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**CREATIVITY OF NIZAMI GANJAVI
IN THE CONTEXT OF CLASSICAL
TURKISH TRADITIONS**

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ABSTRACT

of the dissertation for the degree of Doctor of Science

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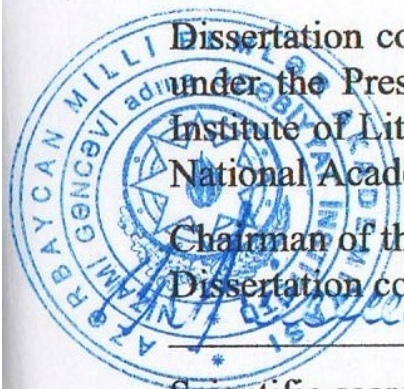
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GENERAL CHARACTERISTICS OF THE THESIS

Relevance of the topic and degree of its development. The life, environment and personality of Nizami Ganjavi, a prominent representative of the Muslim Renaissance, who conquered the highest peak of the 12th century Azerbaijan school of poetry and who was loved both in his homeland and abroad, has always been the center of attention of world orientalists. His creativity, which is based on high artistic criteria and the idea and subject characteristics of his works have always been the subject of research. Today, as in the Islamic East, there is great interest in Nizami in Western European countries as well. This is primarily due to the fact that his works are of universal importance, can stand above time and promote the ideas of humanism and democracy in his work. But, unfortunately, from time to time, among these studies, there are works that are far from scientific, based on fundamentally wrong concepts related to the poet's nationality, subject to the political conjuncture.

The thesis "Nizami Ganjavi's creativity in the context of classical Turkish traditions" in order to respond to such mistakes and biased studies, to reveal Nizami's nationality, his people, our national traditions, folklore and everyday life on scientific grounds, referring to primary sources and directly to the poet's works **is relevant**.

Because when we consider the study of Nizami's Turkishness and his attitude to Turkishness in the Azerbaijan Nizami studies in chronological-historical sequence, we see that there are gaps in this field as well as important achievements. Thus, until now, the artistic embodiment of Azerbaijan-Turkish spirituality in Nizami's work has not been the subject of a specific monographic study and Nizami's legacy has not been involved in a complex study, especially in the context of classical Turkish traditions.

Many prominent European-Russian scholars such as Yuri Marr, Jan Ripka, Charles Riyo, M.V. Macdonald, Agafangel Krymsky, Yevgeny Bertels and well-known Eastern scholars such as Said Nafisi, Abdunueim Mahammad, Hasaneyn, Hasan Rashidi, who studied Nizami, touched on the issue of the poet's nationality. They

confirmed that he is from Ganja and belongs to Azerbaijani Turks by origin.¹

In Nizami studies of Azerbaijan, there are traces of national creativity and national culture in Nizami's works, the connection of some images to the Turkish ethnos in terms of their national affiliation, etc. issues related to our topic have been widely investigated.

Our well-known researchers such as Mikayil Rafili, Hamid Arasli, Mammad Alakbarov, Mahammad Amin Rasulzadeh, Mubariz Alizadeh, Mir Jalal, who studied the attachment of the Nizami heritage to all-Turkish and Azerbaijan sources and its influence on the literature of the Turkic peoples, expressed their opinion on this issue in European and Russian literary studies until the 30s of the last century. They pointed out that until the 30s of the last century, European and Russian literary studies often encountered attempts to separate our poets who wrote in Persian, including Nizami, from their national roots. For this reason, they specifically pointed out that there are serious problems facing Azerbaijan Nizami studies, such as rejecting some fundamentally wrong assumptions about Nizami, his nationality and creativity, refuting the myth that Nizami is from Qum and creating a scientific biography of the poet, with the poet's ancestry. They stated that it is not so easy to get rid of wrong

¹ Charles, R. Catalogue of the Persian manuscripts in the British museum // – London: British Museum, – 1881. № 2, – 877 p.; Бертельс, Е. Великий Азербайджанский поэт Низами, Баку: АЗФАН, – 1940. – 147 с.; Крымский, А. Низами и его изучение, Баку: Азербайджан ССР АН, – 1947. – 192 с.; McDonald, M.V. The religious and social views Nizami of Genjen // – Iran: Journal of the British Institute of Persian Studies, 1963. Volume I, – pp. 97-101.; Рупка, J. Poets and prose writers of the late saljuq and mongol periods // – Cambridge: The Cambridge history of Iran, 1968. № 5, – pp. 550-625.; Мәпп, Ю.Н. Избранное: [2 томах] Литературные впечатления / Сост., прим., подг. текста Т.Л. Николовской. – Москва: Гилея, – т.1. – 1995. – 472 с.;

دیوان قصاید و غزلیات نظامی گنجوی (بکوشش استاد سعید نفیسی)، طهران، انتشارات فروغی ۱۳۶۲، ص. ۳۹۳، ۶.

concepts from the works of bigoted Iranian scientists and European literary studies.²

Azada Rustamova, Mammad Jafar Jafarov, Nushaba Arasli, Rustam Aliyev, Taghi Khalisbeyli, Sednik Pashayev, Chingiz Sasani and other Azerbaijan scholars of Nizami studying, relying on the unparalleled achievements of their predecessors in the 80s and 90s of the last century, have conclusively proved with scientific evidence that the poet's attachment to Azerbaijan and that his creativity is fed by national roots and inseparability from native traditions.³ Starting from the first years of the 21st century, Azerbaijan scientists like Teymur Karimli and Khadija Iskanderli, who approached the problem in the light of a new ideology, successfully developed the existing tradition, interpreted Nizami's works in the context of all-Turkic literature, customs and folklore and have found and revealed

² Rəfili, M. Nizami: həyat və yaradıcılığı, Bakı: Az SSRİ, – 1939. – 107 s.; Araslı, H. Şairin həyatı, Bakı: Uşaqgəncnəşr, – 1940. – 115 s.; Araslı, H. Nizami və vətən, Bakı: EA AzF, – 1942. – 26 s.; Ələkbərov, M. Nizami Gəncəvi və Azərbaycan xalq yaradıcılığı / filologiya üzrə fəlsəfə doktoru dis., Bakı, 1947. – 136 s.; Resulzadə, M.E. Azərbaycan kültür gelenekleri, Ankara: Sipahi Matbaası, – 1949. – 30 s.; Resulzadə, M.E. Azərbaycan şairi Nizami, Ankara: Milli Egitim Basımevi, – 1951. – 498 s.; Пашаев, М.Дж, Алпзаде М.М. Великий азербайджанский поэт и мыслитель Низами Гянджеви // – Баку: Литературный Азербайджан, – 1953. №4, – с. 73-78.

³ Rüstəmov, A. Nizami Gəncəvi (Həyatı və sənəti), Bakı: Elm, – 1979. – 209 s.; Rüstəmov, A. Nizami Gəncəvi, Bakı: Elm, – 1980. – 76 s.; Araslı, N. Nizami və türk ədəbiyyatı, Bakı: Elm, – 1980. – 206 s.; Xəlilov, P. Nizami Leylisinin milli mənsubiyyəti, Bakı: Azərbaycan, – 1982. № 5, – s. 145-151.; Cəfərov, M.C. Nizaminin fikir dünyası, Bakı: Yazıçı, – 1982. – 201 s.; Paşayev, S. Nizami və xalq əfsanələri, Bakı: Gənclik, – 1983. – 128 s.; Sasanian, Ç. Nizaminin “Leyli və Məcnun” poeması, Bakı: Elm, – 1985. – 124 s.; Алиев, Р. Поэма о бессмертной любви, Баку: Язычы, – 1991. – 184 с.; Əlizadə, M.M. Şirin surəti: yalanlar, həqiqətlər // Ədəbiyyat qəzeti. – 1992, 24 yanvar. – s. 5.; Xalisbəyli, T. Nizami Gəncəvi və Azərbaycan şifahi xalq ədəbiyyatı (“Yeddi peykər” əsəri üzrə), Bakı: API, – 1988. – 88 s.; Xalisbəyli, T. Nizami Gəncəvi və Azərbaycan folkloru (“İskəndərnamə” dastanı üzrə), Bakı: API, – 1990. – 120 s.; Xalisbəyli, T. Nizami Gəncəvi və Azərbaycan qaynaqları, Bakı: Azərnəşr, – 1991. – 296 s.

new facts that prove his Turkishness in terms of his national and literary identity.⁴

After the relevant orders signed by the President of the Republic of Azerbaijan on the occasion of the 870th and 880th anniversaries of the birth of the genius poet in 2011 and 2021, in addition to various problems of Nizami studies, the question of Nizami's Turkishness and attitude towards Turkishness has become the main subject of research of literary scholars such as Khalil Yusifli, Seyfaddin Rzasoy, Isa Habibbayli, Zahra Allahverdiyeva and has been brought to the research level again. We should note that such research works in most cases were in response to our villains who tried to separate Nizami from the national soil or were written as prefaces to separate poems of "Khamsah".⁵ Among the achievements of Nizami studies in recent times, it is necessary to mention the collective monograph "Nizami Ganjavi: life and creativity". In separate chapters of this book, the authors managed to reveal his Turkishness, his positive

⁴ Kərimli, T. Nizami və tarix, Bakı: Elm, – 2002. – 244 s.; Araslı, N. Nizaminin poetikası (Ədəbi qaynaqlar və bədii təsvir vasitələri), Bakı: Elm, – 2004. – 454 s.; İskəndərli, X. Nizami və türklük: / filologiya üzrə fəlsəfə doktoru dis. avtoreferatı. / – Bakı, 2006. – 23 s.

⁵ Araslı, N. Nizaminin “Xosrov və Şirin” poemasının türk qaynaqları // Nizamişünaslıq - 870, Bakı: Elm, – 2012. № 2, – s. 24-30.; Yusifli, X. Nizaminin etnik mənsubiyyəti: həqiqət və uydurmalar // Ədəbiyyat. – 2012, 22 sentyabr. – s. 1-2.; Yusifli, X. Səkkiz yüz ilin qaynaqları Nizami haqqında // – Gəncə: Nizamişünaslıq, (Elmi əsərlər). – 2012. №2, – s. 13-23.; Allahverdiyeva, Z. Orta əsrlər “Xəmsə” poetik üslubunda türk sözləri, Bakı: Elm və təhsil, – 2012. – 156 s.; Mehdiyeva, Ş. Nizami yaradıcılığında qadın şəxsiyyəti konsepsiyası: / filologiya üzrə fəlsəfə doktoru dis. avtoreferatı. / – Naxçıvan, – 2012. – 23 s.; Rzasoy, S. Nizami türklüyü / Türkünstan. – 2013, 8-14 dekabr. – s. 6.; Rzasoy, S. Nizami Gəncənin milli və ədəbi kimliyi haqqında. “Nizami Gəncəvi və folklor” toplusu, Bakı: Nurlan, – 2013. – 214 s.; Həbibbəyli, İ. Böyük Azərbaycan şairi Nizami Gəncəvi / Nizami Gəncəvi Sirlər xəzinəsi, Bakı: Şərq-Qərb, – 2017. – 262 s.; Hacıyeva, V. Nizami Gəncəvinin türk qavramına münasibəti (“Xosrov və Şirin” mənzuməsinin onomastik lüğətinin təhlili əsasında) // Материалы III форума гуманитарных наук “Великая степь”, – Астана: «ҒЫЛЫМ баспасы» ЖШС, – 18 июль, – 2018, – s. 328-349.; Kərimli, T. Ərəb paltarlı türkün talesizliyi // Nizami Gəncəvi. “Leyli və Məcnun”, Bakı: Şərq-Qərb, – 2018. – 352 s.; Hacı, S. Nizami Gəncəvi: “Türklüyüm məsnəvilərimdir” // Kredo. – 2018, 1 noyabr. – s. 3; 5; 9.

attitude towards Turkishness and the Turkish sources of his works by directly referring to the poet's work.⁶

However, it is evident that some untrained foreign researchers, who are not well acquainted with the classical Eastern poetry and the poet's heritage, are still repeating false conclusions in this field, which have already been refuted by solid evidence and come from tradition. From this point of view, the study of Nizami's legacy in the context of classical Turkish traditions is important in order to provide a solid answer to those who try to separate the poet from the national ground and to discover new facts and reference sources in the fight against them.

