazılmış orijinal nümunələr, fikri və poetik baxımdan Nizami ənənələri ilə bağlı əsərlər ərsəyə gəlmişdir. Məqalədə orta əsr türk sənətkarlarının Nizami ənənələrinə dövrün ədəbi istəyi, mənəvi tələbat baxımından yanaşdıqları və şairin Şərq bədii fikrinə gətirdiyi yüksək bəşəri idealları türk ədəbiyyatının spesifik xüsusiyyətləri ilə birləşdirərək yeni əlavələrlə zənginləşdirdikləri göstərilir.

**Açar sözlər:** Nizami Gəncəvi, “Xəmsə”, türk ədəbiyyatı, poema, türk dili

The literary activities of the great Azerbaijani poet Nizami Ganjavi, marked by world fame, had a great influence on the spiritual heritage of many cultures, including Turkish belles-lettres, made an extremely important role in the creation and development of Turkish epic poetry. It is known that in his “Khamsa” (Quintuple) Nizami glorified motherland with love and with deep sympathy he elucidated the traditions and customs of his native people. The life peculiarities of the Azerbaijani people and the Azerbaijani attitude to the world are clearly shown in his poems. The widespread use of Azerbaijani folklore literature and respect for the customs and traditions of other peoples contributed to its even greater recognition among the Turkic-speaking peoples. That is why the literary heritage of Nizami received such a free artistic reflection in Turkish literature, enriched Turkish folklore with moral and ethical themes, became a standard in the glorification sublime love and heroism, creating images of lovers, people of labor, skilled craftsmen, etc.

A number of poems on the themes of Nizami were created in Turkish literature. The images of Farhad, Shirin, Khosrov, Leyli, Majnun, Bahram, Iskandar, and others became popular heroes of Turkish folklore. A number of poets have been appeared in Turkish belles-lettres taking the pen-name



“Nizami”. The influence of the greatest poet also had an impact on Turkish lyrics.

Nizami’s use of words and terms related to the life of the Turkic people and to the ancient Oghuz-Kipchak traditions, the wide use of Turkic proverbs and sayings greatly facilitated the translation of his works into Turkish. That is why Nizami’s poems were translated as early as the beginning of the 14<sup>th</sup> century by most of the poets writing in Turkish in the form of distich. In particular, those who developed Nizami’s themes often acted as translators themselves, introduced into their works some chapters and legends from Nizami’s poems, sometimes exactly reproducing certain passages and couplet. Such Turkish followers of Nizami as Ahmadi, Jalili, Ahmad Rizvan, Hamdullah Hamdi, and others, to a certain extent, were also his translators. This tradition had a great influence on the emergence and development of Turkish translated literature, enriched the poetics of the Turkish distich.

Nizami’s poems were again and again translated completely into Turkish, by such talented Turkish translators as Qutb, Fakhri, Sheikhi, and Eshgi. Nizami’s poems were spread in Turkey through prose translation. In the 16<sup>th</sup> century, Shami Uskublu made a prose translation of “Khamsa” and has provided it with commentaries. Later in his “Terjume-ye-hekayete” – “Haft peikar”, Emin Yumni gave a prose translation of the “Seven Beauties”, in accordance with the literary canons of the era and additions coming from folklore literature. In its time, this translation became widely known. Again translated into Persian, it was further disseminated.

The influence of Nizami’s literary activities on Turkish literature was also evident in the field of poetic form and genre. In Turkish literature, as in the literature of the Persian, Uzbek, Kurdish, and other Eastern peoples, the creation of works on the theme of Nizami was regarded as a creative examination. The honor of being the author of “Khamsa” was perceived by the masters of the word, who believed in the greatness of poetic power, as the highest point of mastery, a triumph in the world of art. Such representatives of Turkish literature as Behishti, Hamdullah Hamdi, Ahmad Rizvan, Yahya Tashlichaly, Jalili, Lamii, Atayi, and others are known as the authors of “Khamsa”. The Turkish creators of “Khamsa” regarded their great predecessor with a sense of deep gratitude, proudly declared that by creating the “Quintuple” they had passed a serious test before such a master of the poetic word as Nizami was. The remarkable poet of the 16<sup>th</sup> century Jalili expressed the following about the refraction of Nizami’s themes in his work:

*Budur peyveste bu gönlüm meramı,  
Kolam h m-p nce-i g ne-i Nizami. [1, p.270]*

*This is the constant desire of my heart –  
To compete with Nizami's treasury.*

Here is how the Turkish poet Behishti expresses the idea of creating a nezire on Nizami's "Khamse":

*Yazdım hele ben cevab-i Hamse,  
Dimedi dahi bu dilde kimse. [1, p.270]*

*I wrote such answer to "Khamse",  
Before nobody made in this language.*

One of the famous poets of the 17th century Atayi Nevizade said about the formerly tradition of the great poet:

*Hamse erbabına edüp taklid  
Eylədim pencegiri-i xurşid. [3]*

*Imitating the owner of the "Quintuple",  
I've been trying my hand with the sun.*

The tradition of creating "Khamse" was continued in the Turkish literature and by way of prose. Its representatives Jalili, Bursaly, and Nargisi became famous as the authors of the prose "Khamse".

Nizami's influence on Turkish literature was quite long: from the Middle Ages to the present period. In one article, it is impossible to cover such a long period, to analyze every poet who belonged to the literary school of Nizami, to consider all the artistic samples created under his influence. That is why we shall dwell here only on those characteristic features which connected Turkish poets with the work of Nizami, on the stages of development of Turkish literature directly related to those innovations in form and content which were introduced into it by Nizami's poetics, and on their further development in close interaction with the specific features inherent in this literature.

If we trace the stages of the emergence and development of the Turkish distich, we can see that the theme of Nizami had been repeatedly developed by Turkish poets since the 14<sup>th</sup> century. The great poet enriched Turkish belles-lettres primarily thematically. Under the direct influence of his work in Turkish epic poetry emerged a whole cluster of poems: "Mahzanul-asrar", "Munkajul-abrar", "Gulshanul-anvar", "Ganjineyi-raz", "Nafhatul-azhar", "Khosrov and

Shirin”, “Farhad and Shirin”, “Farhadnameh”, “Leyli and Majnun”, “Gulshani-ushshak”, “Haft peikar”, “Haft seyare”, “Haft khan”, “Iskander-Nameh”, etc.

Here we would like to note that such a frequent reference to Nizami's themes in Turkish literature, conditioned by the literary and aesthetic needs of the era, resulted from the increasing interest of people in Nizami's heritage and the need for Turkish poets to familiarize the general public with the work of Nizami in their native language. The famous representatives of Turkish literature, trying to demonstrate their poetic talent and to prove that the Turkish poetic language is quite capable of creating beautiful examples of art, reproduced in their native language the unique pearls created by the poetic genius of the East.

The Turkish masters, who turned their eyes to Nizami's poetry, saw in it a literary standard, the source of spiritual power. They gave special importance to studying and comprehending the secrets of Nizami's poetic skill and penetrating into the depths of his poetics. They analyzed his poems, tried to comprehend his couplet, put forward their judgments. Many Turkish poets who created distich remembered Nizami first and spoke with admiration about his poetic power. Let us take, for the patterns, the work of the 16<sup>th</sup> century Turkish poet Atayi “Selim-Nameh”. Though the author refers to a completely different subject, nevertheless, he, first of all, remembers Nizami:

*I kiss the dust of the feet of the dear Sheikh,  
I strive for the spirit of Nizami.  
In a moment of poetic eloquence  
Shows a prophetic miracle.  
Brides of meaning from non-being intimacy  
One by one invites with the creak of his pen.  
Saying became his Khyzr, ink – darkness.  
He extracted the pearls from the living water.  
Wherever his mind shines,  
From the meaning forms a treasure.  
Every point touched by his pen,  
Becomes the pupil of the eyes of the epoch.  
If the saying begins to praise him,  
He will not be able to take his head out of the  
sea of his praise. [2]*

A number of other examples can be cited to demonstrate the deep reverence for Nizami by Turkish poets.

Nizami's creative works enriched Turkish epic poetry ideologically and played an exceptional role in saturating it with humanistic social and universal ideals. The Turkish poets with pride and admiration traced the presence of the great Nizami's ideas and thoughts in their works, put forward their judgments, consonant with the statements of their genius predecessor about the high purpose of man. The problem of man found its artistic embodiment in a significant part of the works created on the themes of Nizami, especially those that were created in response to the "Storehouse of Mysteries".

The great poet's views regarding the enormous spiritual potential and perfection of man, didactic judgments about the need to instill in him lofty moral principles were widespread in the works of representatives of Turkish literature, organically related to the works of Nizami.

Representatives of the Turkish distich highly respected the immortal thoughts of the poet about the welfare of work, about human achievement, which first sounded in Oriental poetry. It is no coincidence that the image of the indomitable Farhad has been inspired with inspiration in Turkish poetry. Turkish masters of the word – Korkut Shahzadeh, Nami Lamy, and others created the poems "Farhad and Shirin", "Farhadnameh", dedicated to praising the feat, life, and love of Farhad. The theme of labor occupies a special place here. It can be traced, in particular, in the poems that were a response to Nizami's "Storehouse of Mysteries". They condemn idleness, laziness, sluggishness, and parasitism.

The Turkish poets thoroughly developed the idea of the usefulness of the sciences, respectfully developing the views of the Nizami in their works. The prominent successors of the literary school of Nizami, such as Ahmadi, Gulshahri, Jalili, Y.Tashlychaly, Lamii, etc., have paid much attention to this issue in their works.

One of the most important social and political problems borrowed from Nizami by Turkish poets and peculiarly refracted in their work was the problem of justice. In the works of Y.Tashlychaly "Gulshanul anvar", "Ganjineyi-raz", Atayi "Nafhatul-azhar", written under the direct influence of Nizami, special attention was paid to this issue. Ahmad Rizvan, in his "Khosrov and Shirin", speaking of a noble, just ruler, warmly approves of the fair treatment of his subjects by the Shah, who compensated them for the losses his servants had inflicted. In the scene of Khosrov's coronation ("Khosrov and Shirin"), Jalili notes that Umid Bozorg taught him a fine, wonderful lesson of justice. From the sage, who instructs the ruler to adhere to justice, to distribute positions according to the merits of man, not to allow immoral people to come to power, not to enrich the treasury at the expense of the property of the poor, etc., the poet seems to be in solidarity with his great predecessor.

Following Nizami, Ahmadi describes Iskender's entourage in the same detail, emphasizing the merits of the scientists and philosophers who are close to him in ruling the country, pinning his hopes on the activities of enlightened people who care about the welfare of the people.

The Turkish poets were aware of the great merits of the great poet in the history of the development of verbal art. Y.Tashlichaly, who called poetry the world's most valuable treasure, expressed judgments consonant with the thoughts of Nizami, persuaded his contemporaries poets, who wrote praising odes, not to waste their talent on them, not to belittle the high value of poetry, not to betray the poetic behests of the immortal Nizami and his worthy successors – Khosrov Dahlavi, Jami and Navoi. The same thought can be traced to Ataya's work "Nafhatul-Azhar".

The wide dissemination of the theme of love in Turkish distich and its enrichment with universal human ideals is also associated with Nizami Ganjavi's name. In this regard, the most characteristic works were created in response to the poem "Khosrov and Shirin".

Nizami's another poem "Leyli and Majnun" dedicated to the theme of love, was also perceived with admiration by Turkish poets. This plot, in the form of a legend, entered the works of Ahsik Pasha's "Garibname" and Gulshahri's "Mantik ut-teir". In later centuries, Shahidi, Behishti, Ahmad Rizvan, Hamdi Larendeli, Jalili, Kadimi, Hamdullah Hamdi, and other Turkish poets created remarkable poems on this theme. Like Nizami, they depicted the spiritual victory of pure, lofty love over stagnation and fanaticism, accompanied by poetic statements containing humanistic ideas about individual freedom and condemned the society of men, hostile to natural human aspirations.

The Turkish poets perceived the question of further refraction of the great poet's dream of seeing women as dignified and respected members of society as an essential necessity. This dream even more enriched the Turkish distich with new progressive ideals. Turkish poets have developed high thoughts which were consonant with Nizami about the heroism and mind of women. Sheikhi in the poem "Khosrov and Shirin" describes how Shirin, in search of her absentee lover, alone, on horseback, shows unparalleled courage in a duel with a lion that attacked her. In most of the poems of the same name created after Sheikhi, this motif is also reproduced.

A woman's mind and courage are also shown by Ahmedi in "Iskandar-Nameh". Here's what he writes:

*There are many women, who are exalted above men,  
There are also men who are dead compared to women.*

[3, p.292]

The Turkish poets masterfully implemented in their works the advanced creative method of Nizami, who connected the events he took from ancient sources with his era, with the problems of modernity, who taught his contemporaries do not to forget the instructive lessons of history. Though the remoteness of the eras to which the representatives of the Turkish distich addressed, associated with the literary tradition of Nizami, they nevertheless reproduced the shortcomings of their time and touched upon its urgent problems. Thus, for example, Jalili, in accordance with the mood of the legends recreated in the poem “Khosrov and Shirin”, often returns to his time, complaining of indifference to art and feat. Ahmed’s “Iskandar-Nameh” contains quite frequent statements about his time. The turbulent era in which the poet lived, characterized by the struggle for territorial conquest and domination, boundless oppression and injustice, aggravation of religious contradictions and ideological struggle, was clearly reflected in his poem. In recounting past events and vividly portraying the wise activities of just rulers, the poet speaks grievously about his contemporaries and expresses his critical views.

*I wonder why the people of today  
Overthrow and burn everything? [3, p.90]*

Nizami’s work influenced Turkish poetry not only in terms of a high attitude towards poetic art, a glorification of earth love and people’s spiritual beauty, respect for his work and valor. Along with the above-mentioned high ideals, it also strengthened such progressive motives as a courageous attitude towards the injustices of his time, condemnation of the flaws of contemporaries, protest against the ugliness of the negative aspects of life.

The Turkish followers of Nizami’s literary school approached his traditions creatively, in terms of the tasks of their time. They having grasped the relevance of poetic art, refracted its immortal ideals in accordance with the specific features of Turkish literature, conditions and life, and enriched them with local color and contemporary issues. The Turkish poets, each distinguished by their own consideration of “Khamasa” and its individual themes, at the same time demonstrated an individual creative style, talent, poetic skill, took pains to avoid blind copying, conducted creative researches, turned to historical chronicles, wrote about their era, in short – put forward problems that occupied the minds of their contemporaries. That is why the Turkish poems created in the Middle Ages, characterized by the identity of their themes, differing from their predecessors, and did not repeat each other, differing by the creative

imagination and poetic art of their authors. At the same time, it is an undeniable fact that the more than fifteen poems created in response to Nizami's "Storehouse of Mysteries" on the theme "Khosrov and Shirin", as well as numerous "Leyli and Majnun", "Haft peikar" and "Iskandar-Nameh" are united with each other by one feature – the connection with Nizami's creativity. And no matter how original they were in the developing the themes of their great predecessor, all Turkish poets learned from the school of Nizami's poetic prowess.

The traditions of the great Azerbaijani poet make themselves felt not only in the works on the themes of his "Khamsa", but also in those that stand apart in this respect. Nizami's views on love, judgments on spiritual freedom, high morality and justice are reflected in the works "Garib-Nameh" by Ashiq Pasha, "Mantik ut-teir" by Gulshahri, "Jamshid and Khurshid" by Ahmadi, "Yusif and Zuleykha" by Sheyyad Hamzi, Hamdullah Hamdi, etc.

Thanks to its profound humanistic content, Nizami's art even today enriches Turkish belles-lettres, contributes to the strengthening of high humanistic ideals put forward by the progressive art of Turkey, calls for a happy future for all people. In his poem "The Legend of Love", created and based on Nizami's motives, Nazim Hikmat, considering the traditions of the greatest humanist poet from the perspective of the tasks put forward by modernity, enriched the image of an unbendable hero, selfless lover with new positive traits of character, created by Nizami.

The contemporary Turkish poet Shahin Uchar in his work "Fantasy and Reality", expressing his attitude toward the present era, borrows from Nizami's poem "Storehouse of Mysteries", a symbolic episode in which owls rejoice in the deeds of the Shah, who has turned the entire country into ruins:

*Tomorrow I will create a story,  
You will hear about one wedding:  
There were two owls who haggled  
Over a few ruins and ruined villages,  
Given as a dowry to the bride.  
At this time, the one who had been matchmaking said:  
"Leave the trade, pray for the shah-  
If only your desire is for ruins.  
As long as this Shah exists in the country.  
Let there be this Shah and this time,  
And you ask me for a thousand ruins". [5, p.136]*

Here is reproduced the main part of the store titled “The Story of Anushiravan and his Vizier”. In this story Nizami pursued the noble goal of influencing the rulers, to call for justice, while speaking of the horrors inflicted by despots. The use of this instructive episode by Shahin Uchar clearly indicates that the advanced traditions of Nizami, who enriched the history of artistic and philosophical thought of the East, are still relevant today and have not lost their effective, transforming power.

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## THE FOURTH POEM OF THE “FIVE TREASURES”

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**Annotasiya.** “Yeddi gözəl” Nizami Gəncəvinin Yaxın və Orta Şərqdə “Pənc gənc” (Beş xəzinə) adı ilə ölməz şöhrət qazanmış “Xəmsə”sinin dördüncü poemasıdır. Dahi şairin 1197-ci ildə – yaşının əllini ötdüyü yetkin çağında qələmə aldığı bu əsər, Sasanilər sülaləsindən olan I Yezdəgirdin oğlu, bu sülalənin on beşinci hökmdarı V Bəhrəmin (421-438) həyatı, hakimiyyəti və məhəbbət sərgüzlərinin təsvirinə həsr olunmuşdur.

Nizami yaradıcılığında yeni bir səhifə olan “Yeddi gözəl” xalq fəlsəfəsinə və dövrünün elmi-fəlsəfi görüşlərinə yaxından bələd olan şairin dünya mədəniyyəti, bir çox xalqların ədəbi-bədii nailiyyətləri ilə tanışlığı, ensiklopedik məlumatı sayəsində yaratdığı ölməz sənət abidəsidir. Nizami Gəncəvinin “Yeddi gözəl” poeması Azərbaycan ədəbiyyatının möhtəşəm ədəbi hadisəsi, dünya ədəbiyyatının nadir nümunəsidir.

**Açar sözlər:** “Yeddi gözəl”, Yaxın və Orta Şərq, Bəhrəm, Yezdəgird, xalq fəlsəfəsi

“Seven Beauties” is the fourth poem of “Khamsa” (Five poems) by Nizami Ganjavi,” which has gained fame in the Near and the Middle East under the name “Panj khazine (Five Treasures)”. This poem, written by the great poet in 1197, when he was about fifty, devoted to the description of the life, power and love adventures of the fourteenth ruler of this dynasty, Bahram V (421-438), son of Yazdgurd I.

The poet, who has carefully examined the oral and written sources on the subject, used the Arabic and Persian texts, and the works of Tabari and Bukhari. The poet says:

جهان گرد بود پراکنده که نهان های نامه ز جستم باز  
طبری و بخاری سواد در دری بیست تاز که سخنهای آن ز  
افکنده دقینی در دری هر پراکنده ها نسخه دگر وز  
بستم ای خریطه در را همه دستم در کاوفتاد ورق هر  
[1, p.691]

(I searched the secret books that were spreading in the world. From the words of Arabic and the Dari (ancient Persian), from the writings of Bukhari

and Tabari, from other retail copies, from every pearl of treasure, I made every paper in my hands...)

In his poem, Nizami, first of all, remembers the poem “Shahnameh” of the great Iranian poet Firdovsi in the sources of his work:

درست بود داده نظم را همه نخست رسیده ای اندیشه چابک  
کرد چیزی قراضه زان یکی هر گرد لختی ریزه لعل آن ز مانده  
گنجی چنین این تراشیدیم بر سنجی گهر چون خرده آن از من  
[1, p.691]

(A quick-minded person first came and composed all in a poem. From that ruby remained only dust and fragments. And from those fragments everybody made something. And I made such a treasure from those fragments as a jeweler).

The poet, who appreciates the great importance to the study of historical sources of the work, examined the information given before him, and selected the motifs more appropriated for Firdovsi's corresponding epos “Shahnameh”, and then “Siyasetnameh”, “Gabusnameh”, “One thousand a night” and other works, at the same time he took the stories of princess girls from seven countries, the miserable complaints of seven prisoners, the tragic story of stonemason Simnar, the adventure of lovely female slavery Fitnah of the king, the edifying talk of the wise shepherd and other unsubstantiated stories, and had skillfully connected them with Bahram's life and adventures.

Nizami did not aim to describe the main historical events, but he created a magnificent art monument which reflected the social and justice, a just head of the State, “ruler and nation”, as well as meaningful life, high morality, moral excellence, and other such vital social thoughts followed in the poems till “Seven Beauties”.

The poet begins his work dedicated to the ruler of Maragha Alaaddin Arslan (1174-1208), or rather, by his order, referring to God, the Prophet of Islam, the Ascension of the Prophet, the praise of the king of time, the praise of the art word, the reason of the writing book, admonition to his son Muhammad and other similar traditional chapters as in the previous poems in Khamsa.

He invites the thoughtful reader who gives a broad range of moral philosophical views on life and society to recognize the glory of human created as the most honest and to understand this name, while offering the opportunity to read, study, and be useful to the community. The poet speaks of the labour, and appreciates the role of the mind and science in human life:

هست دوستداری و هست دوستی هست یاری نهفته را کسی هر  
داری خرد اگر داری همه یاری رسد او کز آن است خرد  
دیونهاد و است صورت آدمی داد نداند خرد داد که هر  
[1, p.701]

(Everyone has a secret friend, has love, has beloved. It is a mind that always help comes from it. If you have a mind you will be everything. Who does not value the mind, he is human-faced, but properly a giant nature).

The poet primarily focuses on self-awareness:

قیاس به زندگی آب خوری تا شناس باز خضر چو را خویشتن  
است جان با عقل، با جان است حیوان آن نه حیوان آب  
[1, p.708]

(Recognize yourself as Prophet Khizir so that you can drink the water of vitality, the water of life is not that vitality. Soul with mind and the mind with soul).

Nizami advises those who see the meaning of life to engage in business, to show kindness and to be useful to society. According to the poet, the human should be happy as he is able to do so and bring happiness to his surroundings by his work:

بهشت و کاهلی ز دوزخ کار سرشت به بود به که زان کن کار  
هشیاریست و زیرکی پی از است خواری علف پی نز آدمی  
دارد علف بر خردیده چو که دارد شرف آدمی آن بر سک  
بیارایی جهان خدمت به تا آبی کار به را خاق تا کوش  
[1, p.702]

(It is better to work in hell than to be lazy in paradise. Mankind is created not to eat grass, he is for the sake of greed and dignity, and the dog is honorable than the people who are always in the grass like ass. Try work for the people, decorate the world with your service).

Nizami gives to the readers some advices in the early chapters of his work. He calls them to avoid themselves from the enthusiasm, from greedy of money, fame, gold and the wealth of the world:

چند لافی چند پراکنده زین پیوند بی دو هر است حرف دو زر  
پراکنده زر چو نگریدی تا اکنده زر زمین چون مکن دل  
پیراهنش ندرز لاجوردی بدنش بود زر که نگاری هر  
...گردد در هزار سنگساری گردد زر گرد که ترازو هر  
[1, p.703]

(The world gold (زر) is two letters unconnected with one another). How much will you talk about this sparse? Do not fill up your heart (like earth) with gold that you will not become scattered like gold. That is, the body in golden color of every beauty's shirt may be in blue, (so the shirt of the beauty is taken ill with icterus mourning, might be in blue color so in mourning color. Every scales revolve around the gold should be thrown stones by a thousand gates).

Nizami continues his moral and ethical views in the poem by his son Mohammed and goes on to look at Muhammad in his face and gives interesting ideas about the training and upbringing of the younger generation. By the way, it should be noted that the theme of youth always envisaged by Nizami, the poet loved youth not just the parents' joy, but the continuation of life, the existence of the people, the protector of the material and moral values.

The poet, who is still beginning to learn from the lyrical heritage of the youth, to be able to use knowledge, science, and other useful work, has given a wide coverage to the generations:

خفتم من که شو بیدار تو که گفتم را تو هان و هان پسر ای  
داری محمدی نام مهر داری سرمدی باغ گل چون  
بلند چرخ به رسی بلندی کز بند نیکنمایی نقش بر سکه ...  
شوم بلند سر بلندیت از شوم شهر بند که آنجا من تا  
[1, p.716]

(O son, I say to you, be watchful that I am in the gardens of eternal bondage, and the seal of the name of Muhammad, and strike a coin over a good name. And where I am as a prisoner (in the world) I would like to be a proud man from your honesty).

The poet recommends his son to be friends with good-name friends and to walk away from people who are not popular by the community. Nizami appreciates the talent. However, he does not advise to be inactive, but especially emphasizes the talent with labour, with toil:

بندی در نه کنی گشایی در هنرمندی کز آموز هنر  
سنگ از لعل و آب ز آرد بر در تنگ ندارد آموختن ز که هر  
آموزی دانش ز دارد تنگ روزی نباشدش دانش که آن و  
فروش سفال کاهلی از شد که کوش کاهل طبع نیز بسا ای  
اقلیم هفت القصات قاضی گشت تعلیم از که دل کور بسا وی  
[1, p.707]

(Be careful learn bravery, and open the doors with bravery, do not shut the door. If the man is not shamed to gain knowledge, he is able to gain pearl

from water and jewel from the stone. And who is ashamed to learn the knowledge, he will be without the provisions. There are so many untalented and lazy men, and they became faience seller. The slow-witted man was a confessor of seven countries in training).

“Seven Beauties” begins with the birth of Bahram, the only hero of the work. Bahram is a son of the brutal Yazdgurd I, who is well-known for his injustice in history. In describing the birth of Bahram in the beginning of the work, the poet says about the descendant of the kings:

است گوهر یکی در سنگ یکی در است سر دو ترازوی را کاسمان  
سنگ گه آورد سر بر گهر گه دورنگ جهان او ترازوی ا  
دارد گوهر یا سنگ یا بچه دارد اثر همین شاهان صلب  
بهرام با یزدگرد نسبت نام و نسبت به شد سنگ و گوهر  
[1, p.710]

(There are two eyes on the scales of the destiny. In one of which is a stone, the other is jewel. And two-colored world now makes a jewel or a stone. And in the nature of the shahs they are also like this. Their children also are either stone or jewel. The stone and the jewel are the comparison of Yazdgurd and Bahram).

In Nizami's book, as well as historical sources, Bahram is sent to Yemen, which is under the Sassanid, to be educated. Yemen's King Neman and his son Munzir love Bahram heartily, and they seriously were busy with the education of the prince. As the climate of Arabic country was dry and warm, Neman ordered Simnar, son of Sam, a master of his time, to build a wonderful Palace for Bahram. Simnar works day and night and successfully fulfills this order.

Nizami deeply expresses sympathy with art and craftsman speaks with love of Simnar, who is the follower of his masters such as Farhad and Shapur whom we have seen in his work “Khosrov and Shirin”:

سمنار او نام و دستی سام شیرینکار و چربدست چابکی  
پسندیده ای دیده همه به دیده جهان همه دستبردش  
تمام خویش نهاد در یکی هر شام به مصر بر بنا چندین کرده  
او تیشه چین ریزه چینیان او پیشه هندوان رومیان  
است نقاش هزار اوستاد است فاش سخن وین بناست چه گر  
[1, p.714]

(Adroit, well toiler, from Sham and his name is Simnar). The whole world has seen Ali's work and has been well-pleasing in all eyes. He built several buildings in Egypt and Damascus. Each one with its own appearance is perfect.

The people of Greek are his slaves. And the Chinese are gathering the crumbs of his pick. Though he is a stone-master, and this word is very popular that he is the master of a thousand artists).

Neman called for the master and invited him to build a palace for Bahram. Simnar to starts work immediately and builds a magnificent Palace with three colors a day, which surprises everyone. Neman, who is pleased with the master's work, rewards him generously. Seeing the generosity of the king, Simnar told him, "If I had known beforehand that the king would reward me, I would have made the most beautiful Palace." To the question asks: "Can you build a Palace better than if I give you a lot of money?" "Yes," the simple-hearted master answered. "I will build a building that will never be there". The Prince, who was angry at these words, fearing that Simnar might be built a Palace for someone else and the glory of Khaverneg might diminish, commands to throw the master out of the Palace tower. Nizami describes with heart pain the destruction of the unfortunate master by throwing him out of the Palace.

In "Seven Beauties" Nizami highly regarded works on art and craftsmanship. He also highlighted and described the role of artistic works during the events in the poem. The appearance of the pictures of the seven princess girls in Khaverneg, built by Simnar made a new stage in the life of Bahram. Bakhram's bravery: His killing of a roe deer and a lion with one arrow, killing a dragon taking revenge of the roe deer, and finding a treasure with the guidance of the roe deer and all these paintings were engraved to the walls of Khaverneg by the order of Munzir forever. Let's also note that all these do not shatter the problem of justice, which is the artistic purpose of the work. Nizami always achieved to show the activities of a fear head of the state, relationships of king and society and other social-life problems.

The people who came from the tyranny of Yazdgurd, who made an injustice with his name, did not want to leave his successor close to the government. The Palace officials made excuses that the prince of the Palace grew up in the firefighter mobs, in the Arab world, and he would show a tendency toward Arabian traditions and would be indifferent to the Iranian, and they select a wise old man close to the descendants of the shahs.

Bahram, who sees power over to the strangers, says he is ready to do his best to preserve the dignity he is the legitimate successor. The prince is preparing to attack the Iranian land. Neman Shah and Munzir also help him in this case. The Iranians, who came in contact with it, consulted and decided to write a letter to Bahram. Bahram, as one of the most interesting parts of the work, is shown as an honorable and dignity courage man, who knows his dad's heritage holy, loves the country and the people:

دگران با هست که باشد عیب پدران از ماندم که ملک لیک  
پرورد خرد دوستم خدا من کرد خدایی دعوی پدر گر  
دوست خدایی تا دوست خدا از پوست و رگ در فرق بیاد هست  
گوهرم من و بود سنگ اگر کان دیگرم من و است دیگر پدرم

(But it will be shameful if my father's heritage will be in the hand of others. If my father claims to be a God, I love God and a mind. There is a difference between the vein and skin, and if he is a stone, I am a jewel).

Bahram says in his letter that he will not go along with his father, and that he will be just. He apologizes to the Iranians instead of asking his father and not to speak badly about him. In the letter of Bahram, the sacredness of the heritage, his determination to take it back, and his dedication to his sacrifice have not lost their significance today. The prince tells the opposite that he will fight to save the land of alien remnants or return his legal heritage or be killed in this way:

بستانم تیغ به دارم تیغ دانم ره تخت و تاج بر که من  
غاری بر تنیر عنکبوتی غداری گرفت گر من جای  
بار خواهد عنکبوت از آنکه و غار در بر رسید ازدهایی  
بران خانه دست به من خانه دگران خانه به سختی به من...  
جگرا یا و است دل یا من خورد است شکر با شهر خصم خورش  
برگردن تیغ و ناف بر دشنه خوردن جگر از به دشنه و تیغ  
[1, p.733]

(I know the way to gain the throne. I have sword, I gain with my sword. If he holds my place in a cave, he is a spider that has a narrow cave. The dragon coming to the door of the cave should get permission from the spider? ... I'm in trouble in the house of others. My house is in the hands of the thieves. The honey is eaten by enemies is my sugar that I eat. My food is my heart or my lung. The sword and dagger are better than eating the lung).

Bahram shows his great courage, an unprecedented brave by fulfilling the hardest of conditions his father had on his crown. The crown, which is the symbol of power among the two terrible lions, proves to be worthy of the kingship. After passing into power, the country is governed by justice, and the people are happy and prosperous. During the years of his rule, when he was in power, Bahram opened the country's warehouses and supplied the people with food, leaving the country out of this catastrophe. Even the birds do not let go of hunger.

Nizami, in seven years of severe conditions, shows that only one person died of hunger, which shows that the king who is aware of this is in a state of

deep sorrow and black dress.

Bahram, who restored peace in the country during the abundance of years after the drought, began to breathe more and more into the entertainment, slowly stepping away from state affairs and instructing the fate of the country and people, his righteous governor Nasri and his sons. Nizami expresses his attitude to the weaknesses of his hero. In the work it is clearer to see the adventure of Bahram with his Turkish-born Fitnah.

Bahram, going for hunting with his favorite girl, demonstrates a unique hunting experience. Fitnah does not praise the king's deed as if she did not see them all.

Bahram does not like this treatment. He shows a far coming the roe deer and asks her: "Where did I hit him?" Fitnah offers him to sew his hoof head on the roe deer. The king succeeds in overcoming this difficult desire of the girl. However, Fitnah does not welcome this skill. (It turns out that it became clear that she did not welcome his skill deliberately and ignored his skill to save him from bad eyesight). Moreover, she says that it does not mean that it is from prowess, but from the custom of the king. These words made Bahram a furious rage, and commands Sarhang to kill Fitnah. Fitnah is saved from death by means of her mind and action.

By the way, it should be noted that the fair ruler, Mahin Banu, Nushaba, faithful, lovely Leyli, selfless wife Shirin, a scientist who mastered the secrets of science, reflecting on the poems of the great poet in "Khamasa" (Quintuple). Fitnah is particularly remarkable in terms of expressing the poet's high attitude to the femininity and respect for women's dignity as Nistandarjahan. The poet in his poem "Seven Beauties" "also teach that the ordinary maid with her own intelligence taught the king and he is forced to apologize as in "The Treasures of Secrets" Sultan Senjer by the old women, Khosrow by Shirin in "Khosrow and the Shirin", and by the language of Nushaba is taught Alexander the life lesson in the poem named Iskandar-Nameh" ("Book of Alexander the Great").

Over time, Bahram's news about his state of affairs and his time spent in hunting, fun and caring for his life has spread. Having heard this, the Chinese khan is preparing to attack Iran by gathering powerful troops. As Bahram is known for this event he came to the secret place with his 300 strong armies. Everyone thinks he has left the country and escaped. The Chinese khan was assured and began to celebrate with the army. Bahram suddenly attacked at night and crushed the 300,000 troops of khagan with 300 soldiers. Then he summoned the army chiefs and reprimanded them because they did not fulfill their duties and could not protect the country.

The poem is distinguished by its in-depth content and its public-human content, with high poetic value, original artistic composition and complex



composition. Since the birth of Bahram, the main plot of life and the years of power is developed in a multi-faceted way, enriched with extra events and colorful stories and is presented in a more attractive and original way with the help of non-content stories.

Nizami often expresses his attitude to the events described, giving a wide coverage of his philosophical and didactic thoughts on the stories he writes, utilizing artistic riches. Many of the chapters of the work are summed up by the poet's life, the universe, the human life, the human and society relations, the harmony between society and nature, and other considerations. In such languid rituals, the poet often returns to his own time, talks about the problems of the day he thinks of his contemporaries and teaches ideas. For example, while hunting Bahram did not kill the little roe deer and branded the roe deer and set them free, and during the hunting, when the hunters noticed that they did not kill them. The poet describes all these and complains of tyranny of the time:

داغ ز دیدرست داغ کاو گور راغ به و کوه به گورخان چنان آن  
نیست زوری دست داغ او بر که نیست موری گورخانه چنین در  
[1, p.719]

The roe deer was free of cruelty in the mountain, in Gurkhan time. But there is no an ant in such Gurkhana that oppressive hand does not stamp it).

In the poem the great poet who creates examples of public-political criticism, and in the chapter of Bahram's adventures, he describes his cruel treatment of the slave as a moral deficit in his lyric episode:

باشد خوش که زمان آن کنند خون باشد کش کینه که پادشاهان  
نکنند پوستین که را سگی که نکنند زین اسب که آهو چه با

(When the kings are angry, they pour blood and rejoice. For which gazelle they do not saddle a horse and which dog they do not strip its skin?

Let's look at the lyrical rhetoric of Nizami on the part of the talented artist Simnar's tragedy:

دورش از دید که باشد آن ایمن نورش کز است آتشی پادشاه  
برخار در و است گل برابر در گوهر بار است کلی او آتش و  
است دور کزو آن در پیچد نه در است انگور تاک همچو پادشه  
[1, p.714]

(The king is a fire, he can only be sure of seeing it from a distance. Its fire is the flower like jewel. In front of him is the flower, but on the arms are

thorns. The king is like a grapevine, who is far away from him, only he will be is in safe).

In the lyric editions and artistic rituals of Nizami reflected the philosophical and ethical views about human morality, life, existence and universe.

For example, note the peculiar ideas of the poet about the tragic death of an architect, Simnar, who is with great respect and affection for art and craftsmanship:

کارش نشانه از فکند چون خونخوارش خاک که بین کارگر  
فکند زمانه او از زمانیش به بلند سال چند به قصری کرد  
افتاد زود و رفت بام بر دیر افتاد دود به خود انگیخت آتش  
بیش گز صد کشید بنابر کان خویش اوفتادن از بود خبر بی  
نیفزودی گز سه از بدست یک بودی خبر خودش گرزگور  
[1, p.714]

(Look at the fate of the art master that he was thrown from the result of his work to the ground. He built a castle during some years. But the time threw him from that castle in a moment. The fire burnt him, and he covered with smoke. He ascended the roof and fell to the ground. He was uninformed from his falling dawn that is why he built it more high. If he knew that it would be his fire, he would not build it more than three spans).

Nizami says to his reader:

خرد نگریدی او از افقی چو که برد بر توان چنان پایه تخت  
[1, p.714]

(You do not make your throne so high that you are not hurt when you fall from the throne).

The poet also mentions the art of mastery of Simnar's pupil Shidan, comparing the different destinies and contradictions between the two masterpieces of architecture, thus associating it with the unexpected events of the world and the injustice of the circle:

سود را یکی زیان را یک زو بود تواند چنین عالم کار  
شود آب غریق دیگر یار شود کباب تشنگی از یاری  
[1, pp.764-765]

(The work of the world is that. From it comes harm for one, but profit for others. One of the friends became thirsty and the other is drowned in water.

And everyone is in his own business is amazed. But they cannot do anything else except silence).

The typical feature of Nizami's artistic use of symbolic shades of art is more attractive in his "Seven Beauties" and draws attention with its more comprehensive, multifaceted. In the literary criticism, the daughters of seven climate kings in the poem "Seven Beauties" are rightly regarded as symbols of the world's pleasure, admiration, enjoyment and fun. The poet himself in several parts of his work considers vitality as wisdom and science:

قیاس به زندگی آب خوری تا شناس باز خضر چو را خویشتن  
است جان با عقل و عمل با خان است حیوان آن نه حیوان آب  
[1, p.708]

(Know yourself as Khizr that drinks the water of life. The water of life is not that water you know, but it is with the soul of mind and with the mind of soul).

The symbolic meaning is clearer in the artistic language of the poet, in the fairy tale of the princess girls, in the philosophical moral talks of the author. The great poet often presents his public-artistic ideals in his own way, giving the reader a poetic notion of a single one, but with symbolic expressions. The poet suggests the peculiarities of his art in some places and advices to his readers to pay attention to the hidden meanings of the literary essence:

جستم بر تنگ چشم از رخ که هستم ام معنی چشمان تنگ  
جسته زر کلید زلفش زیر سرجسته گنج چو عروسی هر  
یابد در که آن یابد در بلکه یابد زر گشاد کان این که هر  
[1, p.894]

(I have meanings in the narrow eyes, and I have hidden them from that narrow eyes people. Every head of the bride is closed like a treasure, the golden key is hidden on the bottom of her hair. Who finds the door, he may be finds it).

This poem of Nizami, as it is seen in the name of, is based mainly on seven. The name of the work "Seven Peyker" has been translated as "Seven Beauties". However, as noted by the prominent scholar Y.E.Bertels, the word "peyker" is also known as "drawing", "picture", "idol", "planet", "portrait", "figure" and other meanings.

It is also known that the "seven" numbers were considered sacred in the Middle Ages. Because of ancient mythological imagination and scientific-religious views, the world is divided into seven climates, the sky is made up of seven layers, consists of seven planets, and the number of colors are seven

represented by the seven planets.

Bahram is currently married to the daughters of seven countries who have painted their paintings at the Khaverneg Palace built by Neman Shah in their early years, bringing them to Iran and marrying them. Princess girls live in the seven-dwelling mysterious castle built by Simnar's pupil Shidan. Having learned from the simplest architectural art, this master at the same time is a master of astronomy and is a master of the mystery of the stars, connecting it with one of the seven known planets of the castle and decorates it in suitable colors.

Bahram dresses in a colorful dress every day of the week and carries his time in a princess's Palace. Each of the princesses brought from seven different countries comes up with an interesting story about her country and praises her color.

Each of these stories, taken from different sources and connected with folk creativity, is a bitter piece of work and further enhances the emotional effect and moral-ethical value of the poem.

