

REPUBLIC OF AZERBAIJAN

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ABSTRACT

of the dissertation for the degree of Doctor of Philology on the theme

**“KHAMSA” BY NIZAMI GANJAVI AND
TURKIC FOLKLORE TRADITION**

Speciality: 5716.01 - Azerbaijani literature

Field of science: Philology

Applicant: Doctor of Philosophy in Philology
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Baku – 2025

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GENERAL CHARACTERISTICS OF THE DISSERTATION

Relevance and degree of development of the topic. The work of Nizami Ganjavi, one of the greatest figures of Azerbaijani, Oriental and world classical literature, is a treasury of artistic, aesthetic, poetic and spiritual values, which throughout centuries, epochs and periods increasingly attracts the aesthetic taste and scientific interest of both readers and researchers, and which never dries up as it is read and studied. Nizami, who radically changed the twelfth-century poetic standards that preceded him and introduced entirely new themes, images, and humanistic ideas into Oriental literature, soon transcended the literary and aesthetic space to which he belonged, becoming a brilliant artist who was read, admired, influenced, and studied not only in the East but throughout the world.

Nizami was connected to Azerbaijan with all his blood, soul, spirit, spirituality, national identity and existence. Being a man brought up on the land and water of his homeland, he transformed the spirit of Azerbaijan into the artistic and aesthetic life-force of his works. No matter how one looks at his works, the national spirituality, customs and traditions, national-artistic spirit, epic-aesthetic traditions of the Azerbaijani people clearly appear on every page. In this regard, as Azerbaijani and world researchers unequivocally note, one of the main sources of Nizami's works, written on the basis of the richest literary, artistic, philosophical, religious and scientific sources, are folklore and artistic pearls, which are the product of collective thinking of the people.

It is clearly traceable that Nizami has used folklore traditions in his works. Since "Khamsa" by its genre poetics is an epic-lyrical experience, we find many folk tales, legends and myths in the Masnewi included in it. Although a certain part of these oral texts is of oriental origin and entered "Khamsa" on the basis of the epic-literary tradition preceding Nizami, the source of a significant part of them is directly Azerbaijani folklore. Nizami grew up in an environment as rich in written and oral literary traditions as Ganja, surrounded by folk customs and rites from childhood, and his first artistic taste was formed on the basis of bayati, goshma, garayli, legends, fairy tales and epics. Along with the factor of

the artist's creative approach to folklore in his work, this is the reason for the genre richness of folklore texture - folklore fertilizes the artistic spirit of the artist from infancy, from childhood.

The place and role of Azerbaijani folklore in Nizami's works have always been noted by researchers, and numerous studies have been conducted on this subject. The common thread uniting these studies is the establishment of parallels between images and motifs of "Khamsa" and images and motifs of Azerbaijani folklore, detection of similarities and identities, identification of folklore source of certain artistic texture, etc. These studies, on the one hand, confirm the inseparable connection of Nizami's creativity with the oral art of the people to which he belonged, and on the other hand, create a rich factual and theoretical basis for a deeper study of the problem of "Nizami and folklore". It is this basis that allows us to explore the problem under consideration, a more complex and profound topic - Turkic folklore traditions in "Khamsa". While in the 40s-50s of the last century, when Nizami studies were born, there was neither political conditions nor a theoretical-methodological platform to study this topic, now the study of Nizami's heritage in terms of folklore traditions that constitute the spirit of the Turkic national identity has become a demand and need of the time. In this regard, the decree¹ of the President of the Republic of Azerbaijan, Mr. Ilham Aliyev, on declaring 2021 the "Year of Nizami Ganjavi" in the Republic of Azerbaijan is a "call to the future"² to the whole world, humanity and the Azerbaijani people.

As for the degree of development of the topic, we once again note that the topic of "Nizami Ganjavi's "Khamsa" and Turkic folklore tradition" is one of the most urgent problems of Azerbaijani philology. Many studies have been conducted on the connection of the epic "Khamsa", a huge epic monument written in Persian, with the traditions of Turkic (Azerbaijani) oral folk literature. These studies, conducted in article and book formats, have brought many facts about Nizami's use of

¹ Azərbaycan Respublikasında 2021-ci ilin "Nizami Gəncəvi ili" elan edilməsi haqqındakı sərəncamı / İlham Əliyev. Azərbaycan Respublikasının Prezidenti. Bakı şəhəri, 5 yanvar 2021-ci il

² Hüseynova, M. "Nizami Gəncəvi ili": gələcək üçün çağırış / Nizami Gəncəvi-880. Çağırış ili (məqalələr toplusu). – Bakı: Müəllim, – 2021, – s. 8

the folklore traditions of his native people in his work. These studies unequivocally confirm the connection of Nizami's creativity, the new epic tradition he created in the history of Eastern literature ("Khamasa") with oral folk literature. However, the conducted studies did not cover such fundamental problems as:

- Historical-cultural reasons for the connection of Nizami's creativity with Turkic folklore traditions;
- Artistic-aesthetic factors that gave rise to this connection;
- Systemic nature of Turkic folklore tradition in Nizami's creativity;
- Functional-artistic semantics;
- Turkic folklore layer in the structure of new types of images that the artist included in the Eastern epic literary circulation;
- The place and role of Azerbaijani-Turkic folklore ideas, images, motifs and plots in the artistic-poetic structure of "Khamasa", etc. In this regard, the current dissertation covers research on the topic and poses the problem at a completely new level.

In Azerbaijani literary studies and folklore studies, as for monographic studies on Nizami's work in terms of traditions from Azerbaijani and Turkic folklore and mythology, the books of Mammad Alakbarov, Sadnik Pashayev (Sadnik Pasha Pirsultanli), Taghi Khalisbeyli, Ramazan Gafarli, and Seyfaddin Rzasoy can be mentioned in this field. M. Alakbarov studied Nizami's works from the perspective of Azerbaijani folk art³, S. Pashayev studied the connection of Nizami's work with folk legends⁴, T. Khalisbeyli studied the issues of Azerbaijani folklore in Nizami⁵, R. Gafarli studied the folklore-mythological motifs

³ Ələkbərov, M. Nizami Gəncəvi və Azərbaycan xalq yaradıcılığı / Transliterasiya edən, nəşrə hazırlayan və ön sözün müəllifi Əzizəğa Nəcəfzadə / M.Ələkbərov. – Bakı: Elm və təhsil, – 2021, – 130 s

⁴ Paşayev, S. Nizami və folklor / S.Paşayev. – Bakı: Bilik, – 1976, – 65 s.; Paşayev. S. Nizami və xalq əfsanələri // "Kirovabad kommunisti" qəz., – 6 dekabr, – 1979.

⁵ Xalisbəyli, T. Nizami Gəncəvi və Azərbaycan şifahi xalq ədəbiyyatı / T.Xalisbəyli. – Bakı: API-nin nəşri, – 1988, – 88 s.; Xalisbəyli, T. Nizami Gəncəvi və Azərbaycan folkloru / T.Xalisbəyli. – Bakı: API-nin nəşri, – 1990, – 119 s.; Xalisbəyli, T. Nizami Gəncəvi və Azərbaycan qaynaqları / T.Xalisbəyli. – Bakı: Azərənşr, – 1991, – 295 s

in “Khamisa” in the model of unity of space, time, and quantity⁶, and S. Rzasoy studied the connection of the Masnewi “Seven Beauties” with mythical traditions in his books on this topic⁷. However, the current dissertation intends to put the problem at a completely new level, based on the factual foundation and theoretical and methodological results of these studies.

Object and subject of the research. The object of the dissertation is Nizami Ganjavi’s “Khamisa” and examples of Azerbaijani folklore genres (myth, epic, fairy tale, belief, legends, etc.).

The subject of the research includes the study of the Turkic folklore tradition in Nizami’s “Khamisa”, its systematization and the study of the functional semantics (the world of meaning of the role played) in the artist’s creative thought.

Goals and objectives of the research. The main goal of the research is to study the Turkic folklore tradition in Nizami’s “Khamisa”. This goal envisaged the implementation of the following five main tasks for the Masnewi included in “Khamisa”:

1. Study of Turkic folklore traditions in classical poetry and the problem of Nizami’s creativity;
2. Study of epic traditions in the Masnewi “Khosrow and Shirin”;
3. Study of love epic traditions in the semantic structure of the Masnewi “Leyli and Majnun”;
4. Study of storytelling traditions in the poetic system of the Masnewi “Seven Beauties”;
5. Study of epic traditions in the Masnewi “Iskandarnaməh”.

Methods of research. The dissertation is written on the basis of a rich theoretical and methodological base. This base mainly covers the theoretical and methodological results of the research conducted by

⁶ Qafarlı, R. Nizami poeziyasında məkan, zaman və kəmiyyət vəhdəti (folklor-mifoloji düşüncə kontekstində) / R.Qafarlı. – Bakı: Elm və təhsil, – 2021, – 374 s.

⁷ Rzasoy, S. Nizami poeziyası: Mif-Tarix konteksti / S.Rzasoy. – Bakı: Ağrıdağ, – 2003, – 211 s.; Rzasoy, S. Nizami Gəncəvi: etnogenez və mifologiya / S.Rzasoy. – Bakı: Elm və təhsil, – 2021, – 120 s.; Rzasoy, S. Nizami Gencevi'nin “Yeddi Güzəl” Mesnevisinin Ana Süjetinin Folklorik-Mitolojik Anlam Bilimi / M.Hüseynova, E.Guliyev, S.Rzasoy. Büyük Azərbaycan Mütəfəkkiri Nizami. – Bursa: Türk Ocakları Derneği Bursa Şubesi, – 2022, s. 98-195

Azerbaijani literary critics and folklorists on the problem for many decades. Despite the fact that Nizami's work has also been studied in world oriental studies, the activity of Azerbaijani Nizami studies in this field is of particular importance from a theoretical and methodological point of view. Thus, in world oriental studies, Nizami is traditionally presented as a Persian-Iranian artist in a one-sided and biased manner. Nizami, who was born in Ganja, the ancient Turkic homeland of Azerbaijan, lived in that city all his life, raised the Turkic national spirit to the level of artistic and aesthetic values in his work, and constantly held high the supreme humanitarian essence of the Turkic national identity, is stubbornly presented as a Persian-Iranian poet by circles that have a predisposed attitude towards the Azerbaijani people, preventing the study of the artist's huge poetic heritage on sound and objective scientific grounds, and distorts the artistic and aesthetic essence of his work. The study of Nizami's works in Azerbaijan, whose history dates back to the Middle Ages, plays a great role in eliminating these anti-scientific, chauvinistic distortions. According to the latest classification⁸, the history of study of Nizami's works in Azerbaijan encompasses three main stages:

Stage I – the period up to the 20th century (Lutfeli bey Azer, Abbasgulu agha Bakikhanov, Mirza Fatali Akhundov, Firidun bey Kocharli, Mahammadali Tarbiyat and Mirza Mahammad Akhundov).

