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ABSTRACT

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LYRICS OF ABDULLA BEY ASI

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GENERAL CHARACTERISTICS OF THE RESEARCH

Research issue rationale and development rate. The Azerbaijan literature of the XIX century can be divided into two stages according to the characteristics of historical-chronological, form and content, its strengthening and diversification of new directions of literary relations, etc.: the literature written in the first half of the century and the works created in the second half of the XIX century. Both stages were influenced by the historical events of this period and the socio-political situation in general in the 19th century. Although the current events are remembered with some contradictions in the socio-political life of the Azerbaijani people, the positive impact of these events in terms of the dynamics of literary development is undeniable.

Nineteenth-century Azerbaijani poetry embodies the features of our ancient and rich literature, as well as Eastern poetry, and at the same time developed on the basis of classical traditions, realistic tendencies in folklore and ashug art. In the first half of the century, the predominance of poets who wrote in the style of classical poetry was felt more.

In the second half of the 19th century, the Enlightenment movement gave impetus to its expansion, as well as the enrichment of fiction in terms of ideas and content. In the 50s and 60s of the century, a new field of literary criticism appeared on the example of the great thinker Mirza Fatali Akhundov.

After the occupation of Azerbaijan by Tsarist Russia, a number of important changes and innovations took place in the socio-political and historical-cultural life of our people. The strengthening of criticism and satire in the literary and cultural environment, the expansion of the enlightenment movement also had a significant impact on poetry. Human ideas and humanistic feelings, national spirit and people's character were reflected to some degree in the poetic texts of that period. However, the influence of outdated classical literary traditions and theories, especially Fuzuli's work, was still strong. As

mentioned, although the continuation and development of such progressive ideas was somewhat limited within the classical models, the search for new creativity intensified in the different socio-political conditions that appeared after the occupation. These features can be clearly observed in the works of poets of the time, including Abdulla bey Asi. This is one of the main reasons for the relevance of the topic. Although the poet lived a short life of only thirty-four years, he had a rich career. Despite the fact that Abdulla bey Asi, who wrote in about fifteen genres of classical poetry, is known as a lyric poet, in his poems dedicated to love, the lover's sufferings and emotions, spiritual experiences are not limited to the sufferings of the beauty, social injustices and features of the time also increase the inner suffering of the lyrical hero. In this regard, his work is rich in modernity and innovation. National-spiritual and Islamic values, richness of Turkish-Muslim culture, the poet's attitude to his contemporaries and literary connections in his poetic correspondence, worldview, etc. issues require research at the scientific-theoretical level. This increases the scientific significance of the dissertation topic.

Although some research has been conducted in Azerbaijani literary criticism on the life and work of Asi and his activities in the Majlisi-Faramushan literary assembly, there are still some gaps in this area. From this point of view, the collection, publication and research of the artist's literary heritage can serve as a fertile ground for clarifying some obscure aspects of the poet's life and work, as well as creating a scientific and literary landscape of Azerbaijani literature in the second half of the XIX century. These studies are also scientifically relevant in terms of comprehensive coverage of the literary and cultural environment that existed at that historical stage.

Preliminary information about Abdulla bey Asi can be found in the works of Mohammad agha Mujtahidzadeh "Riyazul ashigin", Mir Mohsun Navvab "Tazkireyi-Navvab" and Firudin bey Kocharli "Azerbaijan literature". Some of the information about the poet is given in the listed works, examples of his poems are given. Firudin

bey Kocharli was the first researcher who highly valued Asi's heritage and valued him as a great poet. In the second volume of his book "Azerbaijani literature" he gave detailed information about the poet's hardships and date of death of Asi, his creative heritage. What's more, the book included poetic letters of Asi's contemporaries who were also members of the assembly. Alabbas Muznib, Salman Mumtaz, Firudin bey Kocharli, Huseyn Efendi Gayibov, Baylar Mammadov, Kamran Mammadov, Mustafa Mustafayev can be named among the researchers who expressed different views on the life and creative activity of Asi. Prof. Ragub Karimov's research in this area is commendable. This is the first time that the lyrical work of Abdulla bey Asi, who was involved in the research of the dissertation, is studied from various aspects. The peculiar artistic qualities of the poet's lyrics, religious poems, hajj, bahri-tavli, ghazals written in the Jigatai language, the sphere of literary influence, etc. are important problems. From this point of view, the names of the authors mentioned in the dissertation and the works of other authors were addressed, and views were expressed on certain issues.

The object and subject of the research. The object of research is the poetic heritage of Abdulla bey Asi. The study of the poet's life, environment, and artistic features of his literary work are the subjects of the research. While researching the topic, several works published in different years in relation with the XIX century Azerbaijani Literature from the fund of the Institute of Manuscripts named after Mohammad Fuzuli of ANAS were used as well.

The aims and tasks of the research. The main purpose of the research is to describe the objective and full picture of the life and work of Abdulla bey Asi within the requirements of modern literary criticism, to study the poet's works in terms of theme and form, to reveal the idea-content features.