In addition to scientifically-philosophical views on the symbolic meanings of colors in poetry stories, Nizami provides a comprehensive solution to its social and political ideals, more explicitly to the artistic purpose and more effective and authoritative of the author's work, as well as the ethical advice taken from folk creativity. In the poem the spiritual purity, old age, moral beauty, and other attributes are suggested, but the features that define spirituality, such as grief, greed, betrayal are condemned. Therefore, the stories of the beauties of the princess encourage the king to think about him as well. It focuses on the issues of life, the care of the universe and the secrets of creation, the deeper penetration of the human nature and the delicacy of human psychology.

The seven royal daughters of the seven countries associated with the seven planets in the seven-colored palace have a series of sequences and legitimacy in telling the seven stories. According to the views of the ancient Babylonian astrologers, the poet connects the Saturday with a planet in the black colored Palace of the first prince of the world and Bahram goes on the next day to yellow, green, red, blue, brown and the last day he goes to white Palace to listen the stories.

In stories that are based on more imaginative fantasy and legendary stories of fairy tales, stories cover real-life issues. The main point in the story is the story that calls for the struggle for truth, vigilance, high morals, moral integrity, and human happiness that ultimately will win justice.

Although it does not stand on the stories that hold a significant part of the poem, we find it expedient to familiarize readers with a few sentences about

their meaning and the symbolic meaning they have in order to create a general idea of princess girls' fairy tales.

Bahram is going to the black-colored Palace of Furak khanum, the daughter of the first Climate King, wearing black dresses on Saturday, which is the start of the week with the astrological imagination of the Saturn planet. The Indian prince went to his father's palace and told an interesting story he had always heard of a woman wearing a black dress from a "black dressed king". The short summary of the story is as follows:

"A stranger in black dress who came to the city by accident as a guest spoke to a king that he has come from the city called "Bihush", and said that all men there were wearing black clothes. The guest is surprised king by the conversation. He goes to that country and tries to find out why men are in black clothes. But nobody wants to say a word about it. After a long adventure he sits in the basket in front of a flying minaret, bringing a friend of the butcher to the edge of the city. Not too long, the king sees himself in the scenic meadow. In the evening, some beautiful girls set up an entertainment in the meadow.

The girls brought king by the order of Turknaz, the beauty of Sultan, to the entertainment and he stayed there as a guest for 29 days. The thirteenth night the king loses his patience and desires to join with the beauty of Sultan. Although Turknaz begged for it at night, the king did not take off his own will. Finally, she agreed externally, asking him to close his eyes for a moment. The king shuts his eyes and sees himself in the basket where the butcher is sitting.

When the mystery of the black dresses turns into a mysterious mystery, and when it is discovered, he also regrets and wears black clothes.

When the prominent writer-scientist Mir Jalal, speaking about these stories in the poem "Seven Beauties", saying that "It would be wrong if somebody think that the stories described here is merely legend or fairy tale, and therefore it is written in Nizami poem... The great poet has a lot of things he wants to say in the story, one of which is the relationship between man and the universe, consciousness and existence. The story is about the darkness of the history of Chinese, the secrets of history, the terrible, the "mysterious adventures", the famous legends, the darkness of a country that has long been closed to the world, and the king's 29 days of effort to understand the secret and in the thirtieth night his efforts became empty. It is possible that the mysterious city is generally the world, "animals" are generally human beings, and "black cloth" is the life, especially the events of the universe, which surround them and are still unexplained" [3, p.66].

In the story also expressed the desire of human beings, the knowledge of world secrets, the environment and the universe. To express impatience to gain happiness are often shown to be regrettable. Speaking about the advantages of

black color, Indian beauty completes her story by saying that it is a symbol of majesty and restraint.

سیاه کنند آن از سلطان چتر ماه دارد شکوه سیاهی در  
نیست ماهی پشت چو ماهی داس نیست سیاهی از به رنگی هیچ  
اویی جوان بود سیاهی وز مویی سیاه بود جوانی از  
نشیند سیاه بر چرکین بیند جهان بصر سیاهی به  
بودی ماه مهد سزاوار کی شدی سیاه شب سیفور نه گر  
چیز سیاهی از بالاتر نیست نیز سیاهی از به رنگی نیست  
[1, p.787]

(The Moon is beautiful at the night. That is why they make Sultan's tent black. There is no good color than the black. The fish bone cannot be as the spine of fish. The black hair is from youthfulness. And the face of youthfulness is from blackness. The eye sees the world with its blackness. If the cover of the night was not black, would worthy of the moon be? There is no good color in the black. No more than black).

On Wednesday, Bahram goes to Humay's Palace, the daughter of the shah of second climate wearing a yellow-dressed girl. In the evening the beauty of Rum told a fairy tale to Bahram, about the famous king who is known as a "King-selling Shah" in Iraq.

"With the advice of the astrologers one shah not to get married and decided to spend his life with their female slaves. But none of the king's female slaves had been able to serve him faithfully. They follow the witch's advice that lived in the Palace, and they quickly get out of the way, show stubbornness, and do not serve good.

One day king wants to buy a beautiful lady in the heart from the merchant bringing beautiful female slaves from China. The merchant shows that this female slave is very proud and does not work for the desire of men, but the king does not give attention to him and buys her. From the day she arrives at the Palace, she is well-known for her kind attitude and good character. Soon, she moves away the witch and began to service and devotes her loyalty to the king, and the king begins to love him more and more. As the merchant says, she goes away from him and continues to show indifference to him and the king suffers from the love day by day. One day they sit together and decide to talk.

Their open question-and-answer, sincere confessions further enhance their love for each other. At the same time, the witch as soon as was aware of the situation, approached to the shah and advised him how to gain her love. The female slave does not return to its decision and does not tolerate the cold-blooded attitude of the king. Finally, one day, finding a favorable time, she

learns that all of them are guilty of the witch. At last, they sincerely destroy all obstacles and confess that they love each other.

The story of “Solomon and Bilgeys”, which is often referred as a parable of the fairy-tale in the story, once again adds to the interesting and meaningful sense of the fairy tale of the Greek prince.

The newly born disabled baby of Bilgeys and Solomon cures only after a sincere conversation far away all kinds of lies and trickery were among them.

In this story of the Greek beauty is shown the indulgence of the family, happiness to be strengthened by its truthfulness, mutual trust, and pure love. In the story of Solomon and Bilgeys condemned the greed, cunning, stubbornness, betrayal. Straightforward, mutual fidelity and sincere affection are not only important in the family but also greatly influences its future, confirming the importance of the new generation in a healthy and optimistic spirit.

The prince praises the beautiful yellow color and completes the story by showing the gifts:

اوست از زعفرانی حلّوای دوق ست او از شادمانی که آن است زردی  
است خورده زعفران که زان بین خنده است زرد زعفران که بینی چه آن  
یافت زردی ز بها موسی گاو تافت زردی نقاب از شمع نور  
است سبب این از عزیز اسفر طین است طرب مایه زرداست که زر  
[1, p.797]

(The celebration is from yellowness. The taste of saffron halva is the taste of it, and you see that the saffron is yellow. You see the joy of eating saffron. The light of candlelight shines with yellow. The ox of Musa is valuable as it is yellow. The gold is the main of gladness as it is yellow. The yellow clay is dear from this cause).

Bahram Shah, wearing green on Thursday goes to the green Palace of the 3rd Climate Prince Nazpári keeping harmony with Ay, listening to the story of two young men who are contradictory in nature. The story says: “By accident, on the street Bishr seeing the face of a woman whose cover opened by wind, he went to visit the Beytulmugeddes to repent and wash his sins. On the way, he meets a man who is satisfied with his name, Malikha. They are traveling together. Melikha, who gives various questions to Bishr, shows that he is a well-known, knowledgeable person in the universe's secrets, and accuses his wife of ignorance”...

They reach an invisible desert. Under a tree, they see a pitcher filled with water buried in the ground. Drinking the water and rest in the shade of the tree. Malikha says he wants to bathe on a pitcher. Bishr begged him not to pollute the pure water that the good men had left to cool off the passengers. Melikha

says that the pitcher is meant to hunt for animals here and that he will save the animals by breaking it and then throwing himself into a pitcher. Bishr waited a lot and saw that his friend was not. He checked the depth of the pitcher and saw that it was a well closed and covered with faience. Taking off Malikha from the well, he was surprised that the man who was talking about the secrets of the earth, he could not distinguish a pitcher from a well. He buried him and took off his clothes and a thousand dinar gold coins and inquired and found his house and gave it to his wife.

The woman, who was aware of the situation, cried for a while and talked about Malika's bad temper and cruelty. She saw Bishr as a noble and kind man and offered to marry her. As the woman took off the cover, he saw the bush as she crossed the street in front of him and watched his heart at first glance. He is married to her.

By the way, it should be noted that the Turkish mystical poet of the 14th century Gulshahri translated Nizami's story into Turkish by the name of "Bishrname" in his work "Mantigut-teyr", he showed the hero of Nizami's story Bishr in "Seven Beauties" as a real character of akhi, and showed him as an example for the religious personality that they call themselves akhi.

*Əxiləkdən əxi Bışr ağəh durur,  
Sənə əxi ad qoyan əbləh durur.  
Kim əxiləkdən o yetdi Tanriya,  
Sənin işin qamusu zərqu-ziya. [2, p.174]*

*Akhi Bishr knows what is akhi,  
The fool who gave you the name of akhi is saved.  
Who joined to God from akhi,  
Your work is to dress the blue cloth.*

As we have seen, this story, which shows that the fate of both images is compatible with the nature of the oblasts, ends with being a victim of the flesh of Malikha and the desire of the intentional Bishr.

Speaking about the beautiful green color the beauty of Kharezm she says:

*خورد در سروین به آمد سبزی زرد علامت از به پوشش سبز  
بود فرشته آرایش سبزی بود گشته طلاح سبزی رنگ  
تیز گردد سبزه به روشن چشم چیز همه از گراید سبزی به جان  
است رنگ بدین ای سبزی سر همه است آهنگ سبزه به را رستنی  
[1, p.807]*



(The green dress is better than the yellow. Greenery suits to the cypress tree. The green color gives beauty to the plant. The greenness is an ornament of the angels. The soul can be more likes the greenery. The plant wants greenery. All youthfulness is in this color).

On Wednesday Bahram Shah goes to the red Palace, which is in harmony with the planet Mars (Marx) with red clothing, to Nasrinnush, the fourth prince of the climate. The Slavic beauty tells him a genius and an exciting adventure of a brave Russian prince, chosen by his intelligence and mind.

“A king who ruled in one of the Russian provinces, the famous charming daughter with a moon and a skill and knowledge of the king built for herself a magic fortress and scraped her picture on the wall with the writing that who gets to the castle and fulfills her requirements she will get marry for him. Many young people who were attracted to the beauty of the girl thought she was going to get it, but died because they could not find the secrets of the castle.

Once a brave young man arrives in the city after getting lesson for a while from a wise old man, he can open the mysteries of her fortune with his intelligence, and accomplished whatever she wants and he achieved his wish.

The story expresses the victory of the lady Saglab in the red-dressed, and the man's wisdom, the mind, the science, that of folk wisdom, courage and will. The young man, also achieve his desire with his courage. Neither the challenging conditions laid by the girl, nor the cut-off the heads next to the picture made him afraid. Self-confidence, blessing, and advice of an elder help to open the magic mysteries and gave him invisible spirit. Undoubtedly magical spells do not go on with a realistic opportunity. The hero wins not only for his own will, but also for the blessing of the people's happiness, to destroy a tragedy of many young people's unwanted blood.

As the hero for the vengeance wearing red colored dresses, the Slavic beauty notes that he became famous as “Red-dressed king”. The red color praises the kindness, the symbol of victory, and declares that this color is a unique decoration:

است آن ز بها سرخرا گوهر است آیین نو آرایش سرخی  
سلبش نکوترین آمد سرخی لقبش شد سرخ کرد کو که زر  
دارد جان لطف که شد آن از سرخ دارد روان آمیزش که خون  
نیکویی اصل ست رویی سرخ جویی نیکویی که کسانی در  
نبود نشان او در سرخی ز گر نبود بوستان شاه گل سرخ  
[1, p.820]

(Red is a very beautiful color. That is why the red jewel is a very expensive. For the gold which nickname was red sulfur redness became a

beautiful dress. The blood that mixes with the soul became red, because it has the delicate nature of the soul. If you seek goodness in somebody, know that the red cheek is the originality of beauty. If the rose was not red it would be not a king of a flower garden).

Bahram comes to the blue colored Palace connected with the Mercuri (Utarid) planet of the fifth climate princess on Wednesday. The beauty of the West country Azeryun talks about the story of a merchant named Mahan, living in the Egyptian country, following the desires of Shah.

“When the rich young Mahan was in the evening party in a beautiful garden with his friends his companion reported to him that he had brought to him many goods and offered to transport his goods to the city at night without customs. Mahan joins his companion and goes on rejoicing. On the way, the companion of Mahan disappears suddenly. Mahan stays alone in the darkness, drowsing in the desert, in an inexplicable wilderness. Ogres, jinn and witches are repeatedly mistreated and misled him. Finally, helplessness Mahan prayed for God and asked for help. The legendary savior Prophet Khizr saves him from troubles.

In this story, which shows that there is a great deal of trouble in the face of a man who does not have any material difficulties in the face of Mahan, it is condemned the destructive effects of covetousness in human destiny. It is condemned to be excessively alienated to the bounties of life, and the greedy person who cannot control his soul is always in a state of panic.

It is no coincidence that Mahan, who repeatedly suffered from his greediness only repents and pray for God and after giving up the promise that not to be greedy and after it he is saved.

The prince noted that Mahan’s friends wore blue dresses thinking that he died, and Mahan also after all these adventures also wore blue dress had no desire to red, black and other colors.

پرنده نیافت او رنگ از خوشتر بلند کاسمان است آن ازرق  
گردد خوان قرص به آفتابش گردد آسمان هنرنگ که هر  
کنند آفتاب قرص از قرصه کنند حساب آن که ازرق گل  
دارد نظر او در ازرق گل دارد سر کافتاب سویی هر  
[1, p.838]

The heaven does not find a good color than blue. Who would be with the same color of sky he is able to change the Sun to his color. The flower of Azrag knows this and takes its power from the Sun. Where the sun turns its face the flower of Azrag also turns face there.

Bahram Shah went to the colored Palace of the 6th climate Prince Jupiter (Client), which is considered to be one of the successful days of the week on

Friday, listening to the story of two young men called “Kheyir and Sher” (“Good and Evil” by Chinese girl Yagmanaz.

The two young men, called “Good and Evil”, are the opposite of each other in nature. Knowing that the road would fall from dry deserts, the Evil filled the glass with water and carried it secretly from “Good”. “Good” who was a stranger for the road, did not care about it, ate his own food, drank and greeted his friends generously. After a few days under the sunny sun, Good’s water runs out. He sees the water of the Evil and wants water. But the Evil needs his eyes for a little water. The thirsty lasts for a long time and made him weak. Finally he agreed the offer of the Evil.

The cruel Evil dropped onto his eyes without any hesitation. He plundered his water and put him alone in a dry desert, and did not give him water and continued on his way. But Good comes from the mercy of the merciful Kurdish girl and her noble family. Soon he reached his high rank and became rich. One day, by chance, Good met the Evil, who had recognized him, fell to his feet, and asked him to forgive his sins. Although he is forgiven of Good he is being punished by the Kurd and killed.

This episode of Chinese beauty is reflected in the fact that the society has always been harmed by the Evil forces. As the Evil gained, he tried to destroy it and to cut its roots off the earth. This instructive story, which shows the necessity of fighting against social strife, once more, reaffirms that, the truth, the plain is subjected to severe blows, but it is not entirely destroyed. The victory of Evil cannot be over Good permanent. The story illustrates the existence of the real forces protecting the public from the face of the Kurdish girl and her family who helped the cause.

One of the worthy of the story is that the struggle must be done against the general Evil which is trouble for humanity. The defeat of greed is inevitable in the struggle for a noble purpose, high ideals and benevolent deeds.

In the story it is shown that Good’s eyes are treated with a leaf of sandal tree. This indefinite blessedness of nature brings a few other desperate patients to life and heals them.

The Good would spend most of his day under the shade of sandal tree. The Chinese princess said that he was wearing a sandal color shirt and she adds:

دارد جان نشان صندل بوی دارد روان آسایش صندل  
ببرد جگر از تابش دل ز تب ببرد سر درد سوده صندل  
[1, p.753]

(Sandal gives fragrance to the spirit, in the fragrance of sandal has a sign of soul. Grinded sandal takes the headache, heartburn, and pain from lungs).

On Friday the Shah wearing white dress goes to the white dome harmonious with the princess of the Venus (Zohra) planet of the seventh climate goes on to a dome. An Iranian Shah's splendid daughter Durseti, tells him story about the white color heard from her mother. "One day the most enthusiastic young who admires the genius and knowledge is surprised to see that the door is closed when he was walking in his garden. Inside of the room the music sounds are heard. The owner of the garden knocked the door, but no one can open it. He makes a hole on the fence and enters inside. He sees a group of girls playing in the garden.

The girls first assume that he is a thief and wanted to punish him. However, later they believed that he is the owner of the garden and suggested him to choose one of the beautiful girls whom he likes. The owner of the garden chose a beauty like angel among the ladies in the garden, and loves her, and goes with her to the corner of the garden. However, unexpected events that follow one another prevented the lovers. Each time, an event is flooded by the balcony, and the voices of cats, mice, and foxes frighten them. Finally, they decided not to hide in a gorgeous corner of the garden, and they decided to marry on the tradition and get married.

This story of the Iranian beauty also inspires the king to make him think about spotless morality, high morals, clean names, ghosts, desires and other moral values.

The story of the two young men who experienced an unnatural voyage every time they are facing a mania, family life invites to live in a pure name.

Finally, the lady Durseti pointed out that the white color is a symbol of purity, clarity and power:

افروز جهان مه ست سپیدی وز روز روشنای است سپیدی در  
ست نیالوده او که سپیدی جز است اندود تکلف انکه همه  
پوشیدن سپید آمد سنت کوشیدن وقت به پرستش در

[1, p.866]

(The light of the day is of its whiteness. And the Moon is illuminated by its lightness. All colors are faded and confused, except for the white ones, and it has no mixture. It is customary to wear white clothes when it is time for praying).

Bahram, who listens to the sweet fairy tale of seven beauties, is deprived of state work and relies on his vizier Rast Rovshan. Rast Rovshan uses the king's trust to scatter the people, crush the army, and crush the treasure. Contacting Bahram's enemies, he tells them that the country and the people are not in a state of defiance or defense. The news of the re-attack of Chinese

khagan is shattered Bahram.

Being in the most difficult position Shah finds no way out and wants to dispel the troubles with the only consoling plain. During the hunt, he met the old shepherd hanging his dog from a tree. Bahram asks the shepherd the course. The shepherd said that his dog, for many years, has secretly been in contact with the wolf and that is why this dog is cursed and punished for the horrible death:

بفروخت خاینی به امینی وآن بردوخت خیانتی امانت بر  
برد نخواهد جان بند چنین از مرد بخواهد تا که شد آن رخصت  
نکند آفرین بروی کس هیچ نکند چنین مجرمان با که هر

(This dog betrayed his soul from it, and whoever does not deal with the guilty will be of no benefit to him. These exemplary words of the old shepherd awaken Bahram's sudden sleep, thinking deeply about it. The Shah sees a similarity between the shepherd's adventure and his present condition. As the betrayal he saw from his best helper was the cause of the destruction of the herd, Bahram sees the reason for the disaster he suffered in his country:

تدبیر زهی آموختم شاهی پیر شبانه کزین خود با گفت  
من رعیت گله شبانم من من آدمیت نمودار در  
جست باید باز رخنه امین از درست کار اساس نماند چون  
است من امین گله حفاض در است من تیزبین دستور اینکه  
[1, p.874]

(He said to himself that he learned govern of the old shepherd. This is an event! I am a shepherd and a flock is my people. Because I do not have the foundation properly, so I have to ask the man I believe in. Let him say that this is a ruin, and who puts it down?)

As Bahram reached the city he called his vizier and informed him of the reason for the country's fall. He requires a list of prisoners. He looks at the paper and sees that his name is a dishonor, and good works are written in the name of the vizier. The vizier is put into the dungeon. He summoned his people to the palace, chose seven from among the prisoners and those who were losers and interrupted them. It turns out that the vizier had killed one of prisoner's brother with a great of suffer and had all that he had. He was robbed of his home because he was "a defender of enemies" and put him into the prison.

The second prisoner was forced to give his garden, then tortured and was put into prison. The third prison is the sea merchant. He often travelled. They sold ruby and earned their life. The vizier knew this gained his rubies, and

robbed the other jewels and put him into prison.

Vizier took off the beautiful beloved of the fourth prisoner, and then he declared himself the owner of the observatory of the fifth prisoner and drove out of his home and children.

From the words of the sixth prisoner, it is understood that he was a stubborn fighter serving his life as a faithful servant. Vizier took him out the place of the cedar and precious arable land and his horse and his weapon and sent him to the prison for three years.

The seventh prisoner was ascetic and never thought of eating and drinking, worldly praying for God. Vizier was afraid of his blessed prayers and ordered to tie both his feet and his hands with a rope and put him in jail.

Bahram, who is terrified by the words of the prisoners, cannot sleep at night, and punished the brutal vizier in front of everyone. The work ends with humanist views about the justice of the great poet:

بدنامی هست بدی وز بدنامی خیانتگریست از  
گور به کنند چنین عادلانش شور نماید چنان کان ظالمی  
است کار بدین زمنی و آسمان یار است بی عدل که نگویی تا  
نهاد خودش پای و بردست کنده نهان پیش کدینه و میخ که هر  
گرگ و شبانه و سنگ از کرد یاد بزرگ نمای داوری این از پس  
[1, p.884]

The disgrace is from treachery. The disgrace comes from malice. If the tyranny continues like this, the justice people will send him to the grave. Do not say that the justice has no friend and the earth and the sky are in this state, and everyone who puts nail and handcuffs before himself, he puts them for himself. He remembered the dog, the shepherd and the wolf.

Bahram called his shepherd and appointed him governor. He takes the oppression from the country. As we mentioned before, Nizami is clearly reflected in the comments and suggestions of the shepherd character depicted in the works of intelligent persons in the country's administration, which are described as symbols of human wisdom in their works.

The great patriotic poet pays more attention to the problem of justice, in the public-political thought of the country's administration, and to the vizier who can be among the state figures. In the first poem of "Khamsa", he has also created various viziers images from the wise vizier of Anushiravan, who skillfully describes the song of birds. The vizier, who recalls the poet's address to history, is also interested in the records of people who have worked in the government:

نفیس علمهای آموخت کزوی ارسطاطالیس اسکندر داشت  
بود بزرگمهری جاهنش کز بود سپهری نوشیروان بزم  
زدی هزار صد نه صد نوا کاو باریدی جو پرویزرا دب  
نظام خواجه چو پروری دین دب نام ملکشاه بد که ملکرا و آن  
[1, p.698]

(The Iskender had Aristotle, and he had learned from him the most beautiful sciences. The Nushirevan council was as the sky. He had in the world his Bozorgmehri, Perviz had Barbed which played not a hundred but a thousand hundred songs. The king of Malikshah had a vizier defender of religion, he says.)

Nizami returned to this problem his book Sharafname:

شکوه پذیرد وزیران رای ز پژوه گیتی شاهان کار همه  
خسروان همه از گوی بردند که روان نویشن و محمود و ملکشاه  
شدند گیران دور جمله از که شدند وزیران پند پذیرای  
[1, p.942]

(All the shahs' works found glory with the opinions of the noble viziers. Melikshah, Mahmud, and Nushiravan, who were superior to all the kings and they always heard their viziers' counsels, and prevailed).

The poet's familiarity with the literary and artistic achievements of many peoples, the immortal art monument created by the encyclopedic information, is a new page in Nizami's creative work, which is closely acquainted with the philosophy of the "Seven Beauties" and the period. Because of the other poems like "Khamsa", "Seven Beauties" is famous as one of the rare examples of world literature and has been lovingly followed by its value for centuries. Many prominent artists have applied this theme, and under the influence of Nizami's poem had been created a lot of colorful works of art in Western literature as in the East.

The works such as "Hasht Behisht" by A.Kh.Dehlevi (13th c.), "Heft Ovrengh" by Maraghali Ashraf (15th c.), Alisher Navoi's "Sabeye Seyyar" (15th c.), Hatifi's "Haft Manzar" (15th c.), Ruhul Amin's "Bahramnameh" (16th c.), Fuzuli's "Haft Jam" (16th c.), Lamini's "Haft Peykar" (16th c.), Subhizadeh Feyzullah's "Haft Seyyara" (16th c.), Navezadeh Atai's "Haft Khan" (17th c.) had been written under the influence of the poem "Seven Beauties" by Nizami Ganjavi.

The stories included in the "Seven Beauties" were translated into Turkic from the 14th century by Gulshahri and included to the work of "Mantiqu-teyr", and translated into Turkish in the 15th century by the well-known

Turkish poet Mohammed Efendi Eshqi. In 1872, the poem “Seven Beauties” was translated into Turkish by a literary personality named “Emin Yumni” under the title of “Terjume-yi-haft peyler”.

Nizami’s poem gained fame not only in the Islamic world, but also in the Christian world. The 16th century Georgian poet Nodar Tsisishvili wrote a poem called “Bahramquriani” on Nizami's poem “Seven Beauties”.

Extensively were spoken about the influence of Nizami on Western European literature, and spoken about the influence of poet's “Seven Beauties” on Bokkacho's “Ameto” and compared the poem “Seven Beauties” by Nizami with the poem “Princess Turandot” by Carlo Gozzi.

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**NIZAMI GANJAVI AND PSYCHOLOGY IN HIS POETRY**  
*(In the description of the internal and external images  
of colours of black and white)*

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**Annotasiya.** Yaxın Şərq şeirində Nizami psixoloji obrazlar ustası kimi tanınır. Nizami portret yaradarkən onun diqqət mərkəzində hər şeydən əvvəl, “daxili insan” problemi, surətin mənəvi aləmi məsələsi dururdu. Nizami şeirlərində mürəkkəb mənəviyyatlı, bəzən çox mənəli xarakterlər yaratmaq cəhdi də buradan doğur. Şair qələmə aldığı surətin qəlbinə girməyi, onunla birgə düşünməyi, həyəcanlanmağı bacarır. Nizaminin bədii təsvirində bəzən ən xırda, cüzi cizgilər belə qəhrəmanın ümumi xarakteri ilə uyuşur, bir həmahənglik təşkil edir.

Nizami şeirindəki psixoloji şərhin mahiyyəti başlıca olaraq şairin qələmə alıb abidəsini ucaltdığı surətin ruhani-mənəvi keyfiyyətlərinə müdaxilədə, insani fikir və hisslər axınına açmağa çalışmaqda özünü göstərir. Bu, sənətkara “daxili insanı” tədqiq üçün, böyük imkanlar verir. Əslən Nizami əsərlərinin hər biri ayrılıqda tam bədii-psixoloji nümunələrdir. Nizamidə “obyektiv” psixologizmlə (obrazı onun hərəkətləri fonunda açmaq) yanaşı, insan qəlbinin, onun istək və arzularının inikası vasitəsilə, surəti “daxildən” açıqlama yolu ilə xarakter yaratmaq xüsusi əhəmiyyət kəsb edir. Nizami sənətinin fikri-bədii səciyyəsinə düzgün mənimsəmək üçün ilk növbədə əsərlərinin iç məzmununa enmək, burada iştirak edən obrazları, bütöv psixoloji bir varlıq kimi dərk etmək lazımdır.

Nizami sənəti xüsusən xarakterin psixologiyasındakı təzadlı nöqtələri açıb göstərməkdə böyük xarüqələr yaradır və bu baxımdan nəinki özündən əvvəlki, hətta sonrakı əsrlər şeirinin bir çox nümayəndələrini kölgədə qoyur. Onların mənəvi aləminə müxtəlif bucaqlardan işıq salınır.

Xarakterin inkişafındakı təzadlı nöqtələr və xarakter açılışında psixoloji cəhətcə uyğunsuzluqlar, əlbəttə ki, eyni şey deyildir və məhz bu axırıncılar Nizami əsərlərində demək olar ki, yoxdur. Obrazın mənəvi keyfiyyətlərinin təqdimi üçün işlədilən imkanlar istər ziddiyyətlərin bir-birilə nisbəti yolu ilə verilsin, istərsə də yox, şair tərəfindən əsaslandırılır, məntiqi şəkildə təsbitləşdirilir.

Nizami “daxili insan” probleminin bədii həllində detallardan istifadəyə xüsusi fikir verir. Bu da yenə Nizaminin orta əsrlər şeirini, xüsusən epik poeziyanı zənginləşdirən sənətkarlıq keyfiyyətlərindəndir. Burada bəzən kiçik psixoloji bir etüd qəhrəmanı xarakterizə üçün tam kifayət edir. Nizami şeirində oxucunu heyran edən psixoloji dəqiqlik və Nizami romantikasının həyat axarını gücləndirən başlıca amillərdən sayılmalıdır.

**Açar sözlər:** Nizami Gəncəvi, poeziya, psixoloji qavrayış, obraz, xarakter

In the poetry of the Near East, Nizami is known as a great master and a describer of psychological state of his heroes. The portrayal of “Quintuple” either they are incidental or dominant, secondary or primary rise to the level of intellectual characters. Man’s spiritual world and his/her morals are the problems which Nizami concentrated the most.

The description of any episodic segment in this article is directed through the deep studying of the psychological world of his heroes. Nizami’s attempt to create compound, complex, diverse characters and it is believed to be the result of this psychological perception. The poet reveals the inner world of his heroes, shares their thoughts and excitements. Even the most distant, small, secluded sketches in his literary descriptions combine with the main characters and heroes which simultaneously harmonize with them. Apprehension into their internal world, thoughts and emotions enables the poet to understand the characters deeply and to reproduce him/her in his works.

For the genuine comprehension of the ideas and the poetic characters of Nizami’s poetry one must feel the depth of the internal world of his heroes and regard each of them separately like an examples of human’s psychological state. This is the only way to understand Nizami’s “Majnun”; a martyr who sacrificed his life to love. Who considers his beloved Leili the goal, the highest aim and happiness of his life. In a world of ignorance and obscurantism Majnun is like Venus which sparkles in the dark sky for a while and then disappears. Hundreds and thousands of men are captives of repressive norms of ethics. Old customs and traditions are too feeble to understand his pure and highest feelings. The poet does not link the tragedy of his hero with mere chance, rather he looks for its socio-psychological background. He finds out that the tragedy that happened in his life is the result of the spiritual and moral contradictions between the individual and historical conditions. There is a sharp contrast between the ruling traditions and the age when Majnun lived. This can be considered as the root of the conflict point. To reveal the difference of opinion poet is disclosing the spiritual world of the heroes and opposing their moral qualities. Majnun’s dreams of happiness and the laws of morals of that time are irreconcilable. The vital ideals of the hero do not suit objective reality. The hero

sees no other way and he stays away from the society. Majnun's psychological struggle is quite unusual because he revolts alone against the society and turns back to its morals. Are the morals of society triumphal? No! The winners are Leili and Majnun, however, this is not a physical victory, but a spiritual one. The misshapen customs and traditions of the epoch have blinded all the members of the society and poisoned their minds. The society has turned into meek executors of abnormal laws though unable to understand the real cause of all these. Each of them felt emotional and spiritual depression hit them differently. They are perplexed by the sincere and noble love of two young people, thus begin to suspect the righteousness of the morals left by their ancestors. In reality the poet depicts the tragedy of the epoch that surpasses the background of unlucky heroes. Have a look at the life story of the characters that may be related to unfortunate Majnun. None of them are happy. Leili's depressive fate made her parents suffer greatly. Ibn-Salam died very young. Salam from Baghdad also suffers in the "flood of misfortunes". What about Majnun miserable parents?! The poet depicts the life profile of each of them so incontestable. Throughout the poem we see them in anxiety and trouble. Who is guilty? Ignorance which has permeated the heart of society, obscurantism and anti-humane ethical views hostile to spiritual goodness.

Nizami glorifies love and introduces it as the peak of spiritual condition, the form of spiritual evolution, a concept higher than it is used in everyday life. Nizami's poetry is real art of the Renaissance when he interprets artistically the ever-changing spiritual conditions of man and from this point of view he may be compared to Shakespeare:

*I ask: do not pierce my heart.*

*Let me have a kiss, do not let my heart bleed.*

*What can be better than this, my beloved agreed and blushing?*

*Brought her lips close to me and said: do not kiss.*

We witness a lyrical miniature which has not lost its attraction even today. The poet seems to try to inform the world about psychological state of his heroes. The four lines above describe a moment when two lovers' meet. Where the poet masterfully and visually reveals the feelings and emotions which reign over their hearts. Christian-parish postulates regard love as a "sin", but Islam considered it as something worth condemning. We see duality in regard to these natural human emotions in the works of the early representatives of the European Renaissance. The lyrical hero of Petrarch's famous poem "Konsenera" ("Love Song") (experiences deep emotional crisis) on one hand. He loves Laura as a woman, however, enjoys greatly the sufferings and

pleasures of this love. While on the other hand, he is anxious and worries about his love, and considers the “earthly passions” temporary and begs the Virgin Mary to absolve his sins. This duality is absent in Nizami, the 12<sup>th</sup> century Azerbaijani poet. When men of his tribe take Majnun to Kaaba in order to cure him of the disease of love, while kissing hajar (the sacred black stone) he begs the God to rouse up his love for Leili.

Nizami’s gazals, rubaiyats, his poems “Leili and Majnun”, “Khosrov and Shirin” sound like a symphony about the grandeur of supreme, pure and humane love. The poet is greatly interested in the different forms of man’s emotions, the joys and sufferings of his/her soul. In Nizami’s creative work love acquires a broader content – a social-ethical and sociological content. It is the source of heroism and self-sacrifice, it gives man initiative and strength (like Farhad’s love). In Nizami’s poems love emerges as a philosophical conception. Love makes man immortal and idolizes him/her. Nizami identifies love and humanism, a study of man. Such grandeur is peculiar only to a poet of the Renaissance.

The problem of women in Nizami’s poems attracts attention by its Renaissance character. In the Middle Ages woman was considered as a living thing, a source of profit. She was an obedient slave, first of her parents, then of her husband. We do not yet mention the innumerable maid-servants and concubines acquired through wars and invasions. Women were sent as gifts to anybody and anywhere, from town to town, from country to country. Such were the conditions of life for women long before Nizami and after him when in the East half of the population consisted of women. The tragic fate of mothers and sisters could not leave the humanist poet and thinker undisturbed. The life story of Leili who was not in control of her own feelings, who faded like a bud before her full bloom as a sacrifice to old traditions and morals, was the heroic life story of thousands of innocent women who died very early. Were there few women disappointed in life like Leili? Majnun was brave enough, at least to speak to everyone about his pure love, therefore he got the nickname of Majnun (Insane), though his name was Gheis. Leili could not even express it. She hid her sacred love, she had her love internally, her love tore her soul and heart, and she could talk about her love only to narcissuses and poppies, watering them by her tears.

*She would make oceans of pearls,  
And float them (tears) like ships.  
She would grieve behind the veils.  
And swallow grief one after another.*

Nizami deploras it. He regrets that time and its traditions have made this fair creature humble and unfortunate. He wants to influence the reactionary thoughts of his contemporaries with the magic power of his pen. He repeatedly questioned himself. Why is the fate of woman in the Islamic world so miserable? “A lion is a lion, be it male or female”, says the proverb. The poet turns to pre-Islamic times and compares the principles of Islam with those of his ancestors – the Turkic tribes. In this way he created the image of Nushaba, a woman sovereign of Barda, a city of ancient history, a fascinating corner of the native land. Wasn't Iskandar thunderstruck by the will of this courageous woman? But Nushaba is not alone, she is surrounded by thousands of heroic, wise women like herself. Moreover, they rule over the country. This is how Nizami wanted to see women – wise and brave. If necessary, the woman may become a knight and fight on the battle fields shoulder to shoulder with lion-hearted men.

It is of great interest that the “Turkic spirit” is more distinct in Nizami's understanding of women. In his verses he expresses the attitude to woman of his ancestors – Azerbaijanis, a nation composed of Turkic speaking tribes, before they adopted Islam. The women images of Nizami remind us of the women characters like Burla-Khatun, Banuchichak, Seljan from the folk epos “Dada Gorgud”, the roots of which are very ancient. Such as the faithful wife of Dali Domrul, who is ready to sacrifice herself for beloved husband? She exemplifies novel spiritual qualities that are transferred into the image of Leili. An immortal portrayal in the gallery of world literature. The protagonist of the story Bahram-shah heard in the red palace – Slav – seems to be the sister of Seljan, Banuchichak. Do you remember Nistandarjahan? She is a Turkish woman, an incomparable heroine, graceful, noble, modest whose voice is more pleasant than the sound of music. A gift from the Chinese emperor. What about Fitna and Mariya? Women of deep knowledge! What about Shirin? An Azerbaijani beauty, a good housewife, player of chovkan (the game is played on a horseback), fascinating and woman of a rich spiritual world! The readers admire the perfectness of Nizami's female images. They are characterized by resoluteness, nobility, bravery and virtue.

These qualities in the character of Shirin enable her to re-educate unreasonable spoilt young prince Khosrov and foster supreme humane qualities in him. Nistandarjahan played a decisive role in the victory of Iskandar's army over the enemy. Fitna astonished Bahram-shah by her courage. Mariya was a favourite student of the great Aristotle. Woman can create miracles, she is a creature of great power. Woman is the mother of geniuses; she gave birth to heroes and heroines, she fosters noble ideas and feelings in everyone. Mankind owes much to this sacred creature. Nizami regards woman as the most honest

person, a citizen of equal rights and does his best to give a good portrayal of woman's talents and abilities. The immortal woman images which have been so masterfully portrayed by Nizami are the achievements in the history of the classical verse of the Near East. Nizami's humanism triumphed in the solution of this problem too. Socio-literary thoughts of the East in the person of Nizami forestalled the humane ideas of the progressive men-of-letters of the European Renaissance for several centuries. The European Renaissance responded to our poet only in the 15<sup>th</sup>-16<sup>th</sup> centuries.

Nizami Ganjavi is also unique and enthralling when he reveals the psychological nuances and the contrasts of the internal world of his characters. By finding correlation between each character with different spiritual qualities. He is raising psychological conflicts. The poet seems to travel in the world of emotions. They are featured from different perspectives; contradictions, contrasts and identities fill and complete each other. Farhad's pure love must, as it seems, harmonize with emotions which reign over Shirin's heart, however, she cannot respond to Farhad's love though she respects and sympathizes him. She is fully devoted to her first love or more exactly to the perfection of her love. Parallels (Farhad – Shirin) remain aligned. Though strangely enough, Shirin yearns for Khosrov, who is spiritually alien to both Farhad and Shirin.

The poetic aim of Nizami here is to reveal the educative content of pure love and feelings. In reality, Shirin's ideal love absolves Khosrov his sins and raises him to the level of a positive ideal. As a result of spiritual awakening Khosrov becomes a man of high ethical and moral qualities. The process of evolution and purification, the changes that take place in Khosrov are described by Nizami convincingly and with great mastery. Farhad was as hot as the sun. His love was the ideal magnitude of love. Sun and light attract everybody. Valorous is the man when he seeks light in darkness. To cast light on darkness requires bravery. In "Khosrov and Shirin" Nizami wanted to solve this artistic problem and could achieve it with a mastermind. This was Nizami's poetic discovery. There were several attempts by other writers to pen write such a different poetry, where characters are interconnected and aligned, however, the success came long after Nizami. In the poetic history of the East, presentation of an image in literary process is being carried out in one plane. Only in the works of the famous representatives of the European Renaissance the poetic discovery of Nizami continued and developed to the highest degree.

It is doubtless that when interpreting the psychological emotions of heroes, the poet does not limit him/herself to study contradictory features of the characters. For instance, in his poem "Leili and Majnun" the emotional parallels are more vivid and in the foreground. The love described here is different from that of "Khosrov and Shirin" by its content; the heroes in "Leyli and Majnun"

are identical by the content of their spiritual qualities right from the beginning. But as the conflict and collision of the poem are built on quite different principles, the heroes who strive to unite do not reach the aim.

Nuances, details, refinement and representation are of great importance in the literary solution of the problem of the “inner world” of the characters in Nizami’s creative work. The poet pays a good deal of attention to details. This is also one of the qualities of Nizami’s mastery which enriched medieval poetry, especially epic poetry. Usually, a very small psychological scene is enough to characterize the hero. Do you remember the dialogue of Khosrov and Farhad? An episode from the poem “Khosrov and Shirin”. Brief and laconic answers consisting of only two or three words. They are like bullets which hit the target, nevertheless behind them, there is a deep meaning and a wide poetic world. These short and sweet dialogues are to the point. Like if greedily used, broken, fragmented sentences sound like thunder and reveal Farhad’s internal essence, intellect, spiritual world and anticipation of his love. There is a small story – a literary sketch consisting of only six lines in “Iskandarnama”. These few lines play an important psychological role to determine and understand the poet’s purpose and the main principles of his world outlook:

*I heard that a man with a rope around his neck went to the gallows  
With his face as beautiful and fresh as early spring.  
One of his friends asked him:  
Why are you looking so cheerful, you know that you are living your last hours?  
He answered: It is a short life given to me,  
I cannot end it in grief.*

This small chapter is a tiny indication of the dominance of brightness over the philosophy of despair and hopelessness that the reader may observe in all Nizami’s creative work.