Stage II – the 20th century: Laying the foundation for the translation, publication and study of Nizami's works in the 40s of the 20th century (H. Arasli, Y.E. Bertels, M. Mubariz, M. Rafili, M. Jalal, M. Arif, A. Sultanli, A. Shaig, S. Rustam, S. Vurgun, R. Rza, M. Rzaguluzadeh, M. Rahim, A.O. Makovelski, A. Alasgarzadeh, A. Alizadeh, F. Babayev, O.A. Smirnov, L.A. Khetagurov, M. Jafar and others).

80s of the XX century (R.Aliyev, M.Alizadeh, H.Mammadzadeh, G.Aliyev, Z.Guluzadeh, V.Aslanov, Kh.Yusifov, R.Azada, N.Arasli, A.Hajiyev, M.Jafar, Kh.Huseynov, Ch.Sasani (Sadigoglu), M.Kazimov, Ch.Gahramanov, K.Allahyarov (Huseynoglu) and others).

⁸ Allahverdiyeva, Z. "Azərbaycan Nizamişünaslığının tarixi mərhələləri" oçerki / Nizami Gəncəvi: həyatı və yaradıcılığı. Sənətkarın elmi pasportu – 25 (Kollektiv). – Bakı: Elm, – 2021, – s. 823-858

III stage – Azerbaijani legal studies during the period of independence (M.Gojayev, A.Rustamova, I.Hamidov, Kh.Alimirzayev, N.Arasli, I.Habibbeyli, T.Kerimli, S.Rzasoy, Z.Allahverdiyeva, G.Babayeva, V.Hajiyeva, S.Haji, Y.Teyer, T.Badalova, Kh.Hummetova and others).

The common feature that unites all of these studies is the approach to Nizami's personality and creativity based on wide-ranging scientific foundations. In this regard, the theoretical and methodological experience of Azerbaijani Nizami studies, mainly created in the last two centuries, constitutes a reliable basis for the study of Turkic traditions in Nizami's "Khamsa".

The dissertation mainly applied the historical-comparative research method.

Main propositions set for the defense. The following propositions are made as a result of the analysis conducted in the dissertation for the defense:

1. The Turkic folklore tradition constitutes one of the main sources of Nizami's creativity. During the time of Nizami, the ideas of nationalism were widely spread. Ferdowsi's work "Shahnameh", reflecting Persian nationalism, created a negative tradition in Eastern epic poetry. This work was written from the beginning on the basis of the traditions of the Iranian-Persian epic traditions. Nizami also widely used the traditions of the Turkic epic in his works, where the highest humanitarian ideas were embodied and propagated in order to eliminate this anti-human, anti-national ideology in Eastern social and literary thought.

2. In the artist's first poem "The Treasury of Secrets", the ideas related to the tradition of Turkic statehood and the traditions of Azerbaijani-Turkic epic folklore were creatively reflected.

3. In the "Khosrow and Shirin" Masnewi, the motifs of the hero's birth, naming and first heroism, punishment of the child, sleep, and the offering of the bride to each other by Khosrow and Shirin are directly derived from the Turkic epic tradition.

4. The main source of the images of Mahin Banu and Shirin, who are the bearers of the ruler archetype, is the "Dede Gorgud" epic.

5. In the artistic structure of the "Leyli and Majnun" Masnewi, the

traditions of Azerbaijani and love epics (the concept of divine love and the offering motif in Turkic epics, the poetic style and elements of Azerbaijani love epics, the “protector-hunter” archetype in the Turkic epic-mythological tradition) have found their creative embodiment.

6. The poetic system of the “Seven Beauties” Masnewi reflects the traditions of Azerbaijani storytelling.

7. The image of Bahram is directly related to the cult of the “hunting patron” and the “dragon-slaying” motifs in the Azerbaijani-Turkic epic.

The main source of tales in the Masnewi is Azerbaijani tales.

9. The traditions of the epic “Oguzname” were directly used in the “Iskandarnameh” Masnewi. The poetic features of the image of Oguz Khan were reflected in the image of the main character, Iskandar.

Scientific innovations of the research. As a result of the research conducted in the dissertation, numerous scientific innovations and results were obtained. They can be systematized as follows:

1. The research comparatively studied Nizami’s “Khamsa” and Ferdowsi’s “Shahname” in the context of the epic tradition, and it was determined that Nizami wrote his works, as a kind of response to Ferdowsi, and his main goal in doing so was to eliminate the influence of the sceptical-nationalist ideas created by Ferdowsi in Eastern social and literary thought.

2. In response to Ferdowsi, who belittled Arab and Turkic identity in “Shahnameh” by basing it on Iranian-Persian epic traditions, Nizami also based himself on Turkic epic-folklore tradition to embody the humanitarian essence of Turkic national, political, spiritual-ideological identity.

3. It was revealed that the source of ideas, plots and images related to the tradition of Turkic statehood in “The Treasury of Secrets” was Azerbaijani-Turkic epic folklore traditions.

4. The use of Turkic epic traditions in the “Khosrow and Shirin” mesnavi was proven through analysis.

5. It was determined that the motifs of the hero’s birth, naming, first heroism, punishment of the child, dream, and the marriage of Khosrov and Shirin to each other in the “Khosrow and Shirin” Masnewi were related to Turkic epic traditions.

6. When creating the image of Mahin Banu, Nizami used the poetic features of the images of the khatun in the epic “Dede Gorgud”, and in the image of Shirin, he used the poetic features of the images of Banichichek and Seljan.

7. It has been determined that the artistic structure of the “Leyli and Majnun” Masnewi is connected with the traditions of Azerbaijani love epics.

8. The concept of divine love in the “Leyli and Majnun” Masnewi is related to the motif of *butaverme** (**buta - the lexical meaning is "bud", in essence - to see with the eyes of the heart, to betroth, to tie the destinies of two young people - a boy and a girl - together*) in Turkic epics.

9. It has been determined that the poetic styles and elements of Azerbaijani love epics are creatively used in the “Leyli and Majnun” Masnewi.

10. It has been revealed that “Macnun and the Animals” in the Masnewi is directly related to the “protector-hunter” archetype in the Turkic epic-mythological tradition.

11. It has been determined that the poetic system of Nizami’s “Seven Beauties” Masnewi is directly related to Azerbaijani storytelling traditions.

12. A comparative analysis has revealed that the image of Bahram is related to the cult of the “protector of hunting” and the “dragon-slaying” motifs in the Turkic epic.

13. The images of Türktaz and Türknaz, Gala Khanumı, Good and Evil in the “Seven Beauties” are related to the Turkic folklore tradition.

14. It has been determined that Nizami used mythological images in Mahan’s tale as beings embodying the evil features of human psychology.

15. It has been revealed that the epic “Oguzname” was widely used in the Masnewi “Iskandarnameh”.

16. The study has shown that when creating the image of Nizami, he was based on the features of Oghuz Khan as a conqueror, ideal ruler and prophet (cultural hero).

17. The motive of going into darkness in the Masnewi “Iskandarnameh” is directly related to the Oghuz epic folklore tradition.

Theoretical and practical significance of the research. The theoretical and practical significance of the dissertation work is great. The theoretical significance of the work is conditioned by the possibilities of using its results in the increasingly expanding research on Nizami studies in our country.

The practical significance of the research is primarily related to the educational process. The subject of “Nizami Ganjavi” is widely taught in the philology faculties of the country’s higher education institutions. In this regard, the connection of Nizami’s creativity with the Turkic folklore tradition as a topic is of great importance not only in terms of teaching medieval Azerbaijani literature, but also in terms of teaching Azerbaijani oral folk literature (folklore). Because just as Nizami benefited from folklore in his creativity, individual stories of “Khamisa” later became folklore and spread widely among the people, and folk versions of Nizami’s works were created⁹. It is possible to use the current dissertation work as an auxiliary textbook in teaching these relevant topics.

Approbation and application of the research. The main results, innovations and conclusions obtained during the research were reflected in the works published by the author in scientific bodies recommended by the Higher Attestation Commission under the President of the Republic of Azerbaijan within the country and abroad.

Name of the organization where the dissertation work was carried out. Dissertation work was carried out in the Folklore and Written Literature Department of the Folklore Institute of the National Academy of Sciences of Azerbaijan.

The topic of the dissertation was approved by the decisions of the protocols of the Institute of Folklore of ANAS dated September 22, 2021 (prot.№6) and the Problem Council on Humanities of the Coordination Council of Scientific Research of the Republic of Azerbaijan dated May 24, 2022 (prot.№2).

⁹ Nizami Gəncəvinin əsərlərinin el variantları / Tərtibçi, redaktor və izahların müəllifi: F.Hüseyn. – Bakı: “Zərdabi-Nəşr” MMC, – 2021, – 258 s.

Total volume of the dissertation. The total volume of the study, consisting of an introduction, five chapters, a conclusion, and excluding of references, is 430174 signs (Introduction: 15,767 signs; Chapter I: 94,868 signs; Chapter II: 56,907 signs; Chapter III: 79,938 signs; Chapter IV: 74,290 signs; Chapter V: 94,330 signs; Conclusion: 14,074 signs).

CONTENTS OF THE DISSERTATION

The “**Introduction**” substantiates the relevance of the topic, indicates its object and subject, degree of development, goals and objectives, methods used, the main provisions put forward for defense, lists the scientific novelty of the research, provides information on the theoretical and practical significance, approbation and application of the thesis, as well as its total volume.

The first chapter of the dissertation entitled “Folklore traditions in classical poetry and Nizami’s work” deals with the history and statement of the study of the problem of folklore tradition in Nizami’s work, folklore traditions in oriental poetry, epic folklore semantics of ideas related to the tradition of Turkic statehood in “The Treasury of Secrets”, Azerbaijani-Turkic epic folklore traditions.

“Khamisa” by Nizami Ganjavi, one of the greatest artistic monuments of world literature of the XII century, is considered by all researchers not only as a unique pearl of artistic art, but also as the richest source of literary, philosophical, cultural and ideological ideas. Nizami’s creativity has such aesthetic power in terms of artistic appeal that Isa Habibbeyli called the artist’s poems “1001 nights” of Eastern classical literature because of their artistic appeal and fairy-tale-lyrical style¹⁰.