The following scientific tasks are planned to be fulfilled in connection with the solution of the set goal:

- to clarify and describe the scientific biography of Abdulla bey Asi as an outstanding representative of the Karabakh literary environment of the XIX century;
- to determine the literary environment in which the poet was born, to reveal the author-environment-literary creative relations;
- to study the subject and genre of his works;
- to study the connection of Abdulla bey Asi's lyrics with folk poetry and classical traditions and to reveal new artistic qualities;
- To evaluate the artistic features of Abdulla bey Asi's work with new criteria;

The methods of research. The scientific findings and practices of classical Eastern and Azerbaijani literary criticism were used in the research. For the systematic study of the topic, the historical-philological method, as well as methods of comparison, classification, systematization was used. Various scientific and theoretical works were referred to in relation with the problems considered in the research, and attempts were made to substantiate the ideas put forward with reference to these literatures.

The basic theses presented for defence.

- Abdulla bey Asi's personality and creativity were formed in the Karabakh literary environment;
- Abdulla bey Asi's works written in Azerbaijani, Persian and Jigatai languages are mixed in various collections and manuscripts; some of the poet's works have been distorted by scribes from time to time;
- The main part of the poet's lyrics consists of poetic texts of different genres written on love and religious themes;
- The opinions of the artists who lived and created at the same time as Abdulla bey Asi on the poet's work are also important;
- Abdulla bey Asi demonstrated high mastery in his works written in Azerbaijani, Persian and Jigatai languages;
- The influence of powerful representatives of classical Eastern and Azerbaijani poetry is felt in the poet's work.

Scientific novelty of the research. The first aspect that determines the scientific novelty of research is the problem statement. Although the life and work of Abdulla bey Asi, who had a special place in the development of Azerbaijani poetry, were partially studied, these studies did not fully cover the poet's literary heritage. In many cases, the known ideas and facts about the life and literary heritage of the poet were repeated, no research was conducted on his work at the scientific and theoretical level.

The scientific novelty of the dissertation is reflected in the following questions:

- Abdulla bey Asi, who lived and created in the second half of the 19th century, continued the classical literary traditions in his work. For the first time, the poetic heritage of the prominent poet has been thoroughly and systematically studied in this research work.

- The creative path of Abdulla bey Asi has been studied through tradition and heritage, the sources of the poet's literary heritage have been studied and his unique artistic qualities have been revealed.

Theoretical and practical significance of the research. The theoretical significance of the research is to study the life and work of Abdulla bey Asi on the basis of modern scientific and literary principles, to summarize the work done in this field.

The dissertation helps to strengthen our national-literary memory. What's more, university students, masters and doctoral students can also benefit from the research.

Approbation and implementation of the research. The results of the research, the main innovations and theses are published by the author in the journals recommended by the Supreme Attestation Commission of Azerbaijan, indoors and abroad, and reflected at the Republican scientific-theoretical, scientific-practical conferences.

The name of organization where the dissertation has been performed. The dissertation was prepared in accordance with the research directions of the "Research of Turkic-language manuscripts"

department of the Institute of Manuscripts named after Mohammad Fuzuli of the Azerbaijan National Academy of Sciences.

The volume of the structural sections of the dissertation separately and general volume in signs. Introduction 6 pages, Chapter I 23 pages, Chapter II 41 pages, Chapter III 43 pages, Conclusion 8 pages, list of used literature 11 pages. The dissertation consists of 132 pages and 202,973 characters.

THE BASIC CONTENT OF THE DISSERTATION

In the introductory part of the dissertation the relevance of the topic, the degree of development is substantiated, the object and subject, goals and objectives, research methods, defense provisions are defined, scientific novelty, theoretical and practical significance of the research, approbation and application of the research work, name of the organization Information on the volume of sections separately and the total volume with a sign is provided.

The first chapter of the research is called "**Period, environment and life of Abdulla bey Asi**". This chapter consists of two sub-chapters. The first sub-chapter, titled "**Period and environment of Abdulla bey Asi**". The first half of the chapter enlightens the general literary environment of the period of Abdullah Bey Asi. As it is known, the period and environment in which the poet was born was marked by the revival and progress of not only the economy, but also other fields - science, art, literature, which in turn affected the work of poets and writers.

In the second half of the 19th century, poetry also experienced a very controversial period. During this period, poetry increased in quantity, but remained qualitatively stable. Modern themes were placed in old molds, and although poetry was spiritually renewed, it was not changed in form or structure. *"In the second half of the nineteenth century, poetry was mainly based on four branches, the first of which was ashug poetry in written literature: couplets, tajnis, gerayli*

creativity, the second realist-satirical trend, the third ghazal poetry, and the fourth conservative lament and sectarian poetry".¹

During this period, the number of those who wrote in the style of ashug poetry, in simple and understandable language, in the form of couplets, verses increased day by day. Continuing their work in this style, the poets used the poetry of Vagif, Zakir and Nabati to create cheerful and playful examples of poetry. Poets who preferred the style of ashug poetry in their work tried to create lyrical examples in syllable weight, harmonious, rhythmic, language easier to understand, translating the complex compositions used in Arabic and Persian into our native language. In these works, written mostly on the theme of love, real human feelings were preferred. The poets tried to depict the lover and mistress, the main characters of love works, in natural colours, as in real life, avoiding the use of abstract methods of writing their inner world and emotions.