Laconism – is one of the marvellous features of Nizami’s art of poetry. For an artistic expression of an idea Nizami searches and finds such a word, which later on wholly discloses to the readers the purpose of the poet and the deep meaning of the text. Look at this couplet from “Leili and Majnun”:

*Sighing in grief and lamentation  
He came to the bride of earth*

“Bride of earth” is a laconic expression. It is not only laconic and brief, but also embodies a broad content and a deep meaning. Leili is dead. Her unfortunate mother tearing her hair mourns her only daughter and buries her.

Majnun comes to contemplate with Leili. But, alas... only an inch of earth is left of Leili. An inch of earth. Now Majnun spends all his time by the “bride of earth” and is waiting for the moment when he is united with his beloved, “the bride of earth”. The effect of the expression is great and striking.

In Nizami’s poetry sometimes even a word is enough to reveal the essence of an event, characterize an image. Depicting the hero Nizami very often appeals to the image of the sea in “Iskandarnama”: “The precious mother-of-pearl was handed to the sea”, “Who has seen the sea board on a ship”. Iskandar and the sea! Man and nature! Do you see the unbreakable internal relation and harmony of the poetic image and the subject? Are not they identical? Iskandar – with his grandeur, pride, spiritual and internal energy, and the sea – with her wild and stormy nature, with her roaring waves and vastness? This is the might of Nizami’s laconism.

When revealing the spiritual world of his heroes Nizami’s use of images taken from nature that is visual images, as a literary device is unique and incomparable. In him we do not see only a mere description of nature. Nature is brought to his verse as a substantial example of earthly beauties. The earth – mountains, valleys, sky, twinkling stars, the sun, the moon, black vice grey clouds, dawn, darkness of the night, the morning breeze – all become the object of a special poetic description. Using varied means and innumerable nuances of the art of the word, the poet portrays many landscape sketches and descriptions of nature. Slender and miraculous ornaments in word revive the spring – the innocent daughter of nature, the pages and the lines are scented with the odour of spring flowers, the gentle purl and murmur of the springs are heard. The description of the process of withering of flowers and trees in autumn evokes a gloomy mood and a state of sadness in the reader. We hear the rustle of the falling red-golden leaves caused by autumn. We grieve because the musical and heart-piercing song of the nightingale, a faithful lover of spring and flowers, is not heard.

Nonetheless, Nizami does not use the description of nature as an external background. He personifies nature, description of any natural phenomenon serves a special literary and social aim, and is directly or indirectly linked with the main characters, with their lives and dispositions. Through personification the poet portrays original and capacious images of nature. The life of nature harmonizes with the life of man. Nature becomes a bosom-friend of man. Able to listen to his heart-throbs and the hidden storms of his soul, man begins an intimate conversation with the descriptions of nature of varied colours. The image of nature shares the thoughts and passions of man and helps the readers to reveal the internal “ego” of man who undergoes a complicated process of psychological evolution.



Gheis love has gained wide recognition and the lover world fame. Ignoramuses call him “Majnun” (Insane, mad). Leili is not allowed to attend school. Agonising days of living apart from his mistress begin for the lover who is completely devoted to her. He feels bitterness of separation from his beloved and sends his entreaties to her: You, blowing breeze that passes by Leili’s door! Stop for a while, hear this unfortunate lover out! Be aware of the sorrow, grief and woe that pierce my heart, and tell my lover about them. Tell her that her love has exhausted the poor man. No, no she has not yet lost all hope – you, blowing light breeze, the ground that has been trodden by her delicate and tender feet are her messengers, bring some of that soil like good news of her to her poor lover:

*Morning breeze, awake early morning  
Hung on the edge of Leili’s hair.  
Tell her that her lover whose life is already lost  
(is no more than a breeze)  
Has fallen on the roads,  
Is seeking for your breath in the morning breeze  
Telling the earth of the woes you have caused.  
What if you send me a breath of air you breathe?  
And some soil that you walked on as a memory of you*

And what about Majnun’s conversation with an ahu and gazelle, his appeals to the stars? Each of these episodes displays the state of image’s spiritual depression more vividly, and they must be regarded as visual-psychological supplements which are necessary to make a poem more interesting, and which also serve as proof of the poet’s great mastery.

We always observe the interrelation of man and nature in Nizami’s poems. Sometimes they complete each other and form an indivisible whole and sometimes the poet reveals unique and interesting paradoxes in them.

Driven to despair by grief, Leili cannot find succour even for a part of an hour. In order to convey all the depth of Leili’s internal feelings and woes, the poet skilfully uses the image of night. The peculiarities of night and Leili’s grief become identical harmonize:

*Departure of night brings comfort to one’s soul,  
Night is like a mountain under the sky.  
The night that I am spending now, is not a night,  
But is my blood-sucker.  
For such a long, dark night.*

*I became helpless in search of a remedy to get rid of it.  
As if its heat has frozen,  
Or its day is like doomsday.  
Let us assume that the bird of morning  
(morning has been beheaded)  
What has happened to the dawn, its breath has not stopped?  
Let us assume that the cock of the old woman is dead,  
Or the night guard had taken away the muezzin.  
But what has happened to the drummer of morning?  
Why has he forgotten to beat his drum?  
Leili's grief and gloomy state of mind seem deeper against the back.  
Ground of such a dark night!*

We find similar use of the images of nature and man contradicting each other in Nizami's poems. If the representatives of the Italian school of painting of the 15<sup>th</sup> and 16<sup>th</sup> centuries Rafael Santi, Leonardo da Vinci, Titian Vesselio, Michelangelo used the harmony of white and black colours in order to convey the internal world and external appearance on wood and canvas, the 12<sup>th</sup> century Azerbaijanian poet Nizami did the same masterly and skilfully through the language of literature.

A great scene where man stands in opposition to nature, Nizami sometimes focuses attention on contrasting details. Proof of it is one the meeting of the hero with a crow in the meadow in spring in "Leili and Majnun". In reality, spring and crow are images contrary to each other. Spring may harmonize with nightingale, and crow – with winter. The poet uses these two opposing concepts together intentionally. Chances cause necessity in life. In his early spring Majnun experiences winter. Does not the crow recall the snowstorms of winter against the background of fresh, early spring? Spring and crow – early youth of Majnun's life and his depressed state of mind and emotional crises. The lover's fate (dark lot) and crow (dark bird) form a unity as sometimes identical acquire a poetic content and intensify the psychological turns. Classical Azerbaijanian epic poetry reached its highest peak in the creative activity of Nizami. Further fundamental and noteworthy research of the creative activity of great poet and publication of more precise and poetic translations of his literary heritage are the most important and honourable tasks facing our Azerbaijanian literary criticism.

**ABOUT NIZAMI IN EUROPEAN AND RUSSIAN  
ORIENTAL STUDIES**

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**Annotasiya.** Məqalədə rus şərqşünaslığında Nizami Gəncəvi yaradıcılığının yeri haqqında söhbət açılır. Belə ki, humanist sənətkarın bütün yaradıcılığı boyu kamil insan obrazı yaratmaq cəhdi dünya şərqşünaslarını daima düşündürmüşdür. Qeyd olunur ki, Nizami Gəncəvinin zəngin poetikasının dünyada tanıtılmasında Avropa və rus şərqşünaslarının rolu böyükdür. Vurğulanır ki, nizamişünaslıqda əldə olunmuş bu böyük nailiyyətlər birdən-birə reallaşmamışdır. Bu yol kifayət qədər uzun və çətin olmuşdur.

İ.Y.Kraçkovskinin, A.E.Krımskinin, A.O.Makovelskinin, A.L.Xetaqurovun və digər rus şərqşünaslarının Nizami irsinin öyrənilməsinə verdiyi töhfələr, Y.K.Bertelsin fundamental tədqiqatlarının əhəmiyyətinə toxunulmuşdur.

**Açar sözlər:** Nizami Gəncəvi, rus şərqşünaslığı, nizamişünaslıq, rus tədqiqatçıları

European and Russian orientalists have made a great contribution to the fact that Nizami Ganjavi's endless poetic world became the wealth of all mankind. Thanks to them, the comprehensive artistic heritage of this great humanist thinker has attracted the attention of world scientists, wordsmiths, and art lovers. Orientalists' interest in the creative world of this extraordinary artist, a master of philosophy, history, theology, medicine, mathematics, logic, astronomy, and other sciences traced back to the 17th century, despite his quite high reputation in the Middle East throughout his life.

The attitude of world orientalists towards Nizami's poetry was ambiguous. Wilhelm Bakhter in his monograph "Nizami's Life and Works", published in Leipzig in 1871, called Nizami a devout Sufi and claimed that the poet in his works described mystical love for God, not real human feelings. This type of wrong thinking was widespread in Europe also affected many Russian orientalists. However, after the fundamental investigations by Y.E.Bertels, the views of B.Bakher, I.Pidzin, H.Ete, P.Horn became almost insubstantial. The contributions of L.Y.Krachkovsky, A.E.Krimsky, A.O.Makovelsky, A.L.Khetagurov, and other Russian orientalists to the study of Nizami's heritage ushered in a new era in the Nizami studies. However, as Y.Bertels pointed out, these are not the all issues that need to be solved. There is still a lot to be done to conquer Nizami's art world.

It should be highlighted that these significant advancements in the field of Nizami studies were not realized suddenly. This stage has been long and hard enough.

One of the principal reasons for the interest of Russian writers and orientalists in Nizami's work in the early 19th century was the East exoticism being one of the ways to turn away from bourgeois reality for the Russian romanticism through Europe, as well as the Russian Empire's colonial strategy in the Middle East, the occupation of the Caucasus, and the war with Iran [1]; the other reason was a resurgence of the Azerbaijani poet's works in European literary criticism, especially by German orientalists who had close ties with the Russian literary environment. After working in the European environment for a while, some of these orientalists were invited to Russia. The first step taken by F.Sharmua, L.Shpitsnagel, F.Erdman, and others in researching and translating creative works of Nizami was successfully continued by famous literary critics such as G.Obolensky, Deliburader (Oznobishin), and Senkovsky. It should be mentioned the activity of several Russian writers and poets, as well as professionals working at Kazan University together with the Decembrists. The large-scale work carried out by the university, which was a centre of Russian oriental studies, in the field of studying the Oriental languages and literature, made Russian oriental studies reach European standards.

In 1826, F.Erdman, a professor at Kazan University, translated Nizami's novella "The March of Russians to Barda" from "The Book of Alexander" into Latin. This translation made a splash in the Russian literary environment. And that was entirely natural: Way before the publication of "The Epic of Igor's Regiment" (in 1800), the fact that their compatriots were lauded by the great poet of the East made them extremely happy. The spirit of patriotism, which was observed in Russian society after the triumph over Napoleon in the Patriotic War of 1812, doubled interest in such works. As a vivid example we can note G.Oboblensky's translation of Nizami's above-mentioned work into Russian, its publication in the journal "Northern Archive" in 1828, as well as L.Spitsnagel's translation of the text with additions to the author's biography into the French language in 1829, and its publication in 1829. Following that, the translation of the part "The Arrival of Alexander the Great to the great steppe of Kipchaks" taken from Nizami's "The Book of Alexander" into the Russian language was published in the "Telescope" magazine (1831, № 6) by F.Sharmua and L.Spitsnagel. This prose translation was provided by Deliburader. The main objective of translating the work in prose was to make Russian readers clearly understand the diversity and multiplicity inherent in the creative work of the author.

At that time, “The History of Iranian Poetry”, published by the German orientalist F.von Hammer Purgstal, ushered in a new era for both European and Russian orientalists. One noteworthy point to mention is that Russian orientalists were primarily interested in Nizami's works based on historical facts or historical figures, and the poem “The Book of Alexander” was no exception. This tradition was formed at the beginning of the 19th century and was later expanded. The researches of I.I.Krachkovsky, Y.E.Bertels, and others on the historical roots of the plots of Nizami's poems were out of that necessity. Conrad wrote about the activity of orientalists of that time: “Orientalists were faced with a wide range of monuments. In case we divide them into categories that are traditional for us, we are confronted with *historical* (*emphasis added – L.S.*), economic, legal, philosophical, religious, and literary monuments. Therefore, in the early stages, the philology of Oriental studies included all the humanities” [3].

After Y.E.Bertel's parallel analysis there is a possibility of the existence of a third source, i.e. a legend between the story about Alexander's military plot and the ballad about Richard from Nizami Ganjavi's poem “The Book of Alexander”...and this legend could reach the minstrels' ears verbally. Of course, it was not difficult to associate Alexander's heroism with Richard, in a sense it was normal. It is even conceivable to assume that Alexander was a cannibal without a doubt in that source” [2]. Talking about Nizami's life and work, a reputed Lithuanian literary critic A.Khurginas points out that there are numerous legends about Alexander in the folklore of the Azerbaijani people.

Diplomat William Owsley, an honorary member of the Royal Society of Amsterdam and a full member of a number of the Asian philosophical and literary societies, conveyed his book entitled “The Oriental Collection” published in Britain in 1797, soon after “History of Alexander” in Europe (1809) to readers. The author travelled to Eastern countries including Azerbaijan in 1810-1812 and published a voluminous travelogue. The author had repeatedly mentioned in his work about the Azerbaijani poets of the 12-17th centuries, as well as in his aforementioned historical book, that he relied on various sources from the East in ancient, European, and the early Middle Ages.

Taking into account all of these we can say that both versions of the story stated in the “The Book of Alexander” by the eminent Nizami researcher Y.Bertels are quite convincing. In other words, both legends about Alexander the Great in the East and the spoken version of Nizami's work is entirely conceivable to be heard by Richard minstrels. The events in which were described Crusaders with the different nuances of the humanist poet's work found its artistic solution in that ballad.

Taking into account that the vast majority of readers learn about the historical past via more literary texts, and then we can ideate the breadth of interest in the work of the legendary poet. Still, in the 17th century, the French orientalist called Nizami the first writer who “made a historical novel fancy”. As Y.Bertels said, genius Nizami, who did not have the boundaries of time and place, always keeps making people think. By depicting the portrait of the tyrannical rulers and the conquerors who were not satisfied with conquering the lands, with tremendous humanistic skills, the poet shows us that mankind must draw the lessons from history. Nowadays, politicians of the superpowers resurrecting the Crusades in the East forget that most of the creators of the “Lake of Blood” drowned in that lake. The terrorist organizations they funded with billions of dollars have killed the citizens of those countries.

First of all, J.Topchubashov and Mirza Kazimbay's activity in researching and promoting Nizami's heritage and Eastern culture as a whole comes to mind. Of course, the irreplaceable contribution of these two noticeable scholars to the development of Russian Orientalism is another point. However, it should be emphasized that experts preferred to discuss the most controversial questions about the sources of Nizami's poetics, which embodies the richness of Eastern culture along with the poet's language with these two compatriots of the poet.

Along with the only scientific requirements, strange love and a different responsibility were detected in some researches on Nizami's heritage in Russian oriental studies. It is not difficult to see it in the activities of F.Sarmua, F.Erdman, L.Spitsnagel, and other orientalists. For instance, F.Erdman, who was rightfully criticized by his honorable colleagues (L.Magnitsky, V.Bartold) for his confusion in science, showed seriousness and sensitivity to Nizami's creative work and personality throughout his investigation.

By the way, the orientalists who criticized F.Erdman could not be considered ideal in science. L.Magnitsky, the chauvinist director of Kazan University, who promoted a “superficial” and one-sided approach to the study of the culture of peoples of the East, disrespected for Islamic ethics, prevented the development of oriental studies. Erdman's activity was considered as “a step forward in the field of Nizami studies” by A.Y.Krimsky. Erdman's other opponent, W.Bartold, along with his significant contributions to the study of Turkic folklore, also had several faults. As is known, H.Arasly and M.Tahmasib had to fix over three hundred mistakes made by the Russian translator in the translation of the Azerbaijani epic “The Book of Dada Gorgud”.

Naturally, the investigation of Nizami's heritage in Russian oriental studies was not always “smooth”, and even after the remarkable orientalist Y.E.Bertels, there were observed occasional contradictions related to this issue. After the death of Y.E.Bertels, the erroneous and obsolete page referring to

Nizami as a “mystic poet” was reactivated. Oddly enough, Andrei Bertels, the son of the deceased orientalist, brought up the issues, and in a way, he was able to convince several local and foreign orientalists. Of course, the same case can be seen in science and art. At one time although Shah Ismail Khatai demonstrated to the world that the Azerbaijani language was the official state and dominant poetic language with his sword and pen, after his death, his native son Sam Mirza did not hesitate to insult and degrade the language in his “Tazkirah”.

Such discrepancies in Nizami's aesthetic views are partly the result of inadequate research of the literary environment in which the poet lived and wrote. According to the reasonable observations of the well-known Nizami researcher Rustam Aliyev, the works of Mujiraddin Beylagani, Zahiraddin Faryabi, Asiraddin Aksikati, Zahir Shamkiri, Abu Bakr ibn Khosrov, Ashkhari, and others, who comprised Nizami's literary circle, have not been researched or have been researched very briefly.

On the other hand, it is important to note the dearth of information about the poet's biography. This was the fact of the East in the Middle Ages, that very brief information about the life and creative work of the poet was reflected only in tazkirahs (memorandum) and jungs (selected works of poets or a collection of manuscripts of poems). Detailed information about great poets and writers was nearly never written. Academician A.Y.Krimsky writes about it that “From an original point of view, the well-known writer did not need a biographical description: the praiseworthy description of his personal life added nothing to his artistic creativity and worldwide reputation... they made do with such reasoning as “No explanation is needed; he is great, and that's enough” [4]. Jami, the famous 15th-century poet, and historian took a similar approach in his work “Baharistan”: “Nizami's brilliance and perfection are self-evident and need no explanation. After all, no one can describe the beauty and subtlety like him, it is beyond human ability”.

In his opinions on Nizami's life and work in the East, A.Krimsky emphasizes Ovfi and Dovletshah Samarkand particularly. Although Ovfi, Nizami's younger contemporary, was born in Punjab, in northern India, he travelled to Iran, Iraq, and Syria.

However, according to Krimsky's remarks, the biographical information used as an example by Ovfi was no more than a word game on the “law of invention of ideas” of scholastic rhetoric. He included in his “Anthology” what he heard about Nizami in the East. There is nothing specific about the poet's life and creative work. From Krimsky's examples, it's apparent that a bit different fabrication was claimed by the 13th century Azerbaijani geographer-

cosmographer Zechariah Qazvin; he provided general information about the first four poems by Nizami and estimated the poet's death to be in 1195.

The information given by Dovletshah Samarkand on the poet's creative work appears to be more complete than that of other memoirists. However, Krinsky reveals that the mistake about the poet's death had confused both Eastern and European orientalists.

It is always stated in oriental studies of the 20th century that it was because of I.Hammer that Europeans finally had an opportunity to get acquainted with Nizami's creative work (1818). The seven prominent "Persian" poets he described are Firdovsi, Nizami, Anwari, Rumi, Sadi, Hafez, and Jami.

Literary critics revealed the "heptastich" (Hammer), the "tercets" (Jami), and even the "quatrain" (Lutfali bey) about genius poets based on pre-Islamic and post-Islamic ideas of the East, which created clarity of vision for Europeans in a sense.

After studying each master, the hierarchy shaped the attitude towards him. "For five hundred years, the Persians deemed only seven of their poets valuable," Goethe honestly confessed to his friend F.Muller. After all, most of the worthless ones are better than me."

According to investigations although in some cases Russian-speaking researchers have repeated the mistakes by European researchers about Nizami's creative work, a significant change in this area was observed in the early 20th century. The researches by A.Krinsky, Y.N.Marr, A.N.Boldyrev, I.Krakovsky, and A.Makovelsky entered a completely new stage.

The conclusion reached by Y.N.Marr after his 8th visit to Iran in 1925-1926 indicates what the basis of the dual attitude of Persian-speaking Iranians towards Nizami is. The scholar writes that for Iranians, Firdovsi, even Farrukh, and Assari are more mighty poets than Nizami. His poems are "a poetic version of the original prose," or "a legend not being historical truth," or "a tedious fabrication". "Nizami is not a Persian poet, he lived and composed within the Azerbaijani environment, and Iranians do not perceive his poetry; He is a genius for the Caucasus" - the author concludes.

Nizami is the son of his people, his motherland, and no matter what language he wrote in; he got strength from his native land and carried the spirit of the Turan people. Even after centuries, the cultural traditions that tie several generations of artists of our people with the artistic heritage of the Azerbaijani poet, have not weakened.

Majnun's words "a beauty walking in front of a desert army, sitting in a tent of green mountains", calls to mind the verses from the famous poem "Jeyran" (Gazelle) by Samad Vurgun, a brilliant figure of the 20th century Azerbaijani poetry:



*“Hunter, be kind! Don’t come into this place  
Don’t take the daughter of fields away from us  
Don’t let our heart feel the pain  
Don’t let the gazelle be stained its blood”.*

A.N.Boldyrev in his paper “Two Shirvan poets” falsified a lot of socio-historical facts, but he attempted to analyze Nizami's poetics correctly.

At last, it should be highlighted that thanks to the efforts of Russian orientalists in the 20th century, Nizami was rediscovered for the world, as well as the scientific and literary community of Azerbaijan. The phrase “the scientific and literary community of Azerbaijan” has not been mentioned by chance.

Regrettably, I must admit that we started to study this brilliant compatriot far too late. So the story goes that in a meeting dedicated to Nizami, the Turkish poet Nazim Hikmet listened to the passionate speeches of scholars and writers from the rostrum in silence, and one of our intellectuals was very concerned about this fact.

He asked surprisedly, “Sir, don't you know the great Nizami?” In response, Nazim Hikmet said that this genius should have been proved until now. And we would like to extend our gratitude to our compatriots M.A.Rasulzade, M.Rafili, A.Alizade, R.Aliyev, A.Agayev, and many others who continued this excellent and responsible mission later. And this is another topic. Here we have tried to provide brief information about the services of Russian-speaking orientalists in the study of the heritage of our magnificent thinker-poet deservedly. The outstanding orientalist Y.E.Bertels who was well aware of the scale of analysis in this field did not establish the Nizami School accidentally.

“Among the monuments of the world literature, there are a few works that maintain their freshness and a feature to captivate the attention of humanity for centuries,” he wrote. These are works that are eternal on this scale. The creative work of the great Azerbaijani poet and thinker Nizami can undoubtedly be attributed to the category of eternal monuments of world literature.”

Based on the abovementioned opinions of Bertels, the Russian writer A.Fadeyev stated: “Nizami was the son of the feudal system of that period. However, anyone who reads Nizami's works is involuntarily amazed by his gaze. Nizami valued humans as the most respectable being in the world. Goethe was strongly influenced by Nizami's works.

In his notes, he highlighted repeatedly “Nizami's sense of love, which had become universal humanist feelings” again and again. It was a new word, and at the time European consciousness had not yet reached that level.

A desire of a humanist artist to create a perfect human image throughout his life has always made the world orientalisks think. Because the author encouraged the human to take notice of himself and think by creating these images. Only at that point man can reach perfection.

Russian and Azerbaijani researchers of the 20th century answered reliably to those who tried to adopt Nizami, the hero of our national culture.

There is a lot to do to study and promote the works of the genius, as noted by Y.E.Bertels and the well-known Azerbaijani orientalist R.Aliyev:

Comparative study of ancient manuscripts, catalogues, numerous manuscript versions of the poet's works spread all over the world, detailed analysis of his poetic skills, informative content of the words used by him, a compilation of a fundamental dictionary of the Azerbaijani Persian poetry and other issues should be researched.

When Isa Huseynov (Muganna), an eminent Azerbaijani writer, said that we don't know Nizami's language, he didn't just mean the Persian language that the poet wrote and composed. First of all, the writer meant that all the depths of the poetic, scientific and philosophical issues in every word used by the great poet to be felt and to be understood to the last.

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## CREATIVE PERCEPTION OF NIZAMI IN POLISH ORIENTALISM

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**Annotasiya.** Təqdim olunmuş məqalədə müəllif tərəfindən ilk dəfə Azərbaycan ədəbiyyatının klassiki Nizami Gəncəvinin Avropada, Polşa Şərqsünaslığında öyrənilməsi tarixi verilir. Müəllif o dövrdə Azərbaycan ədəbiyyatının fars dilində yaranmasının səbəbini fars dilinin hakim dil olması ilə əlaqələndirir.

**Açar sözlər:** Nizami, Xəmsə, Polyak şərqsünaslığı, Olqenbrandt ensiklopediyası

The literature of Azerbaijan, recognized as one of the oldest in world culture, is distinguished by its deep philosophical content, unique figurative and stylistic wealth. The study of Azerbaijani classical literature by foreign orientalists is often carried out in line with the general Turkic, Persian, Arab cultural processes. This is due to the well-known historical messages caused by geopolitical events that determine the cultural and linguistic qualifications in the country.

The explanation of the contender associated with the prevalence of the Persian language in Azerbaijani classical literature, as well as in the work of its outstanding representative Nizami Ganjavi, can be found in the studies of European scholars, in particular, in the famous Polish encyclopedia *Wielka Encyklopedia Powszechna* - this is an illustrated encyclopedia in which on page 1540 information on the history of Azerbaijan.

Below is an explanation of the definition of Azer, which forms the basis of the name of the country:

“Azer is the ninth month of the Persian calendar, a month of warmth and fire. In this month, the Persians visit the shrine of fire, make sacrifices, sit in councils on worldly affairs; Azer is the name of the spirit that rules over fire, Azer is the founder of the “Avesta”.

In 1476, as a result of the war between Turkey and Iran, the lands of Azerbaijan from Araks to Kura were seized by Iran. This existence lasted 80 years until the beginning of the Russian-Persian war: according to the Turkmenchay agreement (1828), Russia seized the space between the Kura and the Araks, the Nakhichevan khanat, the Mugan stepped up to the Caspian Sea. A significant part of Azerbaijan (South Azerbaijan – G.A.) with the capital

Tabriz and the Azerbaijani population of 50 million people remained within Iran. The Araks River was defined as the border between Iran and Northern Azerbaijan. In 1918, the city of Baku was determined as the new capital of independent Northern Azerbaijan. The Azerbaijani language is approved by the state language of the country.

The above information can be confirmed by the work of the genius of the Eastern Renaissance, which is recognized as a masterpiece of world culture, the Persian-speaking Azerbaijani poet Nizami Ganjavi. One of the first publications related to Nizami's work in Polish oriental studies is a translation from Persian into French of an excerpt from the Iskendername poem: "Iskender the Great's campaign against the Russians...", published in St. Petersburg in 1829. The author of the translation is one of the Polish students, a graduate of the Oriental Faculty of the Imperial St. Petersburg University, a student of the Azerbaijani orientalist Professor Mirza Jafar Topchibashev – Ludwik Spitsnagel.

Azerbaijani scholars played a significant role in the training of a galaxy of Russian and Polish orientalists. The outstanding scientist V. Bartold noted this in his memoirs: "Senkovsky and Kazem-bek created Russian oriental studies with their lectures, almost all Russian Orientalists of the next generations were students of one of these scientists or students of their students."

Noting the role of M.D. Topchibashev in the development of Polish oriental studies in the 19th century, the famous Polish turkologist Jan Reichman emphasizes: "For us, the activities of the Azerbaijani Mirza Jafar Topchibashev are of particular importance ... The fact is that he had a lot of Polish listeners (students – G.A.) and, therefore, he could arouse interest in Azerbaijani literature both among them and among his friends - Poles".

Interest in Azerbaijani classical literature in Poland is also reflected in the ancient Polish editions, which include the 19th century Encyclopedia Olgenbrandta, where for the first time scientific material on the classic of Azerbaijani literature – Nizami Ganjavi was published. Despite the small volume of the publication, it contains valuable information covering various problems associated with the poet's work. Here, first of all, biographical information is presented: "The poet, born in the city of Ganja, real name Abu Mohammed Ben Yusif Sheikh Nizameddin. He was in the center of attention and special care of the Seljuk prince, who ruled in Persia at that time (...). He died in old age, in 1180". (Translation from Polish hereinafter – G.A.).

The author objectively characterizes the role and place of the poet in Persian literature, calling him "the founder of romantic poetry."

The following important information is related to an overview of the creative heritage of the Azerbaijani poet: "In addition to the "Divan" or a collection of lyric poetry, he wrote five great poems that confirmed his glory,

they are still considered incomparable, exceptional poetic works in Persia. Many poets tried to imitate them ...”

The review of the poet's work contains an important scientific analysis of the ideological and artistic significance of Nizami's works, the history of the study of the poet's heritage in European science: “(...) 1) “Mehzanul-Asrar “ - (“Treasury of Secrets” – G.A.) is a didactic poem, in which the author's theoretical knowledge of views on morality is intertwined with instructive stories, anecdotes, fairy tales (published in London in 1844); 2) “Chosrow a Szirin” (“Khosrov and Shirin”) – a romantic epic based on the love story of the Persian shah Khosrov (translated into Austrian by Stummer, Wieden, 1812), in two volumes; 3) “Leyli a Medznun” (“Leyli and Mejun”) - the story of the love of Majnun – the son of the Arabian deserts to the beautiful Leyli (English translation – Atkinson, London, 1836); 4) “Chaft-peykar” (“Seven kraksavits”) – a collection of seven poetic stories, like Heptameron, the most famous of his stories – the fourth – “Turandot”, was reworked by K.Gozzi and F.Schiller as a performance for the theater (Persian text with German translation – Erdman, Kazan, 1835); 5) “Iskender-name” (“Iskendername”) – a historical legend about Alexander the Great, a free interpretation of the life of Alexander the Great from Pseudo-Callisthenes, widely known in the East. The poem is written not just in legends, it is evidence of Nizami's brilliant erudition, expressed in the philosophical-Mohammedan spirit. “The study of a German scientist is devoted to this problem: see Bacher. Nizami und Aleksander.

“(...) The poem is divided into two parts of which the first is much more poetic (Persian text, Kalkutta, 1812).

The other part is of a didactic nature (Persian text, translation - Spenger, Kalkutta, 1852). These five great poems have been published and illustrated many times in India and Persia.”

The author of this small, important and informative article is designated by three initials – F.H.L. We managed to find his full name in the notes: - Fryderik Chenrik Lewestam – Frederic Henrik Lewestam - one of the first researchers of Nizami Ganjavi's work in Poland in the 19th century.

The author devotes her research to the problem of creative inspiration, the history of translation and study of Nizami Ganjavi in Europe. F.H.Lewestam highly appreciates the personality of the poet, defining him as a person “possessing a brilliant erudition in the philosophical-Mohammedan spirit”, the Polish researcher defines five of his poems as “great, incomparable, exceptional poetic works.”

The beginning of the 20th century is marked by an active interaction of Polish and Azerbaijani cultures, scientific ties are intensively developing. The new generation of Polish orientalists continues the study of Azerbaijani folk

literature, the legacy of the classics – Khagani, Nizami, Fizuli, and Vagif. Among the famous scientists in world oriental studies are Ananyash Zayonchkovsky, Jan Reichman, Stanislava Rymkevich, Barbara Maevska, Tadeusz Maida and others.

The author of a number of articles devoted to the work of Nizami is academician A.Zayonchkovsky: “Study of the mastery of Nizami and Turkic folklore in the poem” Khosrov and Shirin “in the Persian original”. Articles published in the famous orientalist magazine “Przegląd Orientalistyczny” - Nizami z Gandzy are devoted to the work of Nizami Ganjavi.

The earliest folklore Turkic version of the plot of Nizami's poem “Khosrov and Shirin” is devoted to his article “The oldest Turkish version of “Khosrov and Shirin”. The following research of the Polish scientist contains an analysis of the stylistics and poetics of the Turkic version of the plot of the poem “Khosrov and Shirin”.

In 1965 the magazine “Vostochnoye Obozreniye” published another article by A.Zayonchkovsky dedicated to the work of Nizami: - “Treny filozofów na śmierć Iskandera” – “Disputes of philosophers about the death of Iskander.” From the above-mentioned studies devoted to the work of Nizami, the author's striving to affirm the Turkic origin in the poet's work, to the confirmation of his Turkic genetic origin is revealed.

A number of famous Polish orientalists, following A.Zayonchkovsky, turn to the work of Nizami. T.Majda devotes her article to the description of Nizami's manuscript kept in Polish archives, B.Majewska explores the aesthetic categories in the Persian-language poetry of the classical period based on the works of Nizami.

Barbara Majewska in the article notes the influence of Nizami on many generations of Middle Eastern and Central Asian poets. Unfortunately, she does not name the authors whose work was formed under the influence of the great Azerbaijani poet. Of interest are the statements of B.Maevskaya about the poem “Iskendername”: “The work is based on the legend of the two-horned Alexander,” the researcher notes. Alexander, created by Nizami, became not only a fearless leader, but also a just ruler ...” The author of the study dwells on the composition of the poem briefly describes the content of the main parts of Iskendername.

## TURKIC LITERARY IMAGE IN NIZAMI GANJAVI'S WORKS

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**Annotasiya.** Azərbaycan ədəbiyyatında milli imicin, türk imicinin təqdimi sahəsində klassik ənənələrin müəyyənləşməsində Nizami Gəncəvi yaradıcılığı mühüm rol oynamışdır.

Böyük şairi dünyada tanıdan əsas cəhət humanist və bəşəri idealları sənətkarlıqla öz yaradıcılığında əks etdirməsidir. Şair yaradıcılığında dünyanın tanıdığı və qəbul etdiyi şəxsiyyətlərə önəmli yer vermişdir. Əsərlərinin baş qəhrəmanları həm türk (Şirin), həm də fars (Xosrov, Bəhram), yunan (İskəndər), ərəbdir (Leyli, Məcnun). Bütün baş qəhrəmanlara doğru yolu nişan verən, gerçəkləri göstərən obrazsa türkdür. Maraqlıdır ki, Nizaminin yaradıcılığında böyük tarixi şəxsiyyətlərə yanlışlarını göstərən, onları gerçəklərlə üzləşdirən insanlar ağıllı türk qadınlarıdır: Şirin Xosrovun, Fitnə Bəhramın, Nüşabə İskəndərin... məhz ağıl verəni və yol göstərənidir. Türkün yol göstərməsi, hadisələri doğru qiymətləndirməsi, uzaqgörənliyi onun başqaları ilə müqayisədə üstünlüyünü təmin edir.

Dahi şair gözəlləri başqalarından fərqləndirəndə onu türkə bənzədir (məsələn, “Yeddi gözəl”də hind qızının təsviri), türklüyü gözəllik və mükəmməllik ölçüsü kimi qəbul edir.

Nizami türkün yaradılışdan başqalarından fərqləndiyini vurğulamış, mifoloji ənənənin və qədim oğuznamələrin təsiri ilə, hətta “Yeddi gözəl”də onun işıqdan törəndiyinə işarə etmişdir. “Yeddi gözəl”də birinci İqlim Padşahının əlçatmaz gözəl qızı türkdür və adı da Türkünazdır. Tədqiqatçıların diqqətini bir o qədər cəlb etməyən bu obraz Nizaminin türkçülük mövqeyinin müəyyənləşməsində əsas ağırlıq nöqtələrindən biridir və ümumtürk, eləcə də Şərq poeziyasında “türki-pərizad” qavrayışının ilk mükəmməl modelidir.

**Açar sözlər:** Nizami Gəncəvi, milli imic, Türkinaz, milli kimlik, türk, fars, türki-pərizad

Literary characters often carry a certain ethnic identity and they carry out specific functions assigned to them. Authors use them to convey a nation's social-cultural status of the time, its relationship with others, as well as its image. This trend is particularly evident in the literary career of writers who favour romantic traditions and elements of romantic style, as well as situations and motifs in realistic writing.

Sometimes, we come across the opposite; especially, in critical realism. In such cases, writers use characters created from among their own people to portray authors' criticism against backwardness, ignorance, and those who impede progress.

When writing a literary work and structuring it around their position and ideals, authors may create characters from different ethnic backgrounds which are often hard to identify. Medieval authors such as Nizami referred to a wide pool of characters, and, among them, characters which seem to have been created for the purpose of conveying a positive image of their ethnicity. In Nizami Ganjavi's oeuvre, such characters play a prominent role: those that reflect a Turkic image can be classified into two groups: (1) A beautiful Turkic woman, or *turki-parizad*, who guides toward truth and genuine love; (2) A Turk who guides and enlightens in a universal sense.

Research on the idea of 'Turkicness' in Nizami's works highlights the poet's indirect attempts to create a Turkic image and to express his love of Turks. In his article "Freedom is My Cure and Your Remedy, Azerbaijan," Alyar Safarli writes, "Nizami brought the love of Turks and Turkism into poetry, instilling the latter with a Turkic soul [5]. He also introduced Turkic characters in the *diwan* literature, enriching traditional plots with Turks, and expressed his love and respect for his nation and motherland. In the great poet's works, a Turk symbolizes bravery, fearlessness, beauty, and justice." In his writings, the poet allocated great attention to world-famous historical figures. His main characters come from diverse ethnic backgrounds. The person who leads the main characters toward the truth is usually a Turkic woman.

### **Turkic beauty, or *Turki-Parizad*, in Nizami's oeuvre**

Nizami wants to distinguish a beautiful girl, he mostly likens her to a Turk, using "Turkicness" as a measure of beauty and perfection. Examples are found in the story of the Black Dome in Haft Paykar: describing an Indian girl as "Turk"; within the tale itself, the queen of the fairies gives her name as Turktaz. She dwells in a place which is described as heaven, "Minoo". This distances the beautiful girl from reality, aligning her with angels. Indeed, Turkutaz resembles an enchanting angel.

The king, who will meet Turkutaz in Minoo, is trying to solve the mystery of the "dark clothes" in the Chinese town of Bihuslar where people with snow-white skins wrapped in dark clothes. So, the king arrives in the town determined to demystify the secret, but no one helps him with it. He soon realizes that in order to solve the mystery, he must embark on a challenging journey. With the help of a guide, a butcher who hosted him in his house, the king walks along twisting roads in pitch-darkness until he finds himself in the slums. There, following the butcher's advice, he jumps into a magic basket.



Later, clutching the feet of a giant bird, the king reaches a paradise-like garden: Minoo. Here the king spends a good time, and falls under the spell of Turkutaz with whom he wishes to unite. However, he falls victim to his own impatience. Turkutaz orders the king to close his eyes and open them only when she says to do so. Grief-stricken from separation from his beloved, the king dons black clothes, and understands that all the other black-dressed people were also unable to unite with Turkunaz.

As well as Turkutaz's inner radiance that sets her apart from others, have parallels with the location and distinct features of the nymphs described in ancient Ural-Altai mythology [9]. It is possible that this is where the archetype originates. When Nizami mentions with his own words that Turkutaz was created from light, he might well be referring to her connection with the sky. Turkutaz's beginning from the sky and light resembles Oghuz Khagan's beloved from Turkic mythology. Turkutaz introduces herself to the king as follows:

گفت من ترک نازنین اندامنازنین ترکتاز دارم نام  
[7]

*She said, I, Turk of charming form,  
Am known as "Charming Turktaz".* [15, p.142]

Here's how the poet himself portrays Turkunaz:

تنگ چشمی ز تنگ چشمی دور همه سروی ز خاک واو از نور  
[7]

*Narrow of eyes, But not miserly;  
Each cypress there, of earth, but she, of light*  
[15, p.138]

Although the character of Turkunaz has not yet attracted much attention, she plays key role in determining Nizami's position in Turkism as well as constituting the first perfect model of the *turki-parizad* concept in Turkic poetry. Shirin and Fitna are no less beautiful than Turkunaz and the poet is generous in the portrayal of their beauty, too. But Shirin and Fitna are recognized not so much for their beauty, as for their wit, wisdom, and cautious personality. Nasimi (1369/1370-1417) and Shah Ismail Khatai (1487-1524) compare Turkic beauties to angels whom they call *turki-parizad*. Here's how Nasimi exalts a Turkic beauty:

*Oh Turkic beauty, oh turki-parizad,  
My longing for you never ceased for a moment... [8, p.32]*

According to Shah Ismail Khatai, Turks are different from others by virtue of birth and reflect God's light:

*Oh what a human you are – your beauty is God's manifestation,  
Your perfect features, your stature are my sacred pulpit.  
You Turkic angel, beautiful, oh unique Goddess!  
All I've been saying after seeing your face is "God is Great!"*  
[17, pp.67-68]

### **Wise Turkic women who guide royalty**

It is worth noting, that in Nizami's works, wise Turkic women, who expose wrongdoings of historical figures and make them face reality, take a prominent place: Shirin guides Khosrow, Fitna leads Bahram, and Nushaba – Iskandar.

In *Khosrow and Shirin*, the fiery young prince of the beginning of the poem, gradually matures as a result of punishment by his father as well as of Shirin's love and patience. With her extraordinary skills, Fitna proves to Bahram that it takes long practice to overcome challenges. Nushaba lectures Iskandar the conqueror that it is not right to shed blood for the sake of riches and gold.