The object and subject of the research. The object of the dissertation work is the literary heritage of Nizami, especially the poems included in "Khamsah". The subject of the research is the artistic embodiment of Turkish spirituality and traditions in the poet's works, the oral and written literature of the Turkish people and Nizami's creativity in terms of themes and ideas, content and craftsmanship.

Research goals and objectives. No matter how much of a human artist Nizami was, he was primarily a product of the environment in which he grew up. He deeply knows the history, everyday life and folklore of his people and in his works he tried to express this rich culture with beautiful artistic plates. Scholars who have deeply studied Nizami's heritage confirm that a Turkish spirit lives in his heritage of universal value, Turkish thinking is felt, the wishes and desires of the Azerbaijan people are expressed and "Turkish smell comes from" each of the five treasures inherited from the poet.

The purpose of the research is to reveal the points that serve to present the culture and lifestyle of Azerbaijan and other Turkic peoples in Nizami's "Khamsah", to reveal the artistic expression of ideas in poems specific to Turkish thinking based on examples, in

⁶ Nizami Gəncəvi: həyatı və yaradıcılığı. Sənətkarın elmi pasportu – 25 (Kollektiv). Bakı: Elm, 2021, - 984 s.

short, to investigate Nizami's heritage in the context of classical Turkish traditions. In order to achieve this goal, the following **tasks** were set in the research work:

- To show that Nizami is concerned about the past and future destiny of his people, tries to express his national identity as much as possible by referring to the history, mythological outlook and traditions of the ethnic group he belongs to;

- To expand the factual basis of the research conducted in this field by bringing various examples of the fact that the genius poet used ancient sources as well as the oral literature of his native people as a source in his work and kept the epics, legends and narratives that are the core of our national folklore alive in his works;

- To once again confirm the idea that Nizami "thought in Turkish and wrote in Persian" by showing that hundreds of proverbs, sayings, and vernacular expressions that are still actively used in the Azerbaijan colloquial language were literally translated and included in "Khamsa";

- To reveal the national affiliations of some of the heroes in "Khamsah" from various historical sources by revealing the confirming facts about their Turkish origin and thus to show the factor that Nizami kept alive the glorious past of his native people in his works;

- To collect the facts in "Khamsa" related to Azerbaijan cuisine, the specific occupation of the local population, the traditions of our people and based on the sources and existing researches, to reveal how the poet was deeply familiar with our national life;

- To study Nizami's Turkishness and infinite sympathy for Turkishness with reference to the poet's works, first of all "Khamsah", in addition to the researches of Azerbaijan and world scientists who study his heritage and in this way to clarify some obscure issues related to the poet's work and to get rid of some of the assumptions related to the subject. justify with evidence that it is wrong.

Research methods. The theoretical basis of the research is scientific literature written in Azerbaijan, Persian, Turkish, Russian, English, partially Arabic and other languages, historical chronicles,

tazkira, geographical survey books, old and periodical press samples. Depending on the research material, comparative-historical (comparativism), historical-typological, historical-genetic, cultural-historical, comparative reconciliation, mythological and biographical methods were used in the research process.

The main provisions of the defense: In order to study Nizami's work in the context of classical Turkish traditions and fully cover the subject, the following are the main propositions put forward:

- The reliable researches based on the sources of the scholars of Azerbaijan and the world who study the heritage of Nizami substantiate with the evidence that some of the assumptions about the national and literary identity of the poet are fundamentally wrong;

- The recent research conducted on some manuscript copies of Nizami's works once again confirms the fundamental falsity of the claim that the poet belongs to Iranian-speaking peoples in terms of the nationality of his father and mother and reveals that Nizami from Ganja is an Azerbaijani Turk by nationality;

- The study of the documents reflecting the results of the archeological excavations carried out on Nizami's mausoleum and tomb also shows that the poet was sent to his final resting place according to Turkish burial customs;

- Nizami's dedication of his works to the originally Turkish rulers, his lavish expression of his special sympathy for the ruling Turkish elite in the official introductions of the poems included in "Khamsah" and his presentation of Turkishness as a symbol of beauty, generosity, bravery, honesty and justice in separate episodes are both national and he also exhibits his Turkishness in terms of his literary identity;

- Nizami, who is not indifferent to the fate of the people he belongs to, has turned to the history, mythological world view and traditions of his ethnic group whenever possible in his works and succeeded in expressing his national identity as much as possible;

- In Nizami's creativity, along with ancient sources, our folk literature was also used as a source and our epics, legends and narratives, which are the core of our national folklore, were spread in a wider area through "Khamsah";

- In the poems included in "Khamsah", hundreds of Turkish words, numerous proverbs, sayings and vernacular expressions that are actively used in the Azerbaijan colloquial language are used as much as possible. Ideomatic expressions belonging to Azerbaijani Turkish, which were translated into Persian and included in the poet's works, are a clear indication that Nizami "thought in Turkish and wrote in Persian";

- Confirming facts about the Turkish origin of some of the heroes of "Khamsah" revealed in various historical sources show Nizami's desire to preserve the glorious past of the people whom he belonged;

- The examples of Azerbaijan cuisine, the specific occupation of its population, the traditions of our people, the style of clothing and other characteristic aspects of the Turkish ethnos that are artistically reflected in "Khamsah" reveal how Nizami is deeply familiar with our national life.

Scientific novelty of the research. Researching Nizami's creativity in the context of Turkish and Azerbaijan traditions, revealing the influence of ancient Turkish epics in the poet's heritage, the connections with the everyday life, traditions, Turkish language and way of thinking of the Turkish people with specific examples from his works, discovery of new facts about the Turkish origin of some "Khamsa" heroes is a scientific novelty of the research.

Theoretical and practical significance of research. The results of the dissertation work can be used as a source of scientific reference by researchers conducting research on Nizami's life and work, teachers teaching the subject of Azerbaijan literature in higher schools and at the same time holders of different specialties who study the artistic reflection of various areas of Azerbaijan-Turkish spirituality in the poet's heritage. Also, the dissertation can be used in the works of Azerbaijan authors who are forced to write in a foreign language and researchers who study the expression of our national spirituality can also use it as a methodical source.

Approbation and application of research. The main theoretical propositions and practical importance of the dissertation work can be found in the articles published in scientific journals

published in Azerbaijan, Turkey, Uzbekistan, Russia, Ukraine, Georgia, Cuba, Iran, in the materials of the international scientific-theoretical conferences organized in Azerbaijan and held in the republic, Russia, Kazakhstan and Uzbekistan.

The name of the organization where the dissertation work was performed. The dissertation work was carried out in the departments of " Common Beginning and Renaissance age Azerbaijani literature" and "Niizami studies" of the Institute of Literature named after Nizami Ganjavi of the Azerbaijan National Academy of Sciences.

The structure and total volume of the thesis with markings. Dissertation consists of introduction, 4 chapters, conclusion, list of used literature. Introduction – 9508, Chapter I – 175910, Chapter II 75081, Chapter III 112747, Chapter IV 102771, Conclusion – 5487 sign. The total volume of the work (excluding "References") consists of 481526 sign.

THE MAIN CONTENT OF THE DISSERTATION

In the **introduction**, the relevance of the topic is substantiated, the level of study is analyzed, the methodological bases of the dissertation, scientific innovation are shown, the main propositions defended and the theoretical and practical significance of the research are determined.

The first chapter of the dissertation entitled "**An overview of the history of the topic study**" consists of two paragraphs. In the first paragraph entitled "**World Nizami scholars about Nizami's Turkishness**", is given a general overview of the studies of prominent Western orientalists and well-known Eastern literary scholars confirming that Nizami belongs to the Turkish ethnos by nationality, adhering to the chronological-geographical principle.

It is shown that many Western scholars who have studied Nizami's work have devoted space to the issues of the genius poet's homeland, national identity, sympathy for Turkishness and the artistic reflection of Turkish spirituality in his works. They tried to

express an opinion about it mainly from medieval tazkiras, which provide information about the poet's biography, from the works of historians and geographers of that period and in very few cases from his own manuscripts. However, our villains, who deny that Azerbaijan has an ancient culture, which is gaining strength day by day in recent years, are trying to make wrong assumptions about the fact that Nizami is presented as a Persian poet. They are trying to make wrong assumptions about the fact that the poet's ancestors came from the city of Qum and later came to Ganja and they want to paint as true the far-from-the-truth possibilities that have been refuted by solid evidence for a long time. On the one hand, it is related to political factors, on the other hand, it is caused by distortions and misunderstandings in tazkiras, treatises and other encyclopedic collections that talk about the poet's life and work, as well as additions, reductions and distortions made by the scribes who copied the poet's works. Misinterpretation of some verses in time also causes repeated mistakes from time to time.

In general, many authors of the Middle Ages, including Najmaddin Abubakr Mahammad Ali Ravandi in "Rahat-us-sudur wa ayat us-surur" (1203), Nuraddin Mahammad Ovfi in "Lubabul-albab" (1228), Zakariyya Gazvini in "Ajaib ul-makhlugat (1263-1275), Hamidulla Mustavofi Gazvini in Tarikhe-Gozide (1330), Abdurrahman Jami in Baharistan (1487), Dovlatshah Samarkandi in Tazkiratush-shuara (1487), Taghiaddin Kashani in "Khulasat ul ashar" (1587) and other works, some information about Nizami's life is reflected. Although these works are important in terms of studying Nizami, at the same time, there is a serious need for their in-depth investigation, comparative study and clarification of the information in these sources. Because in many of these works, Nizami is either presented as a legendary person far from real life, with supernatural powers or in those sources' contradictory, sometimes untrue propositions are put forward about the poet's life, creativity, national-ethnicity, roots, genealogy.

Unfortunately, some of these erroneous propositions are repeated today by some Western scientists who are not so aware of the poet's heritage and enter the scientific circulation again. However,

authoritative world scientists, who approach the issue objectively, confirm that Nizami is an Azerbaijani Turk, citing strong evidence.

S. Nafisi in the extensive preface to "Nizami Ganjavi's gasidas and ghazals", Ch. Riyo in the "Catalogue of Persian-language manuscripts in the British Museum", Y. Bertels in the monograph "The great Azerbaijan poet Nizami", M. V. Macdonald in the article "Nizami's religious and social views", A. Krymsky in Part II of the book "From the Decline of the Seljuk Power to the Mongols" under the title "History of Iran, its Literature, Dervish Theosophy", Ch. A. Storey in "Persian literature: bibliographic studies", E. Dunayevsky in the preface written to parts from "Leyli and Majnun" published in the translation of A. Globa, I. Dyakonov in the book "The Ways of History", C.S. Meysami in "Haft Peykar: Medieval Persian Romance", Y. Akpınar in "Researches of Azeri Literature", S. Sevsevil in the "Preface" of his prose translation of "Khosrov and Shirin" into Turkish, K. Chaikin "Several dates in the biography of Khagani", A. Boldyrev in "Two poets of Shirvan - Nizami and Khagani", G. Kikodze "Rustaveli and his time", A.K. Swinford-Lambton in "Azerbaijani problem" drew attention to the fact that Nizami is an Azerbaijan poet.