From the 70s and 90s of the 19th century, social motives became more prominent in poetry, mainly in the works of Seyid Azim Shirvani, Mirza Ismail Qasir, Agha Mohammadbagir Khalkhali. It is true that the elements of realism developed in the works of these poets under the rule of the old style, and there was no fundamental change in the expression of thought and the form of poetry. *"The reasons for the weak development of realism in the field of poetry can be explained by the intense activity of romantic poetry assemblies in those years, the fact that ghazal writers had mostly religious education, unable to separate from Islam, not acquainted with the works of Russian and European classics, etc".²*

Mourning and sectarian literature also formed a branch of the literature of this period. *"Islamic religious ideology and its propagation in fiction, which was widespread in all Eastern countries under the caliphate since the Arab conquest, guided the ideological and aesthetic principles and ideals of palace literature in Eastern*

¹ Qasımsadə, F.S. XIX əsr Azərbaycan ədəbiyyatı tarixi / F.S.Qasımsadə. – Bakı: Maarif, – 1974, – s.382.

² Qasımsadə, F.S. XIX əsr Azərbaycan ədəbiyyatı tarixi [Ali məktəblər üçün dərslik] / F.S.Qasımsadə. – Bakı: Azərbaycan Universiteti nəşriyyatı,–1956,– s.536.

*palaces throughout history, from the ancient and early Middle Ages to the early twentieth century. It also directed and formed the religious branch of the Azerbaijani literary environment”.*³ This type of religious bigotry can be found in the works of most of the poets of the XIX century. The main reason for this was the socio-historical conditions. It should be noted that the main reason for the growing interest in mourning literature in different parts of the country is the tsarist government's attempts to create internal conflicts in the country, and therefore to exacerbate the Sunni-Shiite issue with the intention of creating confrontation among Muslims. Prof. Zaman Askerli notes that another reason for the spread of mourning literature in the second half of the 19th century was the desire of poets to be recognized: *“Finally, the second half of the 19th century was associated with mourning in Azerbaijani poetry, the spread of religious motives, the nature of the literary process, the cultural and historical process, the desire of artists to be recognized in the literary and social environment. Convictions and mourning ceremonies related to muharam took place at certain times of the year, not only for days, but even weeks, not in one village, but in all countries of the Middle East”.*⁴

In the second half of the 19th century, the ghazal genre became widespread in written literature along with ashug poetry. Classical Eastern and Azerbaijani literature was the main source of inspiration for hundreds of poets who flourished as poets during the period of literary meetings. At the beginning of the century, poetry lovers and poets from different cities gathered around prominent poets to read and discuss examples of poetry they had written. The growing number of such meetings necessitated the establishment of poetry meetings in different cities. In many parts of Azerbaijan, those who were interested

³ Qədimov, Ə.N. XIX əsr Ordubad ədəbi mühiti [Ali məktəblər üçün dərslik] / Ə.N.Qədimov. – Bakı: ADPU, – 2010, – s.207.

⁴ Azərbaycan ədəbiyyatı tarixi: [6 cildə] / Red. hey. sədri B.Ə.Nəbiyev. –Bakı : Elm, – IV cild, –2011, –s.297.

in poetry gathered in such circles, and gradually it turned into regular way. Those who gathered here named their circles according to the composition of their participants or the spirit of the poems they wrote, or the name of the place where they gathered and one of the participants took it upon himself to give the others the appropriate direction.

The first paragraph of the first chapter examines the poets working in these four areas and the reasons why they try their talents in this direction, and tries to clarify some obscure points.

Abdulla bey Asi matured in the literary environment of Karabakh in the second half of the XIX century. The Majlisi-Faramushan Literary Assembly played an important role in revealing his extraordinary talent. This half-chapter examines the history of literary assemblies that have become a kind of literary schools, and clarifies the differences between literary assemblies organized in different regions of Azerbaijan in the second half of the 19th century and those that preceded them. It was noted that Asi's upbringing as a poet was a special contribution to the creativity of Azerbaijani and Eastern classics, as well as his grandfather G. Zakir and his brother Azer.

The second sub-chapter of the first chapter is called "**Life of Abdulla bey Asi**". Abdulla Alibey oğlu Fuladov is one of the talented poets brought up by the Karabakh literary environment of the XIX century. He was born in Shusha in 1841 and received his first education in one of the madrasas in the city. Gasim bey Zakir, who was the grandfather of Abdulla bey had great services both in his education and upbringing as well.

A source preserved in the archives of the Institute of Manuscripts (fr-831/7979) states: "*Abdulla bey Asi Ali bey's son is the grandson of the famous Gasim bey Zakir. He was born in Shusha where he studied Turkish and Persian. His grandfather Zakir and his brother Azer paid attention to his further education*".⁵ As can be seen,

⁵ Əlabbas Müznibin əlyazması. AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutu, Elmi fondlar şöbəsi: Fr-831/7979, –v.1.

the poet's inclination towards poetry and art was inherited from his grandfather.