The sources used by Nizami came to him in two ways:

1. Written sources;
2. Oral sources.

Oral sources of “Khamisa” are undoubtedly Azerbaijani folklore, pearls of oral creativity with high artistic content and virtuoso

¹⁰ Həbibbəyli, İ. Böyük Azərbaycan şairi Nizami Gəncəvi (Azərbaycan, türk, ingilis, rus, alman, Çin, polyak, gürcü, Ukrayna və bolqar dillərində) / İ.Həbibbəyli. – Bakı: Elm, – 2021, – s. 29

characteristics created by our people over millennia. These are the pearls with which Nizami came in contact from the very beginning and till the end of his life. Azerbaijani folklore, with its amazing artistic beauty, captivated Nizami's childhood imagination in the form of lullabies, caresses and touches from infancy and rooted his artistic taste in the poetic dimensions of our national folklore. Each of the poem-masnewi "Khamasa", written in Persian, clearly demonstrates its Oghuz-Turkic spirit, the motifs of "Dede Gorgud", the scope of Turkic epic poetics, Nizami's connection with the folkloric world of his people, folk literature, epics, which are the expression of the spirit of heroism and wisdom of the people, etc. This is an expression of unbreakable devotion¹¹.

The first paragraph of the first chapter, entitled "History and Problematics of Studying the Problem of Folklore Tradition in Nizami's Works", shows that "Khamasa" by its lyrical scope is rightly considered one of the greatest epic monuments of world literature. It is no coincidence that researchers refer the other four Masnewi of "Khamasa", with the exception of "The Treasury of Secrets", to the genre of novel¹².

¹¹ **See information about the publication of the results obtained in the chapter:** Baxşiyeva, Ü. H.Əliyev və nizamişünaslığın aktual problemləri // Ümummilli Lider Heydər Əliyevin anadan olmasının 100 illiyinə həsr olunmuş "Müasir təbiət və iqtisad elmlərinin aktual problemləri" mövzusunda beynəlxalq elmi konfrans, – Gəncə Dövlət Universiteti, – 5-6 may 2023, – s. 92-94; Baxşiyeva, Ü. Nizami yaradıcılığında təhsil məsələləri // ASESV. International Scientific Research Conference, – 12-13 august, – 2023, – Erzurum, – Türkiyə, – s. 117-122; Baxşiyeva, Ü. Klassik Azərbaycan Edebiyatında Türk Epos Geleneği // Avrasya Sosial və Ekonomi Araştırmaları Dergisi (ASEAD), – Ankara, – 30 Kasım 2022, – s. 37-43

¹² Рафили, М. Первый роман в Азербайджанской литературе // Труды Института Литературы им. Низами. Том 1. – Баку: Издательство Академии Наук Азербайджанской ССР, – 1946, – с. 43; Sərkəroğlu, Ə. Nizami və roman janrı / Nizami Gəncəvi: həyatı və yaradıcılığı. Sənətkarın elmi pasportu – 25 (Kollektiv). – Bakı: Elm, – 2021, – s. 739; Sərkəroğlu, Ə. Dünya roman janrının tarixindən // "Ədəbiyyat və incəsənət" qəz., – 1990, –16 mart; Гулиев, Г. Творчество Низами Гянджеви и пути эпического повествования / Г. Гулиев. – Баку: Язычы, – 1989, – s. 70; Мелетинский, Е.М. Средневековый роман / Е.М.Мелетинский. – Москва: Наука, – 1983, – s. 191; Кязимов, М.Д. «Хафт пейкар» Низами и традиция назире в персоязычной литературе / М.Д. Кязимов. – Баку: Элм, – 1987, –s. 49-54

In fact, all of Nizami's Masnevi belong in one way or another to the genre of verse novels. His first epic poem "The Treasure of Secrets" consists of epic stories (legends, novels, short stories, histories, etc.). These stories are connected with folk epic by their didactic and moralizing content.

Nizami and folk epic, in other words folklore tradition, have a complex content as a problem. After all, the folklore source of Nizami's Masnevi is not only Turkic epic, but also, as mentioned above, the epic traditions of other nations. We believe that Nizami's "Khamisa" has two main folklore sources:

1. "Shahnameh" by Ferdowsi;
2. Azerbaijani-Turkic folklore traditions.

The whole folklore spirit of Nizami's "Khamisa" came from the folklore environment of Ganja, with which the poet was connected with all his being, soul and blood. As it is shown in the studies, "the patriotic poet, who treated folk customs and traditions with great care and love, skillfully used the art of folk singers, the epic of Ozans, narrators, storytellers and other folk masters, folk songs, meaningful bayati, legends and tales, came close to the ancient monument of the Azerbaijani people "Dede Gorgud" with his use of many Turkic words, expressions and folk sayings."¹³ "Nizami adorns all his works with folk tales and folk parables"¹⁴.

Nizami's adherence to the Turkic folkloric (epic) tradition is most clearly manifested in the Turkic mythological ideas reflected in his work. Nizami's "sensitivity" to mythology in his work has a deep meaning¹⁵. Just as any culture begins with myth, mythology is the beginning of the vast philosophical culture created by Nizami¹⁶.

¹³ Araslı, N. "Nizami və Gəncə" oçerki / Nizami Gəncəvi: həyatı və yaradıcılığı. Sənətkarın elmi pasportu – 25 (Kollektiv). – Bakı: Elm, – 2021, – s. s. 110

¹⁴ Mübariz, M. Nizami yaradıcılığında Azərbaycan folklorunun təsiri // "Ədəbiyyat qəzeti", – 24 iyun, – 1938-ci il

¹⁵ Saləddin, Ə. Dahi şair və mifoloji / "Ədəbiyyat qəzeti" qəz., –1991, – 21 iyun, – s. 3; Saləddin, Ə. Nizami Gəncəvi və türk toplumlarının mifologiyası / "Dialog" jur., –1991, – № 13, – s. 37; Musayeva, F. Fərhad mifoloji obraz və ya tarixi şəxsiyyət kimi / Nizami Gəncəvi klassik və müasir tədqiqlərdə (məqalələr məcmuəsi). – Bakı: Elm və təhsil, – 2021, – s. 847

¹⁶ *See information about the publication of the results obtained in the chapter:*

In the second paragraph of the first chapter titled “Folklore Traditions in the Poetry of the East: Nizami and Ferdowsi”, it is noted that the study of folklore traditions in Nizami Ganjavi’s works is connected with Ferdowsi’s “Shahnameh”. This is primarily due to the fact that most of the heroes of the works included in Nizami’s “Khamse” are from “Shahnameh”. However, addressing the themes and images of “Shahnameh”, Nizami never set himself the goal of writing a tribute to “Shahnameh”.

Nizami, who continually emphasized that he took his heroes from Ferdowsi’s “Shahnameh”, also emphasizes that they are completely different from Ferdowsi’s heroes in philosophical-artistic, conceptual-poetic ideas, that he recreated the images he took completely differently from Ferdowsi’s heroes and that these images became carriers of new ideas.

Nizami’s appeal to “Shahnameh”, use of its themes and images was a conscious choice of the great Azerbaijani poet: themes, images, plots were taken and turned into a means of embodiment of absolutely new poetic concepts. In other words, Ferdowsi’s works influenced Nizami’s works. However, the problem here is not limited to the factor of literary influence between the works of the two artists, but covers broader levels of meaning.

Ferdowsi and Nizami were Persian-speaking artists. Nizami, being a Turk in spirit and body, created his works according to the models of Persian artistic poetics. However, Nizami changed the artistic and aesthetic orientation of Persian-language Oriental poetry and, as Azada

Baxşiyeva, Ü. Nizami Gəncəvi yaradıcılığında təlim-tərbiyə, əxlaqi-didaktik məsələlər və ənənə problemləri // “Azərbaycan məktəbi” elmi-nəzəri, pedaqoji jurnal, – 2023, – №1/702, – s. 113-118; Baxşiyeva, Ü. Nizami Gəncəvinin “Xəmsə” yaradıcılığında epos ənənələrinin müqayisəli təhlili // ASES II Uluslararası Van Bilimsel Araştırmalar Kongresi, – Van, – Türkiyə, – 12-14 Ocak 2024, – s. 19-22; Baxşiyeva, Ü. N.Gencevinin Yaradıcılığı ve Folklor Kaynakları // ASES Uluslararası Kayseri Bilimsel Araştırmalar Kongresi, – Kayseri, – Türkiyə, – 26-28 Ocak 2024, – s. 261-265; Bahşiyeva, Ü. Azərbaycan Edebiyat Araştırmaçılığında N.Gencevi Yaradıcılığında Geleneksel Motiflerin İncelenmesi // ASES II Çanakkala Bilimsel Araştırmalar Kongresi. – Çanakkala, – Türkiyə, – 24-25 fevral, – 2024, – s. 149-153

Rustamova wrote, “laid the foundation of a new school that differed from the previous poetry”¹⁷.

Ferdowsi created an epic history of Iran with his work “Shahnameh”. However, the history reflected in “Shahnameh” is not only the history of Iran, with which the whole national spirit of Ferdowsi is connected, but also the history of Turan, with which the soul, blood, national existence and spirit of Nizami are connected. Although Ferdowsi, with his powerful pen and epic talent, left a magnificent monument to Iranian history, this monument is also an anti-monument to the political-national history of the Turks, to Turan, the symbol of the tradition of Turkic statehood. Because Ferdowsi, who detailed the Iranian-Turanian wars and their history in his works, failed to approach the history of Turkey and the traditions of Turkic statehood objectively and, in doing injustice, presented the Turks and their Turanian state to the world as the embodiment of evil. Although this injustice to Ferdowsi, who with his “Shahnameh” in the 11th century recorded the history of Persian epic poetry when the Turks were in power in the Islamic East, irritated Turkic statesmen, intellectuals and ideologues, not every poet dared to confront a powerful poet like Ferdowsi. This historical mission was fulfilled in the 12th century by the great Azerbaijani Turk Nizami Ganjavi. However, he did not follow the path of Ferdowsi, who exalted the history and national identity of Iran and belittled the national history of other nations: in “Khamsa” Nizami erected a monument to both Turkism and humanity, praising the national dignity of all peoples and all nations, including the Turks. While in “Shahnameh” the world is categorized from Iranian and non-Iranian points of view, in “Khamsa” the view of nations and people is based on Good and Evil. Therefore, “Shahnameh” has gone down in the history of literature as an epic of the Iranian nation and “Khamsa” as an epic of the world (nations)¹⁸.