The second paragraph entitled "**Azerbaijan Nizami scholars about Nizami's Turkishness and attitude towards Turkishness**" consists of three sections. The history of research of the topic in Azerbaijan Nizami studies was studied in the following stages:

- Formative period (the end of the 19th century - the first decades of the 20th century);
- Development period (30-80s of XX century);
- The period of looking at the facts from a new angle (the end of the 20th century - the beginning of the 21st century).

In the 1st section entitled "**Approach to the problem in the period of formation of Azerbaijan Nizami studies**", A. Bakikhanov's encyclopedic notes on Nizami Ganjavi in the "Conclusion" part of the work "Gulustani-Iram", M.M. Akhundov's small book entitled "Sheikh Nizami: Biography", F. Kocherli's essay "Sheikh Abdul-Mohammed Ilyas ibn Muayyad Nizami" included in the collection of studies published under the name "Azerbaijani

literature", Mashadi Azer's "Life and creativity of Nizami" 17-page autograph manuscript are involved in the research. The idea that Nizami was born in Ganja, that he was an Azerbaijani Turk by nationality, that his grave was located in Ganja and that he was buried in the Turkish way, that his works were related to Azerbaijan in terms of ideas and content, were first scientifically substantiated by the above-mentioned authors. It is said that the assumption that the poet's father is from Gum does not stand up to serious criticism, it is stated with certainty in their works.

In the section 2 titled **"Solution of the problem during the period of development of Azerbaijan Nizami studies"**, the researchers conducted by Azerbaijan scientists in the 30s and 40s of the 20th century are reviewed. It is presented with reference to the works of Azerbaijan scientists that the attempts of some Iranian and European authors to separate Nizami from his national roots based on his writings in Persian are untrue and a false step.

M. Rafili's monograph "Nizami: life and creativity", H. Arasli's book "Life and creativity of the great Azerbaijan poet Nizami Ganjavi", "Nizami and Azerbaijan folk literature", articles "Nizami's folk sayings, folk expressions and proverbs", M. Alizade's articles "Sheikh Nizami Ganjavi", "Nizami and Ganja", "The image of an Azerbaijan woman in Nizami's works", "The image of Majnun in Nizami's poem", M. Alakbarov's dissertation work "Nizami Ganjavi and Azerbaijan folk creativity" brought to attention that the genius poet is valued as a compatriot who loves his homeland and is proud of his people. It is pointed out that the researchers, according to the prevailing political conditions, justified Nizami's sympathy for Turkishness with the terms of patriotism and nationalism and brought to the scientific level that the artist carried out the mission of perpetuating the glorious history of his homeland through characters such as Mahin Banu, Shirin, Nushaba, where the author's sympathy is especially felt.

A. Abbasov's monograph "Nizami Ganjavi's "Iskandernameh" poem" highlights the fact that Nizami uses words of Turkish origin in "Iskandernameh", describes the customs of Azerbaijan-Turkish life more broadly and even talks about the art of ozan.

M.J.Jafarov's monograph "Nizami's World of Thought" appreciated the fact that although Nizami wrote his works in Persian, not in his mother tongue due to the demand of his time, in the poems included in "Khamsah" he expressed that he was a Turk. M.A. Rasulzadeh's monograph "Azerbaijan poet Nizami" suggests that the poet's Turkishness and his positive attitude towards Turkishness have been scientifically proven for the first time.

R.Azada in her monograph entitled "Development ways of Azerbaijan epic poetry (XII-XVII centuries)" provides information about the fact that the ideas and themes of the poet's work are national and that Nizami wrote his works in Persian as an order of society.

R. Aliyev's monograph entitled "Poem about Immortal Love" is reviewed, it is shown that the author gave a worthy response to the biased additions to Nizami's biography, attempts to separate the poet from the realities of Azerbaijan and connect his nationality to other ethnic groups.

In S. Pashayev's monograph "Nizami and Folklore", the poet's work highlights traces of folk literature motifs. Nizami's deep familiarity with our folk literature is a solid answer to those who doubt his nationality and this fact once again confirms the poet's Turkishness in terms of both ethnic and literary identity. S. Pashayev's monograph "Nizami and folklore" once again confirms this opinion.

A.Hajiyev's monograph "Renaissance world of Nizami Ganjavi's "Khamsah"" provides information about the poet's detailed impression in "Khamsah" of the Turkic world, the vast territory covered by it, the occupation of its population, spirituality, philosophical views, religious thought and other aspects.

N. Arasli's monograph "Nizami and Turkish literature" talks about the Turkish followers of the poet, the irreplaceable position of Nizami's art in the literary and cultural development of not only Turkish Turks, but also other Turkic-speaking peoples and the predominance of artists belonging to the Turkic peoples among the poet's followers are appreciated. This once again confirms the idea that it originates from Nizami's expression of Turkish thinking.

In the section 3 **"Study of the problem during the period of Azerbaijan Nizami Studies' view of the facts from a new angle"**, it is mentioned that the bans related to the Turkish ethnonym were removed after the Azerbaijan people rose to the struggle for national independence at the end of the 20th century and as a result obtained their independence; and it is said that the ideas about the widespread use of the Turkish lifestyle find their expression more and more freely in Azerbaijan literary studies.

In the books "Nizami Ganjavi and Azerbaijan oral folk literature", "Nizami Ganjavi and Azerbaijan folklore", "Nizami Ganjavi and Azerbaijan sources", it is noted that T. Khalisbeyli studied the poet's works on the basis of comparison with examples of Azerbaijan folk literature. In these studies, it is reported that the national sources of "Khamsah" were discussed and detailed information was given that the folkliness of Nizami's heritage is more prominently expressed in the artistic reflection of the national customs and traditions of our people, some ancient beliefs.

In the preface "Beyond the horizons of scientific and artistic thought" written by Kh. Yusifli to the poem "Khosrov and Shirin", it is stated that Nizami clearly expresses his national and ethnic affiliation in his works, that he is an Azerbaijani Turk. There is no need and no scientific reason to attribute his origin to any other ethnic group. It is emphasized that the scholar's article "Ethnicity of Nizami: truth and fictions" is a response to the articles directed against the poet's belonging to the Turkish nation.

T. Karimli's dissertation entitled "Historical personality and historical event in Nizami's creativity as the context and creator of the idea-aesthetic essence" and the monograph "Nizami and history" are involved in the research and here the issue of paying special attention to the associative expression of some spiritual meanings in Nizami's heritage is highlighted. When creating different human characters, Nizami takes the Turkish person as an object of comparison during their artistic depiction and evaluates the ideal person by comparing to him, both physically and spiritually.

M. Mammadova's monograph "Dictionary of the Nizami Ganjavi language" and "Lexical style of the Nizami Ganjavi

language" are also involved in the research in this section. Attention is drawn to the linguistic analysis of the words of Turkish origin used in "Khamsah", 8 proverbs and 20 idiomatic expressions used by the author in the aforementioned works and as a result, it is confirmed that Nizami's mother tongue is Azerbaijani Turkish.

In the preface written by I. Habibbeyli to the new edition of "Treasure of Secrets" entitled "Great Azerbaijan poet Nizami Ganjavi", it is shown that he once again clarified many controversial issues related to the life, environment and creativity of the poet. It is commendable that the scientist, who wrote that *"Nizami's works express the Azerbaijan spirit in a highly artistic way"*, called the poet *"a powerful representative of Azerbaijan in world literature, a great ambassador of Turkishness"*⁷.

Z.Allahverdiyeva's monograph "Turkish words in the poetic style of the medieval "Khamsah"" shows that the transformation of Turkisms into a standard in the creation of "Khamsah" after Nizami is rightly justified. It is shown that he thought in Turkish and wrote in Persian because he was forced to create in Persian like many of his compatriots, which is confirmed once again by bringing specific examples.

In S. Rzasoyu's monograph "Nizami's poetry: myth-historical context", "Nizami's Turkishness" and "On the national and literary identity of Nizami Ganjavi", in the articles "Nizami Ganjavi's Nationality and Literary Identity", it is pointed out that the Turkishness of the great poet in terms of his nationality is proven based on reconciliations with the Turkish mythic thinking, which is on the surface and hidden in the deepest layers of his works.

S. Haji's article "Nizami Ganjavi: "My Turkishness is my masnavis" pays attention to the correct interpretation of the factual materials collected from the poet's works related to Nizami's Turkishness, V. Hajiyeva's articles entitled "On Turkish toponyms in Nizami Ganjavi's poems" and "Nizami Ganjavi's attitude towards the concept of Turk (based on the analysis of the onomastic dictionary of

⁷ Həbibbəyli, İ.Ə. Böyük Azərbaycan şairi Nizami Gəncəvi. Nizami Gəncəvi. Sirlər xəzinəsi / İ.Ə.Həbibbəyli. – Bakı: Şərq-Qərb, – 2017. – s. 13.

the poem "Khosrov and Shirin")" attention is paid to the mechanism of their development as an artistic image within various poetic figures based on the study of onomastic units of Turkish origin in "Khamsah".

In the research work "Nizami and Turkism" by Kh. Iskanderli, important issues such as the Turks during the Nizami era and the environment surrounding the poet, their rule, the artistic reflection of the Turkish mentality in "Khamsah" are clarified, an attempt is made to determine the socio-political and historical sources of deep love and respect for Turkishness in the poet's work. In the mentioned research work, attention is focused on the development of the Turkish mentality and the problem of love for Turkishness in Nizami's works more prominently than the representatives of the Azerbaijan literary school before him and the use of the image of the Turk as a main character, leaving the episodic character and strengthening its position.

The main propositions put forward in this chapter of the thesis are reflected in the following articles⁸.

⁸ Nəcəfzadə, Ə.B. "Xəmsə" üslubunda türkoloji problemlərə həsr olunmuş qiymətli tədqiqat // – Bakı: Filologiya məsələləri, – 2014. №1, – s. 425-430.; Nəcəfzadə, Ə.B. Azadə Rüstəmovə Nizaminin türklüyü və türklüyə münasibəti haqqında // – Bakı: Filologiya məsələləri, – 2014. №6, – s. 394-399.; Nəcəfzadə, Ə.B. Azər Buzovnalının "Nizaminin tərcümeyi-halı" məqaləsinin əlyazmasında Nizaminin milli mənsubiyyəti məsələsi // İslam ölkələrinin mədəniyyəti, ədəbiyyatı və tarixinə dair əlyazma abidələrinin tədqiqinə həsr olunmuş "Azərbaycan əlyazmaları dünya kitabxanalarında" adlı II Beynəlxalq elmi-nəzəri konfransın materialları, – Bakı: AMEA M.Füzuli ad. Əlyazmalar İnstitutu, – 29 noyabr, – 2017, – s. 82-84.; Nəcəfzadə, Ə.B. Fərhad evi abidəsi və Naxçıvan folklorunda Fərhad mifi (Nizaminin "Xosrov və Şirin" poeması ilə müqayisədə) // – Bakı: Azərbaycan Milli Elmlər Akademiyasının Xəbərləri, Humanitar elmlər seriyası, – 2017. №2, – s. 182-186.; Nəcəfzadə, Ə.B. Həmid Araslı Nizaminin türklüyü və türklüyə münasibəti haqqında // – Bakı: BDU, Dil və ədəbiyyat, – 2013. №3, – s. 191-194.; Nəcəfzadə, Ə.B. Məmməd Əmin Rəsulzadənin elmi irsində Nizaminin türklüyü və türklüyə münasibəti problemi // "Azərbaycan mühacirət ədəbiyyatı: reallıqlar, problemlər, vəzifələr" adlı II Beynəlxalq elmi-nəzəri konfransın materialları, – Bakı: AMEA MEK, N.Gəncəvi ad. Ədəbiyyat İnstitutu, – 10-11 oktyabr, – 2016, – s. 202-212.; Nəcəfzadə, Ə.B. Mirzə Məhəmməd Axundovun "Şeyx Nizami: tərcümeyi-halı" adlı kitabında Nizaminin milli mənsubiyyəti haqqında // Günəşə

The second chapter entitled "**Nizami Ganjavi's Nationality and Literary Identity**" consists of four paragraphs. In the first paragraph, called "**On Nizami's nationality**". Zakariyya al-Gazvini's "Asar al-bilad wa akhbar al-ibad", compiled in 1275/76, mention Nizami as being from Ganja and dedicating works to Turkish rulers.