In this section, the date of birth and death of the poet is analyzed comparatively on the basis of information obtained from various sources. Mir Mohsun Navvab's "Tazkireyi-Navvab", Mohammadaga Mujtahidzadeh's "Riyazul ashigin" and Firudin bey Kocharli's "Azerbaijani literature" were involved in the research as primary sources of information about the poet. Sources about the date of birth and death of Abdullah Bey Asi coincide. Mir Mohsun Navvab's "Tazkireyi-Navvab", Firudin bey Kocharli's book "Azerbaijan literature" and Salman Mumtaz's notes indicate the date of the poet's birth as 1256 (1841): *"Abdulla bey is the grandson of the late Gasim bey Zakir. His father's name is Ali Bey. He was born in Shusha fortress in 1256, originated from Karabakh district "*.⁶

As for the date of his death, Muhammadagah Mujtahidzadeh's treatise "Riyazul-ashigin" states that the month of Sha'ban 1291 (September 13, 1874) was as follows: *"From the time he reached the age of maturity until the end of his life, in one thousand two hundred and ninety-first year of the Hegira, thanks to his enlightenment, he became famous in the land of oppression and respect in the Caucasus"*.⁷ There is a note in the preserved archives of Alabas Muznib that the poet passed away at the age of 36: *"The fame of young Asi, who passed away at the age of 36, is enough to make him a pious poet thanks to his poetry"*.⁸

Firudin bey Kocharli notes with great regret that the poet died in his youth, in a flourishing time, and expresses how this event was greeted with sadness among contemporary poets as follows: *"On the date of 1291, in the month of shaban, Abdullah Bey, still in his youth,*

⁶ Köçərli, F.Q. Azərbaycan ədəbiyyatı, [2 cilddə] / F.Q.Köçərli. – Bakı:Avrasiya Press, – 2005, – s.111.

⁷ Müctəhidzadə, M.S. Riyazül-əşiqin / M.S.Müctəhidzadə. – Bakı: Azərbaycan, – 1995, – s.161.

⁸ Əlabbas Müznibin əlyazması. AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutu, Elmi fondlar şöbəsi: Fr-831/7979, – v.1.

was blessed by God in the city of Shusha, and the modern-day poets were subjected to greatest grief".⁹

The third sub-chapter of the first chapter is called "**Contemporaries about Abdulla bey Asi**". Abdulla bey Asi was an active member of "Mejlisi-Faramushan" operating in Shusha for about five years, during that period he gained great respect and prestige among his contemporaries for his profound poems and writing skills. Asi is considered to be the most prolific poet after Mir Mohsen Nawwab, who presided over the assembly, and his opinion was taken into account in every issue discussed at the assembly. In many scientific and literary debates, members of parliament fully agreed with him. Shirvan poets, in particular, praised Asi as an artist and wrote letters to Abdullah Bey to find out what was wrong with their writings and who was better. Firudin bey Kocharli writes about the appeal of Shirvan poets to Abdulla bey: "*That is why we have written those ghazals completely, prepared them clearly and presented them to you. We hope that first Mevlana Abdullah bey Asi and Novres, and then all the members of the Majlis will differentiate between these ghazals, distinguishing between them being beautiful and meaningful, and expressing their decisions as to which of these ghazals is superior to the others. For example, this ghazal is the first, this is the second, this is the third, and so on*".¹⁰

Seyid Azim Shirvani, who had a close friendship with Abdulla Bey and highly valued his work, called himself a small "slave" compared to Asi:

*What Asi, be that Sayyidi-zar in the glory of the skin,
By being a slave, he will have power ...*¹¹

Scholars who have studied Asi's work have praised his legacy and have been very sympathetic to his work. Emphasizing his contemporaries' writings about Asi's ghazals, the researcher Mustafa

⁹ Köçərli, F.Q. Azərbaycan ədəbiyyatı, [2 cilddə] / F.Q.Köçərli. – Bakı:Avrasiya Press, – 2005, – s.128.

¹⁰ Yenə orada, – s.112.

¹¹ Yenə orada, – s.112.

Mustafayev wrote about it: *“It is no coincidence that many of his contemporaries imitated his ghazals ”*.¹²

A fragment belonging to Alabbas Muznib kept at the Institute of Manuscripts of ANAS states that Abdulla Bey was one of the most successful poets among his contemporaries during his life: *“Asi began to rise and write successful ghazals at a time when classical literature was most developed, the Shusha khanate was in turmoil, the bourgeois economy was booming in Baku, and the poetic community was creating literary regiments ”*.¹³

This half-chapter reflects the opinions of his contemporaries about the poet, Asi's poetic correspondence with various literary gatherings, and the considerations put forward in literary criticism as to why the poet used the pseudonym "Asi".

The second chapter of the dissertation is called **"The poetic heritage of Abdulla bey Asi"** and consists of four sub-chapters. The first sub-chapter of the second chapter, which serves to investigate how the poet's legacy is reflected in the primary sources, is called **"Abdulla bey Asi's poetic heritage in the primary sources"**. The primary source is Mir Mohsun Navvab's "Tazkireyi-Navvab", Mohammadaga Mujtahidzadeh's "Riyazul Ashigin" and Firudin bey Kocharli's "Azerbaijani literature", as well as archival materials of Salman Mumtaz and Muznib preserved in the Institute of Manuscripts, Huseyn efendi Gayibov's work "A collection of slogans popular in Azerbaijan" was used, some facts were investigated and comparisons were made.