In order to shape a Turkic image in his works, in addition to the characters of Shirin and Nushaba, Nizami associatively uses motifs and elements derived from Turkic mythological epics. In *Khosrow and Shirin* we clearly recognize traces of epic motifs from *Alp ErTunga*, and in *Iskandar-Namah* from *Shu*\* [3]. In *Khosrow and Shirin*, Mehin Banu proudly mentions her extended family, pointing that her ancestral roots go back to Afrasiab (Alp ErTunga); this is attributed to the fact that Alp ErTunga was considered a hero whose bravery during Iran-Turan wars became a topic of epics. Mehin Banu encourages Shirin to consider her origins as equal or even superior to those of Khosrow:

گر او ماه است و ما نیز آفتابیم وگر کیخسرو است افراسیابیم  
[7]

---

\* Turk Alp Er Tunga is known as Afrasiab among the Persians. The hero Shu with his wit win over Iskandar, and Nizami used this motives.

*If he is the Moon, we are the Sun.*

*If he is Kay Khosrow, we are Afrasiab* [12, p.89]

The plot in the epic *Shu* based on the events of 330-327 BC, is recognizable in the *Iskandar-Namah* episode where Nushaba shows intellectual superiority to Iskandar. The roots of the name Nushaba have certain parallels with those in the name of the Sumerian goddess Nisaba: “Another motif is not widespread in “Leyli and Majnun”, but strong in Nizami’s work, that of the teaching of a powerful ruler-man by the woman; in “Iskandarnamah” ruler-woman Nushaba resonates with Sumerian mythology, where the name is associated with the goddess of teaching, in particular teaching divine laws to mankind [6, p.105]. According to Joshua J.Mark, “Nisaba (also Naga, Se-Naga, Nissaba, Nidaba, and associated with Nanibgal) is the Sumerian goddess of writing, accounts, and scribe of the gods [10]. Although her name is commonly given as Nidaba, Jeremy Black points out that ‘the name Nisaba (or Nissaba) seems more correct than Nidaba’ [1, pp.141-165]. (Gods, p.143).”

Nisaba is a Sumerian goddess who plays the role of ruler and protector [19]. Enil, also known as Nunamnir, is one of four goddesses who taught humans how to live on earth after they were created. The other three goddesses are – Annanuki, Nisaba, and Ninmena [16].

In *Diwan Lughat al-Turk*, Mahmud Kashgari mentions another epic, the *Saka-Iskit*, and provides an invaluable detailed summary, as the text of this epic has not reached us [2, pp.622-625]. “The epic revolves around the story of Macedonian Iskandar, who after conquering Persia, advances toward the north where he encounters Saka Turks and their Khagan Shu” [18].

*Diwan Lughat al-Turk* refers to the epic of *Saka-Iskit* with the purpose of explaining the origin of Turkmen and Kalac Turks’ names. *Saka-Iskit* bears a resemblance to the story of Iskandar and Nushaba in *Iskandar-Namah*: Iskandar passes through Samarkand and advances toward Balasagun where Turks are ruled by Khagan Shu, who secretly assigned 40 guards to notify him of Iskandar’s arrival. As soon as Shu receives the news of Iskandar’s approaching them, the Khagan immediately orders his people to recede toward the Uyghur Turks in the East. Iskandar and his troops pursue the Khagan till on the Chinese-Uyghur border, a small army mobilized by Shu to fight against Iskandar’s armed forces defeats them. After this, Iskandar and Shu sign a peace treaty and Iskandar builds Uyghur towns [22].

Similarly, researchers have noted similarities between the motifs in Nizami's *Seven Beauties* and Ural-Altai epic of *King Gesar*\* [4]. Among those similarities: a 'parallelism of seven beauties' is mentioned as well. "In *Geser*, the main character is always surrounded by seven women (four of them his own women, and three his rescuers) who counsel him, while in *Seven Beauties* there are seven beautiful women who serve the same purpose" [20, p.170].

In introducing and describing Fitna in *Seven Beauties*, Nizami uses Turkic and Tatar words interchangeably. The poet glorifies Fitna's unrivaled beauty, wit, and courage, and addresses her as a "narrow-eyed Tartar girl." In "The Story of Bahram and the Girl Named Fitna of Chinese Turkistan", Fitna doesn't praise the king for his hunting skills; she is coy and quick-witted. The king can't help but ask why his maid doesn't admire him:

گفت کای تنک چشم تاتاری صید مارا بچشم می ناری  
[7]

He said, O narrow-eyed Tatar, your eyes are never open to my game. [14]

Later in the poem, it becomes clear that by "Tartar-eyed girl" Nizami meant a Turkic beauty. In order to solicit Fitna's praise, Bahram pins with his arrow a wild ass's hoof to its ear. However, Fitna states that what he did is nothing extraordinary but comes with practice. The ruler gets enraged and orders Fitna's execution. But instead of killing her, the officer takes pity and Fitna survives. Later, at a feast organized by the officer the king spots Fitna, carrying an ox on her shoulders and climbing up sixty stairs, she finds herself in front of the king. The king doesn't credit what Fitna did to her physical power but rather to practice. The veiled woman then reminds the king of the onagri hunt and Bahram recognizes Fitna:

شاه تشنیع ترک خود بشناخت هندویی کرد و پیش او در تاخت  
برفع از ماه یاز کرد و چو دید ز اشک بر مه قشانند مرواریدد  
[7]

The monarch understood his Turk's reproach; like Hindu acting, he rushed up to her.

The Moon he then unveiled, and when he saw, with tears he scattered pearls upon the Moon

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\* "The epic, belived to be approximately 1,000 years old, concerns the fearless king Gesar (Geser), who was sent down from Heaven to conquer the many negative spirits and demons that dominated Tibet, and ruled the legendary Kingdom of Ling"... *Epic of King Gesar*".

Embracing her, forgiveness he besought; that rose water from narcissi poured [14, p.105].

Bahram declares his love and longing for Fitna – the Moon, the Turk, the Tartar-eyed – then summons royal clerics and lawfully marries this intelligent, brave, and beautiful woman.

We can conclude that it seems likely that Nizami uses the words “Turk” and “Tartar” (or Tatar) as synonyms, both having a positive meaning. He uses “Tartar-eyed” as a simile. Even when he describes women from other nations, he likens their beauty to one of a Turk and calls Turkic Fitna a “Tartar-eyed” beauty.

A prominent historian of the Turkish culture and a poet, Ashikpashaoglu, used Turkic and Tatar words interchangeably, as synonyms. In his article “About Ethnicity in History,” Turkish scholar Mehmet Chaliskan writes that, Ashikpashaoglu refers to the Turks who migrated to Anatolia as Turkmens and Tatars, which means he understands that they are Turks. Moreover, in many cases, the Moghuls are also mentioned as Tatars or Keferi-Tatars [21].

Throughout his writing career, in order to promote a positive image of Turks, Nizami Ganjavi highlighted their positive qualities, underlying that a Turk would not engage in any kind of unfair behaviour. In the chapter “The Story of Sultan Sanjar and the Old Woman” in *Treasure of Mysteries*, the author probably voices his own position in the words of protest of an old woman against the Sultan:

دولت ترکان که بلندی گرفت مملکت از داد پسندی گرفت  
چونکه تو بیدادگری پروری ترک نه ای هندوی غارتگری  
[7]

*A Turkic nation once rose to prominence,  
With justice and compassion for all.  
Your destroyed that reputation; gone is the fame,  
Then you are not a Turk, but a looter Hindu. [13, p.111]*

With these words spoken by the wise old woman, Nizami invites everyone to protect and glorify the image of the Turks.

By means of Turkic characters, he conveys his love for Turks and presented their positive image both on the physical and cosmogony planes.

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**THE MOTIF OF JOURNEY TO THE UNDERWORLD  
IN NIZAMI GANJAVI'S ISKANDAR-NAMA**

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**Annotasiya.** Arxaik təfəkkürün izlərini yaşadan elə təsəvvürlər var ki, onlar strukturu və dayanıqlığı etibarlı ilə uzunömürlü olur. Belə təsəvvürlərdən biri İslam Şərqi və eləcə də xristian Avropası mədəniyyətlərində ədəbi-fəlsəfi fikrin dönə-dönə müraciət etdiyi o biri dünyaya səyahət motividir. Bu görüşlər dini-mifoloji sistem daxilində mövcud olan yeraltı qaranlıq dünya və fəvqəltəbii varlıqlar ilə əlaqəli təsəvvürlər kompleksidir.

O biri dünya motivi Qədim Şərqi erkən dövr abidələrindən “Bilqamis dastanı”nda Bilqamisın ölümsüzlük axtarışlarında, eləcə də əski Oğuz abidəsi olan “Kitabi-Dədə Qorqud” dastanında “Salur Qazanın dustaq olduğu və oğlu Uruzun onu xilas etdiyi boy”da qəhrəman Salur Qazanın söylədiklərində də müəyyən şəkildə öz əksini tapır. Əski çağ insanının ölümün nə olduğu barədə ilk düşüncələri, əbədi həyat axtarışları üçün qaranlıq dünyaya yollanması, dirilik suyunun axtarılması və nəhayət, insanın özünün ölürliyini qəbul etməsi təsəvvürlərini bir arada birləşdirən o biri dünya haqda dini-mifoloji görüşlər kompleksinin yaranması bir-birini tamamlayır.

XII əsr Azərbaycan ədəbiyyatının böyük mütəfəkkiri N.Gəncəvinin “İskəndərnamə” poemasının “İskəndərin dirilik suyu axtarılması”, “İskəndərin zülmətə getməsi”, “İskəndərin zülmətdən çıxması” bölmələrində dirilik suyunun axtarılması üçün o biri dünyaya səyahət kimi dini-mifoloji motivlər geniş yer almışdır.

**Açar sözlər:** səyahət motivi, merac, yeraltı dünya, Nizam Gəncəvi, “İskəndərnamə” poeması

**Journey to the underworld**

The motif of journey to the underworld appears frequently in the Christian the Islamic literatures and philosophy. This includes fantasies within religious and mythological belief systems, about the dark underworld and supernatural creatures [13, pp.6, 24-25].

The tradition around Prophet Mohammad's Mi'raj [10] influenced not only the Islamic East, but also left its mark on the literary and philosophical thoughts of the West. Spanish scholar of Islamic studies and a Roman Catholic priest Miguel Asín Palacios (1871-1944) found that the plot of Dantes *Divine*



*Comedy* (1307-1321), considered to be an important example of western literary thought, abounds in allusions to the end of the world, borrowed from Islam:

Mirac story in the Islamic tradition, related to a night trip where prophet Muhammad traveled through the hell, suddenly caught my attention as Danite's prototype. A systematic comparison between the Islamic quotes and the general lines of the *Divine Comedy* confirmed my first impression, and finally convinced me: The similarity between the details of many descriptive narratives, vivid descriptions and episodes are obvious, they are traced also in the architecture and topographic imagery of hell and heaven.

It seemed to me that the plans for heaven and hell in the *Divine Comedy* were taken from Islamic architecture [9].\* In the mid-twentieth century, the Italian scholar Enriko Cerulli (1898-1988) suggested that Dante Alighieri (1265-1321) was familiar with the Arabic *Kitab al-Mi'raj* – which was translated into Castilian in the thirteenth century, and later into Latin and French, and bears the elements of Islamic eschatology. It is probable that Dante used a similar plot in *The Divine Comedy*. In *The Divine Comedy*, regarded as a religious poem in a number of studies, the author refers to Islamic theology along with antique literature and Christian sources. According to Cerulli, the twentieth-century writer Jorge Luis Borges (1898-1986) also used the motif of Mi'raj and even wrote about Buraq who carried Prophet Muhammad on his ascension, which “attests to the fact that Borges was also familiar with the hadith (hədis) but treated the occurrence of Mi'raj freely as opposed to devout Muslims” [16, p.138]. Nizami Ganjavi used his *mi'raj-namas* in four of his works. “The miraj-nama reflects the mi'raj and took place a genre in Islamic classic literature, and followed *neth* in masnavis. [8]\*\* In Nizami's “Khamsa” only Khosrov and Shirin transgressed this sequence in accordance with author's aim” [15, p.176].\*\*\*

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\* “Mirac kıssası, Hz. Muhammed'in cehennemdeki bolgeleri gezdiği bir gece yolculuğu olan İsrâ ile başladığı için, İslam geleneği birden Dante'nin prototipi olarak dikkatimi çekti. İslami kıssayla İlahi Komedyanın genel hatları arasında yaptığım sistemli bir karşılaştırma ilk izlenimimi doğruladı ve sonunda beni şu konuda epeyce ikna etti: Aradaki benzerlik, birçok betimleyici anlatım, canlı tasvir ve epizotlara ilişkin detaylara kadar uzanmakla kalmıyor, “bir dünyanın mimarisinde, yani cehennem ve cennetin topografik tasawurunda da karşımıza çıkıyordu. Bana “ylegeliyordu ki, İlahi Komedyada cennet ve cehenneme dair planlar İslami mimariden alınmıştı.

\*\* *Neth* is the lyric genre along with minajət, neht, madhiyya, fakhriyya, marsiyya, hajv and glorifies the prophet.

\*\*\* Nizami Gəncəvi Xəmsəyə daxil olan əsərlərinin dördündə meracnamədən istifadə etmişdir. “Meracı əks etdirən meracnamə ədəbiyyatımızda ayrıca janra çevrilmiş və adətət məsnəvilərin başında nətdən sonar gəlmişdir. Nizami “Xəmsə”də yalnız Xosrov və Şirində bu ardıcılığı əsərdəki idealına uyğun şəkildə pozub

In the Middle Ages European clerics described the motif of the journey to the underworld in religious tractates, and, playing upon a man's desire to be closer to the Creation and his fear to transcend into the other world upon dying, they used the motif as a powerful encouragement calling for people's fairness and obedience in the earthly world.

The motif of underworld is already present in the old tale of Gilgamesh's search for immortality. *The Epic of Gilgamesh* of the Middle Babylonian Period (c. 1600-c.1155 BC), tells how Gilgamesh [2, p.92] is abandoned by his father to die, is rescued, and dreams about Enkidu, whom he befriends and joins on his journey to the underworld. The text in all probability, influenced the literary works of the later periods. Salur Kazan's words from the "Story of Salur Kazan's Captivity and His Rescue by His Son Uruz" in *The Book of Dede Korkut* [7] (11-16 AD) the Oghuz Turks' national epic, also contains a reference to the motif of journey to the underworld. The early ideas about death and journey to the Land of Darkness in search of immortality and the Water of Life, and the ultimate acceptance of the inevitability of death coincide with the creation of a complex of religious and mythological concepts about the underworld.

### **The motif of journey to the underworld to find the water of life in Nizami Ganjavi's *Iskandar-Namah* and its parallel with Sumerian and Oghuz epics**

In the first part of Nizami Ganjavi's narrative poem *Iskandar-Nama*, the chapters titled "Iskandar's Search for the Water of Life, [11, pp.361-366]" "Iskandar's Journey to the Land of Darkness," [11, pp.367-372] and "Iskandar's Return from the Land of Darkness" [11, pp.373-376] tell stories of Iskandar's exploits as he travels searching for the Water of Life in his pursuit of immortality. Iskandar fails and only the Prophets Khizr and Ilyas are able to drink the Water of Life, the symbol of immortality in various mythologies: it has the same function as, in Sumerian mythology, the Plant of Immortality and in Christianity, the Holy Grail?. For Scandinavians, the Golden Apple is the symbol of eternal youth. Golden Apple was used in the *Malikmammad* fairytale [1, p.115; 14], while in Azerbaijani love folktales, it is the Goblet of Holy Light that main characters drink from. Of course, we can draw typological similarities between the Water of Life as the symbol of immortality in *Iskandar-Namah* and the Plant of Immortality in the *Epic of Gilgamesh*. "Although there are many plots revolving around the search for the Water of Life and eternal, endless life in general, in ancient cultures these were always associated with the names of Gilgamesh, Oghuz Khan, Iskandar Dhul Qarnayn and a few others... So far, the conclusion has been that these plots derived from the Sumerian epic. [4, p.105]

In folklore, there are two types of plots dealing with the search for the Water of Life – a mythological fairytale and an epic. In both types, the main character seeks the source of immortality in the underworld - the Land of Darkness. In the Azerbaijani folk tale *Malikmammad*, although the main character is not seeking the Water of Life, he chases Div, the Monster who took away the special apples that area source of perpetual youth. These apples could make Malikmammad's father young again. As he chases the *Div*, Malikmammad falls into a well, and curious adventures unfold - he descends to the Land of Darkness and re-emerges back into life. Although his adventures are not identical with what characters in the folk tales of other cultures go through in search of immortality, the motif behind them is compatible. According to E. Kostyukhin (1938-2006), the reason behind the disparity in the plots is because the idea of immortality did not fully develop in fairy tales, and it only matured in epic poetry [5, p.154].

I.Dyakonov (1914-1999) believes that in The Epic of Gilgamesh, the transition of the motif of Gilgamesh's journey to the underworld in search of the Plant of Immortality from a mythological fairy tale to the form of epic is rooted in solar myths [17, p.290].

In his poem, Nizami functionally distributes the main and supporting mythological characters throughout the chapters describing Iskandar's journey to the Land of Darkness. Folk tale plots involving Iskandar found their way into the literary works of Ferdows (935-1020) I, Nizami (1141-1209), Nava'I (1446-1492), Jami (1414-1492), and other poets. E.Kostyukhin (1938-2006), states that Ferdowsi uses Kallisphe's work and remains committed to that tradition, while Nizami rewrites Iskandar's life [5, p.64].

### **Symbols of the underworld motif in Iskandar-Nama: Old man, Khizr, Ilyas, and Zoomorphic creatures**

Among the characters who glorify the beauty and mysteries of the world in the chapter of "Iskandar's Search for the Water of Life," is an old man who says:

*"There is a veil (of darkness) beneath the polar star of the north, –  
Within it, a pure fountain of limpid water.  
A veil, whose name is Zulmat,  
From its ease the water of life flowing.*

In Persian: کهاز هر سواد آنسیا هیبهست:  
کهآبیدروزندگانید هست

*Everyone who drinks of that water of life  
Saves his life from the life-devourer (death) of this world".*

چو خواهی کهیا بیسیروزگار  
سراز چشمهز ندگانپیر آر

[12, pp.531-532]

In the beginning, this idea seems too insignificant to attract Iskandar, a conqueror with a formidable reputation. Hearing more about the Water of Life and the Land of Darkness eventually piques Iskandar's curiosity:

From the perplexity of that discussion, – to the king the thought of searching occurred.

وگر نه کهببندز مینسیاه  
همانچشمهکز مرگدار دنگاه

He inquired of him, saying: – “Where is that Dark Land?”  
The declarer declared, saying: – “From the right hand (beneath the North Pole).

بیر سیداز اوکاتسیاهیکجاست  
نمایند هبنمو دکز دستراست

Here, right refers to the right hand. In mythology, the left hand is symbolic of a female beginning, while the right a male beginning. The right hand is associated with more power and perseverance [6].

The name of Khizr, a figure who possesses mystic knowledge and wisdom, is also mentioned in “Iskandar's Journey to the Land of Darkness.”

In every arid land where the Khusrau arrived,

The rain rained; the grass sprouted.

Thou wouldst have said: — “The trace of Khizr was on that road”;

“That, verily, Khizr was himself with the king” [12, p.533].

بهر خشکساری کهخسرو رسید  
بباریدبار انگیا بر دمید  
بیخضر گفتیدر آنرا هبود  
هماناکه خودخضر باشا هبود

“Legends say that Khizr is a mystical figure who gains immortality after drinking the Water of Life in the Land of Darkness, thus symbolizing the dying and awakening nature. Those who believe that Khizr gained immortality after drinking the Water of Life, say that he lived in the times of Adam and met with Prophet Muhammad and Ali”. [4, p.151] According to Islamic beliefs, it is

possible to meet Khizr on the Night of Destiny (Laylat-ul-Qadr) - the night when the first verses of the Quran were revealed to Muhammad, and which celebrated the last ten days of Muslim fast. Azerbaijani mythologist Jalal Beydili Mammadov considers Khizhir's immortal imagination with his links to watery element [3].

Considering qualities of Khizr, Nizami Ganjavi used this mythological figure in his poem. "When from the half-lit land night came," Iskandar and his army entered the Land of Darkness, but when "that road became finer than a hair," they halted. In the narrative "Iskandar's search for water of immortality" of *Iskandar-Namah* among stories about Isfahan, Ray, China, and Kharzaz, his attention attracted an old man's words about the Land of Darkness. The great commander Iskandar did not take the elderly and the sick to follow him during travel to the dark world (Land of Darkness) to reach the source of life or immortality.

The motif of coming forth from the Land of Darkness with the help of zoomorphic creatures, existing in mythological worldview, - is present in the poem, too. Here's an example – beheading a yearling in front of a dam and marking the road with its fresh blood would lead them back to where they started. In this motif, Nizami brings together the concepts of the youth and wisdom:

Although the young man is the king of counselors,  
Yet in remedy-devising he is in need of old men. [12, p.539]

جوانگر چهشاهدلیر انبور  
گهچار همحتاجپیر انبود

"Iskandar's Journey to the Land of Darkness" progresses with this motif in its foundation. In this chapter, Khizr becomes completely aligned with the primary mythological functions ascribed to him:

*...Gave the order in that new road of journeying in such a way  
That the prophet Khizr was leader.  
The grey (khatl'n) steed, the hastener (given by the Khokon of Chin),  
which he had beneath him, —  
To him, he gave, because he (Khizr) had the boldness of the lion:  
For the reason that by it he might make an incursion;  
Might employ means of going towards that water of life. [12, p.541]*

چناندادفرماندر آنر آهنو  
کهخضر پیمبر بو دپیشرو

شنا بند هخنگیکهر زیر داشت  
بدانتابدانتر کتازیکند  
سویآبخور چار هسازیکند

Khizr finds the Water and Life and drinks it, thus gaining perpetual immortality, but disappears right after that:

*When Ilyas and Khizr found the drinking-water,  
They turned from those thirsty ones (Iskandar and his followers).  
From the moistening of the palate by that event  
One (Khizr) went to the sea; the other (Ilyas) went to the desert.*

[12, p.543]

ز محرومیاونهاز خشماو  
نهانگشتجو نچشمهاز چشمواو

Nizami mentions that the Arabs and Rums (Greeks) were familiar with the motif of Khizr's discovery of the Water of Life, but he gives preference to the Arabs' interpretation of it:

*Of the fish and that water, jewel-scattering,  
The Arabic history (the Koran) gave another account,  
Namely: – The water of life was of another place (outside of the Zulmat):  
The fire-worshipper and the Rumi historian missed the path. [12, p.544]*

شگفتیدر آنماهیمر دهیود  
کهر شچمهر ندگیر هنمود  
ز ماهیوانآبگو هر فشان  
دگر دادتاریختازینشان

The story of Iskandar meeting an angel as he searches for the road to the Land of Darkness and the angel giving him a stone smaller than a fish scale unfolds in “Iskandar's Return from the Land of Darkness”:

*I have heard that Khizr came and spoke from afar,  
Saying: – “Make ye this (small) stone mated (balanced) with dust (in the  
single scale-pan).”*

*They set up a great pair of scales capable of weighing a hundred ‘mans’  
At the other end is a great stone or ball by which they weigh the load.  
When with it they associated a handful of dust, –*

*With its dust- counter-weight, the weight of the small stone came true.  
From that delightful example (God-given) the king became informed  
That dust is (my body); and the dust (of the grave) makes it sated of brain.*

[12, p.549]

شنيدمكهخضر آمداز دورو گفتم  
كه اينمنگر اخاكساز يدجفت  
كه فيخاكيالو چوكر دنديار  
بههمسنگيشر استآمد عيار  
شهاگاهشدر اننمودار نغز  
كه خاكستو خاكشكندسير مغز

According to K.Yung, (1875-1961) “As we try to understand symbols, we also take into consideration the individuals who created them, which leads to our research into their cultural background” [18, p.83].

The topics addressed in Nizami Ganjavi’s (1141-1209) works have a far-reaching influence, which attest to their durability and extraordinary power that have with stood the constant evolution of the literary world.

The journey motif the other worlds are universal for archaic cultures. The myths, legends, fairy tales, and legends of the world’s peoples are based on believes and seeks of immortality and rebirth and represented also in the literary texts. The great Eastern thinker Nizami Ganjavi’s poem “Iskandernama” is the continuation of this ancient tradition of Iskander’s death and the search for immortality, the motif of death, the water of life, and the connection with Khyzr. This papers investigated how the poem “Iskandarma” with Quranic and ancient Middle Eastern narratives with its parts “Iskandar’s search for water”, “Iskandar’s going to darkness”, “Iskandar’s going out of the dark” brings together motif of immortality, eternal life, Prophet Muhammad’s Mi’raj.

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## PHILOSOPHY OF LOVE OF NIZAMI GANJAVI

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**Annotasiya.** Dahi Azərbaycan şairi və mütəfəkkiri Nizami Gəncəvinin yaradıcılığında qoyulan humanist ideyalar sisteminin əsasında eşq fəlsəfəsi dayanır və bəşər mədəniyyəti tarixində bu fəlsəfi dünyagörüşün dərin kökləri və mənbələri vardır.

Nizami Gəncəvinin əsərlərində qoyulan eşq fəlsəfəsi – islam humanizminin əsasıdır. Şair ilk “Sirlər xəzinəsi” (“Məxzənül-əsrar”) poemasının 1-ci məqalətindən başlayaraq, son zirvə əsəri “İskəndərnamə” poemasına qədər özünün eşq haqqında təlimini yaymış, yaradılışın sirlərini və səbəblərini, “varlıq tacında ən qiymətli gövhər olan” insana məhəbbət fəlsəfəsinin əsaslarını şərh etmişdir.

Eşqi insan aqlının bələdçisi, onu doğru yola aparən ilahi bir qüvvə hesab edən Nizami Gəncəvi öz qəhrəmanlarının kamilləşməsinə, ədalətli, müdrik bir şəxsiyyətə çevrilməsinə incə hikmətlər və poetik detallarla tərənnüm edir.

Nizami Gəncəvi filosof şair olaraq, Tanrının zat və vücudunu ələmlə vəhdətdə görmüş, bütün yaradıcılığı boyu kainatın əbədi Tanrı varlığının nizamından yarandığını, onun nur və gözəlliyindən zینətləndiyini, insanın ağıl və vücudunun ona bağlandığını və ilahi eşqin əbədiliyini qüdrətli bir sənətkarlıqla ifadə etmişdir.

**Açar sözlər:** Nizami Gəncəvi, humanizm, “Məxzənül-əsrar”, “Xosrov və Şirin”, Leyli və Məcnun”

The system of humanist ideas peculiar to the works of the genius Azerbaijani poet and thinker Nizami Ganjavi rests upon the philosophy of love and this philosophical standpoint has deep roots and sources in the world cultural history.

Beginning from the 1<sup>st</sup> magalat (conversation) of the poem “The Treasury of Mysteries” (Makhzan-al-Asrar), Nizami Ganjavi has spread out his doctrine of love and shed light on secrets and reasons of existence, mainly the bases of the philosophy of love to the human being, called by him “precious stone in the crown of being”. According to Nizami, the first reason of existence is love! According to this doctrine, the primary reason of being is a love! The matter is that the Almighty God has firstly created the law of love before the creature. Creating the love He opened the door of being and created the human being.

The poet explains that the human, the most beautiful amongst the beings - نوری از ان دیده که بیناترست [14, p.81] – “is a light of the God” and has signs from the God’s beauty and perfection. The most beautiful writing of the love came true namely for him.

We have to note that the philosophical views of Nizami Ganjavi about the love have until present attracted the attention of numerous scholars, such as Y.Dunayevski, V.Gelpke, A.Y.Krimsky, Y.E.Bertels, H.Arasli, M.Jalal, M.Alizade, M.Arif, Y.Z.Shirvani, A.O.Makovelski, M.Guluzade, M.Jafar, G.Aliyev, R.Aliyev, D.Aliyeva, J.Mustafayev, Sh.Nutsbidze, Z.Guluzade, R.Azada, Kh.Yusifli, A.Hajiyev, K.Pagava, Ch.Sadiogoglu, N.Arasli, T.Karimli and so on, where the poet’s viewing platform concerning the love have been studied as integral parts of his humanist ideas.

The divine love philosophy praised by Nizami Ganjavi, relating directly to the Islamic Tasawwuf ideas reflects at the same time the specific points of many philosophical systems existing in the world history.

#### **Traces of ancient ideas about the love in Nizami’s works**

Nizami was, by far, familiar with the principles of the love philosophy in the world cultural heritage and used in masterly fashion the symbol and signs of the Sun, Moon, source of light and 4 elements (fire, water, soil and air).

It is known that beginning from ancient periods the aesthetic expression of the philosophy of love in the world culture was developed in connection with mythical-religious outlook and the first revealed symbol of love was the Sun. In initial periods of the ancient Sumerian culture the love was represented by Inanna, the goddess of Aratta. Being a goddess of fertility and love, Inanna was a daughter of Nanna, the Moon God and the goddess Ningal. The sun rays were described around the circle of head of this goddess.

Worshipping the Sun God resting upon the qam-shaman views in the later period was initial sources of the philosophy of love. As it obvious from information provided by Chinese sources, the bases of the ancient Asian shamanism included cults “Goy Tengri”, Sun, Moon, soil, water, father (Jedd-I ala) and fire” [1, p.2].

The matter is that many scholars have already proved scientifically that Babylonian augurs were heirs of Turkish shamans’ character and views, the Keldanians and the Mesopotamia people have profited by Sumerian culture, as well as the Turkic Tengriism was a basis for Greek and Indian Goddesses. According to the idea advanced by Turkish scholar Murat Uraz, “the Turkic people have given various names to the Sun God praising it with great love. In Sumerian people – Nin-Urash, son of the God Enlil was brought up and became the Goddess of the Sun that represented the warm weather of the early spring...

The Turkic people were sons of Sun...Namely the Sun God indicated the ways to the justice” [7, p.27].

The essence of the love - the two sources of the world, i.e. the father and the mother beginning, as well as the dark and light symbols is also found in the Zoroastrian philosophical system, as well as in Turkish Tengriism. The symbolic system herein – combining of three lines and 8 three lines means the world’s 3 material attractive power (love) that are symbols of the Sky, the Land and the human being; as to the eight three lines, they are specified as related to 10 heaven columns.

According to the eminent scientist Karl Gustav Jung, these symbols consist of the universal symbols and any aspects of events taken place around us through these symbols, that is, certain period of time, natural calamities, figures, colours, body parts, natural philosophy and social views, religious ideas expressing the initial divine power creating and administrating this world may be reflected. The Sky God possessed such a divine power and named as “Tan” [6, p.151].

The role of the Islamic philosophy occupying the third place in the love’s symbolic definition system has been widely reflected in many researches. It is known that the expanding of symbols in the literature in the period of progress of Islamic thoughts was closely related to the Sufi mysticism. The extension of Tengriism in the Islamic Sufism is connected to the idea of divine unity. The unity of the cosmic and phenomenal worlds is servicing as a basis for the philosophy of vahdati-vujud.

So, the love’s symbols in the religious systems circulating and changed within a long historical period are related to the first beginning, i.e., the idea of God. Touching upon the essence of the love in the part “about the composition of a book and some thinness of the love” of his famous work “Khosrow and Shirin”, Nizami Ganjavi wrote:

مراکز عشق به ناید شعاری  
مبادا تا زیم جز عشق کاری  
فلک جز عشق محرایی ندارد  
جهان بی خاک عشق آبی ندارد

[12, p.63]

*I have no catchword better than the love,  
I don't desire to be separated from the love by no means.  
The God has no alter other than the love  
And the world has no water (vitality) other than the land of love*

In this fragment the great poet has noted the stages passed by the human love, as well as the dependence of human being on the Sun and the later historical evolution period of the love philosophy:

شنیدم عاشقی را بود مستی  
و از آنجا خاست اول بت پرستی  
همان گبران که بر آتش نشستند  
ز عشق آفتاب آتش پرستند  
مبین در دل که او سلطان جانست  
قدم در عشق نه کو جان جانست  
هم از قبله سخن گوید هم از لات  
همش کعبه خزینه هم خرابات

[12, p.63]

*I heard when love was in drunkenness (sleeping),  
Firstly, the idolatry was appeared in the scene.  
Those magicians who were sitting around the fire  
Were fire-worshippers they fallen in love.  
Despite the heart is the sultan of soul,  
Make a step toward love, as it is a soul of yours.  
It will tell you both about qible and lat\*,  
Its treasury is both the Kaaba and Kharabat.*

In this poem Nizami Ganjavi has proved the initial reason of the existence, i.e. the love's natural philosophy definition, here he is also explained both his materialist and idealist views, the creation of the world from the two beginnings, its divine and physical essence, the "interrelation between the form and the matter" according to the laws set and determined in the "Metaphysics" by the Greek philosopher Aristotle [4, p.354], he has also paid special attention to the matters, body and spirit as it was defined in the philosophy of Plato, and the matters implying the interaction of 4 elements. Nizami, praising the full unity of human and divine love in "Khosrow and Shirin" in the person of Shirin's lofty love endeavours to explain the matters related to the initial beginning, i.e. the light and 4 elements based on expressions revealed by his personages:

تو آن نوری که پیش از محبت خاک  
ولایت داشتی بر بام افلاک

[12, p.711]

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\* Lat-but (Al-Lat)

*You are a Light, before coming to love to the Earth  
Had your own place in the firmament.*

چو زین ره بستگان یابی رهائی  
بدانی خود که چونی وز کجائی

[12, p.692]

*If you find a way out amongst these four elements,  
You will know how you are and where you are.*

نفس در آتش آری دم بگیرد  
دگر آتش در آب آری بمیرد

[12, p.693]

*If you breathe into the fire, it will take fire at once,  
If you put it in the water, it will die (extinguished)*

The initial natural philosophy views suggesting the creation of human being as a result of 4 elements as a substance were explained by Nizami Ganjavi in the epic “Leyli and Majnun” as follows:

خونی که دران گل خرابست باد و آتش و خاک و آبست

[9, p.71]

*A blood that is coagulated in the clay  
Became air, fire, soil and water.*

### **The Islamic humanism and the philosophy of love**

In the epics included to the “Quintet” (“Khamsa”), Nizami Ganjavi could transform masterly the themes related to the human being and his destiny, the eternal love of humanity into the Oriental literature’s important problem.

The matters determined by Nizami in his first epic “The Treasury of Mysteries” (Makhzan-al-Asrar)” related to the love and Tasawwuf are explained as a love of human being to his Creator through which the poet’s philosophical views in connection with the love and attraction are revealed in duly manner. The essence of the love felt by Nizami to the God is really related to the Islamic outlook, which was explained in this epic as follows:

عقد پرستش بتو گیرد نظام  
جز بتو بر هست پرستش حرام

[14, p.6]

*The worshipping law came right with you.  
And except you worshipping is forbidden.*

These hemistiches have the same tone with the 49th Quranic verse of the title “Nahl” (The Bee) (16) of the Koran: “To God bows down everything in the heavens and everything on earth – every living creature, and the angels, and without being proud” [10, p.272].

As well as, according to the Islamic philosophy, the God created the human as His caliph in the world (The Heifer – Al-Baqarah) and loved him and honoured him to bow.

The philosophy of love determined in the works of Nizami is a basis for Islamic humanism. The novelty and the purposeful ideological direction of Nizami’s works are regularly expressed in the individual author’s explanations. In his epic “The Treasury of Mysteries” (Makhzan-al-Asrar), the poet acknowledging his works new style and new method wrote:

مصیب آدم منکه در این شیوه  
دیدنی ار زم که غریب آدم  
شعر بمن صومعه بنیاد شد  
شاعری از مصطبه آزاد شد  
زاهد و راهب سوی من تاختند  
هر دو بمن خرقة در انداختند

[14, pp.47-48]

*I passed that way and haven't got lost,  
I am eyes of the world and I am a stranger (new).  
The poem turned into a high temple with me.  
Poetry escaped from the drinking-house.*

The originality of Nizami art was in his humanism and in the perfection of his ideal of divine love. According to the idea advanced by the Azerbaijani scholar Rustam Aliyev implying that using the definitions “Mardomi” and “Adami” in the sense of “humanism” was pertaining to Nizami Ganjavi rather than his contemporaries, “These words in Persian language were already used until Nizami. But they were used in new philosophical and terminological sense, i.e. equivalent of “humanism” by Nizami. The theory of “humanism” has been extended after Nizami by other poets and thinkers [2, p.118].

In witness hereof we may refer to ideas of Abdurrahman Jami, one of Nizami’s followers contained in his epic “Leyli and Majnun” in terms of

Nizami's idea implying "humanity of any man is determined only based on the love":

بی نصیب است زین عشق کسی که  
در انجمن جهان غریب است  
غافل ز حریم محرمیت  
نشنیده نسیم آدمیت

[11, p.36]

*Whoever is deprived of love  
He is strange in society.  
Being incompetent in communication and sincerity,  
Doesn't hear the wind (breath) of humanity.*

"According to this theory, the love is a reason and a source of the existence. The love is the most valuable trait of mankind which, due to the God's goodwill, rears the heart of man to the highest moments together with the intellect. The hearth of this divine feeling is a heart, without which the life may lose touch with its base" [2, p.119].

The dependence between the human and divine love is one of the matters paid special attention by Nizami. The exalted love concentrating the main aspects and qualities of the perfection and completeness of the mankind's spiritual world, cleaning his internal sphere and finally joining him to the eternal love is the highest quality praised by Nizami.

In his first romantic epic "Khosrow and Shirin", Nizami has glorified the highest love between the Sassanid sovereign Khosrow Parviz and the princess of Arran sovereign of Azerbaijan the beautiful Shirin with an endless enthusiasm. While writing this epic the poet has studied the existent literary and historical sources about these heroes – Khosrow Parviz, Shirin and Farhad attentively, as well as the legends and possible versions spread out in the Orient, as a result of which he created a perfect love epic from the standpoint of content, idea and mastery.

The personage Shirin described in this epic is an unprecedented female image in the history of world literature. She is a beautiful, clever, selfless, chaste and devoted Azerbaijani girl nursed with a highest love. As the academician Hamid Arasli wrote: "The love assists Shirin to suffer the irreversible difficulties with stableness. The beautiful Shirin being a symbol of fidelity and charity endures all difficulties and deprivations for the sake of her love and does not breach of trust of her first love. By the power of her great

love, Shirin rescues her beloved of the painful void, raises Khosrow to the level of a just king and the noble man” [3, p.8].

Nizami Ganjavi, considering the love as a guide of a mankind’s intellect raises the process of perfection and improvement of Khosrow who by the time became a fair and wise personality described by the poet through gentle wisdoms and poetic details.

The epic “Leyli and Majnun” written on the theme of love by Nizami Ganjavi is of improved philosophical essence from the content and ideological standpoint. The idea of love in this epic has been set based on a synthesis of the open and closed expressing systems. In addition to the analysis of content, idea and poetics’ matters visible open we have to research the Sufi system of this work seen sometimes open and sometimes closed.

The subject of the epic “Leyli and Majnun” is taken from the love epic known very well all over the Orient and its basic ideological source consists of the love and annihilation (Fana) of Sufism. Fana means a breaking down of the individual ego and a recognition of the fundamental unity of God; it means that the mankind is worthy of as God the elevation, love, care and mercy. The poet in this epic is faithful to the first source of Sufism of the specified subject, through which he “obliges” the personages to pass the Sufi stages inside a secret and closed system and finally joins them to the divine love.

Alongside the story you can follow the below indicated stages of Sufism certainly inside the closed poetic system: understanding of the world based on the philosophy of oneness (vahdati-vujud); love’s essence; philosophy of courtesy and tracing of its stages alongside the epic; the stage of truth – the moment of oneness.

Nizami Ganjavi has expressed the relation of the idea of love to the gentle moment, described as a secret moment in the epic “Leyli and Majnun”, i.e. to the divine beginning as follows:

پندار زبان درین دهان نیست  
کو یکسر موی کان زبان نیست  
زان روی که بس گشاده رویست  
مویم به زبان زبان به مویست  
چون موی زبان شود درین کوی  
به باشد اگر زبان شود موی  
دانی ز چه موی شد زبانم  
تا با تو سخن چو می رانم

[13, pp.494-495]



*You have to understand that there is no language in this  
mouth,  
It is not a language; it is a tip of a hair.  
Namely for this reason my hair  
Recognized my language and my language my hair.  
In this moment the tongue is like a hair,  
And it will be better we see the tongue as a hair.  
Do you know why my tongue is as hair,  
To speak with you about delicate matters.*

The unity of God and mankind in Nizami's views rests upon the Sufism's important principles. The below specified words said to Leyli by Majnun coincides with the explanations made by the Sufi theorists:

تو یافتۀ منی درین راه  
من گم شده توام درین چاه

[13, p.495]

*You are my guide on this road,  
I am you lost in this well.*

Explaining the unity of lover and beloved and relation of the love by its essence to the divine unity, the famous Sufi philosopher Ibn-al Arabi wrote: "If he sees himself in this woman, his love and aspiration for her will increase: after all, she is his form. And you already know that his form is the form of the True One, by which He created it. So he sees the True One, but thanks to the passion of love and the pleasure of intercourse. That's when he truly dies in her thanks to the truth of love" [5, p.353].