¹⁷ Rüstəmovə, A. Azərbaycan epik şeirinin inkişaf yolları (XII-XVII əsrlər) / R.Azadə. – Bakı: Elm, – 1975, – s. 47

¹⁸ *See information about the publication of the results obtained in the chapter:* Baxşiyeva, Ü. Nizami və Şərq folklor ənənələri // AMEA akad. Z.M.Bünyadov adına Şərqsünəşliq İnstitutu. ”Şərq araşdırmaları” jurnalı, – Vol.4, – № 2(6), – Bakı, – 2022, s. 21-26; Bahşiyeva, Ü. Nizami və Firdevsi Yaradıcılığında Destançılıq Gelenevləri // Arceng Uluslararası Sosyol Bilimler kongresi. –

The third paragraph of the first chapter entitled “Epic folklore semantics of ideas related to the tradition of Turkic statehood in” The Treasure of Secrets “states that the conceptual essence of the problem of Turkic folklore tradition in Nizami Ganjavi’s work is the notion of ‘Turkism’ (’torqi”). In this respect, in Nizami’s work, to say “Turkic folklore traditions” means to say “Turkism”. Because in the epoch in which Nizami lived, the whole national ideology of Turkic peoples found its most vivid expression in folklore. The epics (Oguzname) about the ancestor Oguz-Kagan (Khan), as well as grandiose epics such as “Dede Gorgud”, were the main “documents” of the national identity of the Oguz Turks until the 17th-18th centuries, including Nizami’s era.

According to researchers, “Turkic World“ of the poet is a big world”¹⁹, “Nizami is a Turk, but he is not a nationalist, he is an adherent of people, he is a poet of humanism”²⁰. In this respect, along with all the “central characters” of Nizami, Shirin, Mahin Banu, Nushaba, etc. should be singled out, which improved them in spiritual and moral, philosophical and cultural terms. There are such Turkic characters.

In these female characters, the artist, on the one hand, symbolizes Turkic national identity, and on the other hand, through them he “teaches” the world the philosophy of Turkicness, showing that the life of a Turk, based on Turkic justice, brings socio-political and cultural-philosophical harmony to the world. The story “The Tale of the Old Man and Sultan Sanjar” in the work “The Treasure of Secrets” is characteristic in this regard. In this story, the heroine who proclaims Turkic justice and is not afraid to fight for it is a Turkic woman.

The story goes that an old woman, tired of social injustice, comes to Sultan Sanjar and complains to him. Reminding the Shah that he was not

Ankara, – Türkiye, – 3-4 fevral, – 2024, – s. 127-131; Bahşiyeva, Ü. Nizaminin Yaradılışında Doğu Şiir Geleneğinin Unsurları // Arceng Uluslararası Sosyal Bilimler kongresi. – Ankara, – Türkiye, – 3-4 fevral, – 2024, – s. 7-12

¹⁹ Hacıyev, A. Nizami poeziyasında türk aləmi / “Həyat” qəz., – 24 oktyabr, – 1991-ci il;

²⁰ Hacı, S. Həzrət Nizami Gəncəvinin “Sirlər xəzinəsi” məsnəvisinin şərhı. X kitab (XVIII-XX məqalələr, kitabın sonu, mədhiyyələr, kitabın yazılma səbəbi, söz, mənzum sözün mənsur sözdən üstünlüyü, tövhid, münacatlar) / S.Hacı. – Bakı: Nafta-Press, – 2017, – s. 22

a mere ruler but a bearer of Turkic identity, a representative of the Turkic cult of power based on the ideal of “Turkic justice,” the old woman says:

*The glory of the Turks was beyond the reach of the world,
The land of the Turks was a flowery spring thanks to justice.
Your cruelty is obvious, your profession is robbery,
You are a Hindu bandit, your claim to be a Turk is a lie²¹.*

These verses constitute the basic “statements” of the poetic philosophy of Turkism reflected in Nizami’s “Khamisa”. According to the poet, the fame of “Turkic justice” has spread all over the world, and Turks are known among the peoples of the world for their justice and have always met with sympathy for it. The fact that Old Woman did not consider Sultan Sanjar a Turk because he was a tyrant as a ruler shows that Nizami considered the concept of “Turk” to be humanitarian-philosophical, national-cultural rather than ethnobiological. In other words, “being a Turk” and “Turkicness” are concepts of the philosophy of socio-political governance that the Turkic ethnos has made famous throughout the world.

According to Nizami, the basis of Turkicness is love for humanity and divine justice. Therefore, the poet considers Sultan Sanjar, who was a Turk by nationality, an Indian brigand, not a Turk, as he distanced himself from the philosophy of “Turkism” in his socio-political administration.

All this allows us to conclude that Nizami Ganjavi relied on the Turkic epic folklore tradition when embodying in “The Treasure of Secrets”, as well as in the whole “Khamisa”, the ideas related to the tradition of Turkic statehood. Because folklore was the treasury of the oral folk memory of the Turks. The Turks recorded the spiritual and philosophical experience they had accumulated throughout their history in epics, fairy tales, legends and narratives, and so they treated their national epic not as interesting, entertaining stories about the bravery and wisdom of their great-grandfathers and great-grandmothers, but as sacred history. As Faruk Sumer has established, Turkic epics directly expressed the consciousness of Turkism²².

²¹ Gəncəvi, N. Sirlər xəzinəsi. Fars dilindən tərcümə edənlər Süleyman Rüstəm və Abbaslı Sarovlu. / N.Gəncəvi. – Bakı: Yazıçı, – 1981, – s. 86

²² Sümər, F. Oğuzlar / F.Sümər. – Bakı: Yazıçı, –1992, – s. 346

Nizami Ganjavi also turned to the Turkic epic tradition and its products - the epics “Oguzname” and “Book of Dede Gorgud” as the main sources of Turkic consciousness. In the situation when the idea of national egoism (shubuyya - shuubilik), which swept the Muslim East in the Middle Ages, had a strong negative impact not only on public psychology, but also on various forms of social consciousness, including literature, Nizami opposed both this anti-national and anti-human thought in general and the anti-Turkic ideology, whose national rights as an ethnops became an unjust victim of this thought, and contrasted nationalism with humanity, individualism with umma* (people, follower), and nationalism with humanity²³.

The fourth paragraph of the first chapter titled “Azerbaijani-Turkic epic folklore traditions in” The Treasure of Secrets” states that Nizami Ganjavi’s first poem “The Treasure of Secrets” differs from the artist’s later poems in its genre and poetic structure. In each article of the artist’s poem, he argues about different values of spiritual and moral, physical and cognitive perfection of man, and then presents a story in accordance with the theme of each article. In other words, the story in the poems acts as an artistic embodiment and illustration of the theme in the articles.

Although the stories have different contents, as researchers note, they are united by a certain line of thought, which is not limited to “The Treasury of Secrets” but covers the whole “Khamsa”. R. Aliyev shows that it is the unified idea and artistic logic that harmonizes “The Treasury of Secrets” with other works of the artist. “This idea, goal and purpose are the main line of Nizami’s entire work, the theory of deep humanism - the doctrine of humanity”²⁴.

Nizami made extensive use of folklore and folk art in his Masnewi “Treasury of Secrets”. The plots of almost all stories written

²³ *See information about the publication of the results obtained in the chapter:* Bahşiyeva, Ü. Türk Epos Nümunelerində Türk Devletçilik Geleneğinin Nizami Yararıçılığına Etkisi // Uluslararası Anadolu Bilimsel Araştırmalar Kongresi, – Kayseri, – 28 Aralık 2022, – s. 668-675

²⁴ Əliyev, R. Nizami Gəncəvi və onun “Sirlər xəzinəsi” poeması (ön söz) / N.Gəncəvi. Sirlər xəzinəsi. Fars dilindən tərcümə edənlər Süleyman Rüstəm və Abbasəli Sarovlu. – Bakı: Yazıçı, – 1981, – s. 13

by the artist for each of the 20 articles devoted to moral and spiritual values are taken from legends and legends widespread among the people. Religious origins and traditions should also be added hereto. According to the researchers' observations, folklore manifests itself at different levels of the poetic structure of the work "A Treasury of Secrets"²⁵.

The use of folk legends and tales in "The Treasury of Secrets" is a well-known fact. No effort is needed to see, observe and understand it. There are certain legends and tales that existed in mythological, religious and folkloric traditions even before Nizami's time. In other words, no matter how Nizami transformed the themes and texts he took from folklore into an artistic form according to his own ideas, it is known that these themes came from folklore, religious books and folklorized religious legends and tales.

Nizami used the phrases "so they say," "according to the storytellers," "according to what the elders have said," "the masters say," etc. in both his first and later Masnewi. Such expressions as directly express two meanings:

Firstly, these expressions directly refer to folklore narrators;

Secondly, by these expressions the poet refers to folklore texts that he uses in his works.

According to the results of the research conducted by S. Pashayev, Nizami not only relied on samples of ancient folklore, but also turned to other sources. Nizami sometimes created new original artistic samples and works based on small plot examples taken from folklore²⁶.

According to H. Arasli, who points out that the soul of a work consists of twenty articles, "Nizami in each article talked about some problem and revitalized the idea he wanted to convey in verses with deep meanings like proverbs." He then further embodied his progressive ideas in an artistic way in the stories. As can be seen, H. Arasli notes that the idea of each article in the Masnewi was embodied

²⁵ Ələkbərov, M. Nizami Gəncəvi və Azərbaycan xalq yaradıcılığı / Transliterasiya edən, nəşrə hazırlayan və ön sözün müəllifi Əzizəğa Nəcəfzadə / M.Ələkbərov. – Bakı: Elm və təhsil, – 2021, – s. 39

²⁶ Paşayev, S. Nizami və xalq əfsanələri / S.Paşayev. – Bakı: Gənclik, – 1983, – s. 32

by Nizami as in proverbs. All this allows us to see parallels between “The Treasury of Secrets” and “The Book of Dede Gorgud” in terms of genre-compositional structure²⁷.

“The Book of Dede Gorgud” consists of an introduction and twelve chapters. There are no direct plot links between the prologue and the chapters. That is, there is no single plot line in the epic, as in “The Treasury of Secrets”. However, just as the plots of “The Treasury of Secrets” are united around common moral and spiritual ideas, the tribes in “The Book of Dede Gorgud” are united around Oghuz heroic ideas.