The above-mentioned sources are the primary sources that give brief information about the poet Abdulla bey Asi. It should be noted that the information provided by these sources is very important for those who are interested in the life and heritage of the members of the literary assemblies operating in the second half of the XIX century, specialists and literary critics. Thanks to these sources, the valuable

¹² Mustafayev, M.M. XIX əsr Azərbaycan şeirində lirika //M.M.Mustafayev. – Bakı: API, –1998, – s.35.

¹³ Əlabbas Müznibin əlyazması. AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutu, Elmi fondlar şöbəsi: Fr-831/7979, –v.1.

heritage of our poets, written and created in the times we are talking about, has survived to the present day.

Although the above-mentioned sources give some idea about the life and work of Abdullah bey Asi, the information contained here is not systematic, but fragmentary. At the end of the half-chapter, Ragub Karimov's contribution to the study of the poet's life and artistic heritage was discussed.

Asi, who wrote most of his works on the theme of love, acted as a follower of Fuzuli in his poems on this subject, and was able to show subtle pleasure. The second sub-chapter of the second chapter is called **“Praise of real love in the poetic heritage of Abdulla bey Asi”**. In the second half of the 19th century, the main place in literature was occupied by poetry and its integral part, the leading branch of the ghazal genre. Ghazal has always been preferred among traditional forms, as the possibilities of ghazal are wider in terms of compactness, shape and richness of form. The ghazal genre was also invaluable in terms of finding its way into the reader's heart and keeping the author's name and pseudonym alive. Although the syllable rhyme in the literature of this period tried to advance in small steps, it could not reach the level of the eruz-rhymed ghazal genre, which is deeply rooted in our literature. If we look at the work of the assembly members, we can see that there is no change in the form and structure of the ghazal, the only change

in its content. It is true that here, as in the examples of classical literature, the poets spoke of the beautiful appearance – poppy cheeks, ruby lips, white chins, and talked a lot about flowers, nightingales, lovers and mistresses, which are the subject of classical poetry. However, at first glance, these poems, which seemed to be a repetition of the old, in fact, from the point of view of realism, were able to bring a progressive idea to the literature of that period, its content.

Abdullah bey Asi was one of the poets of that period, who wrote poems about love as part of his creative activity. Acting as a successor of the great Fuzuli, the poet wrote beautiful and meaningful works in the true sense of the word, in these poems he created as a poet of true love, a young man with a delicate taste. The works written by the poet

were highly appreciated by a wide range of readers, as well as by contemporary poets, by people who knew the poem, its form and structure.

Almost all of Asi's ghazals were dedicated to the traditional theme of love. In his ghazals, he tried to bring his deep human feelings, feelings of love and affection from the romantic world to real life and the environment in which he lived. Asi, like his grandfather Gasim bey Zakir, glorified real love and secularism.

The third paragraph of the second chapter of the research is called "**Religious poems of Abdullah bey Asi**". Anyone who is interested in Asi's work and reads his poems can say with confidence that the poet is well acquainted with Islam, its rules and regulations, and the verses about the prophets and angels mentioned in the Holy Quran. In all his religious poems and laments the poet acted as a representative of the Islamic Shiite sect.

Abdullah bey Asi, who had detailed information about Hazrat Ali, his family members, followers, the battles in which he took part, and so on, gave a great place to his definition in most of his religious poems, calling him "the key to the treasury of the science of truth", "the emir of the Arabs", "the chosen of the world".

In the 19th century, the Sunni-Shiite problem, which uprooted Islam and divided it from inside, was still relevant. Obviously, people who grew up in this environment could not remain indifferent to this conflict. Abdulla bey Asi was also brought up in Shusha, and since his childhood he witnessed the annual Ashura ceremonies in Shusha, the confrontation of people of different religions, and even the bloodshed during those clashes had not passed unnoticed.

From this point of view, it is natural for a Shiite supporter to act as a fanatic of the followers of the Prophet who were killed in the arid steppes of Karbala in his poems written in a religious manner.

The fourth paragraph of the second chapter is called "**Hajvs of Abdullah bey Asi**". One of the Karabakh poets who applied for hajv in his work was Gasim bey's grandson Abdulla bey Asi. Although Abdulla Bey's two hajvs are known in our literary history, the Institute of Manuscripts of ANAS, where the poet's manuscripts are preserved,

has a hajv addressed only to someone called Karim agha. (B-3352/4987) The original of another hajv of the poet, which caused a great stir - the hajv addressed to Khan's daughter Natavan, has not survived to present day. As a variant, we used the Hajv of Asi addressed to Khan's daughter and the reply letter of Mirza Mehdi Naji (hajv) from his poem written in Shamakhi. Here, Asi's volume is given in 53 verses, and in another collection of manuscripts compiled by Iskander bey Rustambeyov in Shusha in 59 verses, some verses are different. Thus, the author of the collection did not include indecent verses about the relatives of the Khan's daughter - his mother, daughter, close relatives, and decided to reduce some parts of the verse out of sympathy for the Khan's daughter. In the process of research, the volume restored by Ragub Karimov, a valuable researcher of the 19th century Shusha literary environment, on the basis of various copies, was taken as the main variant.

The third chapter of the dissertation is entitled "**Artistic features of the work of Abdulla bey Asi.**"The chapter, which consists of three sub-chapters, reflects the form and content features of the poet's poetry, as well as the richness and meaning of the literary language, the means of artistic description and expressions used by Abdullah Bey, in general, the poet's artistic power.