کی دور شوم درین ره از تو  
دوری و نعوز بالله از تو  
اینجا منی و توئی نباشد  
در مذهب ما دوئی نباشد  
درع دو قواره ایم هر دو  
جانی بدو پاره ایم هر دو

[13, p. 496]

*How can I walk away from you on this road?  
Away from you? May God not show.  
Here it cannot be self-esteem and affection,*

*Our sect cannot be dual.  
We are one fragment of unique armor,  
We are one piece of two souls. [8, p.315]*

Nizami saw the origin and being in unity with the world and expressed in this epic as in all other works his original idea that the world was created from the order of the eternal God, it was embellished of its light and beauty, the mankind's intellect and being are related to it and the eternity of the divine love.

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## ABOUT THE GENEALOGY OF NIZAMI GANJAVI

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**Annotasiya.** Dahi Azərbaycan şairi Nizami Gəncəvinin tərcümeyi-halına dair araşdırmalar sırasında – şairin milli mənsubiyyəti, adı, titulu, təxəllüsü, babaları, atası, anası, qardaşı, övladları, dayısı və məmduhları (hamiləri) haqqında dürüst məlumatların üzə çıxarılması dünya şərqşünaslığında son dərəcə mühüm əhəmiyyət kəsb edən problemlərdən biridir. Nizami Gəncəvinin nəsil şəcərəsi haqqında məxəzlərdə məlumatlar çox azdır, şairin özü haqqında yazdıqları isə, təəssüf ki, güclü təhriflərə məruz qalmışdır. Bununla belə, tədqiqatçını həqiqətə aparan faktlar da az deyildir.

Araşdırmalar göstərir ki, Nizami Gəncəvinin babası Zəki Müəyyəd-din əslən Oğuz türklərinin Boz ox qolundan çıxmış adlı-sanlı türk bəyzadələr nəslindən olmuşdur. O, Gəncədə din xadimi və Səlcuqlar sarayına yaxın bir şəxs idi.

Nizami Gəncəvinin atası – Zəki Müəyyəd-dinin oğlu Yusif də Gəncədə hörmət və izzət sahibi idi. Məqalədə gətirilən elmi arqumentlər əsasında müəllif Nizami Gəncəvinin anasının Azərbaycanda əsil-nəcabətli, zadəgan nəslindən olan bir Türk qızı olduğunu göstərir.

Nizami Gəncəvinin nəsil şəcərəsi” adlı məqalədə həmçinin şairin ailəsi, övladı, habelə şairin türklüyünü isbat edən “Üveys” təxəllüsü haqqında araşdırmalar aparılır.

**Açar sözlər:** Nizami Gəncəvi, Zəki Müəyyəd-din, Türk, “Leyli və Məcnun”, Üveys

To reach the accurate information about the national identity, name, title, pseudonym, grandfathers, fathers, mothers, brothers, children, uncles and guardians of the great Azerbaijani poet Nizami Ganjavi is of great importance in the world oriental studies among researches dedicated to his biography. In this article, we intend to examine a number of topical issues to be formulated based on historical and literary sources and the poet’s own works, as well as references to the writings of his contemporaries and successors.

The title of Sheikh. Nizami Ganjavi’s name, his kunye\* and pseudonym are mentioned in the reliable sources of the East as Sheikh Abu Muhammad Ilyas ibn Yusif ibn Zaki Muayyad-fid-din Nizami Ganjavi. As to the title of

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\* Names that are used in conjunction with the names Ab and Um are called kunya.

Sheikh of Nizami, it is possible to say that it is an honorary title bestowed on him due to the glory and fame he gained as a philosopher-poet and scholar. The prominent orientalist Yevgeny Bertels also noted that Nizami's name was not registered in any Sufi order. However, in his works, Nizami Ganjavi said that he served God sincerely, approached the "Holy Spirit" with asceticism and piety. As a genius philosopher, the poet reached the status of a perfect Sheikh. In this context, the poet, thanks to his knowledge of the stages of Islamic Sufism (Sharia, sect, enlightenment and truth), became a perfect Sheikh after passing the known stages on the path of spiritual perfection, as "seyr-suluk" (travel), salik (traveler), repentance, recognizing "halal and haram" (permissible and forbidden), asceticism, poverty, patience, trust, qurb\*, love, fear, raja\*\*, fana-baqa.

The fact that Nizami was recognized as a highly erudite Sheikh during his lifetime, and that his tomb, where his body was mixed with ground, has become a place of worship for the people of Ganja during centuries, i.e. a shrine for travelers and pilgrims, is a vivid proof hereof. As the famous writer Firidun bey Kocharli noted," The field where Nizami's mausoleum is located is known among the people of Ganja as "Sheikh plane".

In the chapter of "Sharafname" of the epic poem "Iskendername" (Romance of Alexander the Great) written by the poet in his mature age, you can encounter with the famous verses about "Grief and flow of time":

*Remember me, you fresh mountain partridge!  
When you pass over my grave.  
You will see the grass sprout hereon,  
My headstone was rubbed, my grave collapsed.  
Earth on my tomb was carried by winds,  
I have no one to remember.  
Put your hand on the soil and  
remember my pure spirit!  
If you shed tears for me from afar,  
I will send you light from heaven.  
Whatever prayers you have,  
I say "amen" to all of them  
and these prayers are answered immediately  
If you come to me, I will come to you,  
If you come, I will come down from the dome.*

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\* Closeness to God

\*\* Hope

*Know me as alive as you are, alive!  
If you come to life, I will come to life!*

Genealogy. There is very little information in the sources about the genealogy of Nizami Ganjavi, and as to facts and details expressed by Nizami about himself, unfortunately, they were subjected to strong distortions. However, there are many facts that lead the researcher to the truth.

Many researchers have confirmed on the basis of sources that the population of Ganja, the capital of Azerbaijani Atabey's State in the XI-XII centuries, consisted absolutely of Turks. When the Seljuk Sultan Malikshah I appointed his son Mohammad Tapari as the ruler of Ganja, he tried to take full advantage of the literacy and strength of the local Turkic population in public administration, who had been educated in madrasah. The clergy, the preacher, the shah's advisers, the scribes, the palace guards, and other servants were selected and recruited from among the local population on the basis of a reliable guarantee.

I would also like to note that during the reigns of Mohammad Jahan Pahlavan and the Qizil Arslan, most of the nobles of Atabey's State, carrying out their activity both in Ganja and Nakhchivan palaces, were chosen basically from educated people of Turkish origin. The memoirs contain a wealth of information about famous ministers, dignitaries, doctors, teachers and other people from different cities of Azerbaijan who served in the palace.

Based on researches and facts, we have come to the conclusion with confidence that Nizami Ganjavi's grandfather, Zaki Muayyad-din, was originally from the Gai tribe of the Boz-okh branch of the Oghuz Turks. He was a cleric in Ganja and a person close to the Seljuk palace, and was awarded the title of "Muayyad-din" (strengthened and protected in the religion by God). The well-known orientalist Rustam Aliyev, researching the name of "Muayyad-din" on the basis of Islamic titles, wrote that nicknames ending in "Ad-din" and "fid-din" could be unique to clerics. It is to be noted that when Nizami was talking about his father, he mentioned his grandfather's name as "Zaki Muayyad" in the epic poem "Leyli and Majnun":

*If according to the tradition of grandfathers -  
my father - Yusif Zaki Muayyad oglu passed away,  
How to fight with the time?  
This is the law of the times, not oppression, what can  
I complain about?*

Zaki Muayyad-din, a noble member of the Ganja population, developed the family economy in the environment of Ganja, which developed rapidly and became an industrial city. The family members had a bakery in Ganja and practiced the art of muzahab (the art of embroidering gold-plated patterns on fabric). Researchers have repeatedly noted that Yusif, the son of Zaki Muayyad-din, was engaged in bread production.

Nizami Ganjavi's mother was a noble Turkish girl born in Azerbaijan. She was born in Ganja. Unfortunately, some researchers have grossly distorted her Turkish national identity. It is known that the word "Raisayi-gord" about the poet's mother was later added to the part of Nizami Ganjavi's romance "Leyli and Majnun" (About the remembrance of some of the deceased) and this word was artificially confused as "Kurdish Raisa". First of all, I must say that according to Turkish-Muslim ethics, the word "mother" has been considered so sacred since ancient times that it is considered a great sin for a child to say her name. As a representative of high Islamic culture, Nizami Ganjavi never made such a mistake and would not call his mother "Kurdish Raisa". According to the prominent orientalist Rustam Aliyev, "in general, in the classical system of medieval onomastics," Raisa" was used not as a personal name, but only as a nickname and title."

In the 1980s, a number of orientalists said that the aforementioned word meant "brave." Prominent Azerbaijani scholar Khalil Yusifli writes: "In Nizami's time, and several centuries later, the words "kord" and "qord" were written in the same way in the form of "kord" (via handwriting Kafi-arabi). Later, secretaries did not think that the word was written by Nizami in the sense of kord or qord, and wrote it as "kord" i.e. in a Kurdish style. We think that it is more correct to read this word in the form of qord in Kafi-Farsi handwriting. In this way, the meaning of the verse is more logical and poetic. Otherwise, it is illogical to say, "My mother was Kurdish, she died in front of me like a mother."

Recently, a new fact in the solution of the problem has radically changed the approach to the issue. Thus, Hurnisa Bashirova, a researcher representing the new generation of Azerbaijani Oriental Studies, researched the ancient manuscript of Nizami Ganjavi's "Leyli and Majnun" kept in the Topkapi Palace in Turkey and found that this authoritative copy did not contain the verses "My mother Kurdish Raisa died before me as a mother." So, these so-called verses were later attached to Nizami's work and distorted the Turkish origin of the poet's mother.

Nizami Ganjavi's uncle, that is, his mother's brother Khaja Omar, was a person of high prestige close to the Ganja palace. During this period, the title "Khaja" was given to the head of the guards of the Shah's palace. According to

the famous Dehkhoda dictionary, “the chief of the palace was called Khaja.” It is also important to note that according to the rules of the Turkish sultan’s palaces, Turkish nobles, known for their courage and loyalty, were elected to the post of chief of the palace - Khaja. This fact itself confirms that Nizami’s mother was a noble Turkish girl. Nizami himself fondly remembers his uncle Khaja Omari in “Leyli and Majnun” and says that he was shaken by his death:

*Khaja Omar was my uncle,  
Being my uncle was my wing.  
I groan with bitter lamentations,  
The strings in my throat are moaning.*

Apparently, starting from the palace environment, Yusuf’s father had a close friendship with Khaja Omar’s family, and the two families became related. In the family of Yusif two sons were born – Ilyas and Givami.

The sources providing information about Nizami’s brother Givami Mutarrizi Ganjavi indicate that he was born in the Ganja region of Azerbaijan and was Nizami Ganjavi’s brother, uncle or cousin. In the sources, his real name is mentioned as Muhammad or Ahmad; he wrote poems under the nisbe\* (\*The word “nisbe” is an additional nickname after the person’s name, which indicates the country to which the person belongs and where he was born.) and pseudonym Givami Mutarrizi. In the chapter “Remembrance of Nizami Ganjavi” in “Tazkiratush-shuara”\*, Dovlet Shah Samarkandi, referring the nickname “Mutarrizi” (master of gold borders, patterns) to the kunye of Nizami, wrote about Nizami Ganjavi and his brother Givami Mutarrizi: “He was born in Ganja and in the map of countries the name of this region is written as Ganja. The language is powerless to appreciate the sheikh’s greatness and virtue and perfection. His style of pronunciation of words is pleasant and precise, that’s why the wise men gave him the nickname Sheikh Nizameddin; and his last name is Abu Muhammad bin Yusuf bin Muayyad, who became famous as Mutarrizi; as to Givami Mutarrizi, he is Sheikh’s brother, who was a master poet; One of his poems is known to the world of science, this poem is completely dedicated to the art of poetry.”

About the life and work of Nizami’s brother Givami Mutarrizi, many researchers, such as Ziya Pasha, Mahammadali Tarbiyat, E.G.Braun, A.Y.Krimsky, Hamid Arasli, Yevgeni Bertels, Ali Akbar Shahabi, Shibli Nemani, Ali Akbar Dehkhoda, Zabihulla Safa, S.I.Dibachi, Khalil Yusifli and O.F.Akimushkin provided valuable information.

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\* Commentary on poets



Shibli Nemani, a prominent 19th century Indian scholar, in the chapter of “Givami Ganjavi” of his well-known work “Ajam’s poetry” has also spoke about the family of Nizami Ganjavi: “Everyone in Nizami’s family was full of virtue and courage. His brother Givami Mutarrizi was a famous poet of the century.”

The prominent Azerbaijani scholar Mahammadali Tarbiyat in his Commentary “Danismandani – Azerbaijan”, written in the early twentieth century has specifically emphasized that Givami Mutarrizi Ahmad, one of the most prominent masters of poetry of the XII century, eloquent and knowledgeable poet was brother or cousin of Nizami Ganjavi and both of them were disciples of Arif Akhi Faraj and that Givami Mutarrizi had a Divan of poetry of seven thousand verses.

Speaking about the poet’s family, Yevgeny Bertels, a prominent orientalist who conducted a series of studies on the life and work of Nizami Ganjavi in the 1940s, wrote: “Undoubtedly, this family had a certain income, otherwise their sons would not be able to get a good education. Nizami’s brother was also a poet and wrote under the nickname Givami Mutarrizi. However, this man, who mastered the intricate poetic technique, took a different path and chose the fame of a court poet.”

The both brothers - Nizami Ganjavi and Givami Ganjavi considered Qizil Arslan, the head of the Azerbaijani Atabey’s state as their close protector. In his works “Khosrow and Shirin” and “Igbalname”, Nizami Ganjavi has respectfully commemorated the care of Qizil Arslan. His brother Givami Mutarrizi Ganjavi also dedicated his famous poem “Badaye`al-ashar fi sanaye`el-ash’ar” (“The most beautiful (artistic) magic” in the art of poetry) to his patron Atabay Qizil Arslan.

Nizami Ganjavi fell in love and then got married to the beautiful Kipchak Turkish girl Afag sent to him in 1169 by the Derbend ruler as a present. As a result of this marriage with Afag two sons were born. One of his sons died very early. It is known from the works of the poet that his son’s name was Muhammad. Muhammad was an intelligent, shrewd son who supported his father, but also an intellectual of his time.

Information provided by Nizami Ganjavi about his beloved wife, the beautiful Turkish-Kipchak girl Afag, and his son Muhammad are also important. In his work “Khosrow and Shirin”, the poet mourned the death of his beloved Afag, who died very young, and called him “my Turkish woman” and his son Muhammad – “Turkzadem” (my Turkish child) and was proud of his Turkish ancestry:

*When she was obliged to pass away as a Turk,  
My house was looted and destroyed*

*without this handsome Turkish woman.  
If my beautiful Turkish has left my tent,  
My God! Protect her!*

It is to be noted that in the context of the meaning of each of Nizami's hemistich, the Azerbaijani-Turkish national consciousness is emphasized: "When she was obliged to pass away as a Turk // My house was looted and destroyed //without this handsome Turkish woman": it means that when Azerbaijanis mourn their young dead spouses, they say:" my house was looted and destroyed". Only one hemistich reveals Nizami Ganjavi's national identity.

It is also important to note that at the end of the chapter "Praise of Malik Akhsitan bin Manichohr" in the epic poem "Leyli and Majnun", Nizami calls himself Uways:

*Goodness me, my name is Uways,  
You know that I am sturdy in love with Muhammad.  
My God, I entreat you to make the dream  
I wait from this Shah so that I would have food!*

It is true that the commentators wrote that in this passage Nizami was referring to Uwais Qarani. However, the word "Uwais" also has a subtext meaning. Because if Nizami's main goal was only to liken himself to Uwais Qarani in love toward Muhammad, he would have written it in the section dedicated to the prophet. In the part of laudation of Shirvanshah, Nizami does not mention this name by chance. The name "Uwais" gives a sign to the roots of Turkish people, associated with the totem. The ancient Arabs called Oguz "Uwais", meaning "baby wolf". In ancient Arabic and Persian dictionaries, "Uwais" is the name of a wolf.

As can be seen from these facts, the national identity of the great Azerbaijani poet Nizami Ganjavi, both paternally and maternally, is Turkish. The information given by the poet in his works is a bright proof hereof.

Although Nizami Ganjavi wrote his lyrical poems and "Khamsa" (Quintet) in Persian in accordance with the poetic tradition of his time, his poetry expresses the Turkish poetic thinking with all its being - blood, soul and spirit.

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## NIZAMI GANJAVI'S "ISKENDER-NAMEH"

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**Annotasiya.** Dahi Azərbaycan şairi Nizami Gəncəvinin "Xəmsə" silsiləsində sonuncu əsəri "İskəndərnamə" poeması böyük sənətkarın çoxşaxəli yaradıcılığının yekunu olaraq dünya mədəniyyəti tarixində müstəsna yer tutur. Poemanın mövzu və süjeti Makedoniyalı İskəndərin həyatı və yürüşləri haqqında mövcud tarixi xronikalardan, əfsanə və rəvayətlərdən alınsa da, Nizami Gəncəvi məzmun və ideya baxımından yeni bir əsər ortaya qoymuş, Şərq ədəbiyyatında epik janrın mükəmməl nümunəsini yaratmışdır.

"İskəndərnamə" əsəri Nizami Gəncəvinin islami fəlsəfi-didaktik və məhəbbət mövzusunda yazdığı əvvəlki poemalarından fərqlənir. Bu poemada qəhrəmanlıq və kamillik təcəssüm olunmuş, bəşəri ideyalar daha geniş aspektdə qoyulmuşdur. Həmçinin şairin əsas məqsədi Makedoniyalı İskəndərin fəthlik tarixini deyil, öz islami-humanist ideyalarını, kamil şəxsiyyət və hökmdar haqqında, cəmiyyət quruculuğu haqqında ictimai-fəlsəfi görüşlərini təbliğ etmək idi.

Nizami Gəncəvi İskəndərin həyatını, yürüşlərini və kamil şəxsiyyət olaraq bədii obrazını ilk dəfə olaraq yüksək bədii sənətkarlıqla qələmə almış, orijinal ideya-fəlsəfi dəyəri olan ecazkar bir sənət nümunəsi yaratmışdır.

**Açar sözlər:** Nizami Gəncəvi, "İskəndərnamə", mənbə, mövzu, ideya

The last poem of the great Azerbaijani poet Nizami Ganjavi in the series of "Khamasa" is the poem "Iskender-nameh". This work, which is the last poem of the great master's many-branched creativity, has occupied an exceptional place in the history of world literature. Although the theme and the plot of the poem were taken from existing historical chronicles, legends and narratives about life of Alexander of Macedon (Alexander the Great), Nizami Ganjavi created a new work from the perspective of content and idea and created the perfect example of the epic genre in Eastern literature.

The first information about Nizami Ganjavi's "Iskender-nameh" is found in the tazkires (memoirs/narratives) which are considered to be reliable sources of the East. In the studies on the poet's personality and creativity in the world and Azerbaijani oriental studies, the works "Lubabul-albab" by Mahammad Oufi, "Tazkiratush-shuara" by Douletshah Samarqandi, "Baharestan" and "Nafahat-ul-uns" by Jami, "Majolis un-Nafois" by Alisher Nava'i, "Atashkadeh" (Fire Temple) by Lotf-Ali Bey Azer, "The Daneshmandane-

Azerbaijan” by Mahammadali Tarbiyet and others had become the main sources.

The acquaintance of European Oriental Studies with Nizami Ganjavi's “Iskendernameh” begins in the late 17th century, from the work “Bibliothèque Orientale” (Paris, 1697) collected and compiled by French scholar d'Herbelot. Later this monumental work attracted the attention of U.Johns, S.Russo, John Malcolm, Josef von Hammer, F.Erdmann, F.Charmou, Fr.Rückert, G.Ouseley, G.Flügel, W.Bacher, Ch.Rieu, H.Ethe, E.G.Browne and other scholars.

There are research in Russia and Azerbaijan, as well as in the Caucasus region, related to the problem by B.A.Dorn, A.Krymsky, M.F.Akhundov, A.Bakikhanov, M.M.Akhundov, A.O.Makovelki, Y.Marr, Y.E.Bertels, H.Arasli, Mir Jalal, Ali Sultanli, I.A.Orbeli, M.Alizadeh, A.Agayev, M.Rafili, M.A.Rasulzadeh, M.Guluzadeh, M.Jafar, J.Khandan, A.Abbasov, G.Aliyev, R.Aliyev, J.Mustafayev, Z.Guluzadeh, R.Azade, Kh.Yusifli, K.Pagava, Ch.Sadigoglu, N.Arasli, T.Kerimli and others.

A number of orientalists around the world have regarded Nizami Ganjavi as the greatest lyric and epic poet of the East. The prominent orientalist Y.E.Bertels carefully examined the creativity of the two great poets of Eastern poetry-Ferdowsi and Nizami, concluded that “in the struggle of two styles won the victory not Ferdowsi but Nizami because Ferdowsi was defeated when ended his creative work. All the subsequent development of epic poetry in the Middle East was determined not by Ferdowsi but by Nizami” [7, p.134].

#### **Date of writing of the work:**

“Iskender-nameh” is the biggest work of the poet. It contains of 10 thousand 460 distichs. The first part of the work is called “Sharaf-nameh” and the second part – “Iqbal-nameh”. The poem was written in *mutaqarib* rhythm of *Aruz* metre. The date of writing of the “Iskender-nameh” is not known since Nizami noted nothing about it in this work. Only at the beginning of the work, in the section “About his own health and life” with these distichs the poet stated that he was no more young and had already become old:

جوانی شد و زندگانی نماند  
جهان گو ممان چون جوانی نماند  
جوانی بود خوبی آدمی  
چو خوبی رود کی بود خرمی  
چو پی سست و پوسیده گشت استخوان  
دگر قصه سخت روئی مخوان  
غرور جوانی چو از سر نشست  
ز گستاخ کاری فرو شوی دست

[18, p.26]

*The youth has left me and I am no longer young.  
Say: "Be ready to leave, because you are no longer young".  
What's good of a man is youth,  
Who will be glad if the youth leaves him?  
If your legs are listless and cannot carry you,  
Do not talk about another difficult story.  
If the pride of youth has come to an end,  
Give up doing hard works!*

However, some orientalist consider the work to be written between the 1200-1203 years.

Nizami Ganjavi dedicated his "Iskender-nameh" to one of the sons of the founder of the Azerbaijani state of Atabeyhs Mahammad Jahan Pahlavan, who at the time ruled over Azerbaijan and Arran, Sultan Nusrataddin Abubakr bin Mahammad Bishkin. At the beginning of "Sharaf-nameh" the poet writes about Abubakr:

سکندر شکوهی که در جمله ساز  
شکوه سکندر بدو گشت باز  
زمین زنده‌دار آسمان زنده کن  
جهان گیر دشمن پراکنده کن  
طرفدار مغرب به مردانگی  
قدر خان مشرق به فرزانیگی  
جهان پهلوان نصره‌الدین که هست  
بر اعدای خود چون فلک چیره‌دست

[18, p.46]

*He has the grandeur of Alexander, with all his appearance,  
Iskender's majesty has personified in him.  
He is the conqueror of the world  
Who created the earth, resuscitated the heavens,  
And he has driven the enemies away.  
For braveness he is the ruler of the West  
And for wisdom he is Gadir Khan of the East.  
Jahan Pahlavan Nusretaddin,  
Always overcomes his enemies.*

In “Iqbal-nameh” he also devoted special sections to the praise of Nusrataddin Abu Bakr Bishkin, and glorified the greatness of Sultan Nusrataddin:

شهی کانچه در دور ایام اوست  
برو خطبه و سکه نام اوست  
سر سرفرازان و گردنکشان  
ملکنصره‌الدین سلطان نشان  
طرف دار موصل بفرزانگی  
قدرخان شاهان بمردانگی

[18, p.20]

*He is the shah of his epoch,  
The khutbah (sermon) is for him and the coin is mint on  
behalf of him.*

*He is the head and pride of the leaders.  
Lofty Sultan Melik Nusrateddin-*

*He is the connoisseur and the wise man of Mosul,  
And Gadir khan of shahs for his manhood.*

As the prominent orientalist Y.E. Bertels noted, saying according to the section at the end of “Iqbal-nameh” “praising of Melik Izzeddin” that the work was dedicated to the Atabey of Mosul Izzeddin Masud [17, p.14] is actually a wrong version. Apparently, this praise was added to the end of the work after the death of the poet. From the distichs we have mentioned above, is evident that Atabey Melik Nusrataddin is talked about. Nizami also regretted the death of his uncle, Atabey Gyzyr Arslan, at the beginning of the “Iqbal-nameh”. In the section of the article “About the adoration of word and giving admonitions to meliks”, Nizami reprimands the young Atabey meliks and in the section “The compliment address” says to Nusrataddin Abu Bakr Bishkin:

دلت تازه بادا و دولت جوان  
تو بادی جهانرا جهان پهلوان

[19, p.23]

*Let your heart to be refreshed and your fate young,  
Let you be Jahan Pahlavan of the world!*

The “Iskender-nameh” is different from Nizami Ganjavi's previous Islamic philosophical-didactic and love poems. The heroism and perfection is embodied in this poem, and human ideas have been set in a wider aspect. This story about Iskender, which occupies an important place in the creativity of Nizami Ganjavi, is a peak work dedicated to the triumph of manhood and human perfection. The poet chose Alexander of Macedon (or Alexander the Great) as a key hero for his work, known as the conqueror of the world and hero to promote world-wide human ideas, rich in written and oral sources in the West and East. The aim of the poet was to propagate not only the history of Alexander but also his Islamic - human ideas, public-philosophical views about the perfect personality and the ruler, and the society building. In this work, the poet's mission was aimed on the solution of more complex problems of human society and, in this respect, the “Iskender-nameh” was the wise result of great Nizami's creativity. As the poet put it, “to have a rattling time” was already over. In the section “Talk about the moral admonition and the seduction”, the following draw attention:

چهل گشت و خلوت هزار  
ببزم آمدن دور باشد ز کار

[18, p.34]

*After forty days and thousand seclusion,  
It does not work to live a full life.*

### **Historical and oral sources**

Most ancient Greek and Roman historians provided us with information on the life and activities of Alexander the Great, who lived for a total of 33 years in history (336-323 BC), and the greatness of his life, deeds, marches to the Eastern countries. Ancient historians highly appreciated Iskender's military-political activity, and they praised him as a wise statesman who was “divinely protected”. The prominent researcher of the history of the Hellenism O.Kruger wrote: “Alexander’s campaign to the East is one of the manifestations of Hellenism. He made such a great impression on ancient historians that they considered him the key to the beginning of a new era. This campaign made it possible for the Macedonians and the Greeks to get acquainted with unknown or little known tribes and ethnic groups, their way of life, culture” [14, p.7].

The Greek historian Flavius Arrian in his “Alexander’s campaign” described in detail the geographical contours of Alexander’s march to the East, the lives and way of life of the peoples living in the occupied countries, based on historic information provided by Ptolemy and Aristobulus, chroniclers of the



world conqueror, who accompanied him in this march. At the beginning of his work, composed of seven books dedicated to the magnificent march of Alexander the Great, Flavius Arrian wrote: "Other writers also have information that seemed worthy of mention and was not at all incredible; I recorded them as stories that go about Alexander. If anyone is amazed why it occurred to me to write about Alexander, when so many people wrote about him, then let him first read all their writings, get acquainted with mine - and then let him be surprised" [5, p.3].

In the historical chronicles of the West, the name of pseudo- Callisthenes is mentioned first. Callisthenes is a Greek historian living in 370-327 BC. He was a relative (Aristotle was Callisthenes' great uncle) and student of Aristotle, thanks to which he entered Alexander's Palace. Ancient sources state that, "The admirer of Alexander the Great, participated in his campaign to the East; in 327, he fell into disgrace, because he resisted the implementation of some Eastern customs at court, later he was executed for actual or alleged participation in the plot" [2]. Callisthenes wrote the 357-345 years history of Alexander's march toward the East in the book "The History of the Holy War". This work is the original source used by historians such as Ptolemy and Arrian. Later, the original version of Callisthenes' novel about Alexander was lost. The modified version of the work is famous under the name of "Pseudo-Callisthenes".

The "Pseudo-Callisthenes" has been translated into Syrian, Ethiopian, Arabic and Turkish, and many scholars have regarded this work as the main source of the plots about Alexander created in the East. Azerbaijani scientist Ali Abbasov, one of the first researchers of Nizami Ganjavi's "Iskender-nameh", wrote: "We do not know whether Nizami was acquainted with the "Pseudo-Callisthenes" or not, and the poet himself did not note about it ... Even if Nizami does not know the essence of this work, he was informed of the narrations that had come to him from the translation of the book into different languages" [1, p.26].

In the East, Iskender was highly esteemed as a fair ruler in the written and oral sources of the Islamic people. He was renowned as "Iskender Zul-Qarnain (Alexander the Accursed)", "Iskender Rumi", "Iskenderi-Kebir". In Islamic sources, Iskender Zul-Qarnain was represented as an embodiment of justice, heroism and perfection on the earth. It was shown that this commander was divinely powered and reached a prophetic position. In 83-98 ayats of Surah Al-Kahf (8) of the Holy Quran says about the ruler, the conqueror, and the Prophet Iskender Zul-Qarnain: "83. (Oh, Muhammad!). Say: "I will tell you something about him." 84. We established him on earth. And gave him all kinds of means. 85. He pursued a certain course. 86. Until, when he reached the setting of the sun, he found it setting in a murky spring. And found a people in its vicinity.

We said, “O, Zul-Qarnain! You may either inflict a penalty, or else treat them kindly”. 87. He said, “As for him who does wrong, we will penalize him, then he will be returned to his Lord, and He will punish him with an unheard of torment”. 88. But as for him who believes and acts righteously, he will have the finest reward. And we will speak to him of Our command with ease”. 89. Then he pursued a course. 90. Until, when he reached the rising of the sun, he found it rising on a people for whom We had provided no shelter from it. 91. And so it was. We had full knowledge of what he had. 92. Then he pursued a course. 93. Until, when he reached the point separating the two barriers, he found beside them a people who could barely understand what is said. 94. They said: O Zul-Qarnain! Gog and Magog are spreading chaos in the land. Can we pay you, to build between us and them a wall?” 95. He said, “What my Lord has empowered me with is better. But assist me with strength, and I will build between you and them a dam.” 96. “Bring me blocks of irons!” So that, when we have leveled up between the two cliffs, he said, “Blow!” And having turned it into a fire, he said: “Bring me tar to pour over it.” 97. So they (Gog and Magog) were unable to climb it, and they could not penetrate it” [11, pp.302-303].

In addition, information about Iskender can be found in the works of the Arabian historians such as al-Tabari (9th century), Dinawari (9th century), Bal`ami (10th century), as- Saalibi (10th century) and other Arabic historians.

One of the reliable sources in the East providing us with information about Iskender is Abu Jafar Muhammed ibn al-Jarir al-Tabari’s “*Tarix al-ümam vâl-müluk* “- The History of al-Tabari, written in the 9th century. Nizami Ganjavi himself also had mentioned the author in his “Iskender-nameh”. According to the Azerbaijani scientist R.Azadeh, who carried out investigations on the original sources of Nizami Ganjavi's works, “Tabari describes how Iskender married Rovshanak and possessed over the entire Iran, that he had one million troops, translated books of different sciences in Iran first into Syrian, then into Greek and sent to Rum, burning all the Zoroastrian monuments, dealt with the Zoroastrian priests, ... his march to India and China, bringing of Tibet into subjugation, his march to the North Pole with four thousand troops and reach the land of eternal darkness, how he stayed there for 18 days seeking for water of life, and his return having not found it” [6, p.38].

One of the sources of the “Iskender-nameh” is considered Ferdowsi's “Shah-nameh”, and enough research has been done in the oriental studies on the relation of these two works. However, many researchers have noted that Nizami's poem radically differs from the “Shah-nameh” of Ferdowsi, who tried to revive the ancient Iranian traditions. Y.E.Bertels noted that Nizami Ganjavi's plots differed from those in terms of sources as well. He pointed out that in

Nizami's work in regard to the main hero's origin there was no connection to the Iranian traditions, the different approaches to events, and in terms of universal ideas and mastership radically differed from Ferdowsi's work. [8, p.372]

After a long study around the problem, Y.E.Bertels had come to such conclusion that, "If in Ferdowsi all attention is directed to the throne, the dynasty for which everything can be sacrificed, then at Nizami there is a person in the center, the individual with his characteristic unique qualities. Hence the desire to deepen the psychological analysis\*", so characteristic of Nizami and especially sharply coming out when comparing his manner of writing with the style of his predecessor" [8, p.384].

One of the main sources of the poet was, of course, the tales, stories and epics spread about Iskender in Azerbaijan. "... there are more than forty Azerbaijani fairy tales dedicated to Iskender. In these tales, preserving the main core of Iskender was created Alexander the Great in his new adventures and new qualities... Here are enchanted castles, sorceresses, sending out for inaccessible and impossible work, breaking up the spell on the advice of the elderly, events related with the bald and so on, in which has been given the qualities characteristic for Azerbaijani folklore" [10, p.80].

All this also confirms the information in ancient sources about Iskender's coming to Azerbaijan. F.Arrian wrote:

Alexander "subjugated the Uksi, the Arakhot and the Drang, and having conquered Parthia, Chorea and Hyrkania up to the Caspian Sea, crossed the Caucasus beyond the Caspian Gates" [4, p.11].

One of the prominent scholars, Mikail Rafili, who had investigated on the subject, wrote: "There are still legends going in Azerbaijan about the marches of Iskender, the burial of his treasure in the territory of Azerbaijan and others. There are some tales and folk poetry materials created on the basis of legends and narratives about Iskender. One of these legends was published in the magazine "Moskovskiy telegraf" in 1833 [20, p.94].

It should be noted that in the book "Popular (folk) version of Nizami works" collected by H.Alizadeh and M.Tahmasib and published in Baku in 1941, contain stories about Iskender in Azerbaijani folklore [16].

Thus, Nizami Ganjavi while wrote about Alexander (Iskender) of Macedon, had used historical and religious sources created in Europe and in the East, as well as various popular folklore versions in Azerbaijan and Ferdowsi's

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\* It is this "townsman" character of Nizami's views, who hates all oppression, whether it the tyranny of a cruel despot or violence against convictions, carried out by numbed dogmas of the clergy, which defines the poet's fair humanism, which has been repeatedly noted by Soviet science.

“Shah-nameh” as main original sources. The encyclopedic knowledge of the great poet, the highly tolerant outlook has brought the perfect originality to the fabulous and content of this work. As academician T.Karimli says rightly, “the appearance of great epic poems of Nizami” should be explained to certain extent with “openness to alien elements (other religions and cultures)”. This is evidenced by the peculiarities of the historical era and region in which poet lived” [13].

Thus, Nizami Ganjavi has created a magnificent art sample with high ideological-philosophical value, for the first time, describing Iskender's life, marches and artistic image as a perfect personality.

The poet himself writes in the beginning of his work, in the section “The short content of the poem and the history of conquers of Alexander the Great” that he got lots of sources and notes that he chose the ones that fit the truth:

چو می‌کردم داستان را بسیج  
سخن راست رو بود و ره پیچ پیچ  
اثرهای آن شاه آفاق گرد  
ندیدم نگاریده در یک نور  
سخنها که چون گنج آکنده بود  
بهر نسختی در پراکنده بود  
ز هر نسخه برداشتم مایها  
برو بستم از نظم پیرایها  
زیادت ز تاریخهای نوی  
یهودی و نصرانی و پهلوی  
گزیدم ز هر نامه نغز او  
ز هر پوست برداشتم مغز او

[18, p.55]

*When I wrote this story,  
The words were going straight, but the road was tangled,  
I did not find the traces of the shah  
going in the horizons in a single copy.  
Words collected as a treasure  
Were disconnected in separate copies.  
I took a drop from each copy,  
And put them in my poem, decorated it.  
Except the new histories  
I studied Jewish, Nasrani and Pahlavi history.  
I chose the valuable from each of the books,  
I took the essence from each of them.*

Some of the scholars noted that Nizami Ganjavi did not write this work on somebody's order. However, the address to the Padishah, whom the work was dedicated to, it appears that Atabey Melik Nusretaddin ordered Nizami to dedicate this poem to him:

چو فرمان چنین آمد از شهریار  
که بر نام ما نقش بند این نگار  
بگفتار شه مغز را تر کنم  
بگفت کسان مغز در سر کنم  
فرستم عروسی بدان بزمگاه  
کز چشم روشن شود بزم شاه  
[18, p.52]

*When order came from the Padishah  
Dedicate this beautiful poem to him!  
I should join the words with main point  
of the Padishah.  
I should not mind other people's advice.  
I should send such a pearl(work) to him  
From which the eyes of all to brighten.*

### **The theme and idea of the work**

“Sharaf-nameh”, the first part of the “Iskender-nameh”, begins with the traditional Minacat (Praying to God), Nath (laudation), Miraj (the Ascension of the Prophet), about the history of the book's writing, about his own state and the life, “The talk about the moral admonition and the seduction”, Hatip's teachings to Nizami, the praising of the fortunate Padishah Nusrateddin Abubakr, the appeal to the Padishah, the short content of the story and the history of conquers of Alexander the Great and the foreword to Nizami's tendency towards this epoch. Starting from the section titled “Beginning of Iskender's story of glory”, the rich content of the epic is continued on multi-sided plots.

Describing Iskender's birth, education, and going to school, Nizami Ganjavi eliminates historical incorrectnesses about Iskender's life, puts aside the fabrications about his lineage that he is the son of Darius, and clearly shows that Iskender is the son of the Greek king Philip II of Macedon:

دگر گونه دهقان آذر پرست  
بدارا کند نسل او باز بست  
ز تاریخها چون گرفتم قیاس

هم از نامهٔ مرد ایزد شناس  
در آن هر دو گفتار چستی نبود  
گزافه سخن را درستی نبود  
درست آن شد از گفتهٔ هر دیار  
که از فیلقوس آمد آن شهریار

[18, p.66]

*The Azerophile peasant says another thing  
He relates his lineage to Darius.  
I made comparisons from history,  
And from the work of a theologist.  
None of them had the right word.  
There was no truth in false stories.  
This narration was true saying  
He was the son of king Philip.*

The training of Iskender, the main hero, occupies an important place in the work. In the section titled “Iskender's going to school and training there” describes that the wise Philip, who sees his son's wisdom sends him to school to gain knowledge, if to say in Nizami's words, “because a stone after being polished becomes a gem – a precious stone.”

Alexander was taught by a wise teacher named Nicomachus. Nicomachus' son Aristotle was also the prince's schoolmate and served him heartily. He taught the knowledge and abilities he had learned from his father willingly to Iskender. The wise teacher worked hard on the teachings of the prince, and knowing that he had a great treasure protected him. When he died, he entrusted his son to the prince. He said: “When you reign over the whole world, you will remember this lesson, this teaching, and you will not adore the wealth. You will compensate for payment to my son. You will make him your vizier. The clever adviser is better than the sword and wealth”. The prince follows the teacher's will, he does not part with the clever Aristotle.

Nizami starting from the ascension of Alexander to the throne, his marches, wars waged by him, receiving news about the withdrawal of Zangi troops, Iskender's message to the Zangibar king, his victory over the Zangibar king, the return of Iskender from Egypt to Rum, the wisdom of Iskender and making a mirror, the march of Darius' troops on Iskender, the war of Darius with Iskender, killing of Darius by his own warriors, the destruction of fire temple in Iran by Iskender, Iskender's marriage with Darius' daughter Rovshanak in Isfahan, Iskender's ascension the throne in Istakhr, sending of Darius' daughter Rovshanak to Rum, the travel of Iskender to Arabia and

visiting the Kaaba, Iskender's arrival in Barda and meeting with Nushaba, Iskender's feast with Nushaba, Iskender's visit to the Alborz Fortress, his battle near the Derbent Fortress, his marches to Sarir Castle, Rey, Khorasan, India, China, the war with the Russians, the liberation of Nushaba, the search for water of life, going to the darkness, and in other stories the content is developed on line of perfect, rich philosophical ideas.

The poet sang Iskender's arrival in Azerbaijan - the native land of Nizami with great love. The description of Iskender's arrival in Barda and the meeting with the ruler of Azerbaijan Nushaba was developed with a high sense of mastery. The plot of this meeting reflects high national-moral values, real Azerbaijan morality. It is no coincidence that the prominent Azerbaijani scientist Hamid Arasli wrote: "The great master raises the image of Nushaba, which is taken from the history of the country, to the summit of fame. Iskender, the winner of the world is helpless in front of this resourceful ruler. Nushaba and Iskender give each other a solemn promise not to damage their countries ... Iskender is amazed at the cleverness, sagacity and sense of this brave woma." [3, p.223].