In the researches of H. Arasli, M. Mammadova, J. Agamirov and other Azerbaijan scholars, it is proved with strong evidence that despite the fact that Nizami wrote his works in Persian, it is shown that he always thought like an Azerbaijani Turk, that he was fed by the artistic thinking and colloquial language of the Azerbaijan people

baxan insan, tərt. ed. N.İ.Rza. – Bakı: , “Zərbalı Nəşr” MMC, – 2019, – s. 141-144.; Nəcəfzadə, Ə.B. Mübariz Əlizadə Nizaminin türklüyü və türklüyə münasibəti haqqında // – Bakı: Humanitar elmlərin öyrənilməsinin aktual problemləri, – 2013. №4, – s. 149-155; Nəcəfzadə, Ə.B. Nizami ədəbi məktəbinin görkəmli tədqiqatçısı // Azərbaycanda müasir ərəbşünaslığın banisi, əməkdar elm xadimi Ələsgər Məmmədovun anadan olmasının 100 illiyinə həsr olunmuş “Şərqişünaslığın aktual problemləri” adlı Respublika elmi konfransının materialları, – Bakı: Azərbaycan Respublikası Təhsil Nazirliyi, Azərbaycan Dövlət Universiteti, – 18-19 dekabr, – 2019, – s. 145-147; Nəcəfzadə, Ə.B. Nizami yaradıcılığının türk qaynaqları Nüşabə Araslıının tədqiqatlarında // – Bakı: Humanitar elmlərin öyrənilməsinin aktual problemləri, – 2014. №6, – s. 133-138.; Nəcəfzadə, Ə.B. Nizaminin türklüyü və türklüyə münasibəti (T.Kərimlinin əsərləri əsasında) // – Bakı: Təfəkkür, Elmi xəbərlər, – 2015. №2(8), – s. 83-86.; Nəcəfzadə, Ə.B. Nizaminin türklüyü və türklüyə münasibəti Azərbaycan nizamişünaslığında. Monoqrafiya / Ə.B.Nəcəfzadə. – Bakı : Elm və təhsil, – 2019. – 224 s.; Nəcəfzadə, Ə.B. Nizamişünas M.Ələkbərov kim olub? Yaxud BDU arxivindən tapılan sənəd // Cümhuriyyətinin 100 illik yubileyinə həsr olunmuş “Azərbaycan əlyazmaları dünya kitabxanalarında” adlı III Beynəlxalq elmi- nəzəri konfransın materialları, – Bakı: AMEA M.Füzuli ad. Əlyazmalar İnstitutu, – 13 iyun, – 2018, – s. 74-77.; Nəcəfzadə, Ə.B. Seyfəddin Rzasoy Nizaminin milli və ədəbi kimliyi haqqında // – Təbriz: Azərbaycan araşdırmaları, üç aylıq ictimai və kultural dərgi, – 2020. №2, – s. 43-50.; Nəcəfzadə, Ə.B. Şərqdə türk intabahu və Nizami Gəncəvi (Xəlil Yusiflinin tədqiqatları əsasında) // “Müqayisəli ədəbiyyatşünaslığın aktual problemləri” adlı elmi-nəzəri konfransın materialları, – Bakı: Azərbaycan Dövlət Mədəniyyət və İncəsənət Universiteti, – 4 aprel, – 2017, – s. 82-87.; Наджафов, А.Б. Творчество Низами – самая яркая страница азербайджанской литературы // – Київ: VHO Ukrayinska Akademiya Nauk, Гілея науковий вістник, Збірник наукових праць, Випуск 91 – 2014. №12, – с. 332-336.

in his imaginative thinking, and that he turned to all-Turkic folklore with solid evidence.

It is noted that referring to the poet's opinion in the preface of the poem "Seven Beauties", we can assume that he not only knows Azerbaijani Turkish, but uses this language in daily communication, and even writes works in Turkish⁹.

"The fact that Nizami is a Turk, the son of a Turk" is proven once again based on the chronicles about the opening of the poet's grave in 1922, in connection with the relocation of his grave and the materials on the research of the remains of his mausoleum.

It is assumed that Nizami's father was originally from Gum in a note in the work "Atashgada" and in a verse added by the secretaries to "Iqbalnameh"¹⁰ by the 18th century Iranian master of tazkira and poet Lutfali Bey Azer. Y. Bertels, H. Araslı, S. Nafisi, V. Dastgirdi and other prominent legal scholars have proven it to be a fabrication in their research. The mentioned verse is involved in textual research and it is revealed that it does not match the general content in the poetic sequence.

It is argued that the fact that Nizami's mother is of Kurdish origin is the result of a misinterpretation of the verse in "Leyli and Majnun".

گر مادر من رئیسۀ کرد
مادر صفتانہ پیش من مرد

In the textbook "Azerbaijan literature of ancient and medieval ages" by A. Safarlı and X. Yusifli, the literal translation of the beyt is given as follows:

*My mother brave Raisa,
Died in front of me as my mother.*¹¹

ترکیمر ادر این حبش نخزند⁹
لاجرم دوغ بای خوش نخورند

چو دُر گر چه در بحر گنجہ گم¹⁰
ولی از قہستان شہر قم

¹¹ Səfərli, Ə.Q. Qədim və orta əsrlər Azərbaycan ədəbiyyatı / Ə.Q.Səfərli, X.H.Yusifli. – Bakı: Ozan, – 1998. – s. 112.

Referring to the general content of the verse, it is stated that some Nizami studies experts read the word “کرد” as "gord" in accordance with the Arabic script and it means brave, inflexible, courageous. The idea that the poet creates an interesting contrast in these lines by combining a woman's care and bravery in his mother and that he does not want to say that his mother is Kurdish, is supported.

According to Molla Abdalnabi Fakhrizzamani Ghazvini's tazkirah "Meykhana" completed in 1619, according to the note that Nizami's mother was a Turk living in Ganja, the possibility of her being a Kurd was not confirmed citing primary sources.

In Nizami's poem "Khosrov and Shirin" referring to the verse, it is stated that the possibility that he is of mixed blood is also wrong:

نظامی اکدشی خلوت نشین است
که نیمی سرکه نیمی انگبین است

It is brought to attention that when Nizami called himself "ikdishe-khalvatneshin" he meant to dedicate his life to worship and riyazat (make oneself suffer in order to be perfected), but he showed humility and could not completely abandon the world yet. In confirmation of this opinion, attention is drawn to the fact that the poet's followers, such as A. Ardabili, A. Tabrizi, considered the beyt in question in a Sufi sense and it is said that the genius poet wanted to say that he was physically with the people and spiritually with the creator.

At the end of the paragraph, it is concluded that the most convincing evidence confirming Nizami's Turkishness and belonging to our nation is his immortal heritage.

However, contrary to the opinion that Nizami, who is in love with his homeland, was a staunch Turkic supporter, the idea that his immortal works are the common moral heritage of mankind and serve the cultural development of all mankind is also defended.

In the 2nd paragraph entitled "**Azerbaijan School in classical literature and Nizami's creativity**", referring to the results of the research of scientists such as V. Dastgirdi, Y. Ripka, Y. Bertels, H. Arasli, A. Rustamova, R. Aliyev, N. Arasli and Z. Allahverdiyeva, it is shown that Nizami is the most active representative of the

Azerbaijan school existing in classical Persian literature. By bringing specific examples from the poet's works, it is shown that Nizami had a strong influence on both our Persian-language and native-language literature that emerged after him and defined a new direction within the school known for its creativity. It is reported that when the works of Nizami's predecessors, such as Firdowsi, Sanai, Fakhraddin Gurgani of Persian origin, as well as Yusif Khas Hajib, Mahmud Kashgari of Turkish origin, are involved in a comparative study with his heritage and when the differences and common aspects between them are determined, it emerges that the poet is distinguished for being closer to his Turkish predecessors.

In the third paragraph titled "**Bilingualism in the works of Nizami Ganjavi**", it is stated that bilingualism is not only a linguistic phenomenon, but also a social process that emerged under certain historical conditions. It is said that the bilingualism experienced in Ganja during the Nizami period was caused by invasions, the seizure of power by different ethnic groups and a number of other exogenous factors, rather than coexistence. That is, in present-day North Azerbaijan in the 12th century, not national, but local bilingualism was observed. It is pointed out that the main reason for the bilingualism (non-contact bilingualism) of the poet and many people close to the palace during the Nizami period was the use of Persian as a language of cultural communication by state representatives in Azerbaijan. It is pointed out that the main reason for the bilingualism (non-contact bilingualism) of the poet and many people close to the palace during the Nizami period was the use of Persian as the language of cultural communication by state representatives in Azerbaijan.

At the end of the paragraph, it is concluded that the fact of unique bilingualism observed in the work of the polyglot, Turkish-origin poet, who wrote his works in Persian, is characteristic not only of the renaissance genius Nizami, but also of many of his Azerbaijan predecessors and successors.

The fourth paragraph is entitled "**Glory of renaissance in Turkish statehood and artistic presentation of the role of the leader in Turkish society in Nizami's official introductions to**

"Khamsah". In this paragraph, the "Praise of Atabay Abu Jafar Mahammad Eldegiz" section of the poem "Khosrov and Shirin", the "Praise of the Happy King Gyzil Arslan" section, the part titled "About the history and reason of this poem" in which the last Seljuk ruler Toghrul III is praised and the pieces of the official introduction to other poems are involved in research. It is noted that Nizami's comparison of legendary rulers of Turks like Gadar Khan while praising Mamduh in his poems creates a certain impression of the poet's sympathy for Turks and rulers of Turkish descent. Among the rulers to whom Nizami dedicated his work, it is also interesting to mention the names of such brilliant personalities as Mahammad Jahan Pahlavan, Gizil Arslan and Nasraddin Abubakr.

The main propositions put forward in this chapter of the thesis are reflected in the following articles¹².