The introduction to “The Book of Dede Gorgud” consists of proverbs, sayings and admonitions in the language of Dede Gorgud. In this respect, the poetic structure of “The Treasury of Secrets” and “The Book of Dede Gorgud” are similar. Just as “The Treasury of Secrets” consists of articles and stories, “The Book of Dede Gorgud” consists of introductions and chapters. Here, the similarity and parallelism are found not in the arrangement of the poetic parts that make up both works, but in their semantic relationship to each other. He created, drawing on everyday themes, history and folk literature.

For Nizami, folklore and the national epic were as sacred as the homeland. Just as a tree can grow and flourish only by feeding on the nectar of the soil in which it grows, Nizami gained fame through the artistic and aesthetic power of the national epic. In this connection, it is not accidental that the pattern of the relationship between the articles and stories in “The Treasury of Secrets” resembles and reminds us of the relationship between the prologue and the stories in “The Book of Dede Gorgud”. Nizami, who was deeply familiar with the epics of the Oghuz-Turkmen ethnic group to which he belonged, was also familiar with the epic “Dede Gorgud”. And how could he not know that in Nizami’s homeland, Ganja, to this day there is a quarter named after the poets who performed the epic poem “Dede Gorgud”²⁸.

²⁷ Araslı, H. Nizami Gəncəvi (ön söz) / N.Gəncəvi. Sirlər xəzinəsi. Filoloji tərcümə R.Əliyev. Bakı: Elm, 1981, – s. 7

²⁸ *See information about the publication of the results obtained in the chapter:* Baxşiyeva, Ü. N.Gəncəvinin “Sirlər Xəzinəsi” poeması və türk epik folklor ənənəsi // Uluslararası Dede Korkut Türk Kültürü, Tarihi ve Edebiyatı Kongresi,

The second chapter of the dissertation entitled “Epic Traditions in the Masnawi ”Khosrow and Shirin“ analyzes such issues as the birth of the hero, naming, the first feat, the punishment of the child, the dream, the motifs of giving Khosrow and Shirin to each

– İzmir, – 2-4 Eylül, – 2022, – s. 223-230; Baxşiyeva, Ü. N. Gəncəvi yaradıcılığında uşaq mütaliə nümunələrində tərbiyə məsələləri // Həsən Mirzəyev-95. Beynəlxalq Dil, Ədəbiyyat və Mədəniyyət Konfransı, – 29-30 noyabr 2022, – s. 129-137; Bahşiyeva, Ü. Türk Epik Felsefi Düşüncəsi və Nizami Gencevi'nin Sırlar Hazinesi Mesnevisi” // Rumelide Dil ve Edebiyat Araştırmaları Dergisi, – Türkiye, – 2022, s. 1022-1030; Bahşiyeva, Ü. Nizami Gencevi'nin Yaradıcılığında Dünyevi Bilimlerin yeri // ASES II. Uluslararası Afet kongresi, – 26-27 ağustos 2023, – Kahramanmaraş, – Türkiye, – s. 94-99; Bahşiyeva, Ü. Nizami Gencevi Yaradıcılığı ve Folklor Gelenekleri // ASES V. International Educational Sciences Conference, – 21-22 iyul, – 2023, – Ordu, – Türkiye, – s. 124-128; Bahşiyeva, Ü. H. Aliyev ve Azerbaycan Nizamışünashığı Milli Değerler Bağlamında // “Heydər Əliyev – 100: Müstəqil Azərbaycanın qurucusu və hərtərəfli inkişaf strategiyasının müəllifi” mövzusunda Respublika elmi konfransı, – 4-5 may 2023-cü il, – Mingəçevir Dövlət Universiteti, – s. 227-231; Bahşiyeva, Ü. Nizami Gencevi'nin Yaradıcılığında Ahlaki Değerler Toplum ve İnsan Bağlamında // ASES International Scientific Research Conference. – Ordu, – Türkiye, – 6-8 oktyabr, – 2023, – s. 121-125; Bahşiyeva, Ü. Nizami Gencevi'nin Yaradıcılığında Türk Milli-Manevi Değerlerinin Tecessümü Konuları (“Leyli ve Mecnun” Mesnevisinden Dayalı) // ASEAD 12. Uluslararası Sosyal Bilimler Sempozyumu. – Türkiye, – 25-27 kasım, – 2023, – s. 5-12; Bahşiyeva, Ü. N. Gencevinin Yaradıcılığında Folklor Geleneklerinin Araştırma Konuları // ASES II Uluslararası Van Bilimsel Araştırmalar Kongresi, – Van, – Türkiye, – 12-14 Ocak, – 2024, – s. 14-18; Bahşiyeva, Ü. N. Gencevinin Milli-Sanat Tahliyesinde Eski Türk Destanlarının Yeri // ASES Uluslararası Kayseri Bilimsel Araştırmalar Kongresi, – Kayseri, – Türkiye, – 26-28 Ocak, – 2024, – s. 265-270; Bahşiyeva, Ü. Türk Mitolojisi ve Nizami Gencevinin Yaradıcılığı // Arceng Uluslararası Sosyal Bilimler kongresi. – Ankara, – Türkiye. – 3-4 fevral, – 2024, – s. 131-135; Bahshiyeva, U. H. Aliyev and the Nizamishunaslig of Azerbaijan // AMEA akad. Z. M. Bünyadov adına Şərqsünashlıq İnstitutu İraq Respublikası strateji araştırmalar mərkəzi, – Bakı, – 3-4 may 2023-cü il, – s. 77-84; Bahshiyeva, U. “Heydar Aliyev and Research History of the Problem of Folklore Tradition in the Creation of Nizami // 3rd International Congres of Azerbaijan’s Founder Heydar Aliyev on the 100 Anniversary of His Birth. – Baku, – Azerbaijan, – Bakı Avrasiya Universiteti, – 5 may 2023, – s. 104-111; Bahshiyeva, U. Issues of The Use of Folklore Traditions in The Style of Turkish Epic Thought in Nizami Ganjavi’s Creativity // Universidad & Sociedad. – Kuba, – Vol 16, – №1, – January-February, – 2024, – Pp. 465-473 (Q3)

other, Mahin Banu - the bearer of the archetype of the ruler, the traditions of the epic "Dede Gorgud", the image of Shirin and Turkic epic traditions.

"Khamisa" by Nizami provides rich material for the study of the Turkic folklore tradition, as does the artist's second epic poem "Khosrow and Shirin". In this work we observe both heroic and love epic traditions of Turkic epic.

The work narrates the love story of the Persian-Sasanian prince Khosrow Parviz and the Turkic girl Shirin, the niece of the ruler of Aran Mahin Banu. In this poem, Nizami, whose idea of all his works is spiritual and moral perfection of man, found its artistic embodiment of the exclusive role of love as a divine feeling in the perfection of man. The artist speaks about the artistic concept of the work:

*I created this epic with love,
I filled the world with your voice of love²⁹.*

Researchers unanimously noted that although Nizami took the theme from "Shahnameh", he was working on a completely different plan. Rustam Aliyev³⁰, who calls "Khosrow and Shirin" "a poem about immortal love", writes that "Nizami tried to create independent, new images and realistic characters for the literature of that period and through them to establish his concept of selfless love"³¹. Gulamhusein Beqdeli shows that although Ferdowsi wrote about Khosrow and Shirin in a historical context, "Nizami ... tried to create a new and original romantic poetic epic about their love"³². According to N. Arasli, Nizami worked on this epic, known from "Shahnameh", in a new direction³³. Z. Allahverdiyeva writes about it: "Nizami did not write a

²⁹ Gəncəvi, N. Xosrov və Şirin. Tərcümə edən Rəsul Rza / N.Gəncəvi. – Bakı: Yazıçı, – 1982, – s. 50

³⁰ Алиев, Р. Поэма о бессмертной любви / Р.Алиев. – Баку: Язычы, – 1991, – 184 с.

³¹ Алиев, Р. Очерк «Низами Гянджеви» / Низами Гянджеви. Краткий справочник. – Баку: Элм, – 1979, – с. 30

³² Beqdeli, Q. Şərq ədəbiyyatında "Xosrov və Şirin" mövzusu / Q.Beqdeli. – Bakı: Elm, – 1970, – s. 69

³³ Arasli, N. "Nizami Gəncəvinin "Xosrov və Şirin" poeması" oçerki / Nizami Gəncəvi: həyatı və yaradıcılığı. Sənətkarın elmi pasportu – 25 (Kollektiv). – Bakı: Elm, – 2021, – s. 225

mytho-heroic epic. He created a work of art about true, eternal and sublime love”³⁴.

It should be noted that the main feature that distinguishes Nizami’s poem “Khosrow and Shirin” from the same theme in Ferdowsi is that Nizami approaches the theme not just in the context of love adventure, but in philosophical terms. In this respect, Zumrud Guluzadeh considers “Khosrow and Shirin” a philosophical poem³⁵.

Just as Ferdowsi’s “Shahnameh” deals with the theme of Khosrow and Shirin based on the traditions of Iranian epic folklore, Nizami’s poem also shows the influence of Turkic epic, which has a high philosophical and artistic essence. This primarily includes compositional elements characteristic of the Azerbaijani love-heroic epic tradition.

The first paragraph of the second chapter, entitled “The Birth of the Hero, Naming and the First Heroic Motives,” states that the plot of “Khosrow and Shirin,” as in Azerbaijani heroic and love epics, begins with the birth of the main character, Khosrow. In the poem, Nizami talked about Hormuz gaining the throne of the kingdom and becoming famous for his justice in governing the state. Hormuz asks God for a son, and God hears his prayers and grants him a son:

*May his descendants never be lost from the old world,
He asked for a son from the great God.
He made many alms, many sacrifices,
Finally, God granted him a boy*³⁶.

The structure of the plot of Khosrow’s birth is the same as the scheme of the birth of a hero in the Turkic epic tradition. In Azerbaijani fairy tales and epics, there is a motif of the fact that just kings and khans do not have children, and they ask God for a son. The most obvious example of this is found in the “Book of Dede Gorgud”. The ritual of Hormuz praying to God for a child is essentially the same as the ritual of

³⁴ Allahverdiyeva, Z. “Nizami Gəncəvi və Əbülqasım Firdovsi” oçerki / Nizami Gəncəvi: həyatı və yaradıcılığı. Sənətkarın elmi pasportu – 25 (Kollektiv). – Bakı: Elm, – 2021, – s. 697

³⁵ Кули-заде, З. Геуретические проблемы истолрии культуры Востока и низамивение. З.Кули-заде– Баку: ЭЛМ, – 1987, – с. 125-143

³⁶ Gəncəvi, N. Xosrov və Şirin. Tərcümə edən Rəsul Rza / N.Gəncəvi. – Bakı: Yazıcı, – 1982, – s. 54

the Oghuz beys praying to God for a childless bey.