In this work the poet created a series of rich, full-featured characters. His heroes are individuals differing for their personal features. "Nizami described the psychology of the Azerbaijani, the Russian, Rumian or Chinese as is" [15, p.55].

Nizami Ganjavi was able to express his humanist ideas more fully and perfectly through Iskender's image. As Ali Sultanli wrote, Alexander of Macedonia in Nizami's "Iskender-nameh" is a hero, a generous, courageous man, a wise scientist, philosopher, prudent judge, the one who sacrifices himself for freedom, an enlightened-monarch, a fair ruler, at the same time an oriental lover. In this work, Alexander personified with such a complex character, suited the poet's own public-political ideologies more than the historical reality" [10, p.82].

In this work, Nizami Ganjavi was able to propagate the idea of fair state building on a large scale. The well-known Azerbaijani scientist Mammad Jafar wrote: "Nizami sought not for ideal shah, but ideal society, the ideal state system, a state system "governed together with people" [9, p.49].

The search of social justice brings the poet to the country of happiness, to a free society, in the "Iqbal-nameh" section of the work. This society was the ultimate ideal of Nizami's search for social justice, perfect and free human being. The prominent Azerbaijani philosopher Heydar Huseynov compares Nizami's ideas about the utopian society with Greek, including Plato's Utopia, Zenon Stoics School, Euthemenus' views, Yambul's philosophy, and concluded that "Nizami's utopia is original and deeper compared to ancient utopic

outlooks... Nizami's with his ideal society is much higher than the historical condition of his era. His society does not have a shah's government. In this ideal society, there is no church or religious figures" [12, p.31].

In Nizami Ganjavi's "Iqbal-nameh", Iskender is always in the circle of philosophers, their views and advice. The sense of heroism and honor is combined with intelligence and perfection. The seclusion of Iskender with seven philosophers, the wisdom and advice of philosophers such as Aristotle, Bolinas, Socrates, Forfurius, Hermes, Plato are regarded as one of the main factors in his perfection. Interestingly, Nizami includes himself in the row of these philosophers. The seventh philosopher is Nizami himself. As Nushaba Arasli, the Azerbaijani scholar states, "...we can see also the features characterizing the poet's personality in the images of wisemen such as Aristotle, Plato, Hermes, Socrates and others, who in the palace majlises (gatherings) with their scientific-philosophical views, wise sayings trained the shah as a learned man.... High qualities such as wisdom, self-restraint, intelligence, diligence, respect for labor, science, education, pure morals, spotless morality, humanism, faith in youth, admiration for human ability and power can also be regarded as expressions of the poet's inner world" [4, p.236].

In the section "The Prophecy of Alexander the Great", Nizami describes how Iskender learned the basics of all sciences and grew so clever that he did not speak of Creation, but only sought for the Creator of the world. He thought day and nights to understand this. An angel came with revelation from the God: "He honored you with prophecy, besides giving you authority over the world" [17, p.517].

"Iskender-nameh" is an original work from the view point of plot and composition. The plots are branch out, but all the events happen around the hero. Some scholars compared the plot of the work with the structure of European tales of chivalry, and emphasized that Nizami was a completely different master.

The artistic language of Nizami Ganjavi's "Iskender-nameh" is rich and unique. The great poet brought the original content and a new style to the work through the saqi-names.

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**THE POETIC-PHILOSOPHICAL VIEWS OF NIZAMI  
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**Annostasiya.** Minilliklər ərzində müxtəlif regionlarda mütəfəkkirlər ideal cəmiyyət qurmaq üçün siyasi, ictimai, dini, fəlsəfi təlim, nəzəriyyə, utopiyalar irəli sürmüş və bu ideyalar əsasında bəşər tarixində çoxsaylı təriqətlər, icmalar meydana gəlmiş və təşəkkül tapmışdır. Sosiumun ictimai-siyasi həyatında baş verən bu çarpışmaların fəvqündə humanist, ədalətli bir cəmiyyətdə yaşamaq kimi ali bir məqsəd və məram durmuşdur. Bu istək və arzu bu gün də bəşəriyyət üçün ən vacib bir mənəvi tələbat olaraq qalmaqdadır. XII əsrdə yazıb-yaratmış Şeyx Əbu Məhəmməd İlyas ibn Yusif Nizami Gəncəvi sosial utopiya adı altında məşhur problemin həllində öz dəsti-xətti olan mütəfəkkirdir.

Tədqiqatlar əsasən üç istiqamətdə aparılmışdır: qədim yunan fəlsəfi fikrində məsələnin mənşəyi araşdırılmış; ideal cəmiyyət probleminin kökü xalq yaradıcılığı ilə əlaqəli şəkildə öyrənilmiş, şairin öz təxəyyülünün məhsulu kimi təqdim edilmişdir.

Nizami Gəncəvinin “İskəndərnamə” məsnəvisində təsvir olunmuş ideal cəmiyyət şairin ictimai-fəlsəfi görüşlərinin bir cəhətini təşkil edən ictimai ədalət problemindən bəhs etməyə imkan verir; məsələnin tarixi, fəlsəfi köklərini tədqiq etmiş sovet nizamişünaslığı ümumbəşəri əhəmiyyət kəsb edən sosial utopiya problemini şair yaradıcılığının ana xətti kimi səciyyələndirmiş, utopik cəmiyyət ideyasının antik yunan fəlsəfəsində təşəkkül tapdığı iddiasını irəli sürmüş və sübuta yetirmişdir. Bütün yaradıcılığı boyu adil hökmdar, ideal cəmiyyət, ictimai ədalət probleminin həllini tapmağa cəhd etmiş mütəfəkkir Nizami ömrünün sonunda bu məsələni uzun sürən axtarışlardan sonra mömin, miittəqi, pak, pərhizkar, mərifətli, xoşbəxt bir icma təsvirilə və peyğəmbərliyindən utanan İskəndər surətilə xətm etmişdir.

**Açar sözlər:** “İskəndərnamə”, ideal cəmiyyət problemi, islam ideologiyası, Qurani-Kərim, Vəhb ibn Münəbbih, ət-Təbəri

As a common problem of all historical periods, the aspiration to build a free, blessed society has always made human beings think. The development of such an ideal society has occupied the mind of civilians, and individual thinkers have worked to achieve this goal. Generally speaking, in order to develop an ideal society, every individual as a social being, participated actively in the

process of evolution of society, lived and created with the determination of forming a legal, independent and people's society.

The ancient Greece, India, China, Tibet, Egypt, Babylon, Judaism, Christianity, Islam and other similar grandiose civilizations of world, have fulfilled their commission in this universal process, both individually and collectively.

Over the generations, thinkers in different areas have suggested political, social, religious and philosophical teachings, theories, and utopias to build an ideal society, and on the basis of these ideas, many sects and communities have appeared and developed throughout human history.

Beyond the conflicts happening in the socio-political life of society there exist a sublime idea and goal, such as living in a humanist and just society. Even today, this desire and aspiration is a substantial need of human beings.

Sheikh Abu Muhammad Ilyas ibn Yusuf Nizami Ganjavi, who wrote and created in the 12<sup>th</sup> century, was a thinker whose own hand writings in relation to solving the famous problem still remain under the name of social utopia. H.Arasly, M.Rafili, A.Sultanli, M.A.Rasulzade, M.Arif, M.Jafar, Y.E.Bertels, H.Huseynov, A.O.Makovelski, G.Aliyev, A.Rustamova, A.Abbasov and others studied the heritage of the genius poet, and conducted research on the historical and philosophical roots of the issue and problem of a just ruler, social justice, and an ideal society.

The research was done mainly in three directions:

1. The origins of the problem in the ancient Greek philosophical thought were investigated;
2. The roots of the ideal society problem were studied in connection with folklore;
3. The research was presented as a product of the poet's own imagination.

Researchers of the first group compared the utopian society depicted in the works of the ancient Greek philosophers with the description of the utopia in Nizami's "Iqbalnamah", and the similarity of these views aroused great confidence in them. H.Huseynov, A.O.Makovelski, Y.E.Bertels, J.Mustafayev, M.Arif, Sh.F.Mammadov, G.Mammadov and others are among the scholars who studied Nizami's social, political and philosophical views. They think that penetration of the idea of a utopian society into Nizami's works is connected with the poet's deep knowledge of ancient Greek philosophical thoughts (Socrates, Plato, Aristotle, etc.) [15]. For instance, H.Huseynov compares the free and blessed country described in *Iqbal Name* with the utopias of Plato, the Stoichlor school of Zeno, and Eckermann, and Yambul's work "Sunny Island" (for further information regarding the mentioned studies refer to:

Z.A.Allahverdiveya. Formation and Development of Nizami Studies in Azerbaijan (1940s), PhD Dissertation [13, pp.52-56].

The opinions of most philosophers are controversial and contradictory. Due to ideological reasons, the ideal society itself is explained based on the rules of socialism. In order to prove the richness of the poet's work in terms of his philosophical worldview, Nizami Studies are based on the principle of acceptance and admiration of ancient culture by European and Russian science, and therefore by obscuring the Islamic culture, try to show the poet's attachment to ancient culture. For example, A.O.Makovelski considered the idea of utopian society specifically belonging to Nizami; other scholars also based their research only on the ancient Greek philosophical thought, and did not study the problem within the framework of Islamic culture; they directly referred to Nizami's work, ignoring the sources related to the religion, philosophy and history of Islam that brought up the poet- thinker.

The comparisons that J.Mustafayev has made between Nizami's theory of ideal society and Plato's theory of the utopia are interesting, but when it comes to the idea of giving Nizami an advantage in this comparison, it is undoubtedly clear that compared with the philosophy of the 12<sup>th</sup> century, the ancient time thoughts were primitive. As philosophy grew and developed in the 12<sup>th</sup> century, so did its various social problems. Hence, the ideal society described by Nizami should have prevailed.

Due to these causes, the study of the problem of "utopian society" posed in the above mentioned scientific works, on the basis of a new, scientific methodology is an important and essential issue.

Scholars who study Nizami such as A.Sultanli, Y.E.Bertels and A.Abbasov also belong to the first group who deeply and thoroughly studied the sources of the "Iskandarnamah" [14]. They investigated the roots of the idea of a utopian society in historical-philosophical thoughts of different cultures, for instance ancient Greece, ancient Egypt, Iran, India and so on. As an example we can mention Y.E.Bertels who claimed that the idea behind an epic about a "flourishing land" was taken from the story about the Brahman gymnosophists described in a poem of Ferdowsi's "Shahnamah". However, Nizami added radically different elements to this concept [16, pp.74-75].

Among the researchers belonging to the second group, we can mention H.Arasly who is distinguished by his valuable investigations and writings in Azerbaijan literary criticism and Nizami studies [5]. He studied the main features of the environment in which the poet grew up, the connection of his works with folklore, and appealed to the poet's national roots.

From this point of view, J.Jahanbakhsh [1, pp.4-5], who sought the origin of the issue in the "Dede Korkut" monument, an ancient Turkish epic story,

claimed that the Turkish way of thinking was reflected in Nizami's idea of an ideal society.

Scholars who conducted research in the third group studied in detail the life, period and art of Nizami Ganjavi; they include H.Arasly, M.Rafili, M.Alizade, Y.E.Bertels, R.Azade, R.Aliyev [6] who is well-known academicians in the field of studying Nizami.

They described the famous episode in “Iskandarnamah” as an original idea belonging to Nizami. Mammad Amin Rasulzadeh depicted the idea of a utopian society as “an ideal city came to life in the poet's imagination” [9].

It is well known that the strained political and social processes in the former Soviet Union, the collapse of the Soviet empire and totalitarian regime, the breakdown of the Marxist-Leninist ideology based on vulgar materialism, and the economic, political and spiritual crises in the post-Soviet space, changed the methodology of literary criticism in Azerbaijan and created the required conditions for the study of events in the literary process on the basis of objective, scientific principles. This, of course, was reflected in the study of Nizami.

We all know that Nizami Ganjavi's worldview has been perverted for years, and he was introduced as a purely materialist, atheist thinker.

In fact, Nizami was a devout Muslim who was knowledgeable in foundations of Islam such as Qur'an, Hadiths, theology, jurisprudence, and Sufism; he was well-versed in the interpretations of the Qur'an and the history of the prophets, and read these sources in the original language. He was also skilled in the works of ancient Greek philosophers, ancient Indian and Iranian thoughts translated into Arabic (the oldest written monuments of these cultures were already translated into Arabic by the 12<sup>th</sup> century). As we know from medieval commentaries such as “Ahl-e Marifat”, he was a scholar and devotee who grew to the highest spiritual position, the rank of sheikh (Muslim religious scholar).

The famous researcher Mubariz Alizadeh, who studies Nizami, characterizes the poet in this regard as follows: “Nizami used to begin each of his works with a hymn, kneeling before the creator of the universe, and plunged into the sea of thought, searched the pearls of words that could express the glory, power, wisdom and greatness of the Creator; then composed the words into verses with his unique skill and endless love; he created such an artistic and philosophical world that the reader is amazed at Nizami's mastery, as the poet marveled at the power of God. [8, p.68] (See in detail about Nizami's religious views: Ahmadaga Ahmadov. “Nizami-scientist” (Chapter IX - Nizami-Islamic studies) [10, p.169].

In Nizami studies I am dealing with the issue of onomastic units (study of special names). While collecting encyclopedic information about Iskander in Islamic scientific, historical, geographical, religious, literary and artistic literature, I came across an interesting fact following in the footsteps of the nickname of Dhu al-Qarnayn.

Iskander Rumi (Alexander the Great), the protagonist of the “Iskandarnamah” Masnavi (double-rhymed verses), is mentioned in verses 83-98 of Surah *al-Kahf* in the Qur'an under the nickname “Dhu al-Qarnayn” (in Arabic means “two-horned”, “owner of two horns”).

It should be pointed out that it is not accidental that Alexander the Great, the prototype of Iskandar, the protagonist of the “Iskandarnamah”, is mentioned in the Qur'an as a prophet. The life, conquests, heroism and adventures of the great Macedonian warlord is described in detail in the works of ancient Greek and Roman historians (Arrian, Plutarch, Kvint Kurcij Ruf, etc.); Ali Abbasov, who studies these works, claims that they are strongly influenced by Greek folklore [3, p.20]. Divine qualities were attributed to Alexander, and various legends around him claimed that “Alexander came to mankind by the will of God”.

This idea is confirmed in Greek esoteric literature. Greek esotericism presents Alexander the Great as a spiritual figure who, like his father Philip II, was aware of the mysteries of the universe. “Undoubtedly, when he conquered all of Asia (as big as a handful of Greece and India), he (Alexander) was determined to create a world monarchy: but not as a monarchy created by the Roman Caesars, who oppressed nations, and destroyed religion and science; he was passionate about the idea of uniting Europe through a religious synthesis based on the authority of science” [2, pp.343-344].

In his monograph “A Novel about Alexander and His Main Versions in the East”, Y.E.Bertels hypothesizes that the influence of the legends about Alexander on the Arab world has occurred in different ways. As a result of the intermingling of legends taken from Syria, Iran and other regions with indigenous legends, the form of occurrences and episodes of ancient Greek has changed in such a way that it is a difficult process to determine that they originally belong to Greece.

The succeeding destiny of the legends about Alexander in the Muslim world is related to his influence on the Quran (i.e. Islamic culture) [18, pp.14-15].

The idea of a utopian society existing in Greek philosophical literature passed through the filter of Islamic religious-philosophical thought, and underwent a certain transformation, then penetrated the “Iskandarnamah” of

Nizami. In order to prove this we should look at the works of Islamic historians, so as to solve this problem scientifically.

Collecting the stories and interpretations of the Quran, as well as the narrations of historians who wrote about the lives of the prophets, and the life of Alexander Dhu al-Qarnayn, who carried a prophetic mission and his name is mentioned in the Qur'an, it is appropriate to refer to the works that are popular in Islamic history under the title "Qisas Al-Anbiya" (Stories of the Prophets).

One of the first figures among such historians was Abu Abdullah Wahb ibn Munabbih (7th century).

The image of the free and blessed land described by Nizami in "Iqbalnamah" was narrated in the name of a story by Wahb ibn Munabbih. The overlap of many motives and the similarity observed in the image is of great interest.

"After his imprisonment, he uttered: "God put us in prison; we increased our worship of Him" (Al-Dhahabi); these words were said about his ascetic life, which is an Islamic parallel to Job (Prophet Ayyub). It is narrated that he advised: to warn before war and controversy and not to distance yourself from society, however to be careful with people (deaf when hearing, blind when seeing, dumb when speaking). In Abu Nu'aym's work (see Hilyat al-Awliya), his various views on wisdom, asceticism and Sufism is mentioned. These narrations, which show that Wahb was well-informed of the Torah (while mentioning the name for the stories he narrates, see IV, 38, 48, 58; for other stories, see 27, 32, 38, 50, 51, 59, 60, 67, 70, 71, 72), the Psalms (while mentioning the name for the stories see IV, 62, 67) and the Bible (see 52, 56, 61, 67) are accompanied by the hadiths he narrated (IV, 73-81).

Wahb gained mastery of the view of "destiny", "fate", "fortune" (see also Yagut, Irshad VII, 232); but he later rejected this view because it did not correspond to all of the revelations: If we look at a narration in the Hilyat al-Awliya (IV, 24), he himself said that he did not express any views on the subject of destiny and fate. There is no record of the period of his life in which he was imprisoned. Such an event may have happened in his last days of life; because Wahb died in 110 or 114 AH, after the corporal punishment ordered by the governor of Yemen, Yusuf ibn Umar al-Thaqafi" [17, pp.260-262].

The utopian society, which we will present below to the readers, can be considered the basis for Nizami Ganjavi's description of a free and blessed country described in "Iqbalnamah".

According to a narration of Wahb ibn Munabbih, Alexander Dhu al-Qarnayn "... traveled the world, conquered countries and called everyone to worship the Only God (Allah), so that he came across a pious people, a community that ruled and judged with fairness. The members of this

community shared things equally, ruled with justice, had equal rights, were compassionate to each other and unanimous, lived in the equal position, had similar morals, followed the right path, had tender hearts (friendly), and were well-mannered. Their graves were on the threshold of their houses, and the houses were without doors; they had no commanders, no judges, and no rich and noble people (without rulers). They do not differ from each other (without differences), do not try to be superior to each other (no competition), there is no dispute (no controversy), they do not quarrel, do not insult each other, and do not kill each other (no war). There was no hunger, no famine, and they did not become enraged. Calamities did not happen to them, and they were among the longest-lived people. There were no poor (wretched, beggar, needy), rude, hard, cruel, ruthless people among them.

Dhu al-Qarnayn watched this and was amazed at their work and said: O people, tell me of your deeds. I have traveled the land and the water, the east and the west, the light and the darkness, and I have never met anyone like you. Tell me about yourself. They said: yes, ask us what you want. He said: tell me, why are the graves of your dead on the threshold of houses? They said: we do this deliberately so that we do not forget death and feel its existence in our hearts. He asked: why are your houses without doors? They replied: except pious believers (trustworthy, pure, reliable), there is no one among us who could be accused (thief, traitor, plunderer). He said: why are there no commanders among you? They said: we do not oppress one another. He asked: why are there no judges among you? They said: we are not hostile to each other (hence, do not enter into conflict). He asked: why are there no rich people among you? They replied: we do not increase wealth and property. He asked: why are there no rulers among you? They replied: we are not arrogant towards one another. He asked: why don't you oppose and argue with each other and there is no disagreement between you? They said: Because our hearts are united and there are pious, believers, devout and righteous people among us. He said: why do you not insult, curse and kill each other? They said: because we have overcome our disposition with determination and do not follow our desires and illusions. He said: why are you united, and joined, and your path is straight and true? They replied: because we do not lie to each other, do not deceive each other, and we are far from slander and gossip. He said: tell me, how is it that your hearts are so similar to each other, and the path you are following is just? They said: our hearts are truthful, pure, faithful, true, and we have removed envy, ill-will, hatred, anger, prejudice, enmity, and rage from our hearts. He asked: why are there no poor, miserable, and beggar among you? They replied: because we share equally. He asked: Why are there no rude, rough, cruel people among you? They replied: from humility, obedience and generousness. He



asked: what makes you live longer? They said: we act and judge with justice and trueness. He asked: why do you not face starvation and hunger? They said: we do not forget Istighfar (seeking forgiveness from God). He asked: Why do you not get angry? They replied: we get prepared before misfortune, so we protect ourselves carefully and vigilantly. He asked: Why do you not suffer the calamities that befall people? They said: we do not trust in anyone other than God: we do not rely on the weather, the stars; we have nothing to do with them. He said: I have heard that your fathers lived the same. They said: Yes, our fathers had mercy on the wretched, and beggars, helped the poor, forgave those who oppressed them, did good to those who did bad to them, treated the ignorant with kindness; gave amnesty to those who insulted and cursed them, and prayed for their relatives; They repaid their loans and did not betray the trusts, they prayed timely, fulfilled their vows, and kept their promises, and did not expect rewards from others, they did not stay away from their relatives, did not hate them, and did not treat them arrogantly and pretentiously.

Thus, the Almighty God put their affairs in order and organized things protected them while they were alive, and it was upon God to protect their inheritance” [7, pp.282-283].

This episode, narrated by Al-Tabari on behalf of Wahn, allows studying the problem of social justice in Nizami's work with reference to the Islamic religious, philosophical and historical thought that brought up the poet-thinker, which is different from the Nizami researchers who studied the problem of social justice only on the basis of ancient Greek philosophical thought. This approach prevents the formation of a number of misinterpretations and baseless assumptions (studying the idea as a product of the poet's imagination).

In “Nasirean Ethics” by Nasir al-Din al-Tusi (1201-1274), written on the basis of scientific-religious-philosophical and social views of Abu Ibn Miskawayh, Ibn Sina, al-Farabi, Aristotle, Plato and a number of other philosophers, the category of “justice”, based on concepts such as “unity”, “wholeness”, is defined as follows: “... the ditch has taken its water from the first beginning, which is the true ‘one’, that is, from the stream of light of an absolute being that has penetrated the essence of all numbered beings” [4, p.97]. “... Being able to determine the middle ground in everything and not allow it to be distracted by understanding it is only achieved through equality, which is called the ‘voice of conscience’ (divine honor)” [4, p.99].

Referring to Aristotle, Tusi states: “... those who own divine honor, do things in such a way that lead to **equality, goodness, blissfulness, and justice**, and divine honor consent to nothing but kindness, because the will of the great Creator is directed only to good deeds. Thus, suitable to this, the “divine honor”

is inclined to acts that are useful and cause happiness, and avoids corrupt deeds” [4, p.100].

Nasir ad-Din Tusi, profiting from the ideas of the ancient Greek and Arab philosophers, defines “perfect happiness” as follows: “perfect happiness” is the destiny of such people... that through the divine light and human consciousness, becomes aware of innumerable secrets, and whoever attains this level, also attains the highest degree of happiness. Such a person laments neither for the loss of his beloved, nor for his lost wealth, and all the world's possessions, including his body which is the closest to him, become a heavy burden to him; he considers it a great blessing to be released from his body and obtain freedom. Such a person's interest in worldly possessions is only related to his body, but it is not in his hand to get rid of it, so he does nothing against the will of the great Creator, and the temptations of nature and the degree of his lust cannot tempt him to do wrong. Then, he mourns neither for the loss of his beloved nor for the loss of his dreams; he neither rejoices when he triumphs, nor exceed the limits when is delighted [4, p.69].

“A number of ancient philosophers believed that the body has no share in happiness: they also said that since the ego is merged with the body, the natural filthiness of body, the impurity in it, and its need for other unclean things also dirty the ego, and this is not considered “absolute happiness”. That is why the body is incapable of fully discovering the truth of the intellectual categories, and the essence and nature of matter remains obscure to it; but when the ego is separated from the filthiness, and is cleansed of impurity, it begins to shine; it acquires the ability to manifest its pure essence and receive the sublime light, and then it deserves the title of “perfect intellect” [4, p.67]. The story narrated on behalf of Wahb allows renovating the missing intermediate link in the chain of the social utopia formed in ancient philosophy with ideal society, described in Nizami's “Iqbalnamah”.

Nizami took a creative approach to the sources he read, and later leaned on in his works, and used them as an artistic means to express his thoughts and beliefs, principles of life, perspective and worldview.

Nizami's search for an ideal society and just ruler throughout the whole “Khamsa” is ended and completed in the following lines: “... he had not heard anything more interesting than this, nor had seen in the book of the kings. He said by himself: 'If you are wise, you should learn lessons from these astonishing mysteries. I will not gallop a horse in the world; I will not set a trap in every hunting ground. Anything I have collected is enough for me. I should take into account what I have learned from these people. Undoubtedly, in the eyes of the one who studies the world, the world is in its place for these good people. For these, the world has preserved its greatness, and this people have

become the pillars of the world. If the character is what I see in them, then what is our character? If these are human beings, then who are we? The motive of sending us to the seas and deserts was to pass through here, in the hope that I may stop the character of the savages, and learn the rites and customs of these wise men. If I had met these people before, I would have never traveled the world. In that case, I used to sit on the corner of a mountain, and be engaged with the worship of God. My ritual would have not deviated from this rule. I would have no religion other than this.” When he saw such a religion and piousness, he did not remind the prophecy at all.” [12, p.586]

As it is apparent, behind these advanced universal ideas composed in “Iskandarnamah”, there exist Nizami's spirituality, Nizami's intellect, Nizami's philosophical and social views, and a sublime, supreme, and spiritual being; the breath of a person is heard who is morally strong, intelligent, brilliant, mentally healthy, virtuous, and perfect.

According to the statements discussed above, we can draw the following conclusions:

1. The ideal society described in Nizami Ganjavi's “Iskandarnamah” Masnavi enables us to discuss the problem of social justice, which is one of the aspects of the poet's socio-philosophical views.

Having studied the historical and philosophical roots of the issue, Soviet Nizami studies characterized the problem of social utopia, which has gained a universal importance, as a main line of the poet's work, and also put forward and proved that the idea of a utopian society was formed in ancient Greek philosophy.

2. Nevertheless, research based on Marxist ideology, which ascribes to vulgar materialism, takes into consideration only the ancient Greek philosophical thought, and directly addresses the Nizami's work without investigating the problem in the framework of Islamic culture, and without regarding the resources of Islamic religious, philosophical and historical thought that brought up the poet-thinker. This type of research has led to a number of misconceptions and baseless assumptions (presenting the idea as a product of the poet's imagination).

3. Iskandar-e Rumi (Alexander the Great) the protagonist of the Masnavi, is mentioned in the source of Islamic ideology, the Holy Qur'an, as Dhu al-Qarnayn, and is attributed to the series of prophets. In accordance to this, there are a number of narrations about it in the interpretations of Quran. In addition, the religious literature “Qisas Al-Anbiya” (Stories of the Prophets) contains a wealth of information about Alexander the Great.

4. The idea of utopian society originated from the Greek philosophical thought, has passed into the world of Islam through works that chronicled the

history of prophets. Al-Tabari, a well-known commentator of Quran, has used in his "Tafsir" the works of Wahb ibn Munabbih (VII), one of the Tabi'un, on the history of the peoples of the ancient world. Naturally, Nizami Ganjavi has utilized it (Tafsir) in his "Iskandarnamah".

5. Muslim philosophers, nurtured by Greek philosophical thought, studied and developed the problem of social justice with reference to them and gave an original interpretation, which is reflected in Nasir ad-Din Tusi's "Nasirean Ethics", one of the most worthy works of Islamic philosophical-moral thought.

Nizami, a thinker who throughout his entire creation and profession tried to find a solution to the problem of a just ruler, an ideal society and social justice, in the end of his life and after a long search, drew this issue to a close with the image of a faithful, pious, pure, devout, enlightened, and happy community and picture of Iskandar who is ashamed of his prophecy.

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## **SAMAD VURGUN ABOUT NIZAMI GANJAVI**

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**Annotasiya.** XII əsr Azərbaycan mədəniyyətinin qızıl dövrü adlandırılan müəlliflərlə həmfikir olan Səməd Vurğun Məhsəti Gəncəvinin, Xaqani Şirvaninin, Nizami Gəncəvinin ədəbi-bədii irsinə əsaslanırdı. S.Vurğun bu şairlərin humanizmlə, yüksək bəşəri hisslərlə, idraki mühakimələrlə çulğalanmış, insan və cəmiyyət hadisələrini, mənəvi və əxlaqi problemləri özündə ehtiva edən bədii irslərinin birdən-birə yaranmadığını, uzun bir ədəbi-mədəni təşəkkül prosesinin nəticəsi kimi təzahür etdiyini söyləyirdi. Şair ortaq başlanğıc dövründə yaranan ədəbiyyatı, yazılı abidələri mədəniyyətimizin təşəkkül və inkişaf qaynağı hesab edir, XII əsr Azərbaycan ədəbiyyatını bu zəngin ədəbi-bədii təcrübənin məntiqi davamı kimi dəyərləndirirdi.

Nizami Gəncəvi Səməd Vurğunun təbliğ etdiyi, ədəbi irsinin həm ideya zənginliyindən, həm də poetik kamilliyindən danışdığı sənətkarlardandır. S.Vurğun Nizami yaradıcılığına yaxından bələd olandan sonra belə qənaətə gəlmişdir ki, öz türklüyünə, mənsub olduğu xalqın mənəvi dəyərlərinə, əxlaqi keyfiyyətlərinə, milli ruhuna sadıq qalan şair Şərq şeirində birincidir. Belə ki, Nizami “Xəmsə”sində təkcə vətəni Azərbaycanın deyil, bütün Şərqlin obrazını cizgiləmiş, bütün Şərq dünyasının portretini yarada bilmişdir. O, bütün insanlığın kədərini duyan, yaşayan və bu yaşantıları sözə çevirən sənətkar olmuşdur. İnsanlığın, bəşəriyyətin faciəsini özünüküləşdirə bildiyindəndir ki, Nizami irsi üçün zaman və məkan çərçivəsi yoxdur. S.Vurğun Nizamini bütün bu xüsusiyyətlərinə görə bir insan kimi öz zamanının oğlu, vətəndaşı hesab edirdisə, bir şair kimi, düşüncə adamı kimi dünənin, bu günün, həm də sabahın mütəfəkkiri hesab edirdi.

**Açar sözlər:** Səməd Vurğun, Nizami Gəncəvi, klassik irs, dəyərləndirmə

Samad Vurgun, holding the same views with the authors who called the 12th century as the golden age of Azerbaijani culture, based on the literary and artistic heritage of Mehseti Ganjavi, Khagani Shirvani and Nizami Ganjavi. S.Vurgun said that the artistic heritage of these poets, which is full of humanism, high human feelings, wise opinions, covering human and social events, spiritual and moral problems, did not appear at once, but manifested itself as a result of a long process of literary and cultural formation. The poet considers the literature and written monuments of the common beginning as a

source of formation and development of our culture and assessed the 12th century-Renaissance of the Azerbaijani literature as a logical continuation of this rich literary and artistic experience.

Nizami Ganjavi is one of the artists promoted by Samad Vurgun who spoke about the richness of ideas and poetic perfection of his literary heritage. After getting acquainted with the works of Nizami, made sure that the poet who remained faithful to his Turkish origin, moral values and qualities, and national spirit of the nation, whom he belonged to was the first in Eastern poetry. Thus, in “Khamsa” Nizami was able to draw the image not only of his homeland Azerbaijan, but the whole East, and created a portrait of all Eastern world. He was an artist who divined the sorrow of all mankind, lived, and put these experiences into words. There is no time and space framework for Nizami’s heritage because he could internalize the tragedy of humanity. If for all these features, S.Vurgun considered Nizami as a son of his time, as a citizen, but as a poet, a man of thought he appreciated him as a thinker of all the times – that’s as a thinker of yesterday, today and tomorrow.

According to the poet, Nizami is a leading artist of the time and throughout his life S.Vurgun showed great interest in the heritage of his predecessor, both in his artistic work and in his articles and reports, consistently expressed his attitude to his poetic thinking and the humanity of his literary heritage. The fact that S.Vurgun took the theme and motives of lyrical poems (“Nizami”, “Azerbaijan”, etc.) and the play “Farhad and Shirin” from Nizami’s creativity, translated the poem “Leyli and Majnun” into Azerbaijani proves the above-said.

In his articles and reports “The great Azerbaijani poet”, “Nizami and our present day”, “Nizami Ganjavi”, “The great humanist”, as well as in his various speeches, Samad Vurgun considered Nizami’s literary heritage from various aspects, analysed the poetic and ideological richness of his poetry, perfection of the form and content, illuminated the principal points of his creativity as a competent literary critic.

If we consider the chronological order of these articles and speeches, we can see that S.Vurgun constantly dealt with Nizami heritage. In his speeches, he emphasizes the importance of researching Nizami’s works along with translation and publication, and suggested specific themes for Nizami studies such as “Nizami and Oriental literature”, “Nizami and Western literature”, “Nizami as the founder of romantic outlook”, “Motives of internationalism in Nizami’s works”, “Literary style of Nizami” and “Nizami’s worldview”. Not contented only with this, the poet also considers it important to conduct research on Nizami’s contemporaries, the literary renaissance in the East, and Eastern literature on the whole, and thus to introduce and promote the national-



spiritual, literary-aesthetic qualities both in Azerbaijan and the East as an issue of serious scientific importance. Samad Vurgun's such a strict and principled approach to the study of classical heritage, including our recent and distant past, considering the importance of using healthy traditions in the development of modern literary process was a proper response to nihilists and cosmopolitans who criticized the history and culture of Azerbaijan, which gave unique pearls to world literature.

Samad Vurgun's views about Nizami Ganjavi cannot be characterized as a poet's pleasant impressions of his predecessor, his conclusions expressed under the influence of any emotion. This warm attitude was also the product of in-depth analysis and scientific approach. We know that S.Vurgun also translated Nizami's "Leyli and Majnun" into Azerbaijani. In other words, the poet expressed his conclusions and opinions after getting acquainted with all the poetic subtleties of his predecessor's literary heritage, his miraculous might, and his intellectual and artistic achievements.

In his theoretical heritage, Samad Vurgun spoke about the poetic system of Nizami poetry, the artistic merits, including his social ideal, his views on the state and religion, the system of aesthetic views on life, time and human.

In this regard, the poet considered humanism and patriotism as the basis and inner theme of Nizami's creativity. In the poet's works, the nature of Azerbaijan, the ancient fame of the native land, the magnificent castles are glorified in all their beauty. But, S.Vurgun did not see the essence of Nizami's patriotism only in this. In Nizami's works, a sharp hatred and grudge is felt against the perpetrators of social disasters, social inequality, and those who subjected the people to disaster and torture. With his sharp artistic provisions Nizami "gave a literary decree" for the restoration of truth and justice. S.Vurgun also saw the true essence of Nizami's patriotism in these socio-political motives.

S.Vurgun called Nizami a singer of democratic ideas. As early as the 12th century, Nizami spoke of the necessity of entrusting the management of the people to him, and saw the salvation of the people only in wise rulers with spiritual wealth.

According to Samad Vurgun, the poet with his courage brought originality to Eastern literature immortalized it by glorifying the simple representatives of the people.

Nizami always considered man to be the highest being of mankind and valued his honour and dignity above all. Speaking about Nizami's high value to man in his articles, S.Vurgun shows that the great poet considers human intellect, human cognition to be capable of everything, and wanted to see high moral qualities in man. Nizami thought that it was in a man's hands to be

perfect or ignorant. If so, why should he not strive for perfection and spiritual enrichment? The poet, who had a deep faith in the triumph of truth and understanding, called man to be kind and to preserve his dignity. The poet showed that Nizami could reflect not only the external aspects of a person, his appearance, transient events, but also his inner world, the world of thoughts with all its contradictions. S.Vurgun considered it acceptable not only to be a poet, but also to be a philosopher. According to S.Vurgun, every creative person should be an ideologue of his time, sing the thoughts of the people, their feelings and emotions. The poet recommended learning from Nizami's art to solve such existing problems of the creative process.

Nizami valued man for his intellect, mind and thinking. Due to these features, S.Vurgun considers that "Nizami stood higher than the 12th century feudal Azerbaijan and the East" [4, p.21].

The great poet believed that science and intellect would overcome all evils in the world and hoped only for the triumph of understanding in the study of the mysteries of the world. Academician A.Makovelsky writes: "Nizami says that cognition and knowledge acquired through it makes man to dominate over everything. Man should be guided by the light of intellect in understanding the world, the experience of life, social activity and the world of morality" [2, p.59].

S.Vurgun states that none of Nizami's predecessors could praise science with such a high value. In "Igbalnameh" we make sure that Nizami appreciated and praised science as a product of thinking and intellect. Nizami believed that the greatest achievement of man is science and its laws.

Dealing with the continuation of traditions in art, S.Vurgun spoke about Nizami's influence on the development of world artistic thought, noting that the poet ruled over the best thoughts and feelings of future generations for centuries. He wrote about Nizami's influence on Azerbaijani literature, Eastern culture and the world literary and aesthetic world in general: "If Iranian literature was leading in the Muslim East before Nizami, after the appearance of Nizami and a whole generation of Azerbaijani writers, Iranian classical literature ceded superiority to Azerbaijani literature. The popularity of our national language among the peoples of the Caucasus, Dagestan, Central Asia, Iran, Turkey, and other nations also contributed to the spread of Azerbaijani literature among these peoples."

As is known, Nizami had hundreds of successors, disciples who considered him their master, *nezires* (*imitative poem*) were written on the poet's works, and many works were created based on artistic motives of his creativity. S.Vurgun noted that this is a characteristic case for creativity, but it is important to study and research the scientific aspects of this literary influence.

He speaks about Nizami's influence on the Georgian poet Shota Rustaveli, emphasizing that this creative ties also needed to be studied. Nizami's influence on the great Georgian poet Shota Rustaveli has not been studied yet. While working on the translation of Rustaveli and Nizami, I noticed many similarities in their work. In order to study both the history of individual national literatures and the literary relations of our people, it is necessary to deal with it seriously and in principle" [5, p.21].

S.Vurgun states that Nizami's creativity goes far beyond the borders of Azerbaijan, the East and the Caucasus. The rich Nizami heritage, nourished by the high humanism and progressive ideas of ancient and medieval Azerbaijan, also had a significant impact on the literature of European peoples. The poet recalls how his predecessor was characterized by Goethe, emphasizing that this was a very important fact in terms of studying the impact of classical Azerbaijani literature on European culture. "The literary and cultural relations between the people of Azerbaijan and Europe are of great cultural significance. This issue stands before our historians of literature and entire cultural community.

It is regretful that, for some reason, our scholars and literary critics do not take such honourable and valuable themes. Probably, they do not venture to it. However, it is the truth that without courage, no progress, no scientific or cultural discovery is possible" [7, pp.9-10].

These ideas may seem ordinary to us today but if we take into account the period in which these considerations were made, and the fact that the study of Nizami works is still in its infancy, we will see how important these ideas are. And indeed, when we get acquainted with works of the prominent literary scholars – Akbar Aghayev ("Nizami and world literature"), Ali Sultanli ("Iskendernameh" and Western European literature, "Leyli and Majnun" and "Western European Literature"), Nushaba Arasli ("Nizami and Turkish Literature"), R.Azadeh ("Nizami and predecessors of his poetry"), H.Yusifov ("Renaissance in the East and N.Ganjavi"), who studied Nizami's relations with Western and Eastern literature, his position in world literature, the sphere of influence, we see how scientifically important S.Vurgun's suggestions and remarks are. A.Aghayev wrote about N.Ganjavi's influence on world literature, including European literature, similarities of the poet's works with the works of Goethe, Heine, Gotsi, Schiller: "The relations of the two great writers of German literature such as Goethe and Schiller with Nizami's works proves with all clarity how extensive his influence on world literature is.

While speaking about the spread and use of Nizami's plots in world literature, especially in Western European literature, it should be noted that individual plots of the great poet's works were sometimes used directly by

European writers, and sometimes indirectly went to European literature [1, p.155].

Why did S.Vurgun consider it important to study Nizami's heritage? First, because he wanted to promote the scientific and philosophical essence of the poet's works, the values of ideas, the power of penetration into human thought and ideas, poetic and ideological merits and the formation of Azerbaijani literary and aesthetic thought on rich footholds; "Azerbaijani people has given to mankind the great creator of the Eastern Renaissance in literature, the founder of romantic poetry in the East, the great philosopher and scholar, the genius of artistic thought Nizami Ganjavi. Only this is enough to have the right for taking an honourable place in the history of world culture" [3, p.149].

Second, the humanism and patriotism in Nizami's creativity, the use of the romanticist style, the skilful construction of conflicts and contradictions, the ability to express the image he created with all its internal complexity, considered it important to use such qualities as the full description of the ideal hero in the development and evolution of the contemporary literary process, living literary reality.