Chapter III entitled **"Turkish everyday life and traditions of Azerbaijani-Turkish folk literature in the works of Nizami Ganjavi"** consists of 2 paragraphs. The 1st paragraph entitled "Traditions of Azerbaijan-Turkish folk literature in Nizami's work" is composed of 3 sections. In the 1st section entitled **"The influence of "Oghuznameh" in Nizami's creativity"** the fact that some

¹² Nəcəfzadə, Ə.B. Klassik ədəbiyyatda Azərbaycan məktəbi və Nizami yaradıcılığı // AMEA-nın müxbir üzvü, Əməkdar Elm Xadimi, professor Azadə Rüstəmovaya həsr olunmuş Beynəlxalq elmi konfransın materialları, – Bakı: AMEA Nizami adına Ədəbiyyat İnstitutu, – 21, oktyabr, – 2013, – s. 224-228; Nəcəfzadə, Ə.B. Nizami Gəncəvi yaradıcılığında bilinçvizm // – Bakı: Nizami Gəncəvi-870 (Məqalələr toplusu), – 2012. – s. 222-229; Nəcəfzadə, Ə.B. Nizami Gəncəvinin türk mənşəyi, mənbələrə yeni bucaq altında baxış // I Türkoloji Qurultayın 90 illiyinə həsr olunmuş "Türkoloji elmi-mədəni hərəkatda ortaq dəyərlər və yeni çağırışlar" adlı Beynəlxalq konfransın materialları, – Bakı: AMEA Rəyasət Heyyəti, – 14-15 noyabr, – 2016, – s. 304-310; Nəcəfzadə, Ə.B. Nizaminin "Xosrov və Şirin" əsərində Azərbaycan atabəyləri // "Tarixi ipək yolu və Naxçıvanın iqtisadi-mədəni əlaqələrinin inkişafı məsələləri" adlı Beynəlxalq İpək Yolu konfransı, – Naxçıvan: Naxçıvan Dövlət Universiteti, – 16-17 oktyabr, – 2015, – s. 128-129; Nəcəfzadə, Ə.B. Nizaminin "Xosrov və Şirin" əsərinə yazdığı rəsmi girişlərdə Azərbaycan intibahının təcəssümü // – Bakı: Humanitar elmlərin öyrənilməsinin aktual problemləri, – 2015. №3, – s. 81-84; Nəcəfzadə, Ə.B. Nizaminin milli mənsubiyyətinə dair // – Bakı: Nizami adına Ədəbiyyat İnstitutunun Elmi Əsərləri, – 2014. Xüsusi buraxılış – s. 43-52.

proverbs, sayings, legends, narratives and epic motifs related to the everyday life, ethnic way of thinking, epic culture of the Oghuz people reflected in one way or another determines great poet Nizami's ethnic identity. In the poems included in "Khamsah", it is shown that some narratives and legends are narrated in full, while in other cases, the poet includes a part of a narrative or a legend in his work and writes a verse by copying our national proverbs.

For example, in "Khosrov and Shirin" an example of the use of the expression "Stretch your leg according to your blanket", which is still widely used in the popular language, is given in the following way:

مجو بالاتر از دوران خود جای

مکش از گلیم خویشتن پای

Don't look beyond your height,

Don't extend your leg beyond the rug.

It is presented on the basis of a comparative study that the fact that the parable we are talking about is related to the narrative about Dada Gorgud is an indicator of Nizami's deep familiarity with the oral literature of the Oghuz Turks.

It is shown that certain common features are also observed between the general text of "Iskandernameh" and examples of written epics related to Oghuz Khan - "Oghuznames" and certain plot and motif similarities are found between them. For example, on the base of the comparison of the examples where the compatibility is manifested not only in the titles, but also in the individual motifs of the epic plot, between the chapter "Oghuz's march to the dark country and the state of that country" in Fazlullah Rashidaddin's work "Jami al-tawarikh" and the part "Iskander's departure into darkness" in "Sharafnameh" is presented. Or, the conversation of Gara Suluy's father Yush Khoja in "Oguznameh" expresses almost the same content as a young man from Iskandar's army receiving advice from his father in "Sharafnameh".

In the second section, **"The influence of the ozan-ashig's creativity in the poems included in Nizami's "Khamsah"**, there is a discussion about the discovery of the elements of the ashig's literature in the poet's heritage. For example, in the "Apology for the

Book" section of "Khosrov and Shirin", it is shown that the fragments that give a general biographical description of an imaginary person remind "Vujudnameh", which is considered a special type ashig poem. The pieces that act as a compositional element and present the first stages of the main character's life within the plot are called "Vujudnameh", a special type of couplet in ashig's creativity, which gives variety to the subject. It is presented in a comparative way that the chapter of the work "Khosrov saw his grandfather in a dream" reminds of the story of getting buta of lover. It is emphasized that Mahinbanu's dream is reminiscent of Salur Gazan's dream in "Dada Gorgud".

Among the sources of Nizami's "Leyli and Majnun" is the supposition that, in addition to Arabic narratives, the poet used folk epics that were already widespread in Azerbaijan folklore during his lifetime. It is said that the fact that the poet began his words with verses such as *"A legend-maker skillfully narrates this sad saga"* while reciting parts of the work confirms this idea. At the beginning of the poem, it is suggested that the passage entitled "About Wisdom and Sermon" with moral and didactic content reminds us of the instructions used at the beginning of the love sagas. It is reported that there is a closeness between Nizami's "Leyli and Majnun" and "Kitabi-Dada Gorgud" and other Turkish epics of love and heroism.

It is concluded that Nizami's creativity is generally a product of Azerbaijan and Turkish artistic thinking, although the poet took the source of his themes from the literature of other nations, the Turkish spirit and the Oghuz epic tradition inevitably manifest themselves in his works. In the "Leyli and Majnun" masnavi, the way of thinking belonging to our people is clearly felt in the mood of the characters, the structure of the plot and the bottom layer of the work.

In this section of the thesis the influence of Azerbaijan ashig literature and folk epics on Nizami's creativity is evident in the poem "Seven Beauties" and is presented in two directions:

- 1) The plot and motifs created directly by using Azerbaijan-Turkish folklore;
- 2) Plots and motifs taken from Azerbaijan and all-Turkic oral literature and purposefully used in a modified state.

As a result, it is concluded that Nizami's connection with Turkish mythology, Azerbaijan oral folk literature and the ozan-ashig creativity can be observed throughout "Khamsah".

In the third section entitled "**Fairy Tales, Legends and Epic Traditions in Sharafnameh**", the traces of some materials belonging to the oral literature of our people and the Turkish ethnos in general are presented on the basis of the examples that are more clearly manifested in the "Sharafnameh" part of the poem "Iskandernameh", rich in historical facts. Attention is drawn to the fact that Nizami calls Alexander the great "*a Turk in a Roman hat*" in "Igbalnameh" and thus shows that he approaches the subject from a Turkish point of view.

In "Sharafnameh" it is described that Darius sent several items to Alexander with the messenger instead of letter - a cannon, a mace and a sack of sesame seeds and Alexander filled a small sack with an inedible food that the birds could not eat. It is said that this image is similar to Melek Khanum's sending a knife and a watermelon with a small black mark on it to the Indian king in the tale of the "Black Vezir" from Azerbaijan folk tales. It is suggested that the poet built a plot according to the tradition of Azerbaijan folk tales.

The content of the chapters "Iskander's departure from India to China" and "Iskander's arrival at the Kipchak desert" of "Sharafnameh" reminds of Mahmud Kashgarli's epic "Shu" ("Saka") related to the ancient history of the Turkic peoples told in "Divanu lughat-it-turk". This is presented in a comparative manner.

It is suggested that the inclusion of Turkish generals - Gadar Khan and Gur Khan - during Alexander's war with the Russians was due to Nizami's national bigotry.

At the end of this section, it is concluded that Nizami used the historical facts for his own purpose - for a more realistic understanding of the events, with an original approach to the ancient Turkish sources and successfully benefited from the goal of not forgetting the patriotic children of the Turks and making our heroic traditions live forever in history. He was able to effectively benefit from our epics, legends, narratives and tales related to our historical past.

The second paragraph entitled "**Turkish household in Nizami's creativity**" consists of four sections. In the first section entitled "**Turkish attack or Turkish war tradition in Nizami's heritage**" in the poems included in "Khamsah" the word "Turkish" is used as a attribute within a combination with war terms such as "*attack*", "*raid*". This issue is considered in this paragraph and information is given on the peculiarities of the use of the terms "*Turkish attack*" and "*Turkish raid*" in the works of the poet, which are used in both real and figurative sense. It is pointed out that the poet uses this combination to present the fighting skill of the Turk, to reflect the Turkish attack tactics in the plot and to take advantage of the image of the fighting Turk in a metaphorical moment. According to the information in the books "Turkish art of war" by A. Asgar and M. Gipchak, "The art of war of the Turks - deceptive tactics and various strategies" by A. Ozdal, the inscription "Kul Tigin", the epic "About Igor Polk", as well as the Hun emperor of Mete Khagan's campaigns in Chinese sources, this battle tactic, according to Abu Osman bin Bahr al-Jahiz al-Basri's treatise "On the Virtues of the Turks and the Caliphate Army in General", also known as the "*wolf attack*", is reported.

In Nizami's "Khosrov and Shirin" about "The story of Sheker of Isfahan", in "Seven Beauties" in the part "The Chinese Khagan drew troops against Bahram Gur", in "Iskandarnameh" when talking about the sudden march of the Chino-Turkish army, attention is paid to the use of the phrase "Turkish invasion" in some cases. It is concluded that the poet acquired extensive knowledge about the Turkish military system both from the ancient sources he was familiar with and from the environment surrounding him. Thus, both this fighting method and the expression itself were popular during the artist's time and even in the following centuries, as before Nizami and were recognized as one of the characteristic features of the Turk's face.

In this section, it is stated that the mention of the karanyay (trumpet) military musical instrument known as "Turkish nay" (flute) in the works included in "Khamsah" is one of the elements that express Nizami's knowledge of the old Turkish military tradition. It is said that the use of this musical instrument in the poet's

heritage with the designation "*Turkish*" already indicates that it was accepted as an element of the military strategy of which nation. In "Iskandernameh", in the stories "Alexander's message to Zangibar Shah", "Darius's war with Alexander", "The killing of Darius by his generals", the information about the importance and purposes of the Turkish nay – keremay in battle is given. In the story "Alexander's fight with the Russians", brief information about the tubular shape of this instrument is given. With reference to A. Mustafayev's monograph "The history of material culture of Azerbaijan (typological research based on ethnographic materials)", A. Badalbeyli's "Explanatory monographic musical dictionary", A. Dagli's "Ozan Garaveli" study, it is reported that this musical instrument is an important element of the Azerbaijan-Turkish life, as well as the Turkish war tradition and it was used in Azerbaijan until the 19th century in events of state importance and on significant days.

At the end of the section, it is concluded that Nizami was a literate person with wide reading and comprehensive knowledge, as a writer he probably got acquainted with most of the available written sources and oral literature materials related to the "*Turkish invasion*", "*Turkish attack*", from which In addition, he studied the Turkish military system, followed the battle tactics and skillfully used them in his artistic heritage. It is said that in Nizami's heritage, the word "*Turk*" was used not only as a metaphor, not as an epithet meaning "*sudden*" as in the above combinations, but also as a lexeme with a real meaning, which indicates the characteristic of Turkishness, purely in connection with the history of an ethnos.