In the “Bamsi Beyrek” verse of the epic, it is said that one day the Oghuz beys gathered at the council of Bayindir Khan. At that time, Baybora, one of the Oghuz beys, suddenly burst into tears. When asked why, he says that God has cursed him. He also says that he is crying for his throne. He says with heartache that one day, when he passes away from this world, no one will be left in his place or homeland. Seeing this state of Baybora, the other Oghuz beys raise their hands to the heavens and pray, asking God for a son. At that time, the beys’ applause was applause, their curses were curses. Their prayers were accepted. At this time, another Oghuz bey, Baybijan, also asked the beys to pray that God would give him a daughter. They prayed for her too. After a while, God gave Baybora bey a son and Baybican bey a daughter³⁷.

Both in “Khosrow and Shirin” and in “Book of Dede Gorgud”, the fact that the hero is born directly by the will of Allah (God) has a special meaning, and this meaning is directly related to the epic tradition. Because the hero of the Turkic epic is not an ordinary person: he is sent to earth by God to fulfill extraordinary missions. That is, his birth is not an ordinary birth, but a divine event, scientifically called “miraculous birth” (birth in an unusual way) in folklore. Nizami’s treatment of the birth of Khosrow in accordance with the model characteristic of the Turkic epic tradition is related to his creative use of Turkic epic folklore traditions. Nizami Ganjavi, who was deeply familiar with the traditions of Turkic epic writing since childhood, later, when he became a cognitively mature person, understood the divine essence of these epics and saw that the heroes of the epic are not ordinary characters. Because if they were ordinary characters, they would not be able to fight giants and dragons and show extraordinary heroism. Nizami saw that the heroes of the epic receive their power directly from God. This power is bestowed upon them from birth. However, for this, the hero must be born as the will, permission, and gift of God.

*Later in the Masnewi, Nizami describes the naming of a baby:
When his father saw his talent,*

³⁷ Kitabi-Dədə Qorqud / Müqəddimə, tərtib və transkripsiya F.Zeynalov və S.Əlizadəninindir. –Bakı: Yazıçı, –1988. – s. 52

*He named him Khosrow Parviz.
Whoever he saw, he would hug him,
In this sense, they called him Parviz*³⁸.

Nizami interprets Khosrow's name Parviz in the context of the Persian language: "parviz" stands for "flying" and "grow up". Of course, the poet had to call the Persian prince Khosrow by his name known from tradition. However, here too, there is an influence of the Turkic epic folklore tradition. That tradition is connected with the great epic-mythological importance of the name in the Turkic epic and in Turkic public thought in general.

The heroic deeds of an individual born with an extraordinary mission are a constant motif and tradition of the Oghuz-Turkic epic poetics, with which Nizami was deeply familiar. In "Khosrow and Shirin," Khosrow shows a series of heroic deeds. Thus, at the age of nine, Khosrow, who tested the strength of his arm on a lion and defeated it, was already ten years ahead of his elders in swordplay, archery, and spear throwing³⁹.

The second paragraph of the second chapter, entitled "The motif of punishment of the son", shows that some episodes of Khosrow's "heroic biography" echo the Oghuz-Turkic epic, sometimes down to the details. We observe this in the plot connection between Khosrow's punishment and Bugaj's punishment in the epic "Dede Gorgud". In "Masnewi" it is said that the young prince Khosrow lived a very happy life. Since he was the son of the Shah, no one opposed his actions and no one complained to the Shah. Khosrow, not realizing his actions, further increased the limits of his gaiety. One day while hunting, he goes into a peaceful village where he and his friends drink wine and get drunk. They then proceed to gather and spend the night in the house of a villager. Here they drink wine until dawn. One of the horses in Khosrow's troop enters the villager's blue field, and one of his slaves steals his vineyard. The

³⁸Gəncəvi, N. Xosrov və Şirin. Tərcümə edən Rəsul Rza / N.Gəncəvi. – Bakı: Yazıçı, – 1982, – s. 54

³⁹*See the paragraph about publishing the results obtained.* 382. Bahshiyeva, U. Motifsof Punishment of The Child and Dreams in the Turkish Epic Type of Thinking in Nizami Ganjavi's Poem "Khosrov and Shirin" // "Əlyazmalar yanmır", – № 2(19) Vol.10, – Bakı, – 2024, s səh.93-99

telltales report this to Khosrow's father⁴⁰.

The motive of the ruler's complaint against his son is also found in "Book of Dede Gorgud": 40 of Dirsa Khan's cronies complain to him about his son. However, the main difference is that at the time when Khosrow was committing the complained actions, the khan's braves, jealous of Bugaj, slandered the boy, saying that he was drunk and harmed people⁴¹.

Both fathers, Hormuz Shah and Dirsa Khan, were very angry about the incident and punished their sons to maintain public order and justice in the society. On the orders of Hormuz Shah, gifts were given to the owner of the house that Khosrow had damaged as compensation for the damage. The poet Khosrow considered the mild punishment given to him by his father an unjust step:

*Now if the blood of a hundred poor people is shed,
Where is the punishment for those who shed blood unjustly?
The world was created in the worship of fire,
This is a shameful time for the Muslims*⁴².

Dirsa Khan's punishment for his own son was even harsher: "Bring him here, I will kill him. I do not need such a son!" - he said⁴³.

Of course, this similarity between the two works can also be considered a coincidence. If we consider that Khosrow was punished justly and Bugaj unjustly, and that Khosrow was given a lighter punishment than Bugaj (his servant, horse, musician, and throne were taken from him), the differences between the two motives become even greater.

But that is not the question at all. Khosrow's biography is known from the Iranian-Persian epic, and Bugaj's biography is known from the Oghuz-Turkic epic. However, Nizami could not create any obvious plot

⁴⁰ Gəncəvi, N. Xosrov və Şirin. Tərcümə edəni Rəsul Rza / N.Gəncəvi. – Bakı: Yazıçı, – 1982, – s. 58

⁴¹ Kitabı-Dədə Qorqud / Müqəddimə, tərtib və transkripsiya F.Zeynalov və S.Əlizadəndir. – Bakı: Yazıçı, –1988. – s. 36-37

⁴² Gəncəvi, N. Xosrov və Şirin. Tərcümə edəni Rəsul Rza / N.Gəncəvi. – Bakı: Yazıçı, – 1982, – s. 58-59

⁴³ Kitabı-Dədə Qorqud / Müqəddimə, tərtib və transkripsiya F.Zeynalov və S.Əlizadəndir. – Bakı: Yazıçı, –1988. – s. 37

effects that would make Khosrow look like Bugaj. This was alien to his style. In this regard, the interrelation of both motifs should be sought first of all in the author's conception.

The answer to this question lies in the era in which Nizami lived. At the time of the great poet, the Seljuk Turks were in power in the Muslim East. This period was a period of rapid development of Turkic folk literature, folklore and performance. Ashugs created and performed love epics on mystical and mystical themes, and Ozans performed ballads recounting the bravery of Oghuz heroes. Numerous poets lived and created in Ganja, where Nizami lived all his life. In this connection the plots of the epic "Dede Gorgud" were popular among the people. Based on all this, the question posed above can be answered as follows: Nizami, who wrote his works for a knowledgeable reader, was fully confident that his readers would understand the messages that the poet conveyed by creatively embodying in his works images, plots, motifs and ideas from the "Dede Gorgud" epic and Turkic folklore tradition.

The third paragraph of the second chapter entitled "The Dream Motif" establishes that the story of Khosrow's dream vision of his grandfather in the masnewi "Khosrow and Shirin" also closely echoes the tradition of Turkic epic folklore. N. Arasli shows that Khosrow, punished by Ormuz for violating the laws established by his father for the benefit of his subjects, slept that night and saw his grandfather in a dream. From him he learns that he will receive four new blessings in exchange for the slave, horse, musician and throne he has lost⁴⁴.

Let us now consider the episode in question. In the dream, the grandfather advises Khosrow not to regret the loss of the four most valuable things. He tells Khosrow that he will get four new things in return. Thus, the grandfather tells Khosrow that he will have a very beautiful and lovely wife. Then he says that he will have a horse named Shabdiz, a royal throne, and a musician named Barbad.

If you find gold instead of stone,
Believe me, it is four pearls instead of four beads⁴⁵.

⁴⁴ Arasli, N. "Nizami Gəncəvi və xalq yaradıcılığı" oçerki / Nizami Gəncəvi: həyatı və yaradıcılığı. Sənətkarın elmi pasportu – 25 (Kollektiv). – Bakı: Elm, – 2021, – s. 503

⁴⁵ Gəncəvi, N. Xosrov və Şirin. Tərcümə edən Rəsul Rza / N.Gəncəvi. – Bakı: Yazıçı, – 1982, – s. 61

Dreaming is characteristic of both Turkic heroic and love epics. In the second volume of *The Book of Dede Gorgud*, Salur Kazan, who has gone hunting in the mountains of Ala with his warriors, learns of the plundering of his house from a “dark and disturbing” dream he had during the night⁴⁶. The black shepherd herding Salur Kazan’s sheep also receives warning of the approaching danger through a “dark and disturbing” dream⁴⁷.

J. Baydili (Mamedov) notes that dreaming in general is a means of direct communication with spirits⁴⁸. According to K.V. Narimanoglu, subconscious intuitions, sensations and many shades of dreams are reflected in “*The Book of Dede Gorgud*”⁴⁹. According to Rustam Kamal, in the epic “*Dede Gorgud*”, dreaming is a means of communication⁵⁰.

The fact that his grandfather informs Khosrow about his future in a dream, and that he will receive four more beautiful things in exchange for the four things taken from him, is reminiscent of the *butaverme* motif in the Turkic epic tradition. The connection between the motif in the *Masnewi* and the same motif in love epics is mainly manifested in three elements:

- a) Khosrow is informed of his future fate in the form of *buta* (bud);
- b) *Buta* is given in a dream;
- c) The image of a person who gives buds in a dream.