The thinker of the 12th century rejected all artificiality, everything that contradicted human intellect and consciousness, common sense and logic, and preferred naturalness both in life events and in his works. Nizami's heroes are not legendary figures, houris (nymphs), angels, but living human beings who think and create. The human characters and images created by the master of words attract attention with their monumentality. The poet showed their inner world with all its shades and contrasts skilfully opened their psychological world. It is known that Nizami, like some of his predecessors and many poets of his time, did not go to palaces for a high position and a good life, he lived among the people and received his inspiration from the people. In his works, he vividly described the life and customs of his people, their traditions, high thoughts and desires, care and needs.

In his works, the poet widely used folk literature, examples of folklore, and pearls of the people.

According to S.Vurgun, Nizami's fantasy was enriched with the rich folklore of our people – legends and tales, narrations and sayings, popular profundity, polished and gained some wisdom. Almost all the poems of the poet are derived from the oral folk literature of Azerbaijan and the East. S.Vurgun characterizes this fact as the poet's moral heroism, he highly valued the poet for his devotion to the national and spiritual wealth of his people, his way of aesthetic thinking.

Today, there are many pearls in the language of the people in the form of aphorisms, riddles, the author of which is Nizami Ganjavi. These pearls are so ingrained in the examples of folk literature that sometimes it is difficult to determine whether the author is Nizami or the people. S.Vurgun has repeatedly mentioned this in his articles, and assessed this connection with the people and folk literature as the basis of the national character existing in the poet's creativity. It is not accidental that Samad Vurgun himself took the theme of his works such as "Legend of the Moon", "Maiden's Rock", "Legend of the Spring", "Lion's Rock" from folk legends and narrations. Like his predecessor, S.Vurgun benefited from the best examples of both written and folk literature, and used a rich word treasure.

On the whole, there is a spiritual harmony in the creativity of Nizami Ganjavi and Samad Vurgun. We can also talk about this connection when talking about Fuzuli and Vurgun, Vagif and Vurgun. But if this harmony is observed in the works of Fuzuli and Samad Vurgun in the form of deep psychology, in the poetry of Vagif-Vurgun in the tone of lyricism, in the relations of Nizami-Vurgun in the context of deep philosophical generalizations, epic form, system of aesthetic views.

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## **INTERPRATATION OF MOMENT AND STAGE OF MODEL OF TASAVVUF IN NIZAMI GANJAVI'S POEM "SEVEN BEAUTIES"**

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**Annotasiya.** Nizami yaradıcılığında, o cümlədən "Yeddi gözəl" poemasında təsəvvüfi motivləri geniş şəkildə müşahidə olunur. Lakin bu motivlərdən istifadə şairin yaradıcılığını bütöv şəkildə təsəvvüfi-irfani görüşlərin təcəssümü hesab etməyə imkan vermir. Ona görə ki, Nizami görkəmli mütəfəkkir filosof idi. Bütün tədqiqatçıların təsdiq etdiyi kimi, XII əsr Şərq və Azərbaycan intibahını yaradan və onun bütün ideya-estetik ağırlığını çiyinlərində daşıyan Nizamini özünəqədərki mədəni irsin bütün mütərəqqi ideyaları cəlb etsə də, o öz yaradıcılığında məqbul bildiyi ideyalardan istifadə edirdi. Sufizmə də özünün mütərəqqi ideya və motivləri ilə Nizami üçün cəlbedici fikir qaynağı idi. Şair bu qaynağa biganə qalmamış, sufi ideya və motivlərindən istifadə etmişdir. Lakin müşahidələr göstərir ki, Nizami sufizmədən yaradıcı şəkildə istifadə etmişdir. Yəni sufi görüşləri ona öz ideyalarını vermək üçün bir vasitə rolunu oynamış, şair heç vaxt sufi ideyalarının tam təsiri altına düşməmişdir. "Xəmsə"də təsəvvüfdən istifadənin əsərdən-əsərə fərqli şəkildə təqdim olunması, sonuncu poemada – "İskəndərnamə"də Nizaminin artıq sufizmədən, demək olar ki, yerli-dibli istifadə etməməsi də sənətkarın sufizmə yaradıcı yanaşdığını göstərir.

**Açar sözlər:** "Yeddi gözəl" poeması, Xəmsə, təsəvvüf, Nizami Gəncəvi, sufi ideyaları

A great master of the literature of Azerbaijan Nizami Ganjavi's left a grandiose heritage with his Khamsa in the history. Indeed, the kings of the Nizami's period expressed their thanks to Nizami as their names were included in the history. Besides enriching the Azerbaijan literature with his five mesnevis, the poet laid down ground for emergence of a hundred of poetic works. Every mesnevi of the poet possesses internal content which reflects the stages of cognitive wisdom along possessing external meaning.

The fourth poem in the poet's Khamsa is "Seven beauties". Nizami took the content of this poem from the life of king Bahram of the Sasanian kingdom who lived before Christianity. In the work, Nizami Ganjavi approached to Bahram's love from the point of external as well as internal point of view and submitted it from a different view. The poet introduces in the depiction of the king's love adventure with girls an encoded formula of cognitive-scientific

point of love between a person to person, between a person and nature, between a person and universe. From this point of view, Nizami's benefiting from sophism presents different points and they are in a different content. He created a new type character through Bahram's figure sufficiently using Shariat-Tariqat-Marifat-Hakikat four staged perfection, and seven stages Tarikat model of sophism.

S.Rzasoy who conducted a fundamental research on Nizami Ganjavi's "seven beauties" writes about the use of sophism: "Nizami created a classic sophi character in the figure of Bahram. Taking benefit from theoretical and technical elements of perfection model in sophism, the poet applied other philosophical visions and approaches, and essentially created an original unique character. This character, besides the sophism features is not a character-figure made from the classic sophism model. It happens in the mystical relation of the sophis with the God that is to say it is possibility of a journey towards the God. At the end of the way, Bahram does not become a character living with mystical passionate relations [12, p.198].

Regarding to this argument, I would like to emphasize that there are enough facts proving the use of sophi ideas and motives in the work. This is not our aim to study all of them in here.

The name of the fourth poem of Nizami called "Haft peykar" in the Persian language. The poet himself mentions in "Isgandarname":

*Yorulmaq bilmədim gündüz və gecə,  
"Məxsənül əsararı" yazdım əvvəlcə.  
İncilik, şirinlik yığaraq ondan,  
"Xosrov və Şirin" üçün düzdüm bir dastan.  
Sonra başqa yerdə çadırımı vurdum.  
"Leyli və Məcnunu" eşqini qurdum.  
Bitirdim dastanı bir nəşə tapdım,  
Atımı "Haft peykər" üstünə çapdımş  
İndi söz mülkündə büsat qurarm.  
İsgəndər dövründən təbil vuraram. [5, p.64]*

The interpretation of the name "Haft peykar" is arguable. There are various interpretations of the name by the researchers. R.Aliyev argues that the poem used to be called as "Bahramname" [6, p.7]. Y.E.Bertels practically translated the named a "seven beauties" but also mentioned that it is appropriate to translate it as "seven portrait" as well [3, p.315]. According to Zumurud Quluzade it is much appropriate to translate it as "Yeddi obraz" (seven characters) [9, p.164]. R.Aliyev thinks "Yeddi ulduz" (seven stars) is much

better interpretation [5, pp.6-7], and subsequently Nazila Abdulgasimova considered it as a right version of interpretation [1, p.26] It is very interesting, although Mehdi Kazimov among the researchers on Nizami accepts the interpretation of the name of the poem as “seven beauties”, but keeps the name as “haft peykar” in his studies [8, p.10]. These facts are a sign of various views on the name of the poem. Our aim is related to the name “peyker” who is the subject of arguments. S.Rzasoy who collected all dictionary meanings of this word shows that the word “peyker” causes two core meanings: I. The meaning related to the layers of human-society-ethno: figure, corps, hull, body, outlook, substance, spirit, face, sculpture, picture, description, idle, panorama, form, beautiful, flag; II. The meaning related to the layers of place-space: star, planet, plane, sky and numbers [12, p.212].

As it is seen, all elements of the world of the existence are linked up a word and made a unite symbol. Symbolizing the word or symbolizing one or more elements of the world by the word such as “peykar” is related to sophism and its idea of vahdati-vujud.

The depiction of the world by sophis is rich of symbols and words. Words such as hair, face, wine, dream, etc. have their own symbolic meaning in sophism. If Yunus Emre expresses it as “my language is the language of the bird, my country is a country of friend”, from this point of view Nasimi told about this symbolic language as “this is the language of the bird and only Suleyman knows it”. All of these symbolic words being linked up with vahdati-vujud represent various elements of the world in vahdat (unite). But in here, Nizami attempted to reflect all essence and meanings of the theory of vahdati-vujud by exercising another way of creativity. The essence of vahdati-vujud theory is the unity of all elements of the existence. Almost all elements of the existence got united and linked up in the word “peykar” and formed unite. It is not a coincidence, it is a philosophical-poetic case, thought by Nizami. The poet depicts in “seven beauties” poem that he created seven symbols:

*Surətpərəstlər üçün sürəti qəşəngdir,  
Məzmun sevənlər üçün də məğzi (ləpəsi) vardır.  
Bağlı bir mücrüdür, içi dürlə dolu,  
Gözəl dolğun ibarələr isə onun açarıdır.  
Bu dürlərin sapı o başın boynunu bəzəyir ki,  
Açarı ilə (mücrünün) qıfılın açə bilsin.  
Onun nəzmində nə yaxşı, pisi varsa,  
Hamısı rəmz və hikmətin işarələridir.*

[6, pp.290-291]



This type of symbolization was a characteristic feature for style of tasaffuv thought which was in a leading position of the medieval poetic creativity. According to N.Mehdiyev, medieval philosophy, sophism and huruphism were based on polisemantism of symbolism of the word. The word was a sign or a symbol for the medieval. The word lost its basic mythical-magical energy in this language of poetry, became far away physical objectives by being abstracted, and was perceived as a symbol or sign [8, p.239]. Symbolic expression of thought not only existed in the East but also it was characteristic for the West. According to A.Y.Qurevich, to make multi meaning comment to one text was a characteristic of the medieval intellect [11, p.28].

Poem “Yeddi gozel” is a master piece reflecting the idea of “vahdati vujud” symbolized by Nizami Ganjavi. In the poem architect Shida builds a palace of 7 cupolas for Bahram. It is not just a palace of 7 cupolas. All elements of the universe are symbolized in the palace: “Shida depicts the body of the world through architectural codes in this palace. Thus, he symbolizes seven layers of atmosphere and seven stars. Each of the seven cupolas is painted in accordance with the colour of every atmosphere layer. In the middle ages history, the world climate were divided into seven groups. And every climate and the country in the vicinity of that climate matched to a colour of the atmosphere. Shide place every princess who represents various climates in a room that is correlated with the features of her belonging space. The seven flags are an ethno-spatial symbol. The seven days of week is correlated with the elements of stars, colours, climate, etc. In fact there is no any elements that do not correlate with each-other, and these elements introduces a model of the harmony of medieval world by being symbols of the space, ethnos and the time. By wearing according to the colours of these elements, Bahram in fact joins the harmony of the order of these elements.” [12, pp.74-75].

As it is seen, “seven peykar palaces” is a sign/symbol linking up the world of existence. This symbol/sign is directly related with the idea of vahdati-vujud. As all elements of the existence unite in the theory of Vahdati-vujud, all elements of the universe unite in a single sign in the Seven Peykar palace. If we have a look through the elements of the existence which are joined each other in this palace, we may see that there is no any element of the existence left that has not been symbolized in here:

In the ancient astronomy, the world comprises 7 layers in parallel with 7 planets [4, pp.108-109]. That was a tradition in ancient architecture to relate temples with seven stars and colours [2, p.92]. It is possible to see the tradition of vast embodying of all or some elements of the universe in temples, residential buildings in the whole medieval Eurasia [7, p.158].

Every star had own colour in the palace. The climate, country and day had

to be in the same colour with whatever climate, country, and day the star belonged.

As it is seen, seven stars, 7 cupolas, seven climates, seven countries, seven princesses, seven colours, generally the number seven connects all elements of the world of existence. But these elements does not remain just simply being connected with each other, in the seven peykar palace they get together and make a unit-a united existence that where we can see the sparks of idea vahdati-vujud.

Sophism ideas and motives are vividly linked up with the seven stories recited in the poem by the seven princesses of the seven countries.

As we know the story of Seven beauties consists of two stories which have interconnection:

Firstly, the core story which links up all parts of the poem that is encompassing the character of Bahram;

Secondly, seven independent fairy stories recited to Bahram by the princesses of countries of seven climates;

The first fairy-tale recited by the Indian princess is about the city of “garageyimliler” (the black dressed people). That is to say, it signs development of the person by means of advice, quotes and wise sayings. In the fairy tales of the princesses in this poem, Nizami depicts cognitive development ways of perfecting model of tasavvuf through the character of Bahram. It is not coincidental that the first of all Nizami introduces the fairy of the dark skinned Indian beauty which happens in the city of “garageyimliler”. By depicting the happening of the events in the city of Garageyimliler, he implies unawareness of the man about spiritual perfection-passion of tasavvuf. That is to say, the lover-hero character of the poet is not yet aware of the shariat stage of tasavvuf. The poet depicts the further culmination steps of the lover-hero in the subsequent fairytales. King Turktaz leaves for this city as soon as he get information of it. It is a land of houris. The kind falls in love with the head of the houries, Turknaz. But he fails since he does not succeed in the test by the houri. Nizami is trying to explain through the fairy-tale that, if a person wants to reach his/her happiness then must suffocate his/her passion, lust, enthusiasm, etc. bad powers.

It is about an Iraqi king who does not want to have a wife but a concubine in the second fairy-tail recited by a Greek princess to Bahram. Since he had often been changing concubines, the kind used to be called as “concubine merchant”. The reason is that the kinds concubines are liar as well as hypocritical. Besies, kind Suleyman’s and Bilqey’s children are invalid in the fairy-tale since they are liars. Nizami is trying to explain through the fairy-tale that lying, hypocrisy, infidelity, cunning, unfaithfulness make people miserable.

Whoever wants to be happy should be cleansed from these malqualities and should follow honesty and truth.

The third fairy-tale recited to Bahram is about Bishr. Pious and dietary Bishr falls in love with a lady. But overwhelming his own passion, he refuses the way of fornication. Instead he leaves for pilgrimage to Baytul-mukaddas (holy house). In here, he prays the God to save him from evil. The God listens his praying and in the end, Bishr gets together with his beloved though a halal way. Nizami implies that a person who can overcome evil power such as passion, lust and desire, would be awarded by the God.

The fourth fairy-tale which is depicted by a Slavic princess to Bahram is about a royal lady who is looking for a husband. A number of people perish in exams who want to get married with her. Finally, one person overcomes all obstacles and marries her. Nizami would like to convey that those people who are on the way of science, knowledge and ethics could become happy.

The fifth fairytale which was recited to Bahram was about Mahan. Mahan faces a lot of disasters because of his seduction as he drinks a lot and becomes drunkard. His seduction, aspiration to illicit business and addiction to wealth make him face with disasters. Nizami would like to convey that a person who gets rid of his or her seduction could handle his or her passion, thus it may take him or her to happiness.

The sixth fairytale recited to Bahram is about "Good and Evil". They are on a trip together. The evil makes a lot of trouble for the good, but belief in truth and being on a right way saves the good from all disasters.

The seventh fairy-tale which was recited by the Iranian princess to Bahram is about a person who falls in his passion, but rescued by the God's grace and support. The God pardons him as he is pure in heart and in spirit.

All fairy tales express the main idea of 7 step sectorial stages through moral development way of Sophism. Sophis travel though spiritual and physical purification way in the sectorial stages. This purification is mainly consists of seven steps. Through this process, a sophi gets rid of covetousness, lust, passion, lust, bitterness, selfishness, envy, greed, cruelty, awareness, gossip, doubt, fancy, indecency, greed brutality, etc. and becomes a pure wise person. Nizami depicted this sectorial exercise of all idea of Sophism in his seven fairy tales.

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**POETIC EXPRESSION OF NATURAL AND EXACT SCIENCES**  
*(Based on Nizami Ganjavi's poetry)*

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**Annotasiya.** XII əsr Azərbaycan şairi Nizami Gəncəvinin yaradıcılığı elə bir zəngin xəzinədir ki, istənilən mövzu üçün müraciət etsək, burada dəyərli, elmi-fəlsəfi baxımdan əsaslandırılmış dərin mülahizələrin, qiymətli fikirlərin olduğunu görürük. Bu hər şeydən əvvəl ondan irəli gəlirdi ki, bir neçə dili mükəmməl bilən şair özü dövrünün elm sahələrinə dərinləndən bələd idi və bu biliklərini əsərlərində ustalıqla tətbiq etməyi bacarırdı. Nizami “Şərəfnamə”də bizim indi heyran qaldığımız bilik dairəsinin genişliyinin sirrini açır. Şair deyir ki, elə bir gecə olmamışdır ki, yeni bir şey öyrənmədən başımı yastığa qoyum. Odur ki, Nizami fikirlərini, sətiraltı mənalərini, işarə etdiyi mətləbləri ancaq hazırlıqlı oxucu anlaya bilər.

Məqalədə Nizami Gəncəvinin poetik mənalara açılmasına xidmət edən elmi fikirlərinə diqqət yetirmiş, bədiiliklə elmin vəhdətindən yaranan dərin mənalara məzmun və məna yükünü açmağa çalışmışıq.

**Açar sözlər:** Nizami, qızıl, gümüş, civə, hikmət, bədiilik və elmiliyin vəhdəti

The creativity of the 12th century Azerbaijani poet Nizami Ganjavi is such a rich treasure that if we address to any subject, we will see here scientifically and philosophically grounded deep, valuable thoughts and ideas. This was primarily due to the fact that the poet, fluent in several languages, was well acquainted with the science areas of his time and ably applied this knowledge in his works. In “Sharaf-nameh” Nizami reveals the secret of the breadth of knowledge that we now wonder:

نخفتم شبی شاد بر بسترى  
[1] که نگشادم آن شب ز دانش درى

*Without opening a new door of science,  
Not even one night I went to bed quietly. [2, p.46]*

The fact that Alexander the Great, the embodiment of Nizami's ideal of a just king, sent the books in the “Persian library” to Greece for translation after he ascended the throne in Istakhr, along with Rowshenek (Dara's daughter),

who was dear to him and “bore the king’s pearl” and whom he called “Jahanbanu” after marriage, he ordered to take valuables and books to Rome when he went to Arabia, shows how much the poet attached importance to science and learning. Because, according to Nizami, “a beautiful face should be nurtured with tenderness, love, and a new heart (starting from infancy) with knowledge and wisdom”.

Therefore, Nizami’s thoughts, subtexts, and the essence he pointed out can be understood only by a knowledgeable reader. Valuable, instructive thoughts, beautiful illustrative stories about the secrets of science and art and the reputation of the scientist and artist occupy an important place in the poet’s prose. According to Nizami, the main criteria for success are hard work, power of talent and intelligence.

The scientific burden of the ideas that Nizami wants to convey to the reader is multifaceted and heavy in the true sense of the word. Often, philological knowledge is not enough for the reader, but also for the researcher himself to understand the meaning, it is required to resort to other fields of science. For instance, in the description of an ordinary scene, a poet who uses the imagery of a poetic word gives physical information that is not theoretically appealing at first glance: he points out that the sound spreads through the waves. It is stated in the “Iqbal-nameh” that the Chinese khagan visited the ruler; a meeting was held and the conversation began. The poet expresses the “exchange of words” in a very original way:

دران خرمیهای با ناز و نوش  
[1] رسیده ز لب موج گوهر به گوش

*In this festivity which was full of delight and pleasing;  
A wave of pearls flowed from lips to ears. [2, p.289]*

It is known that the science of acoustics began to develop before our era, and although real profession of Nizami was poetry, he was aware of the knowledge in this field of physics as well.

In “Iqbal-nameh”, the poet compares the “horizons” that the mind and thought can reach, and when he complains that the people of the time were tended not to science, but to *nujum* (astrology), he compared “which was created from the earth and which is in the earth”, and comparing it with gold writes:

*If the gold becomes powder,  
A jeweler will combine them with mercury. [3, p.108]*

It appears from this verse that Nizami knew deeply the physical and chemical properties of gold and its interaction with other metals. It is known that the only liquid metal in nature under normal conditions is mercury. Precious metals such as gold, silver and platinum do not normally react with any metal, and it is precisely because of these properties that they are as valuable as jewelry. They only combine with mercury to form an alloy called amalgam. From ancient times, mercury has been known to attract gold, and this method was used to obtain gold in nature. Thus, gold is found in nature not in pure, but mixed, mostly mixed with soil. Gold was separated from the gold-containing mixture by mercury: mercury attracts gold, and then evaporates by heating, and pure gold is obtained. This method was used in jewelry to gather gold dust together that had been crushed and pulverized, and Nizami, who was aware of the “relationship” between gold and mercury, used this knowledge to justify his words scientifically and to create poetical simile:

چو هرچ آن بود بر زمین ریز ریز  
به سیماب جمع آورد خاک بیز  
چو زر پراکنده را چاره ساز  
به سیماب دیگر ره آرد فراز  
گر اجزای ما را که بودش روان  
[4] دگر باره جمعی بود می توان

*No matter how fine the gold dust is,  
An able man gathers it together with mercury.  
If a smart man can gather  
A dispersed gold together with mercury,  
If only our parts of body that are on the move  
Could be gathered together. [5, p.516]*

Also in “The Treasury of Mysteries” (“*Makhzan al-Asrar*”) the poet writes that “those who did not suffer from gold like mercury / becoming silver did not eat the Sanjar iron” [9, p.66]. In this verse, also the poet interprets the physical phenomenon of the interaction of gold and mercury in a unique way: gold always strives for mercury, but mercury does not tend to gold. In the explanation of the second hemistich of the verse Professor Rustam Aliyev writes: “The famous Seljuk Sultan Sanjar (1117-1157) always put his seal only on gold coins. He is known in history as a symbol of power and greatness” [9, p.261].

On the whole, the creation of analogies in different verses of Nizami according to the chemical and physical properties of gold proves the profundity of the poet's knowledge in this field: "A Jew gilded gold with copper", "Will they not test gold on a touchstone to determine quality?", "They mix the soil with golden water" and so on.

In "The Story of Alexander and Socrates" in Iqbal-nameh, the poet compares the brilliance and purity of silver with the value of the word, the answer given, and uses the nature of mercury to convey the psychological state of man more clearly and effectively: the wise philosopher Socrates advises to the ruler to open his ear and to listen to wise advice:

*Socrates gave him a good answer:  
He said: "Mercury is not poured into the ears!"*  
[3, p.87]

It should be noted that many examples of the artistic metaphors and allusions created using the properties of other metals and minerals used in the art of jewelry and in terms of artistic expression can be found in Nizami poetry. For instance, in "Khosrow and Shirin", the poet skillfully uses the subtle nuance of the physical interaction of a precious stone ruby with a precious mineral diamond, to express both his respect for the mighty sultan and the value of his book talking with the ruler about the writing of a new work.

به دولت داشتند اندیشه را پاس  
[10] نشاید لعل سفتن جز به الماس

*They took measure to get support from the state:  
They needed a diamond to pierce the ruby [8, p. 41].*

The scientific knowledge we come across in Nizami Ganjavi's creativity had been tested among the people since ancient times, and later confirmed by experiments, and is still being used in everyday life. We learn from historical sources that from ancient times silver was known as a metal to have antibacterial properties, a bacteriostatic effect. Even during long marches, food and water supplies for the rulers and high-ranking members of the palace were kept in silver containers so that they would not lose their usefulness for a long time. Today, in order to kill the single-celled bacteria in water, people keep it in a silver bowl and then drink it. Or bathing in a river containing high silver ions protect people from infectious diseases. The scientific explanation for this quality of silver is: "Silver ions penetrate into bacterial cells and block the



enzymes of microorganisms, destroying most protozoa. Silver, in contact with the nitric bases of deoxyribonucleic acids, disrupts the stability of DNA and, accordingly, impairs the viability of bacteria, fungi and viruses. Moreover, the rapid penetration of silver ions into the cell, the cytoplasmic membrane, the dysfunction of the cell layer (bacteriostatic effect) and the blockade of many bacterial enzymes (bacteriolytic effect) lead to the destruction of microorganisms” [6]. From the following verse it becomes clear that this feature of silver was known to Nizami, and the poet writes in the “Sharaf-nameh” using this knowledge to show the value of his work in a way that suits his style:

من از آب این نقره تابناک  
[1] فرو شستم آلودگیهای خاک

*And with water of this shiny silver  
I wash away all the dirt of the soil. [2, p.47]*

Speaking of silver, it would be appropriate to mention the chapter “Alexander’s mirror making”. Before passing to Nizami’s narration about the creation of the mirror, I would like to note that although the technology of creating mirrors has developed nowadays, modern science has proved that in ancient times mirror was made of smoothed metals. Saying that the mirror was not invented before Alexander (of course, Nizami mentioned this idea for artistic purposes), while describing the process of making a mirror the poet deals with the properties of chemical compounds of several metals: at first it is poured out into a mould and smoothed (there are facts that it was made mostly of gold and silver, but since they are expensive metals these were not used later), but they do not achieve the expected result, because they “do not see their appearance properly” in the ready mirror. Having tested all the precious stones, the turn reaches the iron:

سرانجام کاهن درآمد به کار  
پذیرنده شد گوهرش را نگار  
چو پرداخت رسام آهنگرش  
به صیقل فروزنده شد پیکرش  
همه پیکری را بدان سان که هست  
[1] درو دید رسام گوهر پرست

*So the work reached the iron,  
All liked the reflected image.*

*When the blacksmith smoothed it  
The iron was illuminated with a smoother.  
The artist saw all sorts of outfits,  
As if they were in reality. [2, p.111]*

However, this is not the end of the matter. Now, whatever the shape of mirror is made, the image takes on that shape: if it was wide, it showed the face wide, if it was long, it lengthened the forehead; and rectangular and hexagonal shapes did not give the desired result. In the end, they decided to make it round, and only then “it gave the same appearance, no matter which way they turned it”. In our opinion, at this point, the poet connected the fact that is, the ability of the mirror to accurately reflect the image in a round shape, with the fact that the Earth is spherical. At the same time, noting the role of geometric knowledge in the successful result obtained, Nizami writes:

بدین هندسه ز آهن تیره مغز  
برافروخت شاه این نمودار نغز [1]

*In this geometric way, from black-brained iron  
Shah polished this beautiful reflector. [2, p.112]*

In this verse, too, the poet explains the physical interaction of gold and mercury, and silver and iron in a unique way: gold always strives for mercury, but mercury does not tend to gold, and there is no physical reaction between silver and iron.”

The poet skillfully uses his scientific knowledge to characterize the inner world of a man, the individual features of his character. In Igbal-nameh, the poet figuratively states against the background of the phenomena of polishing iron to mirror and oxidizing get rusty that a person who educates another one must first cleanse his soul and rise spiritually: [3, p.88]

Nizami Ganjavi’s comprehensive scientific knowledge in the detailed description of the construction of Khavarnak castle in the work “Seven beauties”, amazes even modern readers. First, the location for the palace is chosen, and then the master is sought. Here the poet describing the construction of the castle, talks about mathematical dimensions, names some devices and tools (For instance, an angle gauge, an iron gauge, a smoother), substances and materials. For instance, the poet writes:

*Plaster made with sirishum  
(a sticky substance made from egg yolk),  
Reflect the looker like the mirrors. [7, p.56]*

Here we can get acquainted with building materials that have come over centuries and contributed to the sustainability of the monuments that have survived to this day. Sirishum is a sticky substance made from egg yolk. Plaster made from a mixture of milk and sirishum is not only strong, but also reflects like a mirror. Due to this, another feature of the castle emerges; it is plastered so smoothly that it changes color according to the hours of the day: blue in the morning, yellow when the sun rises, and white when the clouds obstruct the Sun.

*Every evening and morning  
Like a bride adorned seen in three colors.  
Three colors gave it a beautiful decoration:  
It became blue, yellow, and white.  
It became the sky blue in the morning,  
It covered a blue veil over its shoulder.  
When the sun rose again from the horizon,  
The palace took the color of the Sun.  
When the clouds appeared in the sky  
It became as white as a cloud, delicate and beautiful.  
There was a desire for monotony with weather,  
It was sometimes black and sometimes white. [7, p.56]*

Of course, here the infinity of the poet's imagination arouses sympathy. However, one cannot deny the truth in this description. Because the methods of Eastern architecture are still full of mysteries that world science cannot reveal: the Shah Abbas Mosque in Ganja, walls of which reflect the light during midday prayers regardless of the day or month of the year, the bath heated by a candle in Isfahan, etc.

We also find in the chapter "Competition of Greek and Chinese painter-engravers" in the "Sharaf-nameh" that the skillfully smoothed surface has the ability to reflect the image. At the end of a competition held to determine which - Greek and Chinese is better at painting, the ruler is surprised that the image created by both artists is exactly the same, and he tries to find out the secret. It turns out that while the Greek artist was working on the painting, the Chinese artist "was smoothing the wall without stopping", and when the curtain drawn from the beginning of the competition was raised, the painting of the Greek was reflected on the wall smoothed by the Chinese:

هر آن نقش کان صفه گیرنده شد  
به افروزش این سو پذیرنده شد

بر آن رفت فتوی دران داوری  
که هست از بصر هر دو را یاوری  
نداند چو رومی کسی نقش بست  
[1] گه صقل چینی بود چیره دست

*All the patterns created on this side,  
That side reflected brightly.  
In this case, the fatwa was issued as follows:  
Both have astute mind.  
No one can engrave as Rumlu,  
But the Chinese is better at smoothing. [2, p.291]*

In his works, Nizami mentions the names of many ancient Greek scholars, compares their characteristics with a well-known representative of the corresponding field of science, and creates successful and interesting metaphors in order to more vividly convey the characteristics of his heroes. Shapur in “Khosrow and Shirin” is one of the images of the artist, which is given the most places in the poet’s *masnavis* (distiches), enters the life of the heroes and changes the direction of their destiny. In order to introduce Shapur to his reader, or rather to show his worth to the reader, compares him with the legendary artist Mani, and to show the symmetry and mathematical accuracy of his works compares him with the Greek mathematician Iglidis (Euclid). He says that he is able at drawing, in creating an imaginary picture of a person that he did not even see, only heard about:

*Mani had fame in engraving,  
He had a power of Iglidis in his painting.  
He was prompt in drawing with sharp pencil,  
He drew in his mind thousand images.  
He was skilful in a delicate work,  
He put a pattern on the water. [8, p.89]*

Of course, it is impossible to reveal the secrets of Nizami’s art in one article, where every distich and every hemistich is a key to the world of knowledge and wisdom. The poet’s works are very rich in valuable and interesting ideas about medicine, the functional properties of human internal organs, the importance of blood circulation, astronomy, the secrets of the art of leather tanning, metal working, bone-processing, carpet weaving and weaving. The peculiarity of the genius of Nizami is that the poet did not simply convey this knowledge, but skillfully used it to confirm the influence of the artistic idea

he wanted to convey, the scientific basis, to instill deep meanings “without using too many words”.

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**RESEARCH AND TRANSLATIONS OF WORKS  
BY NIZAMI GANJAVI IN EUROPE AND USA**

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**Annotasiya.** İngilis nizamişünaslığı dünya ədəbiyyatşünaslığında aparıcı yerlərdən birini tutur. Böyük Britaniyada Nizaminin, demək olar ki, bütün poemaları tərcümə edilmişdir. Onların bəziləri bir neçə dəfə ingilis dilinə çevirilmişdir. Nizamiyə həsr edilmiş elmi tədqiqatların əhatə dairəsi kifayət qədər genişdir. Şairin tərcümeyi-halının yazılmasına cəhd edilir, poemalarının məzmununun ətraflı təhlilləri aparılır, əsərlərinin fəlsəfi mahiyyəti və onlarda şairin sufi görüşlərinin əksi öyrənilir, geniş şərhlər yazılır və s.

ABŞ-da Nizami Gəncəvi haqqında məlumatların da yer aldığı Şərq poeziyası antologiyası və topluları, ədəbiyyat tarixinə dair elmi nəşrlər, ədəbi əlaqələr haqqında kitablar və tərcümələr nəşr edilmişdir.

XX əsrdə Almaniyada “Yeddi gözəl” (1959) və “Leyli və Məcnun” (1963) poemalarının İsveçrə şərqşünası R.Gelpke tərəfindən yerinə yetirilmiş alman dilində mənsur tərcümələri işıq üzü görmüşdür. Professor İ.H.Bürgelin “Xosrov və Şirin” və “İskəndərnəmə” poemalarından etdiyi tərcümələr yeni işlərə aid edilə bilər.

Fransada Nizaminin “İskəndərnəmə”dən başqa, bütün poemaları tərcümə edilmişdir.

**Açar sözlər:** Nizami, İskəndərnəmə, Avropa, ABŞ, tərcümə

Since the 18th century Nizami's work has become the subject of a special interest among English orientalists. Such outstanding orientalists like W.Jones (1746-1794), C.Rieu (1820-1902), G.Ete (1844-1917), E.Zachau (1845-1930), G.Auzley, N.Blend and others stood at the origins of the formation of English nizamivedia.

In the works of such famous scientists as Acad. A.B.Krymsky, Corresponding Member E.E.Bertels, prof. R.M.Aliev, prof. G.Yu.Aliev, prof. A.M.Agaev are available as separate evaluative characteristics of the works of English orientalists, and judgments on the history of the emergence and development of English Oriental Studies [3].

Acad. A.E.Krymsky believed that a turning point in European orientalism was outlined in the work “Nizami, his life and works” (Nizami's Leben and Werke und der zweite Theil des Nizamischen Alexanderbuches), written in

1871 in German Hungarian orientalist V.Bacher and then published in England. Using the data, gleaned from Nizami's own works, the author tried to establish the main stages of the poet's life. The work on translations of immortal's poems by Nizami has been going on for two centuries. The results obtained and the successes achieved ensure English nimology is one of the leading places in the world literary criticism. Almost all Nizami's poems have already been translated into English. Some of them have been translated several times.

Unfortunately, only the poem "Khosrov and Shirin" has been translated into English language is fragmentary, which undoubtedly affects the study English Orientalism of Nizami's work as a whole.

A very wide range of English scientific studies devoted to Nizami. Attempts are being made to restore the biography of the poet, a detailed analysis of the content of the poems is carried out, the philosophical component of the poems and the reflection of Sufi views in them poet, extensive comments are made, etc.

Acquaintance of the "father of English Orientalism" William Jones with Nizami's poems began from a young age, when he worked in Paris on Persian manuscripts.

Back in 1771, at his insistence, a decision was made in England to a comprehensive study of the creative heritage of the Azerbaijani poet and thinker. From this year on the topic "Nizami and his entourage" becomes the subject of instruction in relevant courses at Oxford and Cambridge Universities. In one of his early articles - "The most important works in Persian" - contains interesting source and information about the poems of Nizami. In the article he wrote about the need to search and publish the poet's manuscripts [1, p.6].

In 1771 W.Jones published "A Grammar of the Persian Language". This labor that has long enjoyed popularity among European orientalists also contained samples of Persian-speaking literature, including fragments of poetry by Nizami Ganjavi.

In 1774 W.Jones moved to Calcutta. Here the main subject of his scientific interests is the study of the creativity of the Azerbaijani poet Nizami. So, in the preface to his translation of the poem "Layli and Majnun" by the Persian-Tajik poet Abdulla Khatifi, nephew of A.Jami, he provided detailed information about the eponymous poem by Nizami.

Comparing the ideological and thematic features of both works, the level of poetic skill, poetic speech, W.Jones preferred Nizami, claiming that Khatifi failed rise to the level of skill of his predecessor that "Layli and Majnun" Nizami is distinguished by deep thoughtfulness, perfect poetics, etc. Vivid evidence of the deep penetration of W.Jones into poetics Nizami is a preface to his prose translation of the first from the "Khamsa" poem - "Treasury of

Secrets” (1786). Talking about high poetic skill of Nizami, manifested in the choice of the topic, poetic size and style, W.Jones notes the philosophical depth poem, for the disclosure of which numerous comments.

W.Jones' work attracted the attention of other European orientalists to the works of Nizami. Already in 1802 Ludwig Hein translated into Latin is a series of chapters from the poem. In 1844 the English orientalist N.Bland published in London an original the text of the poem “Treasury of Secrets” (Makhzan-ul-asarar (The treasury of secrets) being the first of five poems or khamsa of sheikh Nizami, London, 1844). According to Corresponding Member E.E.Bertels, it was very serious work for that time [2, p.17].

In 1945 in London a new, also prosaic English translation of the poem “Treasury of Secrets”, translator and researched by a scientist of Iranian origin Professor of Oriental Languages Ghulam Hussein Darab. Distinctive a feature of this translation was the lack of comments, reflected in its quality: without explanation, many images of the original remained undisclosed. Explanations inside the bayt are unacceptable and lengthened the text. Nevertheless, this translation conveys the content of the poem and not devoid of artistic merit [4, pp.24-25].

The greatest attention after the poem “Treasury of Secrets” in English Oriental studies is devoted to the poem “Leyli and Majnun”. Full English poetic translation of the poem was published in London in 1836 by orientalist James Atkinson. In 1894 and 1905 in London this translation has been reissued.

In an extensive preface, highly appreciating the creative genius of Nizami, J.Atkinson wrote that although Layli and Majnun is one of the most common plots in the literatures of the East and many outstanding and inconspicuous poets wrote their poems on this topic, however, over all of them rise to the brilliant poem of Nizami. The author cites biographical information about the poet and describing his intellectual appearance, calls him a Sufi scientist. J.Atkinson emphasized that Nizami was the greatest figure in the literature of the era [1, p.12].

For a better understanding of the work, the translator has provided the text detailed commentary on both individual difficult verses of the poem, and to specific realities. In fairness, it should be noted that E.E.Bertels found this translation “extremely imprecise” and believed that he could be of historical interest only [2, p.21].

In 1966, a prosaic translation of the poem “Leili and Majnun” was published, performed by the literary critic R.Gelpke and translated into English language (Nizami Ganjavi. The story of Leyla and Majnun translated by Dr. R.Gelpke. English version by F.M.Mattin – London, 1966). The author provided translation by an afterword, where he emphasized that the



extraordinary this story got widespread thanks to highly artistic processing of it by the Azerbaijani poet Nizami.

In 1924, a translation of Nizami's poem "Seven beauties" (C.E.Wilson. The haft Paikar. The seven Beauties by Nizami of Ganja. Vol.1. Translation. London, 1924). Translation author English orientalist K. Wilson. The poem was published in two volumes. Second volume completely devoted to comments. The translation is done rhythmically prose. According to A.E.Krymsky, the author of the translation managed to "convey in English, Nizami's poem "Seven Beauties" is very close to the original" [3, p.73]. E.E.Bertels noted that the work was done carefully and deserves attention. Regret was caused only by the lack of translator of the critical edition of the text and the resulting difficulties [2, p.22].

K.Wilson prefaced the translation of the poem with a large introductory article, in which reported that the poet was born in Ganja in 1141, and his ancestor – a native of Qom. It should be noted that in the works of English orientalists (W.Auzley, J.Arberry, E.Brown and others) opinions about the place of birth of the poet disagree: some believe that he was born in Ganja, others – in Qom, but all agree that his ancestors are from Qom. Although the translator erroneously asserted that the cultural environment in which the worldview of Nizami, was distinguished by religious fanaticism, he, nevertheless noted the presence of noble traits in the character of the inhabitants of Ganja, who were hospitable and generous [1, p.17]. They showed patterns courage and bravery in battles with the crusaders, which indicates deep patriotic feelings of the inhabitants of this city. This translation subsequently it was reprinted several times.

In 1967 a prosaic translation of the poem "Seven Beauties" performed by the professor University of Oxford by J.Scott Meisami and reprinted in 1995, translated in free verse using Ritter's edition and Ripka.

The first translation of the poem "Iskender-name" into English was carried out by V.Clark in 1881, Acad. A.E.Krymsky named the author translation "by a practical Iranian without a scientific school." Prose translation prepared and published by W.Clark in London the first part of the poem - "Sharaf-name" - based on the text of the publication of Lord Minton. At the same time, the translator used many lithographic publications and sources of wide historical philological character. Following the principle of his compatriot V.Jones that Nizami's poetic translation is an almost hopeless affair, for for this one must have the same powerful talent as Nizami, V.Clark translated the poem into prose and provided it with commentaries. Translation preceded by a short biography of Nizami, in which it was repeated erroneous version of the

poet's origin. In conclusion V. Clarke highly appreciated the personality of Nizami, his poetic genius.

Literature containing information about Nizami published in England and the United States in the 20th century is an anthology and collection of Eastern poetry, scientific publications on the history of literature, books on literary connections, translations. Among them are such publications as "Flowers of Persian poets" by N. Kh. Dole and W. Walker (1901), "Persian Literature" by R. Levy (1923), "Poems from Persian" by C. Bowen (1964), "Anthology of Persian poetry" (1964), published in the USA by the orientalist J. Krichak. In 1979 a beautifully illustrated book published in the USA under the title "Mirror of the Invisible World", dedicated to the life and work of Nizami. The article about the poet was written by the orientalist P. Chelkovski, who presented Nizami as a reformer and truly renaissance thinker [4, p.23].