In the second section "**Chovkan game in Nizami's creativity as a part of ancient Turkish life**" it is mentioned about the folk game known as chovkan, which has a special importance in the organization of leisure time in Turkish life, ensures the physical strength of young people, increases mental flexibility and reveals the qualities of a leader. Nizami's skill of using these characteristics of the game of chovkan for artistic purposes in his "Khamsah" becomes the object of research in this paragraph. With reference to the articles "Azerbaijan chovkan and polo" by M. Adilov, "On the history of

sports in ancient and medieval Azerbaijan" by M. Baghirova and E. Mammadov and some episodes in "Kitabi-Dada Gorgud". An idea is created that the game of chovkan is an integral element of our national life, the name of the game is also a word of Turkish origin. It is justified that it spread to Iran, India and from there to different regions of the world through the Turks. It is reported that the game of chovkan is described in the works of Gatran Tabrizi, Khagani Shirvani and elements of this game are used in four of the five poems included in Nizami's "Khamsah". In the parts "The World of the Heart and Confidation with It" in "Treasury of Secrets", "Praise of Khavarnag and the Disappearance of Neman" in "Seven Beauties", "On Self-Condition and the Progress of Time" in "Sharafnameh", information about the use of the elements of the game of chovkan as a means of analogeis reported to have been given. In "Khosrov and Shirin" it is reported that in the section "Khosrov, who ran away from his father, came to Arman" and in the story "Mahinbanu's warning to Shirin", information is given about the technology of making the chovkan sticks.

Based on historical sources, it is reported that during the time of Nizami, the chovkan game was a part of the daily life of the Azerbaijan people and the rulers and people close to the palace spent their free time watching this game. Nizami's works included in "Khamsah" are substantiated by giving examples of how he used the rules and elements of the game of chovkan both in a symbolic and literal sense and worked his individual artistic imagination as a Turk. He was able continuing the tradition up to his own time and transfer this thinking to the literature that came after him.

In the third section entitled "**The image of a horse statue and Turkish burial customs in Nizami's poem "Khosrov and Shirin"**", in the section "Shapur goes to Arman in search of Shirin"¹³ in the poem "Khosrov and Shirin". It is brought into focus that Nizami talks about the existence of a horse statue carved from black stone in a cave near an ancient church where monks lived at the foot of al-

¹³ Armenia was historically inhabited by a Turkic-speaking population of Christian religion - Albanians, and modern Armenians - have nothing to do with the Hays.

Harak mountain (most likely, Kapaz mountain), which the scribes copied as Inhiraq in the language of Shapur. It is said that horse and ram statues, their various representations are related to the great ancestral beliefs of the Turkic peoples and can maintain their position in the post-Islamic culture as well as in the pre-Islamic beliefs as the remains of totemism. According to since this is related to the afterlife belief of the ancient Turks, it is said that in later times it was preserved more in burial customs and this type of statues were erected as grave monuments.

With reference to S. Ajigali's "Architecture of the Nomads - Historical and Cultural Phenomenon of Eurasia (Monuments of the Aral-Caspian Region)" study, Jean-Paul Roone's book "Old Turkic Mythology", F. Aghasioglu's "Dashbaba" monograph, the fact that this horse statue described by Nizami has extraordinary power and that the horses named Shabdiz and Gulgun are said to have descended from it as a result of a miracle is connected with the existence of belief in horses as sacred beings among the Turkic tribes living in the territory of Azerbaijan. This area is known as the place where the horse was first domesticated.

In the Nizami period, there is a legend about horses with magical or special power and endurance in Azerbaijan folklore and it is likely that the poet wanted to point to that source when creating the image of a horse statue, the ancestor of horses with extraordinary power. For this purpose, the motif related to Shabdiz and Gulgun in "Khosrov and Shirin" is compared with the plot related to Girat and Durat in the "Koroghlu" saga. Among the factors that led to the creation of these legends and narratives, there is information about horse figures of different sizes, which are related to the cult of animals, which is widespread in the territory of Azerbaijan and which are mostly erected as monuments on graves.

At the end of the section, it is concluded that the legend narrated by the genius Nizami - the legend about the statue carved from black stone, which is the common ancestor of the horses named Shabdiz and Gulgun, has a scientific basis. It is very likely that once a statue of a horse was placed on the grave of one of the people considered to be a saint near Ganja, at the foot of Mount Kapaz, as in the whole

territory of Azerbaijan. And later, taking into account the sanctity of this monument, a Christian church or a monastery was built near it. Since only the memory of them lived in the poet's time, Nizami either read it from some written monument or heard it from wise old people and brought this narration to his work in order to keep it alive.

In the fourth section entitled "**Artistic reflection of Azerbaijan-Turkish national cuisine and table culture in Nizami's "Khamsah"**", the purpose of presenting various examples of our national cuisine, which is perceived as an important element of Azerbaijan-Turkish culture, in poems included in "Khamsah" is explained. It is said that the poet sometimes uses various dishes related to our cuisine as a means of artistic description and allegory and sometimes uses them for the purpose of promoting our national culture.

It is reported that in "Khamsah" one can find the names of such hot dishes of Azerbaijan cuisine, as khash, khurushlu pilaf, from sweets - shakarbura, pakhlava, from drinks - sherbet, khoshab and others. In addition to this from Turkish cuisine ayran and nazik can also be found. Sometimes the poet presents them with the epithet "Turk". Sometimes even briefly, he talks about the technology of their preparation, the products that make up their composition. Depending on the purpose of the work, he shows the small details of which animal's meat is more suitable for which dish, at what age the animal should be slaughtered, which meal should be served after which meal and which marinade should be served with which meal. Here we see the layers of the national table culture - the difference between the table of the poor and the rich and even ceremonial food and drinks.

In "Seven Beauties", we witness that the khangal dish is served under the name "tutmaj", which is a real Turkish word, as in ancient sources and the dovgha is presented as a symbol of Turkishness. In "Sharafnameh", it is shown that shekerbura, which is still a decoration of holiday tables, is used to describe the sweetness of the lips of a Turkish girl (Chinese maid).

In "Khosrov and Shirin" and "Iskandernameh" it is shown that the poet showed his patriotism by presenting our national cuisine and

hospitality and was proud of the rich table of his people. It is said that Nizami's Turkishness was exhibited once again.

The main propositions put forward in this chapter of the thesis are reflected in the following articles¹⁴.

The 4th chapter entitled "**Artistic heroes of Turkish origin in Nizami Ganjavi's "Khamsah"**" consists of 2 paragraphs. Paragraph 1 entitled "**On the origin of some female characters in Nizami Ganjavi's works**" is composed of 4 sections.

In this paragraph titled "**Heroes of fiction of Turkish origin in Nizami's "Khamsah"**", it is shown that among the original images

¹⁴ Nəcəfzadə, Ə.B. Nizami əsərlərinin el variantlarının toplanmasında Ərtoğrul Cavidin rolu // "Hüseyn Cavid və müasir gənclik" (Hüseyn Cavid - 135) adlı Beynəlxalq elmi konfransın materialları, – Bakı: H.Cavidin Ev Muzeyi, – 23 oktyabr, – 2017, – s. 58-59; Nəcəfzadə, Ə.B. Nizami Gəncəvi yaradıcılığında "Kitabi-Dədə Qorqud" ənənəsi // – Bakı: Filologiya məsələləri, – 2015. №5, – s. 400-406; Nəcəfzadə, Ə.B. Nizami Gəncəvinin "Xosrov və Şirin" əsərində ozan-aşıq yaradıcılığının təsiri // – Bakı: Filologiya məsələləri, – 2012. №6, – s. 455-462; Nəcəfzadə, Ə.B. Nizami Gəncəvinin "Leyli və Məcnun" əsərində ozan-aşıq yaradıcılığının təsiri // – Bakı: Filologiya məsələləri, – 2013. №6, – s. 326-332; Nəcəfzadə, Ə.B. Nizami Gəncəvinin "Şərəfnamə"sində şifahi epik ənənənin yeri // – Bakı: Azərbaycan Milli Elmlər Akademiyasının xəbərləri, Humanitar elmlər seriyası, – 2014. №2, – s. 20-23; Nəcəfzadə, Ə.B. Nizaminin "İskəndərnamə"sində "Türk nayı" – kərənay aləti haqqında // "Türksoylu Xalqların Musiqi Mədəniyyətinin tədqiqi problemləri" adlı XV Beynəlxalq elmi-praktiki konfransın materialları, – Bakı: Azərbaycan Respublikası Təhsil Nazirliyi, Azərbaycan Dövlət Mədəniyyət və İncəsənət Universiteti, – 2 may, – 2016. – s. 75-77; Nəcəfzadə, Ə.B. Oğuzlarla bağlı ədəbi motivlərin Nizami yaradıcılığında izləri // "Türk xalqları ədəbiyyatı: mənşəyi inkişaf mərhələləri və problemləri" adlı Beynəlxalq elmi konfransın materialları, – Bakı: AMEA N.Gəncəvi ad. Ədəbiyyat İnstitutu, – 1-2 dekabr, – 2015, – s. 231-234; Nəcəfov, A.B. Nizami Hamse'sində Azərbaycan-Türk milli mutfaqı və sofrə kultürünün sanatsal yankısı (Artistic reflection of Azerbaijan-Turkish national cuisine and food culture in Nizami's "Hamsah") // Zeitschrift für die Welt der Türken / Jurnal of World of Turks [ZFWT], VOL. 12. No. 1 (2020), – p. 199-208; Наджафов, А.Б. Описание Китая и образ Китайцев в "Пятерице" ("Хамсе") Низами Гянджеви // Россия–Китай: история и культура, Сборник статей и докладов участников X международной научно– практической конференции, – Казань: Казанский (Приволжский) Федеральный Университет, – 5-7 октября, – 2017, – с. 410-414.

created by Nizami, female images occupy an important place. It is brought to attention that the first positive female protagonist was created in our written literature with the image of Shirin, developed in an all-round positive plan. It is also said that one of the ideals of the poet is to declare to the world the nobility of the Turkish woman. It is said that Nizami often confronted his heroes with female figures, especially Shirin, Fitna, Nushaba, Nistandarjahan, who were of Turkish origin, gave life lessons to the ruler's images with their language, called for spiritual evolution and changed for the better. It is also pointed out that women in Nizami's works are compared according to the tradition of "Kitabi-Dada Gorgud" and the good is distinguished from the bad because a positive alternative to the negative is created. According to Nizami, in addition to being beautiful, a woman should also be brave and intelligent, if necessary and be able to stand up for her man.

In the 1st section entitled "**The image of Mahin Banu in Nizami's 'Khosrov and Shirin', or the Turkish woman judge of the Caucasus**", it is stated that famous women of Turkish origin are not only idealized in the poet's work, but also celebrities of Median and Albanian origin are mentioned in their faces. Referring to historical-geographical sources such as "Shahrestanihay-e-Eran-shahr", "Tarikhi-guzida", "Gulistani-iram" and modern Nizami studies materials, it is justified that the creation of Mahin Banu as a Turkish ruler by Nizami is also confirmed by the facts in the sources. It is said that while creating the Queen of Arran, who chose Barda as her capital and ruled over a large area from Darband to Abkhazia, Nizami collected motifs related to Shamira, which existed in the people's memory, gave new life to these legends and did not let Semiramida, the Median beauty, who was rooted in the Turks, be forgotten.

In the work "Khosrov and Shirin", it is noted that Mahinbanu, Shirin's aunt, is presented as a smart, experienced maid and at the same time, she boasts of her origin and Turkishness. Mahinbanu quotes the following famous lines in her admonition to Shirin:

گر او ما هست ما نیز آفتابیم
وگر کی خسرو است افراسیابیم

*If he is the moon, we are the sun,
If he is Keykhosrov, we are Afrasiab.*

Referring to the famous Nizami scholar X. Yusifli, it is shown that the poet's saying in this beyt in the language of Mahinbanu: "We are also from Afrasib" - refers to Nizami himself. It is mentioned in the ancient Iranian sources that the city of Ganja, where the poet was born and grew up and which is connected with the name of Ganjaks, one of the 24 Oghuz tribes, was named after Afrasiyab, this information is confirmed by Turkish authors such as M. Kashgari, F. Rashidaddin.