The person who gives a bud in a dream in Azerbaijani love epics consists of these three elements. M. Jafarli, showing that there is an alternating relationship between the motif of the hero’s birth and the motif of giving him *buta* (a bud) in love epics, writes:

- a) If there is a betrothal at birth and cutting the umbilical cord - there is no *butaverme*.
- b) If there is no betrothal at birth and cutting the umbilical cord -

⁴⁶ *Kitabi-Dədə Qorqud / Müqəddimə, tərtib və transkripsiya F.Zeynalov və S.Əlizadəninidir.* – Bakı: Yazıçı, –1988. – s. 44

⁴⁷ *Kitabi-Dədə Qorqud. Göstərilən nəşri*, s. 43

⁴⁸ Baydili (Məmmədov), C. *Türk mifoloji sözlüyü / C.Bəydili (Məmmədov).* – Bakı: Elm, 2003, – s. 406

⁴⁹ Nərimanoglu, K.V. “Yuxu və yuxuyozma” oçerki / *Dədə Qorqud kitabı. Ensiklopedik lüğət.* – Bakı: Öndər Nəşriyyat, – 2004, – s. 356

⁵⁰ Kamal, R. “*Kitabi-Dədə Qorqud*”: nitq janrları və davranış poetikası / R.Kamal. – Bakı: Nurlan, – 2013, – s. 111

there is giving a bud⁵¹ [92, p. 105].

In this regard, in epics, such as, “Gurbani”, “Abbas and Gulgaz”, “Aşığ Garib” etc. the hero is given his future destiny in the form of a buta / bud⁵².

The parts of Khosrow’s biography that we have considered so far are closely related to the Turkic epic folklore. We believe that Khosrow’s dream of his grandfather and his grandfather’s telling him about his future destiny are closely related to the buta-verme motif in Turkic epic folklore.

The fourth paragraph of the second chapter, entitled ‘The motif of Khosrow and Shirin being given buta to each other’, states that in Azerbaijani love epics, along with many abilities, the hero is also given his beloved as a buta. Nizami, who built his Masnewis according to the scheme of love epics, embodied the buta-verme of Khosrov Shirin in an interesting artistic way. Khosrov’s friend Shapur tells him about the Armenian country on the shores of the Derbent Sea, its female ruler Mahin Banu, and the beauty of his niece Shirin. Shapur indicates the location of the Armenian country in such a way that there is a beautiful country on the shores of the Derbent Sea, near the mountains. The ruler of that place is a woman. Everyone from Arran to Armenia submits to her decrees. This woman rules the country very correctly and powerfully. Her state has a strong army and a rich treasury. Many countries send tribute to her. Shapur then praises the beauty of Mahin Banu’s niece Shirin. Shapur compares this world to a dungeon. He tells Khosrow that in this dark dungeon-like world, only Shirin can be a lamp to his eyes. Shapur’s words create feelings of loving excitement in Khosrow’s heart. Khosrow falls in love with Shirin in absentia so much that he spends his days thinking only of her. Finally, he realizes that Shirin is his true lover,

⁵¹ Cəfərli, M. Azərbaycan dastanlarının struktur poetikası. – Bakı: Nurlan, – 2010, – s. 105

⁵² Azərbaycan dastanları [5 cilddə] / Tərtib edənləri Ə.Axundov, M.Təhmasib. Təkmilləşdirilmiş II nəşri. Yenidən işləyib nəşrə hazırlayanlar Ə.Cəfərli, H.İsmayilov, S.Axundova. – Bakı: Çıraq, – 2005, – Cild 1, – 98; Azərbaycan dastanları [5 cilddə] / Tərtib edənləri Ə.Axundov, M.Təhmasib. Təkmilləşdirilmiş II nəşri. Yenidən işləyib nəşrə hazırlayanlar Ə.Cəfərli, H.İsmayilov, S.Axundova. – Bakı: Çıraq, – 2005, – Cild 2, – s. 124; Azərbaycan dastanları [5 cilddə] / Toplayıb tərtib edəni Ə.Axundov, M.Təhmasib. Təkmilləşdirilmiş II nəşri. Yenidən işləyib nəşrə hazırlayanlar Ə.Cəfərli, H.İsmayilov, S.Axundova. – Bakı: Çıraq, – 2005, – Cild 3, – s. 76

his destiny. He cannot escape his destiny. When Shapur finished speaking, a sense of relief came to Khosrow's heart:

*Khosrov was worried as a result of this conversation,
His heart was filled with love and excitement.
He thought about her all day,
There was nothing else in his dreams⁵³.*

These examples from the Masnewi that we have given embody the classical scheme of bud giving in another form. The plot contains all the elements and plot units characteristic of the butaverme motif. Here, Shapur is in the role of a person who gives a bud. In terms of epic poetics, he is the bearer of the status of the hero's assistant. However, the role he plays in the plot also coincides with the role of the bud giving person saint in love epics.

The heroes of love epics are given a bud in a dream. Khosrow also receives bud from his grandfather in a dream. Shapur simply performs the function of the grandfather in a dream in reality. In this regard, the function of the bud giving person's image in love epics is divided between Khosrow's grandfather and his assistant Shapur.

In Azerbaijani love epics, bud is given not only to the hero, but also to his lover. That is, the saint who gives the bud (buta) makes the boy and the girl fall in love with each other at the same time. Just as Shapur, who performs the function of the bud-giver in "Khosrow and Shirin", makes Shirin fall in love with Khosrow by giving the bud, he also makes Khosrow fall in love with Shirin by giving the bud.

Thus, Nizami, who wanted to create a completely different image from the image of Khosrow, who embodied the ideals of Iranian rule of Ferdawsi, also painted his Khosrow with the poetic features of the images of the true lovers of the Azerbaijani-Turkic epic. The heroes of the Oghuz-Turkic epic, whether sword or love, are carriers of pure, clean feelings. They fight for the cause of justice and do not hesitate to do anything on this path. These heroes get their strength from God. This supreme humanitarian character of the heroes of the Oghuz-Turkic epic corresponded to the ideal of the hero that Nizami wanted to create, and

⁵³ Gəncəvi, N. Xosrov və Şirin. Tərcümə edən Rəsul Rza / N.Gəncəvi. – Bakı: Yazıçı, – 1982, – s. 66-67

he also painted his hero images with the poetic identity features of the hero images of the ethnos to which he belonged. Although Khosrow was a Persian prince by nationality, Nizami endowed him with traits of a Turkic hero, creating a human hero from the hero who was the bearer of Ferdawsi's ideology of Shuubiyya⁵⁴.

In the fifth paragraph of the second chapter, entitled "The bearer of the archetype of the ruler, Mahin Banu, and the traditions of the epic "Dade Gorgud": a comparative analysis with the images of the khatun", it is noted that in the Masnewi "Khosrov and Shirin", the poetic features of the images of Mahin Banu and Shirin are significant from the point of view of the Turkic folklore tradition. Nizami embodied various characters of the Oghuz-Turk female identity in the image of his aunt and her niece.

Researchers are of the opinion that the magnificent image of the Azerbaijani woman is reflected in many magnificent female images of Nizami in "Khamisa". In this respect, the image of Mahin Banu is distinguished by its poetic and spiritual monumentality. According to M. Mubariz, Mahin Banu is the ruler of Azerbaijan. She is a powerful ruler who subjugates many countries and takes tribute from them⁵⁵. She owns large armies and strong fortresses. Khalil Yusifli (Yusifov) shows that "Nizami presents Shirin and her aunt Mahinbanu as Azerbaijani Turks"⁵⁶.

Contrary to the incorrect approach of many researchers to the ethnic identity of Mahinbanu and Shirin, the greatest evidence of their connection with the Turkic ethnic roots and epic tradition is found in the work "Khosrov and Shirin" itself. M. Mubariz gives the following words

⁵⁴ *See the publication of the results obtained in the paragraph:* Baxşiyeva, Ü. Nizami Gəncəvinin "Xosrov və Şirin" poemasında butavermə motivi türk folklor elementi kimi // "Azərbaycan şərqşünaslığı Şərq-Qərb elmi-mədəni və ictimai-siyasi dialoqu kontekstində" mövzusunda beynəlxalq elmi konfrans, – BDU, – Bakı, – 14-15 dekabr 2022-ci il, – s. 297-298

⁵⁵ Mubariz, M. Azərbaycanın əfsanəvi hökmdarı Məhinbanu // / Nizami Gəncəvi klassik və müasir tədqiqlərdə (məqalələr məcmuəsi). – Bakı: Elm və təhsil, – 2021, – s. 190-192

⁵⁶ Yusifli, X. "Xosrov və Şirin" poeması ilə bağlı bəzi uydurmalar və həqiqətlər // Nizami Gəncəvi klassik və müasir tədqiqlərdə (məqalələr məcmuəsi). – Bakı: Elm və təhsil, – 2021, – s. 595

from the Masnewi about Shirin herself:

Just as I am a Turk who breaks hearts in flirting,
I also know how to nourish hearts with my kiss.
I have brought so much light to my eyes that
narrow-mindedness has disappeared from the **Turks**⁵⁷.

While creating his works, Nizami widely and purposefully used the epic folklore tradition that reflects the Turkic ethnic identity. In this regard, the name “Banu” in the image of Mahinbanu directly connects her with the Turkic epic folklore tradition. “Banu” means “lady” in Turkic. However, in the Turkic ethno-cultural tradition, the word “banu” was used not for every woman, but for women associated with the tradition of rule. In this regard, the khan’s wives, the khatuns, in the “Book of Dede Gorgud” attract attention. In the epic, the daughter of Baybija, one of the famous leaders of one of the twenty-four tribes of the Oghuz region, is named Banichickek, that is, Chickek Banu, Chickek Khanım.

The image of Mahun Banu is more similar to the mother images in the “Dade Gorgud” epics in terms of its typology. The advice given by her niece and the advice given by Bugaj’s mother to her son in the first stanza of the “Dade Gorgud” epic coincide in meaning and essence. The comparison shows that both pieces of advice demonstrate the Oghuz-Turkic epic moral typology⁵⁸.

The sixth paragraph of the second chapter entitled “The Image of Shirin and Turkic Epic Traditions” emphasizes that the image of Shirin created by Nizami Ganjavi is characterized by poetic perfection, artistic and aesthetic appeal and, especially, reality. In this image the poet embodied the character of his beloved wife Afag, who died untimely. He

⁵⁷ Mübariz, M. Nizami əsərlərində azad qadın obrazı // “Ədəbiyyat qəzeti”, – 10 mart, – 1938-ci il

⁵⁸ *See the publication of the results obtained in the paragraph:* Baxşiyeva, Ü. Nizami Gəncəvinin “Xosrov və Şirin” poemasında və türk epos nümunələrindəki qadın obrazlarının tipoloji təhlili // AMEA akad. Z.M.Bünyadov adına Şərqsünəşliq İnstitutunun “Şərqi araşdırmaları” jurnalı, – Vol. 5, – №1(7), – Bakı, – 2023, – s. 28-33; Baxşiyeva, Ü. Nizami Gəncəvinin Yönetici Kadın Karakterleri Türk Kahramanlık Dastanlarıyla Fikir Bağlantısı Bağlamında // AMEA Şərqsünəşliq İnstitutu, Akad.Z.Əliyevanın 100 illiyinə həsr olunmuş beynəlxalq konfrans, – 6-7 mart 2023, – s. 311-317

writes about Shirin's death:

All kipchak rushed like an arrow,
Afag was like a beloved to me⁵⁹.