The first half of the third chapter is called "Form and content features of Abdulla bey Asi's poetry". Asi's poems can be divided into two groups. The first of them is ghazals, muhammas, tarjibands, etc., written by the poet in the form of classical poems, and the other is the tajnises written in the style of ashug poetry. In other words, poems written in aruz and syllable rhyme. It is true that the small number of poems written by the poet in syllable rhyme raises some doubts as we have only three tajnises of Abdullah Bey. In the genre of couplets, which is the most common form of syllable rhyme, no poem of the poet has reached us. It is not convincing that the poet did not address to the genre of couplets, but for some reasons, they disappeared and have not survived to present days.

Literary assemblies operating in the second half of the 19th century wrote ghazals not only in our native language, but also in

Persian, and the members of the assembly tested each other with examples written in this language. Abdulla Bey was especially distinguished among the poets of the Majlis who created the perfect ghazal in Persian. In addition to his ghazals written in Persian, his ghazals written in Jigatai have survived to the present day. In summary of this chapter, we would like to note that Asi was a person of subtle taste with a high poetic talent.

The second half of the third chapter is called "Means of artistic expression in the poetry of Abdulla bey Asi". In order to reflect the perfection, color and richness of the meaning of the Azerbaijani literary language in the works of Abdulla bey Asi, he successfully used various types of artistic description and means of expression, managed to create high-level artistic samples that could please the reader. In the nineteenth century, it was not enough for a poet engaged in art to be well acquainted with the vernacular, but also to be aware of the rules and laws of classical Eastern poetics. Abdulla bey, who was well acquainted with Eastern poetics, tried to use the rich vocabulary of the Azerbaijani language in his works, as well as the poetic figures used in classical literature, and to some extent achieved his goal. For a poet who aims to create a high-level poetic example, it is important to express the idea figuratively, otherwise a work that is relevant in terms of ideas and content cannot be considered as an example of art. *"The ability to use language effectively and turn it into a figurative expression is a matter not only of the talent and desire of the creator, but also of his worldview, socio-aesthetic purpose, deep love for the vernacular, national zeal, taste and artistic power"*.¹⁴

If we take a closer look at Asi's work, we can notice that despite the fact that the poet was young, he deeply mastered the features of Eastern poetry along with our classical literature. In order to please the reader, the poet used the means of artistic description and expressions,

¹⁴ Əlimirzəyev, X.Ə. Ədəbiyyatşünaslığın elmi-nəzəri əsasları [tədris vəsaiti] / X.Ə.Əlimirzəyev. – Bakı: Nurlan, –2008, – s.206.

poetic figures, and tried to write in a language that even ordinary people could understand.

The last paragraph of the third chapter is entitled "**The influence of classical Eastern and Azerbaijani poetry on the work of Abdulla bey Asi.**" Abdulla bey Asi was one of the Majlis poets who brought into life the traditions of classical Eastern lyric poetry in his poems. When studying the lyrics of the poet, the influence of the great Azerbaijani poets Nizami, Fuzuli, the great masters of poetry of the East Sadi Shirazi, Alisher Navoi is clearly felt in his poems. In some cases, examples of poetry written in this spirit have been misinterpreted as "master imitation". However, sympathy for the classical literary traditions did not manifest itself in the works of the poets of this period in the form of imitation, but rather emerged in a peculiar way. Abdulla bey Asi, a prominent representative of the Karabakh literary environment, also used his masters to incorporate classical literary traditions into his poems. In his lyrics, the poet acts as a worthy successor of Nizami and Fuzuli literary school:

*I'm happy, darling with my sorrow, do not look for medicine!
Don't ask, "What's wrong?" Do you keep wondering? ...*¹⁵

*I like the pain of love, do not give me a cure, doctor,
Whoever does not take medicine, my death is in poison.*¹⁶

*There is no cure against grievance, Asi,
Here is the cure, I would rather go to my king.*¹⁷

It was not a coincidence that Asi benefited from the literary traditions of the great masters of the East, Nizami, Fuzuli and Navai. "*Because the national Turkish morality, Turkish thinking and Turkish*

¹⁵ Gəncəvi, N.M. Lirika / N.M.Gəncəvi. –Bakı: Lider nəşriyyatı, –2004, – s.22.

¹⁶ Füzuli, M.S.Əsərləri.[6 cilddə] /M.S.Füzuli. –Bakı :Şərq-Qərb, –c.1.–2005, – s.125.

¹⁷ Kərimov, R.Ş. Abdulla bəy Asinin həyatı və yaradıcılığı / R.Ş.Kərimov. – Bakı: Nurlan, – 2009, – s.82.

spirituality were at the center of the world of philosophical-lyrical and socio-aesthetic thought of Navoi, Nizami and Fuzuli".¹⁸

As a result of the research, the following can be noted:

- For Azerbaijan, which was characterized by the instability of the internal situation in the XIX century, the creation of a centralized state was hampered not only by internal strife, but also by external influences. Although the events of this period entered the socio-political life of the Azerbaijani people with a number of contradictions, their positive impact on literary development is undeniable. Important historical events in the life of the country ("Gulustan" and "Turkmenchay" peace treaties) gave impetus to both economic and cultural development for Azerbaijan, which had been subject to conflict for a long time.