A more scientific substantiation of the sketch of the life and work of Nizami received in the work of prof. University of Cambridge Rouben Levy. (Introduction to Persian Literature. London, 1970). The author highly appreciates the poetic heritage of the Azerbaijani poet and claims that it is his five poems "owe that high fame that enjoys Persian literature" [7, p.83].

R. Levy talks about the progressive worldview of Nizami, highly appreciates his skill in building plot, outlining the characters of the heroes, in psychological analysis, expresses admiration for the existing harmony between the depicted in poems with events and their stylistic design, poetics.

Comparing Nizami with Shakespeare, Goethe, other poets of the West and East, R. Levy gives preference to the Azerbaijani artist of the word, considering that, in comparison with him, they "seem to reflect the light of his immortal poetry" [7, p.85].

In 1887, small excerpts from various poems by Nizami in German appeared in the collection of samples of Persian poetry by I. Hart (Hart J. Divan der persischen Poesie, Halle, 1887).

In the XX century in Germany were published prosaic translations of the poems "Seven Beauties" (1959) and "Leili and Majnun" (1963), executed by the Swiss orientalist R. Gelpke. These transfers represent a retelling of the original text and, although they do not convey artistic features of the original, play a role in the case of popularization of the poet's work.

The newest German translations include the poem "Khosrov and Shirin" (1980) and Iskender-name (first part, 1991), performed by German orientalist prof. I. K. Byurgel.

Among the most famous German works devoted to the life and to the work of Nizami, the small monograph by W. Bacher, published in Leipzig in 1871. Work by G. Ritter (Ritter H. Über die Bildersprache Nizamis, Berlin-

Leipzig, 1927) analysis of the system of comparisons and metaphors in Nizami's poetry. Study Austrian orientalist G.Duda plot "Farhad and Shirin" (Duda H.M. Ferhad und Schirin. Die literarische Geschichte eines persischen Sagenstoffes, Praha, 1933) and the identification of sources that could be used Nizami. An edition of the text was attached to the studythe corresponding part of the poem.

In 1894, small excerpts from Nizami's poems were published in Italian translation in essays on the history of Persian literature I. Pizzi. (Pizzi I. Storia della poesia persiana, vol. I-II, Torino, 1894) In 1967, an English translation of the poem "Seven Beauties", made K. Wilson in 1924, was translated into Italian by Alessandro Bausani (Nizami di Ganje. Le sette principesse. Alessandro Bausani (Bari: Leonardoda Vinci, 1967).

At the turn of the XIX-XX centuries French orientalist E.Bloch (1870-1937), working in the department of manuscripts of the National Library of France, discovered and described manuscript number 710. He reported that the manuscript is a translation of Nizami's poem "Seven Beauties" into Turkish with its subsequent translation into French [5, p.205].

Today in France into French four poems by Nizami were translated. 1970 famous French orientalist A. Massé translated the poem "Khosrov and Shirin" [8]. The Treasury of Secrets was translated and published in Paris in 1987. The author of the translation is J.Mortazavi.

Poem "Seven beauties" translated twice. Both translations were published in 2000. Translated under the title "Les Sept portraits" ("Yeddi portret") by Isabel de Gasten and published in Paris. The author of the translation "Le Pavillon des sept princesses" ("Yeddi şahzadə pavilyonu") is an American writer M.Berry. This translation was also published in Paris and besides provided with comments. In 2017, a translation was published in Paris poem "Layla and Majnun" ("Layla et Majnun"). By the author of the translation I.Gasten appeared again [6, pp.95-97].

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**THE EPIC POEM “LEYLI AND MAJNUN”  
OF NIZAMI GANJAVI**

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**Annotasiya.** Bütün dövrlərin görkəmli mütəfəkkiri, dahi Azərbaycan şairi Nizami Gəncəvi (1141-1209) bizim müasirimizdir. Şairin yaradıcılığı Şərqi mədəniyyətinə, elminə, fəlsəfəsinə biganə qalmamış, bəşər övladını həyatın mahiyyəti haqqında düşünməyə vadar etmiş və onun ömür yolunda dəstək olmuşdur. Nizami Gəncəvi öz əsərlərində həqiqəti şərh edən şairlərdən biri olmaqla yanaşı, qədim məhəbbət fəlsəfəsini böyük şövqlə tərənnüm edən nadir sənətkarlardandır.

Nizami Gəncəvi 1189-cu ildə böyük məhəbbət dastanı “Leyli və Məcnun” yazmışdır. Böyük şəxsiyyətlərin dərk etməyə çalışdıqları “Leyli və Məcnun” poemasında “insan təfəkkürü”nün yaranma prosesini izah edərək, ilahi eşq məqamında insanı öz varlığı ilə qovuşdurur.

Məqalədə “Leyli və Məcnun” epik poemasının bədii şərhini verilir. Nizami Gəncəvinin “Leyli və Məcnun” poeması dünya ədəbiyyatında böyük bədii əsərdir.

**Açar sözlər:** Nizami Gəncəvi, “Leyli və Məcnun”, epik poema, ilahi eşq, məhəbbət dastanı

The prominent thinker of all times, the genius Azerbaijani poet Nizami Ganjavi (1141-1209) is our contemporary. The poet’s creative activity has always obliged human kinds who were not indifferent to the Oriental culture, science and philosophy to think about the significance of life and have supported them in the road of life.

Alongside with the fact that Nizami Ganjavi was one of the poets interpreting the truth in his works he was one of the rare artists who sang the ancient love philosophy with great enthusiasm. That is, explaining the process of emerging the “human thinking” in the epic poem “Leyli and Majnun” that all the great personalities were trying to perceive, he joins the human being with his existence in divine moment of love. The individual who chooses the path of perfection in Nizami’s philosophy is characterized primarily by the fact that he appreciates highly the love. As Nizami Ganjavi wrote, a person who catches fire from the heat of the true love in his heart, by the end, understanding anything in this world is frail, gains wisdom transforming from absence into the

existence. This path passing through the unfortunate love is the poet's road of life and his own philosophy.

Nizami Ganjavi wrote the great epic of love "Leyli and Majnun" in 1189 AD:

کار اراسته شد به بهترین حال در سلح رجب به ثاو فادال  
تاریخ عیان که داشت با خود هشتاد و چهار بود پانصد  
[4, p.125a]

As it revealed from the handwriting copy, this work was at least ready in the last day of the month of Rajab 584.

As the observations prove, like other medieval masters of pen, the great poet Nizami Ganjavi had also written poems to order. Perhaps, the existence of an extended family and people dear for him forced the poet to work hard and write to order. As, in the part of the epic "Leyli and Majnun" (The reason for writing of this book) the poet tries to prove himself in the right to fulfil this type of order.

The poet notes that the stars help him. He thinks that the happy people should work hard (i.e. he has to fulfill the order received with a great zeal). Then, the poet describes the course of events as follows:

در حال رسید قاسد از راه و آورد مثال حضرت شاه  
بنوشت بخط خوب خویشم ده پانزده سطر نغز پیشم  
هر حرفی از ان شکفته باغی افروخته ترز شب چراغی  
کای محرم حلقه غلامی جادوی سخن جهان نظامی  
از چاشنی دم سحر خیز سحری دگر از سخن بر انکیز  
در لاف که شکفت کاری بنمای بفصاحتی که داری  
خواهم که بیاد عشق مجنون رانی سخن چو در مکنون  
[4, p.124a]

Meanwhile, the herald of the shah of the Shahs (Akhsitan) has come and has presented to me the shah's decree. The shah has written a letter to me consisting of ten or fifteen hemistiches: O Nizami, my servant, the mystery of the world of words! Wake up of the morning's sweet dream, life is running. Write your poem based on your own words. I want to see your words transformed into pearls to the memory of Majnun's love. The wish of the shah from Nizami is that the epic of "Leyli and Majnun" has to be written in Persian and in Arabic. Because, according to him, the people of the highest class should speak a high-tech word (in Persian). Writing in Turkish (Azerbaijani) and creating Turkish images in this epic is not worth for this epic poem. When the

ruler's words reached the ear of Nizami Ganjavi, a strongly angry poet wanted to respond toughly. According to the ideas of the correspondent member of ANAS, Nushaba Arasli, "in any case, Nizami met with great dissatisfaction the Shah's attitude towards Turkism. His abusive attitude towards his mother made him angry and perhaps he did not want to accept the shah's offer" [1, p.4].

Yes, Nizami is neither "dide" (people who predicted the location of the treasury in ancient times) that would find a treasure and nor the Venus that would go independently. He has to fulfill the shah's decree. These events, which took place in the eyes of his son Muhammad, burned the heart of the poet:

بسیار سخن بدین حلاوت کویند و ندارد این طراوت  
زین بحر ضمیر هیچ غواض بر ناورد انچنین دری خاص  
هر بیستی از ان چو رشته در از عیب تهی و از هنر پر  
در جستن این متاع نغم یک موی نبود پای لغزم  
میگفتم و دل جواب میداد خاریدم و چشمه آب میداد  
[4, p.124a]

The poet says: Many people tell a poem, but they have no freshness. No poet's heart can create such a particular poem in Deri language. Every couplet of the poem is without defects and a string of pearls, full of talent. When I wrote such an epic, my foot did not take any false step. I said something and my heart answered at once, and I heard a spring murmur.

Nizami Ganjavi, in the fragment of poem quoted above wants to express that the epic was written with the thirst of heart and in tears. The reason for this is undoubtedly the humiliation of the poet's native Azerbaijani language. Therefore, it is possible to think that Nizami Ganjavi's Divan was in the Azerbaijani language. Because in the decree of Shah Akhistan, it is said that this epic does not fit Turkish characters. Taking into account that Nizami Ganjavi was a man close to the shah Akhsitan and was a teacher of his son, it is possible to suppose that the poet hoped to write this order in the Azerbaijani language. But according to the request of that time, Akhsitan demanded the poet to write it in Persian and Arabic, and Nizami, in his turn, called this language "the Deri".

"The history of the Deri language is explained in the Būrhan. Ğate dictionary as follows: this word refers to the vocabulary of the tribes living in such cities as Balkh, Bukhara, Badakhshan and Marv, and it was spoken in Kian's palace. Another group claims that in the period of Bahman Isfendiyar, the people came to his palace from outside did not understand the language of each other, therefore the shah commanded the scholars to introduce the Persian language and call it "the language of Deri." That is, the shahs have to speak this

language in the palace and command that they speak that language also in the country” [6, p.38]. This language was called by the poets of that period both “Deri” and “Farsi” [5, p.51].

The poems of Nizami Ganjavi, prove once again the fact we have underlined above: despite the shah demanded Nizami to write the epic “Leyli and Majnun” in Persian and Arabic, the poet called it “Deri”, i.e. the language of Palace. This proves once again that Nizami Ganjavi wrote the works ordered to him by the shah in Persian and other works, for example the Divan, which was the mirror of his creativity, has been written in Azerbaijani. Therefore, the shah gives him a piece of advice to think a bit. Contrary to his will, Nizami Ganjavi, writing the epic “Leyli and Majnun” in Persian, he once again demonstrated to his contemporaries and opponents that he is a great master both in Azerbaijani and Persian languages.

The poem “Leyli and Majnun”, epic of love of all times, which reflects the brilliant outlook of Nizami Ganjavi, is a detailed philosophical and didactic work. As in the classical Oriental philosophy, the poet used the images Leyli and Majnun as symbols:

هر کودکی از امید و از بیم مشغول شده بدرس و تعلیم  
با آن پسران ماه مانند هم لوه تشسته دختری چند  
[4, p.141a]

In this verse Nizami wanted to say that every student aiming to learn Sufi teaching begins to study in fear and hope. Because, by taking an unreliable step, the adherent’s long-term efforts may be marred. As to the expression “Boys like Moon”, here the poet mentions the place and location of the human passion. “According to Nasser Khosrov, one of the founders of classical philosophy, the human being is the” Small World “and the heart is formed from the effects of the sun... the life of the world is the Sun, as the human life is heart. By the effect of another sultan – the Moon, human brain is created. The brain is tough and cold as the nature of the moon” [3, p.71].

The great poet Nizami Ganjavi described Majnun's image as symbol of “the Moon,” and Leyli's image as “The Sun”. In general, the “Leyli and Majnun” is considered to be the greatest love epic of the Orient. Nizami Ganjavi's epic poem “Leyli and Majnun” is rich in symbols:

آهو چشمی که هر زمانی کشتی نکرشمه جهانی  
ماه عربی برخ نمودن ترکی عجمی بدل ربودن  
زلفش جو شبی رخش جو باغي یا مشعله بچنک زاغی  
کوچک دهنی بزرک سایه چون تنک شکر فراخ مایه  
[4, p.141a]



- My darling looking as a gazelle turns as usual around the world blinking. The expression “*ahu gozler*” (i.e. gazelle, eyes of gazelle) in this verse, the poet suggests the Sun. When the clouds pass through the sky during a day, the Sun rises or sets. For this reason, the poet suggests that his gazelle opens his face like an Arab moon, and gratifies as a Turk obliging him to be charmed wholly. In these verses the poet refers to the philosophy of “Leyli and Majnun”. That is, the “Small World” means the particle and the Great World means attaining spiritual perfection. According to Nizami Ganjavi, the name of this philosophy is the Love.

- Her hairs are dark as night, and her face bears resemblance to a garden. Or is like as a torch in the hand of the crow.

The words “garden” and “torch” in Nizami Ganjavi’s poem are used as synonyms of the Absolute Being. Likening the Leyli's hair to the dark night and her face to the garden, the poet means the living and intelligent matter. In this poem the expression “night” (black hair) is a symbolic embodiment of the matter and four elements - of a thing created in the nature.

Describing Leyli in this poem, the great Nizami has also stressed this sensible moment too:

کلکونه زردی خویش پرورد سرمه ز سواد مادر آورد  
[4, p.141a]

- The yellow color has been created by the girl with a pink cheek herself. She obtained the antimony from her mother: it means that the light of the sun is boiling like a spring, and her mother-universe surrounding her is black. Despite the sun is made up of dark spaces of the universe, it is a light and light waves.

Therefore, I think that the epic poem of Nizami Ganjavi “Leyli and Majnun” is both the perfect fictional work and a scientific text of philosophical content reflecting the creation of a mankind. This magnificent poem is a formula of the philosophy of the Perfection.

In order to show that Majnun was a true lover, who had suffered a painful love in the epic poem “Leyli and Majnun”, the genius poet used many secondary images for the contrast. The most retentive of these images is the image of the father of Majnun. In this poem, Nizami, creating the Majnun’s father as a true image of a parent who in the Azerbaijani society, does not spare his life for the happiness and prosperity of his child and considered the father of Majnun an example to all the good people.

Another memorable image of the work is Nofal. He is a rich and generous man supporting the Sufi teaching in the society. He enjoys the poems devoted to him by the Sufi poets, and protects them.

It is obvious that Nizami Ganjavi describes Nofal in the epic as a rich, well-known knight and brave warrior that obliges the reader kept in suspense, pointing to the fact that some secrets of the literary intention are related to this personage. In fact, the poet's idea at this very interesting moment is to show that the essence of the philosophy of Divanelik (being in love) is related only to every human being's will. That is, only those who have strong will be able to reach the end of the road. This science of wisdom cannot be achieved with no riches, power and necessity.

For this reason, the poem of the great Azerbaijani poet Nizami Ganjavi "Leyli and Majnun" is a masterpiece of all times devoted to the love philosophy. In this literary text, the poet interprets the viewpoints of those who have reached moral perfection in human society as a result of genius thoughts. According to Azerbaijani scholar Chingiz Sassani, the plotline of the epic "Leyli and Majnun" is similar to the plotline of Sumerians' epic "Gilgamish". After capturing the country of Sumer the Akkadians became heirs of the "Gilmagish" as well. With the time, both the Akkadians and the Babylonians, working out the epic "Gilgamish" once again, change the names of some of the gods, replace old events with new ones in line with the arisen historical conditions, but they prefer to preserve the main plotline" [2, p.24]. This is an undeniable fact that the Sumerians were ancient Turkic tribes and their language was ancient Turkish language.

As a result, we can say that the work "Leyli and Majnun", the immortal, everlasting and wisdom epic is the wealth of all humanity. Many poets inspired by the prominent Azerbaijani philosopher poet Nizami Ganjavi's poetry have written imitative poems to his works for centuries, decorating the poet's life with legends. But it is an undeniable fact that the heart of the great poet was broken to pieces, scattered throughout the world, like his Homeland. Today, the legacy of the poet is not only the national and spiritual wealth of the Azerbaijani people, but also its source of pride. At the same time Nizami Ganjavi's poem "Leyli and Majnun" is also a great work of art in the world literature.

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## THE LYRICS OF NIZAMI GANJAVI

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**Annotasiya.** Dahi Azərbaycan şairi Nizami Gəncəvi əsərləri ilə təkcə öz vətəninə deyil, bütün dünyada məşhurdur. XII əsrdə yaşamasına baxmayaraq, onun əsərlərinin mövzusu bu gün də aktualdır. Bu da onun dahiliyini və əvəzolunmaz bir şəxs olduğunu bir daha sübut edir. İri həcmli poemalar yazan bir çox şairlər kimi Gəncəvi də yaradıcılığa lirik şeirlərlə başlamışdır.

Nizami Gəncəvinin lirikası Şərq şeirinin üç şəklini – qəzəl, qəsidə, rübai şekillərini əhatə edir. Onun “Divan”ına daxil olan şeirlərin çox az bir hissəsi dövrümüzə qədər gəlib çatsa da, böyük sənətkarın lirik irsi haqqında fikir söyləməyə imkan verir. Saf eşq, məhəbbət, əməksevərlik, zalımlara, zülmkarlara qarşı nifrət, feodal cəmiyyətinin ziddiyyətləri, haqq, ədalət, ictimai həyat şairin lirikasının əsasını təşkil edir. Nizaminin lirik şeirləri bədii təsir gücünə görə məşhur poemalarından heç də geri qalmır.

Şairin lirikası ətraflı şəkildə təhlil olunmamışdır. XX əsrin əvvəllərindən başlayaraq bu günə qədər bir çox tədqiqatçılar Nizaminin Divanı haqqında yazdıqları kitablarda, məqalələrdə maraqlı fikirlər söyləmiş, şairin lirik irsinin öyrənilməsində əhəmiyyəti olan mülahizələr irəli sürmüşlər. Bununla belə, Nizaminin lirikası yeni təfəkkür işığında nizamişünaslığın bugünkü nailiyyətlərilə bağlı ətraflı şəkildə öyrənilməmişdir.

**Açar sözlər:** Nizami Gəncəvi, divan, qəsidə, qəzəl, rübai, qitə

The works of Nizami Ganjavi the brilliant Azerbaijani poet, are famous not only in his homeland but all over the world. Though he lived in the XII century, the subject of his works is still relevant today; which is once more a proof of his genius and unchanging personality. Like many poets who write poems in massive volumes, Ganjavi also began his creative career with lyric poems. The world-famous poet did not remain indifferent to lyric poetry, and also wrote ghazals, qasidas, quatrains and verses.

Divan of Nizami was at certain times in Turkey, Central Asia, library of Palace of Safavids; also Zakariya al-Qazwini the writer of Athar al-Bilad (XIII century), Dowlatshah Samarqandi the author of Tazkarat al-Shoara (XV century), Saib Tabrizi the writer of “Safina” (XVII century) and others have witnessed this Divan, talked about it and gave instances of it. According to Dowlatshah Samarqandi, other than “Khamseh”, Nizami has a Divan consisting

about 20 thousand verses. This statement makes us believe that Dowlatshah has seen “Divan” of Nizami and even calculated its volume [10, p.8].

A group of sources referring to Nizami's lyric poetry is a series of Tadhkirahs written at different periods. The Tadhkirah which has given the first example of poet's lyric is “Lubabul Ul-abab” by Aufi. (1221) Aufi did not himself see the Nizami Divan, but brought three examples of Ghazal which had heard from an old man in Neyshabur [11, p.16]. So it seems that in XII century Nizami knew his poetry from memory, however the Divan in which these poems were collected was not yet spread in a vast area. Dowlatshah Samarqandi (1487) saw Divan of Nizami consisting 20,000 verses, but only brought one example of it. Abdul Rahman Jami (1414-1492) who was well-aware of Nizami's divan responded to a number of his poems, including the well-known “Qocaliq” qasida, and was satisfied by giving one ghazal of Aufi. A century later in Tadhkirah of the deceased Taqi al-Din Kashani (1585), 21 poems of Nizami lyric were collected. The general volume of these poems is 180 verses. Interestingly, T. Kashani has not seen Nizami Divan, but collected all these poems from different sources [11, p.17].

At the end of one of his ghazals, the brilliant poet called Shirvanshah Akhsitan the owner of his divan:

پیش نظامی خرام تا بتو سر بر کند  
تاج ملوک اخستان صاحب دیوان من  
[3, p.219]

*Come to Nizami, and let him be exalted with you  
King of the Kings, Akhsitan is the owner of my Divan.*

He also mentioned in his poems the Nizami's lyric poetry. In his first book, “The Treasure of Secrets” he writes as following:

شعر نظامی شکر افشان شده  
ورد غزالان غزلخوان شده  
[7, p.65]

*Nizami poem is scattering suger  
Ghazal singing gazelles have memorized it.*

Also in his work “Khosrow and Shirin”, he indicates in the following verse that the singers of “Eldagizlar” palace sing his ghazals:

غزلهای نظامی را غزالان  
زده بر زخمهای چنگ نالان  
[6, p.787]

*The beautiful with harps  
Sing Nizami Ghazals sorrowfully*

Well-known scholars such as Y.Bertels, H.Arasli, R.Aliyev, V.Dastgerdi, S.Nafisi, X.Yusifov, and A.Rustamova studied the lyric of Nizami and wrote scientific articles and books in this field. Since 1918 Iranian scholars Said Nafisi, and V.Dastgerdi, Russian Orientalist Y.N.Marr in 1924, Czech Orientalist Y.Ripka in 1935, and Y.E.Bertels and H.Arasli from the late 1930s separately began to collect and print the poems found in anthologies and Tadhkirahs.

In 1941 V.Dastgerdi published the Nizami poems he collected from various sources in a magazine called “Armaghan” in the name of “Ganjineye-Ganjavi ya daftare-haftome hakim Nezamiye Ganjavi”. He divided the collected poems into three categories:

1. Poems the undoubtedly belong to Nizami (including 5 qasidas, 56 ghazals, 2 verses, 9 quatrains).
2. Poems that seem to be doubtful to belong to Nizami (the 29 ghazals included here basically belong to Nizami).
3. Definitely not belonging to Nizami. The poems of Molla Nizami, lived in Iran and India, during the Safavid era (here are 7 qasidas, 49 ghazals, 6 verses, 39 quatrains).

Publishment of “Ganjineyi-Ganjavi” was an important event. It was because Dastgerdi published many poems collected from various sources as a book. Certainly, it would be wrong to call the division of the book that belonged to poems of Nizami as the ideal section. However, Dastgerdi had done a great job in his own age. After this incident, many scholars began to speak confidently and not doubtfully about the lyric of Nizami.

One of the other eminent Iranian scholars investigating Nizami's lyrics is Said Nafisi. Showing his disagreement with Dastgardi he noted that it was necessary to publish all the works written to belong to Nizami with their sources and as they are. Because firstly the same works are written in the name of Nizami in the sources, and secondly, great poets can also sometimes write poor works [5].

Although Nafisi refers poems written by a poet known as Nizami to Nizami, but Dastgerdi does not agree with this idea and does not admit that Nizami can write a weak piece of poetry. The correctness of this statement is

also confirmed by the poems in Istanbul anthology manifested by S. Nafisi. Among these poems there is not even one verse of weak work. At the same anthology, 59 poems of Nizami are given. From among these, 29 of them exist in “Ganjineye Ganjavi”. According to V.Dastgerdi 27 out of the 29 poems definitely belong to Nizami, and the other 2 poems are included in the division not belonging to Nizami. Now, these 2 poems should also be included in the list of Nizami works. It is exactly this aspect that to some extent proves the value of the principles of Dastgerdi [11, p.30].

Both S.Nafisi and V.Dastgerdi, despite some shortcomings, have made unexampled efforts in the collection, printing and recognition of Nizami lyrics.

“Except Nizami, the great admirer of love, nobody could create such a lyric; this lyric does not lose its power even when compared with the eye-catching scenes of his great poems” [2, p.38]. Famous Russian scholar Y.E.Bertels, who has given special services in the study and learning of Nizami's lyricism, wrote a series of interesting ideas about the poet's lyric in his book but did not give a broad scientific analysis.

In Azerbaijan, when doing research on Nizami is mentioned, it is necessary to introduce the name of Professor Hamid Arasli first. In the preface of his book entitled “Lyrics of Nizami Ganjavi”, he states that the poet has many times reminded of his ghazals among his poems:

*My ghazal gives ears a voice like that of organon  
My work makes happy the hearts just like tulip-colored wine.*  
[9, p.1]

“It is possible to determine from compliments written by Nizami before “Treasure of Secrets” that he has first introduced himself through lyric poems:

*I am the King of meanings, my virtue is obvious  
Earth and time can judge that my art is as big as sky.*  
[8, p.5]

Just like his lyric poetry being a novelty, he says that his ghazals are renowned as well:

*Yes, generosity is made of compassion, and word made of me,  
My art scatters freshness, as if it is a youngster.  
My ghazal gives ears a voice like that of organon,  
Like a tulip-colored wine, my work gives happiness to hearts.*  
[8, p.5]

One of the interesting ideas in H. Arasli's scientific and artistic work is that he speaks about his divan in the preface of "Leyli and Majnun":

*One day I was happy as if the world was,  
Like Key Qubad I was in trouble.  
My eyebrows are angry similar to a bow,  
The divan I've written is standing before me.  
I raised flag to the summit of word,  
I was again writing the board of art. [9, p.1]*

M.A.Rasulzade in his book "Nizami Ganjavi, the Azerbaijani Poet" discusses lyrics of the brilliant Nizami Ganjavi; he states that: "the qasidas written by the poet do not resemble qasidas full of flattery written for kings and sultans of that era. The Nizami's qasidas, as the memoirists say unanimously, consist of moral admonitions calling for Sufism, isolation and seclusion, diet of the worldly blessings, and trying for the good of all [4, p.62]. The scholar also states that, before writing "Treasure of Secrets", he was a well-known person through qasida, ghazal and other kinds of poets [4, p.63].

One of the other scholars involved in studying Nizami's creativity, including lyric, is M.Alizade. He presented his views on Nizami Ganjavi in his book "History of Azerbaijani Literature". Alizade concluded that he (Nizami) has completed a large part of his lyric works before writing his first great work named "Treasure of Secrets". When many years of creativity and writing experiences gave the desired results and his ghazals were spread among people and loved by everyone, he decides to start writing works in large scales. According to Alizade, the idea that some part of Nizami's lyrics is written in Azerbaijani language still remains a strong possibility [1, p.19].

It is obvious that the brilliant poet had used a lot of Turkish words in the works included in his "Khamse". Conditions of that period and orders of kings persuaded Nizami to write in Farsi language, but he used Azerbaijani proverbs, sayings and folk belief statements vastly in his poetry. Showing our consent with M.Alizade we could say that, most probably, Nizami Ganjavi has written ghazal, qasida, and quatrain in Azerbaijani language. But unfortunately they have not survived till the present time.

Nizami Ganjavi lyrics cover three forms of the Eastern poetry including ghazal, qasida, and quatrain. Even though a small portion of his poems has survived to the present time, but it enables us to express ideas of the great poet's lyrical heritage.



Pure love, sympathy, industriousness, hatred against oppressors and tyrants, contradictions of feudal society, truth, justice, and social life shape the basis of Nizami lyrics. The lyric poems of Nizami due to their powerful artistic influences are not left behind by popular poems.

As we know, in XII century, qasida possessed a very important position in Azerbaijani poetry. It was widely spread in Arab literature which emerged before Islam and later in Persian literature. Like other poets, Nizami was also attracted to this form of poetry, i.e. lyric. Qasida is rhymed as aa, ba, ca...and so on. It varies according to its subjects; they can be political, social, philosophical, and religious. Besides these, there are qasidas written in the praise of the rulers, laudation of poets, description of various events, the poet's material, spiritual state, his old age, and injustice of the era. In the early years of creation of qasida, it was more limited to the praise of the kings.

Eulogy qasidas basically include introduction, transition, eulogy, honor, and prayer sections. Although the subjects of introduction to eulogy are not restricted, but visions of nature and love pieces seem to be more suitable. The only thing that differentiated palace poets from each other was the introduction part of their qasidas.

In eulogies, the ignorant, cruel, cowardly, and murderous rulers are admired in a manner as if they take care of their heroic and fair subjects and have no equals in the world. The poets did not abstain of any kind of falsehood or exaggeration while praising one person. There is nothing close to reality in the eulogies. The leading intellectuals of that era have always had negative attitude toward the palace poetry.

Ganjavi himself, despite his negative attitude to the palace poetry, has written several eulogies throughout his innovative career. The eulogy found in poems of his only qasida which is available today, also conforms this point.

From the "Divan" of Nizami, 6 qasidas are at hand today. One of them is about eulogy, the other is a complimentary piece, and one other is related to the image of poet's old age; the remained 3 qasidas have social and moral contents. The size of Nizami qasidas is between 30-60 verses. These qasidas began with Matla verse, and ended in Maqta verse. In the first verse of qasida, both hemistichs are rhymed. In the following verses, the first hemistich is left free, and the second hemistich is rhymed with the first verse. The examples of which are given below:

هم جرس جنبید و هم در جنبش آمد کاروان

*Bells were ringing and Caravan started moving*

وقت آن است که این مهره مششدر گردد

*It is time for this bead to move sextet*

ملک الملوک فضلم بفضیلت معانی

*By virtue of meaning, I am the Malik al-Muluk (king)  
of virtues*

در این چمن که ز پیری خمیده شد کمرم

*In this world which my waist is bent by aging*

سلطان کعبه را بین بر تخت هفت کشور

*See the Sultan of Kaaba on the throne of seven countries*

چراغ دل شب افروز است و چشم عقل نورانی

[3, pp.174-209]

*The light of the heart is night-kindling and the eyes  
of the intellect are bright*

According to V.Dastgerdi, five qasidas belong to Nizami. The author extracted the first three qasidas from the Majma ul-fusaha, the fourth from Saib's anthology and the fifth from Khalkhali. The last qasida is written in the name of Nizami in an anthology arranged in 1328. Like other poems here, there is no doubt that this qasida also belongs to Nizami [11, p.80].

Nizami's qasidas talk about various topics. He calls the oppressive kings and persons not to torment and suppress people and behave them with justice:

چون ز تو عدلی نیاید ظلم را در کش عنان

ظالمان را در قیامت خصم باشد مملکت

صرعیانرا در مساحت چاه باشد نردبان

نان کس مستان و آن خوب مبرگر عاقلی

تا فرشته از شیاطین خواندت جزیت ستان

[3, p.80]

*Lessen your oppression, because your travel food is made of justice,*

*Even if you practice no justice, rein your oppression.*

*In Resurrection day the estate will be hostile to the oppressors,*

*The ladder on the way will be a well for contemptible ones.*

*If you are wise, do not take another's bread and do not make yourself a  
bad person,*

*Or the angel will call you one of devils, the Jazyta taker*

One of the other subjects that Nizami propagated throughout his life is industriousness. According to the poet, it is an honor for a person to gain his livelihood with hard hand work, and callus made due to labor. Highly appreciating human labor, Nizami says:

گر همه جلاب دارد آجوی کس مخور  
ور همه تسبیح باشد نقش نان کس مخوان  
شیر همت شو مخور جز کسب دست خویشتن  
تابنخجیر تو باشد و حش صحرا میهمان  
[11, pp.192-193]

*Do not drink another's water, even though it is cure,  
Do not lay your hands on one's bread, even though it is prayer  
beads.  
Be a lion of effort, and only eat the earning of your own hands,  
Let the wilds of the desert be guests of your table of food.*

The great poet shows his opposition with unjust rulers and believes that if the ruler maltreats and tyrannizes the subjects, one day he will definitely be punished for this act. This is because the burden of misery loaded on the subjects is never everlasting. Righteousness and truth always win:

چو تو در بند رهی دانه بانبار بنه  
که گیاهی بیکی خوشه توانگر گردد  
وای آن روز که در کشمکش مظلومان  
بر سرت هر سر مویی سر خنجر گردد  
با تو کس را نبود در دو جهان رویی  
همه انصاف تو در شکر تو داور گردد  
[5, p.224]

*Now that you are a passenger, put every seed in the storehouse,  
Because a plant is made powerful with even one leaf.  
Woe to a day when in the struggle of the oppressed,  
Every strand of hair on your head will become a dagger.  
In both worlds no one is hypocritical to you,  
Your fairness will be your only judge.*

Nizami Ganjavi expressed his philosophical views on the world as in the following verses. The poet recalls the legend of earth's standing on a bull, and says:

کره خاک چو بر گاو نهاد ست بنا  
هر بنایی که برین خاک نهی در گردد  
گر بشیر فلکی پنجه کشد گاو زمین

دارد آن پنجه که باشیر برابر گردد  
سگدلانند درین مزرعه میترسم از آنک  
شیر بددل شود و گاو دلاور گردد  
مرغ زیرک نشود شاد برین چرخ کبود  
ای بسابرج که زندان کبوتر گردد  
[5, p.222]

*Because the Earth is standing on a bull,  
Every building built on the Earth will be destroyed.  
If the bull of the earth gets hands on the lion of sky,  
Are its claws the same as the claws of lion.  
The ones in this farm have hearts of dogs, I'm scared that,  
Lion become cowardly, and the bull overcomes!  
This blue sky does not make happy a smart bird,  
There are many towers made to be prisons of pigeons.*

The poet, who writes “Qojaliq” (old age) qasida in the last years of his life, does not discuss old age only. He opposes injustice and inequity existing among people, and calls the kings and feudal lords to the right path:

در این چمن که ز پیری خمیده شد کمرم  
ز شاخهای بقا بعد از این چه بهره برم  
نه سایه ایست ز نخلم نه میوه گس را  
که تندباد حوادث بریخت برگ و برم  
[3, p.190]

*In this world which my waist is bent by aging,  
What can I get from the branches of eternity after this.  
My palm tree (being) does not have a shadow or a bitter fruit,  
Because the harsh winds of the events poured down my fruits  
and leaves.*

Most part of the heritage of Nizami lyrics which is available today are ghazals. However, all the ghazals he wrote did not survive to the present time. It would be incorrect to refer all the ghazals written in Nizami's pseudonym to the brilliant poet.

Based on the work done so far regarding collection and publication of N.Ganjavi lyrics, and observations on a number of sources of classical Persian poetry, X.Yusilfi considers the ghazals mentioned in the following sources as belonging to Nizami [11, pp.130-131].

1. 59 ghazals existing in anthology number 4819, written in 1328 and now kept at Ayasofya library. These poems of Nizami were first discovered and published by S.Nafisi.

2. 25 ghazals existing in anthology number 2051, written in 1330 and now kept at Ayasofya library. These poems of Nizami were first discovered and published by Czechoslovakian orientalist Y.Ripka.

3. The ghazals recorded in Saib and Khalkhali anthologies. These poems were first published by V.Dastgerdi.

4. A number of ghazals being in two anthologies estimated to be written in XIII-XIV centuries; one of which is kept in personal library of Majid Movaghar in Tehran, and the other is in library of literature faculty of Kabul university under the title of “Majmue-ye Lataef va Safineye Zaraef”.

5. Almost all ghazals presented in Tadhkirahs of “Lubabul-elbab”, “Tazkirat ul-Shuara”, “khulasat al-ashar zebdat-ol afkar”, “Haft Eqlim”, “Riyazul Arifiye”, and “Majmaul Fosaha”.

Most ghazals are usually speaking about love. The poets usually wrote ghazals to describe the beauty of a woman, to praise her, to express their love, and explain afflictions and pains due to separation. Nizami also has not been indifferent to this genre and created beautiful examples:

دیدى که از غم تو بر من چه خواری آمد  
بی آنکه هیچ رخنه در دوستداری آمد  
رفتی چنانکه روزی رخ بازپیش نکردی  
ای آنکه عادت تو ز نهار خواری آمد  
با من که اگر نسازی خوببست عذر خواهد  
دانی که رسم خوبان ناساز گاری آمد  
[3, p.214]

*See, how your grief disgraced me,  
But my love to you did not change even a bit.  
You gone, and did not turn back even a day,  
Being disloyal to your promises have always been your habit.  
The reason that makes you not to get along with me is your beauty,  
You know well that incompatibility is the mode of the pretty-faces.*

Here the poet tells readers that he is not tired of being in love, and although this love has disgraced him but is still loyal to the lover; he is sorrowful and suffers from the lover's cruelty, but has not yet lost his morale.

Ghazals of Nizami can be distinguished from other poets' works through lively, fighting, and persistent character of the lyrical hero, who is always

struggling for his freedom. The lyrical hero does not lose hope, believes in the future, is optimistic, and if he is in a desperate situation, do his best to get out of it. Even if his beloved leaves him, he doesn't despair and believes that one day the lover will come back.

The poet criticizing the injustices of his time, cruelty of the rulers, and execution of the unjust laws in his works, calls people to the right path and asks them to be good to one another. These features once again prove that Nizami was a humanist poet:

خیزو کام دل از این منزل ویران مطلب  
غنچه عاقبت از گلشن دوران مطلب  
باش قانع بنشان قدم ناقه صبر  
خاک خور خاک و در لین ره ز کسی نان مطاب  
دل پریشان مکن از ژنده صد پاره خویش  
سر برون آورد امان گریبان مطلب  
[5, p.264]

*Stand up, do not ask the longing of your heart from a ruined home,  
Do not ask for bud of blessing from the garden of time.  
Be satisfied with the path that camel of patience shows you,  
Eat dirt! To have a comfortable life do not demand bread from  
others.  
Do not get upset because of your dress torn to pieces,  
Keep your head up, and do not ask for charity from others.*

The main idea in this ghazal is patience. According to Nizami, everything in life can be achieved through patience. Therefore, it is not worth to demand anything from this ruined home! Eat dirt but do not open your hand for a piece of bread to others. He asks people to work and gain their livelihood through labor and trouble. He invites them not to be ashamed of their old, ripped clothing, and advises to always hold their head up.

Most parts of Nizami's lyrical poems are basically about complaints and dissatisfactions that the poet has of his time. He does not only complain the kings, and representatives of the upper class, but also calls people to justice and philanthropy. Everyone should engage in work that he has the power to do, and is also beneficial to others. According to the poet, if there is no justice in a society, it will fall into an abyss.

Quatrain was one of the other types of lyrical poem that the poet was engaged in. just like ghazal and qasida, only a few of Nizami's quatrains have reached until today. According to V.Dastgerdi, from among 46 quatrains he has

collected from different sources, 9 of them are assumed to belong to Nizami, the rest are published in a separate section, like the works of Safavid Period Nizamis. The author has taken 5 of the 9 quatrains from anthology of Saib, 3 of them from “Haft Eqlim”, and 1 from “Majma ul-Fusaha” Tadhkirahs [3, p.178].

This is while, S.Nafisi has published all works written in the name of Nizami, including quatrains, mentioning their references. The number of Nizami quatrains are 68 in his publication. Of course, it would be wrong to accept all the poems written in the name of Nizami to belong to Nizami. Kh.Yusifli considering features of form and content, whether they belong or do not belong to other authors, assumes that the following quatrains are held by Nizami: [11, p.181]

1. The 9 quatrains specified by V.Dastgerdi.

2. The 10 quatrains that S.Nafisi has taken from the collection of quatrains arranged by the Azerbaijani poet, Jamal al-Din Khalil Shirvani in the middle of XIII century.

3. The 2 quatrains chosen from the same poet’s anthology seemingly compiled after the death of Saadi.

So far 28 quatrains are confidently for Nizami. A great deal of quatrains, like the gazelles, is about love. The poet admires beauty and sometimes speaks of the sufferings of love:

ای رفته ز من کجات جویم چکنم  
غمهای ترا پیش که گویم چکنم  
دائم که ترا بیش نخواهم دیدن  
از خون جگر دیده نشویم چه کنم  
[5, p.225]

*You who left me, where can I seek you? What can I do?  
Whom can I talk about your sorrows? What can I do?  
I know well that I’ll never see you again,  
I may wash my eyes with the blood of my lungs.  
What else can I do?*

In this quatrain the poet describes efficiently his distresses and suffering. It is difficult to say exactly whether the poem is written for Afaq, but the poet has indeed composed the feelings he has experienced.

Considering the mentioned points, it can be concluded that lyrics of Nizami has been analyzed comprehensively. Starting from the beginning of XX century and continuing until today, many researchers have expressed interesting ideas in their books and articles regarding Divan of Nizami, and also put

forward the considerations which are significant in the study of the poet's lyrical heritage. However, the lyric of Nizami has not been studied in detail in the light of modern thinking and in accordance with the current achievements of Nizamiology.

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