In section 2, called "**Shirin as the first bright artistic image of Azerbaijan-Turkish ruling women**", it is scientifically justified that the image of Shirin, written by Nizami in such a way as to contain all the positive aspects of an Azerbaijan-Turkish woman, is Turkish in origin. Shirin, whom Nizami described as "the successor of Mahinbanu", the ruler of Barda, who he said was a descendant of the legendary Turkish ruler Afrasiyab and whom he likened to the Kypchak beauty and his beloved wife Afag, is strongly opposed to presenting Shirin as an Armenian princess, as it is mentioned in historical sources that she patronized Christianity in the Sassanid Empire and built churches. In Nizami's "Khosrov and Shirin" it is stated that neither Mahinbanu nor her niece Shirin is an Armenian, Christian girl. Despite the fact that Shirin was presented as a Romanian in Theophylact Simokatt's "History" and as a Khuzestanian in Sebeos's "History of Emperor Iraq", The Shirin created by Nizami is not a repetition of the Shirin in the aforementioned Christian sources, nor in the works of Jahiz, Tabari, Ibn al-Faqih, Balami, Saalabi, Abu Ala ai-Marri, Yaqut Hamawi and other Muslim authors. It is noted that Nizami presents the best ethnic characteristics of his nation in her face.

The author explores the historical roots of the anthroponym Shirin, comparing it with the epic version of the historical figure found in Christian sources. In other words, the research of the sources also shows that even if Shirin is given in the sources as the main patron of Christianity and the Caucasian Albanian Church during the reign of Khosrow Shah, she lived as a symbol of the

beginning of a single holy woman that existed in the Azerbaijan-Turkish mythic thought, in the folklore of the Caucasian peoples in general, and Nizami "Khamsah" also entered in this context.

In the 3rd section entitled "**The original sources of the image of Nushaba in Nizami Ganjavi's "Iskandernameh", or about the Caucasian Amazons**", the information in historical sources about the most memorable images of intelligent and masculine zealous women created by Nizami is examined. Analyzing some notes about Nushaba in "Iskandernameh", a logical conclusion is drawn that Nizami had specific knowledge about ancient Barda and he got acquainted with a specific historical source, which was most likely created in earlier times and which gave certain information about its population, occupation and management method.

In Tarikhi-Tabari, the description of Alexander's visit to Barda, Nushaba who ruled this city, his administrative system, household, beliefs, occupation of the city's population, etc., is almost identical to the story of Alexander and Nushaba in Nizami's "Iskandernameh". These overlapping facts are presented in a comparative manner.

It is noted that in his work, Tabari described Alexander's visit to Barda and his meeting with Nushaba as a historical fact, showed that he passed through Shirvan, stayed in Darband and built a fortress there. It is said that Alexander's visit to Azerbaijan is also confirmed by folklore materials. For example, in one of the folklore examples collected from the people, it is said that the ancient fortress, which is believed to have been built in the time of Caucasian Albania in the III-V centuries, located near the village of Sulu, at the foot of Mount Fit, in the territory of Ismayilli district (35 km from the city of Shamakhi), is associated with Alexander the Great by the local population, although this is a toponymic legend, it is a memory factor related to the presence of the Macedonian ruler Alexander Zulkarnein in Azerbaijan.

It is said that in "Iskandarnameh" the city of Barda represents the power of Azerbaijan cities and the image of Nushaba shows nostalgia for the independence and militancy of Caucasian women in a certain sense.

Referring to the works of Greek authors such as Homer, Herodotus and Strabo and Albanian authors such as Musa Kalankatli, it is shown that the army of Amazons, composed of knightly women, spoke the language of the Nakh-speaking Gargars belonging to the Scythian-Sak-Massaget tribes. Once upon a time they lived in the northwest and southwest of present-day Azerbaijan. Based on the note in Dinaveri's work "Ahbarut-tival", taking into account that cities such as Ferghana, Samarkand, Bukhara stood on Alexander's path after leaving the Amazons, it is assumed that the places where these knightly women lived were located near the areas inhabited by the Turks. It is noted that this theory is also confirmed by the barrow graves of women in military uniforms discovered during archaeological excavations on the shores of the Black Sea, in the Caucasus and in Azerbaijan.

It is concluded that Nizami summarized half-mythical and half-real information about the history of his homeland, which was reflected in the books of Kitarchus, Pomklitus, Onesikritus, Antigenus, Kstr and others and used it according to his purpose in an artistic form in his work. This can be the basis for assuming that he took Falestra, the female warlord who led the Amazon army, as the prototype of the image of Nushaba.

Before Nizami, in Firdowsi's "Shahnameh", it is noted that the image of a female ruler named Gidafa, who ruled in Andalusia, appeared in connection with the story of Alexander. It is noted that this woman also recognized Iskandar, who came to her as a messenger, based on the picture she had obtained in advance. It is said that while writing the story of Nushaba and Iskander, Nizami was also nourished by "Shahnameh" and expanded the plot. What is interesting is that Nushaba is the judge of Barda in Nizami and Gidafa is the judge in Andalus in Firdowsi. Harum, presented as the homeland of Nizami's Nushaba, is the homeland of the Amazons, given in a completely different plot in Firdowsi's "Shahnameh". This allows us to say that Nizami had a rational approach to Firdowsi's work and benefited from the existing material from the standpoint of citizenship. In conclusion, it is concluded that Falestra is the

prototype of Nushaba image and the image of Gidafa is the proimage.

In the 4th section entitled "**The fate of a concubine of Turkish origin, or about the prototype of Fitna in Nizami's poem "Seven Beauties"**", she is remembered for her intelligence and prudence, not being afraid to speak the truth. This part talks about the nationality of a woman who is remembered for her heroism, which contradicts the elegance of her body and convinced the ruler of the correctness of her position, thereby teaching the king a lesson.

Referring to the notes in Ibn Qutayba's "Life of Non-Arabs", Riyazaddin ibn Fakhraddin's "Famous Women", Firdowsi's epic "Shahnameh" and the information about the image of Azada in the chapter "Bahram and the Concubine in the Hunt", it is shown that Nizami benefited from the works of the previous authors for his own educational goal, he kept the cause of the incident and directed it to a new channel in order to give women's wisdom. He turned the Roman beauty into a "*Tatar-eyed*" Chinese maid.

It is said that the poet's purpose in calling his hero Fitna was to commemorate another hero who lived in history, a Turkish girl who did not bow to the rulers. Based on the information in the sources, it is shown that Fitna is a real historical person, she was the concubine of Jafar Barmaki, the son of Harun al-Rashid's prime minister Yahya and she was known as one of the famous singers in her time. It is narrated that this talented woman, who was distinguished by her beauty, intelligence and eloquence, was brought to the palace after Jafar was killed by Harun and was shot on the head because she refused to sing the song ordered by the ruler.

At the end of the chapter, it is concluded that the image of Azada in Firdowsi's "Shahnameh" is the prototype of Fitna created by Nizami and the half-historical, half-legendary woman named Dilaram is the prototype of Azada in Firdowsi's "Shahnameh".

The paragraph concludes with the fact that when we look at the typology of female heroes in Nizami's work, the character and origin of some of them, we see, that the genius poet treated women with greater respect than his predecessors and some of his contemporaries, raised the issue of women's moral freedom in accordance with true

Turkish morality and fulfilled his patriotic duty by giving a second life to famous women of Turkish origin who left a mark in history in his works.

The 2nd paragraph entitled **"On the Turkish origin of some male characters in Nizami Ganjavi's works"** is composed of 3 sections. In the 1st section entitled **"The Turkish origin of the image of Farhad, or the image of a quarry worker lover in Azerbaijan-Turkish folklore"**, it is noted that there are dozens of toponyms, historical-legendary monuments related to Farhad's name in different parts of Azerbaijan, idealizing Farhad's love for Shirin and the people call them by their name there are hundreds of places it links to. It is reported that the association of these historical-legendary places with the name of Farhad can be related to two main factors:

- The fame of Nizami's work "Khosrov and Shirin", the spread of this great love story among the Persian-speaking and Turkic-speaking peoples, as a result of the poet's presentation of Farhad as a heroic lover with extraordinary strength and the power to melt even mountains with the heat of love, the people's naming every such supernatural monument created by human hands, caressed and shaped by nature, with his name;

- The existence of myths about Farhad that were formed among the people even before Nizami, the existence of the saga about Farhad and Shirin long before this work, the phenomenon of Farhad, which caused the genius poet to add this image, which was not found in Firdowsi and other Persian classics to the plot of his immortal work - the poem "Khosrov and Shirin".

The second factor is the basis for the first and it is pointed out that the myth of Farhad is older than the image of Farhad in the poem "Khosrov and Shirin". It is said that the ancient history of the monuments associated with Farhad in the territory of Azerbaijan proves it.

In the monographs of Y. Bertels "Great Azerbaijan poet Nizami", G. Aliyev "About the legend of Khosrov and Shirin in the literature of the Eastern peoples", M.S. Ordubadi's "From our history", G. Jahani's articles "About the historical prototype of

Farhad in Nizami's poem "Khosrov and Shirin" and in other authoritative studies on the subject, it is considered that there are different opinions about Farhad being a historical figure. In the preface written by H. Arasli, it is emphasized that it is no coincidence that Azerbaijan authors such as Qatran Tabrizi and Khagani Shirvani mention Farhad's name in their works before Nizami and that Nizami also attaches importance to this image.

According to the note given in the "Siyasatnameh", it is stated that the image of Farhad, the idea of his extraordinary power is not a product of Nizami's creative imagination. It is assumed that the poet either got information about Farhad from some older source unknown to us or got acquainted with the motifs of some epic, narrative or legend that existed among the people. In "Farhadnameh", Arif Ardabili's description of his meeting with the representatives of Farhad's generation confirms that this character is a historical figure.

At the end of the section, it is concluded that our research on the Farhad epic allows us to say that Nizami and his literary school were familiar with both oral and written literary sources that existed on this subject at the time of the Azerbaijan followers. The presence of monuments related to Farhad in the territory of Azerbaijan and the wide spread of legends and stories related to him in Azerbaijan folklore prove that the myth about the character of Farhad, who gained fame as the hero of Nizami's "Khosrov and Shirin" work existed even before the genius poet wrote this work. It is assumed that the prototype of this image was an artist who lived and created in the time of Khosrow II in Azerbaijan or a half-mythical, half-historical ruler who was in power in earlier times. The prototype of this image is the hero of some famous folk epic that existed during the Nizami period, but is unknown to us.

In the second section, **"Khizir's Cult in the Turkic peoples and Its place in Nizami's creativity"**, the features of the artistic image of Khizir, one of the main images of Muslim-Turkish mythology, are discussed in "Khamsah". It is said that this saint, who is the most popular among the Turkic peoples and has a unique status in beliefs, is both a direct participant in events like in "Kitabi-Dada

Gorgud" and an imaginary object of appeal, like in our classical literature.

In this section, the legends and narratives collected by authors such as Tabari, Chevzi and Kurtubi in XII-XIII century sources regarding Khizr are reviewed. Referring to N. Gültepe's research work "Turkish mythology in the light of new researches", information is given about the peculiarities of the examples of oral literature of the Turkic peoples of Khizr. In the Altai fairy tale called "Ay-Mangus" and in the Turkish legend called "Zoya Tulek", it is stated that he is presented as a white-haired, bearded, pleasant-faced old man and in some Altai legends, he is simply given the name "Blue-bearded old man".