- In the second half of the period poetry was enriched with democratic and innovative ideas, humanistic and popular ideas, the artistic structure of the widespread ghazal genre was original and colorful and gained new poetic qualities. Traditional images, plots and motives did not express the old way of thinking, but rather secular thoughts and real human feelings. Such methods of expression ensured the simplicity of the poetic style, the continuity of the search for new creativity, the beauty of the literary text and the freshness of the content. In contrast to the lyrical passages in classical literature, the lyrical examples of love written during this period described the inner world and spiritual experiences of the lyrical "I" as they do in real life.

- The XIX century can be considered a productive period for the development of poetry in Azerbaijan in general. At the beginning of the century, gatherings of poetry lovers to discuss literary examples later laid the groundwork for the formation of literary assemblies in various cities. In general, the organization of literary meetings dates back to the XIX century. Information about the literary meetings organized in the palaces in the Middle Ages, their essence and

¹⁸ Qədimov Ə. XIX əsr Ordubad ədəbi mühiti:/ filologiya elmlər doktoru dis./ –Bakı, 2006, – s.157.

participants can be found in the researches of Hamid Arasli and Nasraddin Garayev. However, unlike medieval literary gatherings, in the second half of the 19th century, literary gatherings organized in different regions strengthened the tradition of writing in the Azerbaijani language. This aspect can be clearly seen in Asi's poetry. They were completely independent in choosing the language in which they would write, as well as in addressing the topic they wanted

- In the second half of the 19th century, the Majlisi-Faramushan literary assembly in Shusha was able to gather talented poets of its time around it, and created fertile conditions for the development of later literature in the example of these poets. The speaker of the parliament, Mir Mohsen Navvab, as an open-minded intellectual, was also interested in Western culture and kept in touch with a number of cultural centers. He wrote "Akinchi", "Ziya", "Kashkul" and others. Newspapers received a collection of "Hablul-Matin" from India, through which members of parliament were informed about world events, scientific and cultural innovations.

- These literary meetings served as a kind of literary schools, the works of young and inexperienced poets participating in the meeting were evaluated by master artists, their flaws and shortcomings were identified and recommendations were made for correction. Most of the participants of the literary assembly during this period acted as followers of Fuzuli and Vagif literary schools in their lyrical works. Acting as followers of the great Fuzuli in their works written in the classical style, the members of the parliament also brought new content and form to the literature and tried to reflect the shortcomings of the existing social structure in their works.

On the other hand, in addition to heated poetic and scientific discussions, literary relations between them were strengthened. This did not limit the activities of these assemblies to the regions where they existed, but further expanded their mutual coverage.

- Abdulla bey Asi, who is considered to be the strongest and most productive poet of "Majlisi-Faramushan" literary assembly after M.M. Navvab, won the sympathy of poets and scientists not only in Shusha, but in many cities of Azerbaijan despite the fact that he

created for five years only of its existence. His contemporaries praised his art, emphasizing that he was loved by a wide range of readers, and considered the poet's poems clearer and more meaningful than his contemporaries'.

- The information given about Abdulla bey Asi in the primary sources almost confirms each other. Mir Mohsun Navvab and Firudin bey Kocharli, who gave information about the date of birth of the poet, indicated the date of birth of the poet as 1256 (1841). As for the date of Asi's death, this fact is mentioned as 1291 in Mir Mohsun Navvab's "Tazkireyi-Navvab", Mahammadaga Mujtahidzadeh's "Riyazul-ashigin" and Firudin bey Kocharli's book "Azerbaijani literature". According to the mentioned authors, the poet lived for 35 years. Nasraddin Garayev, who studied the life and work of the representatives of literary assemblies operating in the XIX century, showed in his book "Poetic assemblies" that the poet lived for 34 years. This record can also be found in the manuscripts in the folder "Abdulla bey Asi" preserved in the archives of Alabas Muznib. - An important part of Abdulla bey Asi's literary heritage is in the collections protected by the codes B-236/10536, B-3348/22369, B-1421/6048, B-3352/4987 at the Institute of Manuscripts named after Mohammad Fuzuli of ANAS, as well as Muznib's (Fr-831/7979) and in the archives of Salman Mumtaz. In addition to the above-mentioned sources, one of Asi's religious poems, which is not mentioned in any source, is included in Huseyn Efendi Gayibov's book "Collection of Poems Famous in Azerbaijan". - Until recently, certain examples from the lyrics of Abdullah bey Asi have been published in various collections of poetry. A very small part of the poet's work is included in Mir Mohsun Navvab's "Tazkireyi-Navvab", Mohammadaga Mujtahidzade's "Riyazul-ashigin", Firudin bey Kocharli's "Azerbaijani literature", Huseyn Efendi Gayibov's "Collection of poems famous in Azerbaijan". Salman Mumtaz, who tried to collect and publish the poet's poems in the early twentieth century, failed to do so. Ragub Karimov, one of the consistent researchers of the Karabakh literary environment, first published the poet's literary heritage from various sources in 2009 under the title "Life and work

of Abdulla bey Asi". In this book, professor Ragub Karimov translated Persian poems along with Asi's poems in Azerbaijani and wrote a 66-page scientific essay on the poet's life and work. The researcher also included Asi's autograph, a photo facsimile of Azerbaijani and Persian poems.

- Research has shown that in the works of Abdulla bey Asi, along with the powerful artists of our classical poetry Nizami Ganjavi, Mohammad Fuzuli, the influence of a prominent representative of Uzbek literature Alisher Navoi is also felt. The poet acted as a successor of Nizami and Fuzuli literary schools in his lyrical samples written in the classical style, and like many of his contemporaries, he was proud to benefit from these genius artists. The works of the poet, written in the Jigatai language, three ghazals and one verse, can be considered an example of high mastery, written under the influence of Alisher Navoi. The paucity of works written by the poet in the Jigatai language gives us reason to conclude that these examples have not fully reached us.

- The ghazal genre, written in three languages - Azerbaijani, Persian and Jigatay, occupies an important place in the work of Abdulla bey Asi. The main theme of the poet's ghazals is love, and the image in the center of this theme is the real Azerbaijani beauty. Unlike some authors who live the traditions of classical literature in their works, the traces of Sufism in the works of Abdullah bey Asi are almost non-existent. In Ashigana ghazals, the poet's lyrical "I" acts as a lover who looks at life with a real eye and tries to enjoy the blessings that he can give to a person.

- Along with ghazal, poems written in the genres of mukhammas, tarjiband, tajnis, bahri-tavil, and rubai have a special place in Asi's work. These poems, which are not so numerous, are an indicator of the poet's ability to write poetry in various genres. Religious poems, laments and poems also play an important role in the poet's literary heritage. In his poems on this subject, the poet acted as a follower of the Shiite sect, and mourned the Prophet Muhammad (s), Imam Ali (as), Imam Hussein, who was killed along with his family members and close comrades-in-arms in the events of Karbala. In

these poems, the poet benefited from the stories, legends and narrations of the Qur'an in a unique way, expressing his religious fanaticism through various poetic means and methods.

- Not only in the literary environment of Karabakh, but also abroad, comics that have a wide resonance have a special place in Asi's work. In his satire, which begins with the verse "Five, O tongue, the contribution of my words - every angel", Khan's daughter Natavan is criticized with sharp satirical means and, in some cases, inappropriate expressions. However, this joke was protested by the poet's contemporaries and became an object of criticism. In his jokes, Karim Agha criticized and exposed this unknown person with such expressions as "imperfect", "misli-həmar", "you are donkey" and so on, and satirically painted his unworthy work in the government and the dissatisfaction of the population with him.

- Abdulla bey Asi's lyrics also attract attention with their artistic features. Although he uses some words of Arabic and Persian origin in his ghazals written in our native language, in general, the poet's language is simple and clear. His work is rich in means of artistic description and expression, reflecting the diversity of the Azerbaijani literary language and the poetic beauty of its shades of meaning. These rich poetic features, with their original character, manifest themselves as an indicator of Asi's individual creative style.

The main theses of dissertation are reflected in the following scientific articles, materials of national and international conferences:

1. Abdulla bəy Asinin dövrü və mühiti // – Bakı: Dil və ədəbiyyat, –2017. № 1 (100), – s. 265-268.

2. Abdulla bəy Asinin kimliyi ilkin mənbələrdə // – Bakı: Filologiya məsələləri, – 2017. № 2, – s. 297-301.

3. Abdulla bəy Asi “Məclisi-fəramuşan”ın fəal üzvü kimi // – Bakı: Filologiya məsələləri, – 2017. № 3, – s. 297-301.

4. Abdulla bəy Asi poeziyasında bədii ifadə vasitələri // Qlobal tendensiyalar və müasir Azərbaycan, –Respublika elmi konfransının materialları, –Mingəçevir:Avrora, –7-8 may, – 2018, – s. 429-432.

5. Abdulla bəy Asi şeirlərinin poetikası // – Bakı: Filologiya məsələləri, – 2018. № 14, – s. 338-345.

6. Особенности жизни и творчество Абдуллы бəяАси. // –Ужгород: Закарпатські філологічні студії, –2018, №4, –в 3, –с.112-115.

7. Əlqir Nəval poeziyasının Abdulla bəy Asi yaradıcılığına təsiri // Mədəniyyətlərarası dialoqda bədii ədəbiyyatın rolu mövzusunda beynəlxalq elmi konfrans. – Sumqayıt, – 04-05 dekabr, – 2018, – s.45-46.

8. Abdulla bəy Asinin dini şeirləri // – Sumqayıt: Elmi Xəbərlər, Sosial və humanitar elmlər bölməsi, –2020. №2, – s. 22-25.

9. Abdulla bəy Asinin məhəbbət lirikası // Dil, cəmiyyət, şəxsiyyət və Nizami Gəncəvi yaradıcılığı mövzusunda beynəlxalq elmi konfrans. – Sumqayıt, – 28-29 oktyabr, – 2021, – s.94-97.

10. Klasik Şərq və Azərbaycan ədəbiyyatının Abdulla bəy Asi yaradıcılığına təsiri //UYSAD 6 th International Conference on Management and Social Sciences, – İstanbul, – 16-18 yanvar, –2021, – s. 337-343,

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