A thesis put forward by M. Seyidov in his article "Khizr created the faith of the Turkic-speaking peoples" becomes the subject of discussion: "*Khizr is the cultivation of the mythological thinking of the Turkic-speaking peoples*"¹⁵. Information about his ancestry in religious-historical sources is reviewed. It is said that Khizr, who also lived in the time of Suleiman and Musa alaihissalam, Iskandar Zulqarneyn and Hazrat Muhammad (pbuh), was born in Mesopotamia during the time of Prophet Abraham and is believed to be related to Sam, the son of Noah. It is noted that in some sources it is also reported that he is of Sumerian origin.

Based on the research of Jiyn D. Matlok, it is shown that Khizr is Geser, who was sent to the people as the first messenger of the Sky God, according to the belief of God in the ancient Turks. It is brought to attention that S. Rzasoy, who uses the structural-semantic method in his research, confirms that Khizr, who appears as a common literary hero in Eastern literature, is more related to Turkish saints in terms of national roots.

It is said that during Nizami's time, the Khizr faith spread widely among the Turkic peoples, as well as in the Ganja environment, which is also evident from the poet's work "Igbalnameh". In the stories of the work "What Nizami said" and

¹⁵ Seyidov, M.M. Xızırı türkdilli xalqların inamı yaratmışdır // – Bakı: Azərbaycan, – 1979. №7, – s. 192.

"Iskander's arrival at the Kandahar idol", the commemoration of the prophet Khizir is also shown to be related to this belief.

In "Maha's Story" in "Seven Beauties", it is said that the introduction of the character of Khizir near the final stage of the plot as a savior who helps those in distress abroad, according to his role in Turkish folklore, in the chapter "Iskander's Search for Living Water" in "Sharafnameh", he acts as a guide to the main character while going into the darkness is related to Azerbaijan-Turkish mythology.

As it was before Nizami, it is shown that various legends and myths related to Khizir were perfectly artistically reflected in the thinking of the Turkic peoples in the poet's time and at the same time in Persian-language Azerbaijan poetry and the most widespread of these legends is related to Khizir's drinking from the water of life and gaining eternal life.

In the third section entitled "**The image of Mani, who keeps alive the ancient Turkish history in the heritage of Nizami Ganjavi**", it is considered how Nizami prevented the forgetting of one of the names that raised the glorious history of Azerbaijan, the Turkish name. One of such images is Mani, the founder of manichaeism.

The main focus of this section is on the image of this person, whose life is surrounded by a mythical veil, who appears in the pages of history as a half-saint-half-prophet, whom Islam and various religious movements before it tried to forget. In Nizami's works, the image of this person is directed to enter the plot for the purpose of analogy in poems such as "Khosrov and Shirin", "Seven Beauties", as an independent character in "Iskandernameh". It is said that Nizami compares Shapur's painting skill with Mani in one sentence and compares that work of art to "Arjang" to show the realism in the paintings created by his brush. At the same time, Farhad's painting skills and the art of Shide, the author of the Seven-domed castle, who is known as "*a jeweler in painting*", are presented in comparison with Mani's artistic peak.

It should be noted that Mani does not rise to the level of the main hero in any of Nizami's works, only in the "Competition of Roman

and Chinese Painters" part of "Iskandernaməh" his image is created within a small plot. In this epic piece, it is said, the poet succeeds in giving him a high intellect against the background of his artistic skill, presenting Mani as a prophet, emphasizing that he was sent to China and the surrounding people and that he came here from Ray. This means that according to the ideas of the Nizami era, Mani took shelter from one Turkish homeland to another Turkish homeland.

The paragraph also discusses Mani's ethnicity. Referring to the book "Mani and Manichaeism" by Geo Windengren, it is shown that he is a representative of the ruling generation of the Arshakites on both his father's and mother's side. According to the note in the book "History of Nations" by Abu Reyhan al-Biruni, it is highly likely that he was born in Babylon.

The reasons for the widespread of Mani among the Turks, even the reasons why the Bogu Khan (Uyghur Khan) declared Manichaeism as the official state religion in AD 762 and the Sasanians persecuting Mani on the contrary, are investigated.

At the end of the paragraph, unlike the image of Mani created by Nizami's predecessor Firdowsi, it is pointed out that Mani did not come from China, but rather that he went to China from Ray, which was the sphere of influence of Turkish ruling dynasties. It is said that Nizami tried not to forget another well-known son of his country and tried to show that he was not just an artist, but a prophet, an ideologist capable of inviting even rulers to his religion and a devotee ready to die for his beliefs.

The main propositions put forward in this chapter of the thesis are reflected in the following articles.¹⁶

¹⁶ Nəcəfzadə, Ə.B. Fərhad evi abidəsi və Naxçıvan folklorunda Fərhad mifi (Nizaminin "Xosrov və Şirin" poeması ilə müqayisədə) // – Bakı: Azərbaycan Milli Elmlər Akademiyasının Xəbərləri, Humanitar elmlər seriyası, – 2017. №2, – s. 182-186; Nəcəfzadə, Ə.B. Nizami Gəncəvi "İskəndərnamə"sindəki Nüşabə obrazının ilkin qaynaqları, yaxud Qafqaz amazonkaları haqqında // "Türk dünyası: Türküstan tarixi" konulu uluslararası konferans bildiri, – Türkiстан: 11-12 Mayıs, – 2018, – s. 8-14; Nəcəfzadə, Ə.B. Nizami Gəncəvi irsində qədim türk tarixini özündə yaşadan Mani obrazı // – Bakı: M.Füzuli adına Əlyazmalar İnstitutunun Elmi əsərləri, – 2018. №2 (7), – s. 12-17; Nəcəfzadə, Ə.B. Nizami

In the "**Conclusion**" part of the dissertation, the main propositions are grouped, the conclusions of the research are shown in the form of clauses, the connection of the studied phenomena with modern times is determined, recommendations and suggestions are given.

The following results were obtained in the research work:

- A comparison of the literary legacy of Nizami, with the works of his predecessors and successors who lived in the same geographical area shows that, in Nizami's work, the artistic reflection of the Turkish-Azerbaijan spirituality, the description of the Oghuz lifestyle in the general lifestyle of the characters, the instillation of the characteristic features of the Turkish morality in the moral values he preached is stronger;

- As much as Nizami was attached to the history and traditions of his native people, he tried to remain faithful to his native language as much as possible.

- The predominance of heads of state of Turkish origin among the rulers praised in Nizami's "Khamsah" not only creates an impression of the poet's sympathy for the Turks and rulers of Turkish

Gəncəvi yaradıcılığında bəzi qadın obrazlarının mənşəyinə dair // – Bakı: N.Gəncəvi ad. Ədəbiyyat İnstitutunun əsərləri, Ədəbiyyat, XXIII cild, – 2012. – s. 45-61; Nəcəfzadə, Ə.B. Nizami Gəncəvinin “İskəndərnamə” poemasında Nüşabə obrazının mənşəyi haqqında // AMEA-nın müxbir üzvü, filologiya elmlər doktoru, prof. A.Rüstəmovanın elmi-ictimai fəaliyyətinə həsr olunmuş “Çağımızdan görünən orta əsrlər” adlı II Beynəlxalq elmi konfransın materialları, – Bakı: AMEA N.Gəncəvi ad. Ədəbiyyat İnstitutu, – 15-16 dekabr, – 2014, – s. 198-204; Nəcəfzadə, Ə.B. Nizaminin “Xosrov və Şirin” əsərində Şirin obrazının mənşəyi haqqında // – Bakı: Tağıyev oxuları – 2014. №1, – s. 122-127; Nəcəfzadə, Ə.B. Türk xalqlarında Xızır kultu və Nizami yaradıcılığında onun yeri // Azərbaycanın görkəmli şərqşünas alimi, professor Aida İmanquliyevanın 75 illik yubileyinə həsr olunmuş “Şərq xalqları ədəbiyyatı: ənənə və müasirlik” adlı Beynəlxalq elmi konfransın materialları, – Bakı: AMEA Z.Bünyadov ad. Şərqşünaslıq İnstitutu, – 10-11 oktyabr, – 2014, – s. 302-305; Наджафов, А.Б. Образ Фитне в “Хамсе” Низами Гянджеви // – Тамбов: Наука и образование в XXI веке (часть 3), Бизнес, наука и образование, – 2013.– с. 79-82.

origin, but also demonstrates the positive attitude of the political elite ruled by the Turks towards the poet and his work;

- In Nizami's legacy, the word "*Turk*" was used not only as a metaphor, an epithet, as noted by some orientalists, but also as a lexeme, an ethnonym, in connection with the history of an ethnos – Turkishness;

- Nizami's creativity is generally a product of Azerbaijan and Turkish artistic thinking;

- Demonstrating an original style of approach to official sources, Nizami effectively used the historical facts related to our national past for his own purpose - our epics, legends, narratives and tales that exhibit our national identity;

- In Nizami's immortal heritage, the history of the people he belongs to, the territory he lives in, the etymology of geographical names, toponyms and the antiquity of cultural monuments are reflected;

- In Nizami's works, the description of our national cuisine is reflected as an important element of Azerbaijan culture;

- In accordance with the demands of his time, Nizami, who was forced to write his works in a language that was not native to his spiritual world, saw the way out as a genius of the renaissance in sticking to the Turkish way of thinking, which was closer to him;

- Some scribes copying the face of Nizami's works deliberately made certain changes in the text of "*Khamsah*", no matter how much they tried to hide the "*Turkish spirit*", Nizami's work, kept the idea-artistic thinking of the Azerbaijan-Turkish pen holder alive.

**The main content of the author's dissertation is
reflected in his works as follows:**

1. Nizami Gəncəvi yaradıcılığında bəzi qadın obrazlarının mənşəyinə dair // – Bakı: “Humanitar elmlərin öyrənilməsinin aktual problemləri” jurnalı, – 2012. № 4, – s. 133-135.
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3. Nizami Gəncəvi yaradıcılığında bilinçvizm // – Bakı: AMEA Nəsimi adına Dilçilik İnstitutu, “Nizami Gəncəvi – 870” məqalələr toplusu, – 2012. – s. 222-229.
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10. Türk xalqlarında Xızır kultu və Nizami yaradıcılığında onun yeri // – Bakı: Görkəmli şərqşünas alim, filologiya elmlər doktoru, professor Aida İmanquliyevanın anadan olmasının 75 illiyinə həsr olunmuş “Şərq xalqları ədəbiyyatı: ənənə və müasirlik” mövzusunda

Beynəlxalq Elmi Konfransın materialları, – 10-11 oktyabr, – 2014, – s. 302-305.

11. Nizami Gəncəvinin “İskəndərnamə” poemasında Nüşabə obrazının mənşəyi haqqında // – Bakı: Çağımızdan görünən orta əsrlər, AMEA-nın müxbir üzvü, Əməkdar Elm Xadimi, professor R.Azadəyə həsr olunmuş II Beynəlxalq Elmi Konfransın materialları, – 15-16 dekabr, – 2014, – s. 198-204.

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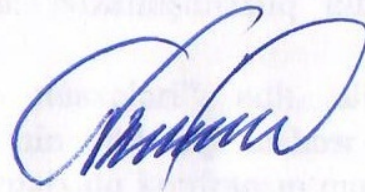
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