In this passage, Nizami speaks of his wife Appak/Afag and the son Muhammad she gave birth to:

“If this Turk leaves her tent one day,
Save Turkzadeh, O Creator!”⁶⁰.

- The couplet reveals the Turkic identity of his wife, son and the poet himself, as well as the Turkic identity of the character Shirin.

Nizami's poetics of this image embodies Oghuz-Turkic epic female images. In this respect, there is an ethnogenetic similarity between the image of Shirin and the images of Banichichek and Seljan-khatun in the epic “Dede Gorgud”.

Emphasizing that “Nizami was familiar with the motifs of ”Book of Dede Gorgud“ and used them extensively in creating female images”, Ramazan Gafarli suggests that the “Turkic-style” competition between Khosrov and Shirin at their first meeting is related to the motif of the competition between Beirak and Banichichek at their first meeting in the epic “Dede Gorgud”⁶¹.

The competition between Khosrov and Shirin in “Masnewi” seems to be a repetition of the competition between Beirak and Banichichek in the epic poem “Dede Gorgud”. In this regard, Nizami, describing the dignity and bravery of the Azerbaijani-Turkic girl, relied on the epic folklore traditions of his people. Because all the heroic traditions that our nation has acquired throughout its history lived in its folklore, including the epic “Dede Gorgud”. This epic was a treasury that embodied all types of Turkic-Oguz heroines. Nizami also took advantage of this treasury and presented the image of Shirin, embodying the Azerbaijani-Turkic national female identity, opposite to the image of Khosrow, embodying the Persian national identity of Ferdowsi⁶².

⁵⁹ Gəncəvi, N. Xosrov və Şirin. Tərcümə edəni Rəsul Rza / N.Gəncəvi. – Bakı: Yazıçı, – 1982, – s. 348

⁶⁰ Gəncəvi, N. Xosrov və Şirin. Göstərilən nəşri, s. 348

⁶¹ Кафарлы, Р. Философия любви на древнем Востоке и Низами / Р.Кафарлы. – Санкт-Петербург: Лейла, – 2002, – с. 36-37

⁶² *See the publication of the results obtained in the paragraph:* Бахşıyeva, Ü.

In the third chapter of the thesis entitled “Artistic structure of ”Leyli and Mejnun“ Masnewi and traditions of love epic” such issues as Turkic language and ethno-epic identity in “Leyli and Mejnun” Masnewi found their scientific solution, the concept of divine love in the work and the motif of butaverme in Turkic epic, creative use of poetic styles and elements of Azerbaijani love epic, the motif of “Mejnun and animals” and the archetype of “protector-hunter” in Turkic epic-mythological tradition.

The first paragraph of the third chapter, entitled “The Problem of Turkic Language and Ethno-Epic Identity in the Masnewi ”Leyli and Majnun“, shows that the artist’s third Masnewi, ”Leyli and Majnun”, also provides rich material in terms of the use of Turkic folklore traditions in Nizami’s work. In addition to the extensive use of plot and image traditions characteristic of Azerbaijani love epic, the work also vividly expresses Nizami Ganjavi’s attitude towards Turkic identity (Turkicness) and Turkic language.

Shirvanshah Ahsita I commissioned the poet to write “Leyli and Majnun”. In a letter to Nizami, Ahsita, who called him the ruler of the world of words, gave advice on the artistic conception of the work, including his contempt for the Turks, which caused Nizami great anger.

*In Akhsita’s letter to the poet he says:
...It is a young bride who is struggling,
Decorate it with Persian and Arabic motifs. ...
Turkic is not suitable for our royal family,
Turkic brings us disadvantages.*

“Nizami Gəncəvinin “Xosrov və Şirin” poeması və türk dastançılıq elementləri // “Dədə Qorqud” elmi-ədəbi toplu (II sayı), – Bakı, – 2022, – s. 85-92; Baxşiyeva, Ü. Nizami Gəncəvinin “Xosrov və Şirin” poemasında türk epik ənənəsi ilə bağlı ritual və tərbiyə məsələləri // Azərbaycan şifahi xalq ədəbiyyatına dair tədqiqlər” (II sayı), – Bakı, – 2022, – s. 101-107; Baxşiyeva, Ü. Nizami Gəncəvinin “Xosrov və Şirin” poemasında və türk epos nümunələrindəki qadın obrazlarının tipoloji təhlili // AMEA akad. Z.M.Bünyadov adına Şərqsünəşliq İnstitutunun “Şərq araşdırmaları” jurnalı, – Vol. 5, – №1(7), – Bakı, – 2023, – s. 28-33; Baxşiyeva, Ü. Nizami Gəncəvinin “Xosrov və Şirin” poemasında Şirin obrazının türk epos ənənələri çərçivəsində təhlili” // AMEA Naxçıvan Bölməsi İncəsənət, Dil və Ədəbiyyat İnstitutunun “Axtarışlar” jurnalı, – №1(45), – Naxçıvan: – Tusi, – 2023, – cild 17, – s. 45-50

*Our language should be high,
Our generation is highly developed*⁶³.

With his order, Akhsitan wanted to force Nizami to go against his own literary and aesthetic views. His request to the poet to write a work completely free of “torqs”, i.e. “Turkism” and “Turkic language”, meant that he demanded that the artist abandon his artistic and aesthetic ideals and national-literary views. Research unanimously confirms that this point is related to the artist’s Turkic national identity and Turkic ethnopoetic traditions⁶⁴.

All this shows that Akhsitan’s request to Nizami in his letter to write a work quite far from his “torki” style was due to the fact that the

⁶³ Gəncəvi, N. Leyli və Məcnun. Tərcümə edəni Səməd Vurğun / N.Gəncəvi. – Bakı: Yazıçı, – 1983, – s. 47

⁶⁴ Resulzadə, M.E. Azərbaycan Şairi Nizami / M.E.Resulzadə. – İstanbul: Türk Dünyası Araştırmaları Vakfı, – 1991, – s. 141; Araslı, H. Şairin həyatı /H.Araslı. – Bakı: Uşaqgəncnəşr, – 1940, – 115 s.; Bertels, Y.E. Nizami (şairin həyatı) // “Revolyusiya və qultura” jur., № 4, 1939, s. 82; Araslı, H. Nizami və vətən / H.Araslı. – Bakı: EAAzF Nəşriyyatı, – 1942, – 26 s.; Araslı, H. Böyük Azərbaycan şairi Nizami Gəncəvinin həyat və yaradıcılığı / H.Araslı.– Bakı: Maarif, – 1947, – 38 s.; İbrahimov, M. Günəş kimi parlaq (ön söz) / N.Gəncəvi, N. Leyli və Məcnun. Tərcümə edəni Səməd Vurğun. – Bakı: Yazıçı, – 1983, – s. 9-10; Araslı, N. Nizaminin poetikası (ədəbi qaynaqlar və bədii təsvir vasitələri) / N.Araslı. – Bakı: Elm, – 2004, – 454 s.; Rüstəмова, A. Nizami Gəncəvi (həyatı və sənəti) / R.Azadə. – Bakı: Elm, – 1979, – 209 s.; Yusifli, X. Nizaminin etnik mənsubiyyəti: həqiqət və uydurmalar // “Ədəbiyyat qəzeti”, – 2012, – 22 sentyabr, – s. 1-2; Abbasov, Ə. Nizami Gəncəvinin “İskəndərnamə” poeması / Ə.Abbasov. – Bakı: Elm, – 1966, – 198 s.; Əlizadə, M. Azərbaycanın böyük vətənpərvəri // Nizami və müasirlik (elmi əsərlərin tematik məcmuəsi). – Bakı: Azərbaycan Universiteti Nəşriyyatı, – 1982, – 160 s.; Heyət, C. Dilimiz, ədəbiyyatımız və kimliyimiz uğrunda [2 cilddə] / C.Heyət. – Bakı: Elm və təhsil, – 2011, – I cild, – 704 s.; Kərimli, T. Nizami və tarix / T.Kərimli. – Bakı: Elm, – 2002, – 244 s.; Allahverdiyeva, Z. Orta əsrlər “Xəmsə” poetik üslubunda türk sözləri / Z.Allahverdiyeva. – Bakı: Elm və təhsil, – 2012, – 156 s.; Həsənova K. Nizami əsərlərinin dili və türkçülük ideyaları / Nizami Gəncəvi-880. Çağırış ili (məqalələr toplusu). – Bakı: Müəllim, – 2021, – s. 181; İskəndərli, X. Nizami və türklük/ (filologiya üzrə fəlsəfə doktoru dissertasiyasının avtoreferatı) / – Bakı, 2006. – 23 s.; Kərimli, T. Nizami və tarix / T.Kərimli. – Bakı: Elm, – 2002, – 244 s.; Алиев, Р. Низами – краткий библиографический справочник. – Баку: Язычы, –1983, –379 с.; Гаджиев, А. Ренессансный мир «Хамсе» Низами Гянджеви / А.Гаджиев. –Баку: Мутарджим, –2000, –296 с.

“torki” in the poet’s work, i.e. the ideas of Turkism and the poetics of the Turkic epic language, had already become an individual artistic style. Nizami’s anger was due to the fact that although he was a poet who had always opposed Shuubi on the basis of his artistic credo, Akhsitan now wanted him to go against his national identity and write a work based on Shuubi’s aesthetic principles.

“Torki sifeti” literally means “Turkic face”. This expression means “Turkic poetics” in the literary-aesthetic and ethnolinguistic sense. In other words, Akhsitan did not want the work about Leyli and Majnun to conform to the spirit of Turkic literary and aesthetic poetics. Because, as a “master of the word,” Akhsitan understood perfectly well how Nizami’s “Khosrow and Shirin” artistically portrayed the subject in a completely new artistic and aesthetic way. Nizami renewed the theme on which Ferdowsi was working on the basis of Iranian epic poetics based on Turkic epic poetics. In our opinion, Akhsita’s expression “torqi quality”, who did not want this situation to be repeated in Nizami’s Masnewi “Leyli and Majnun”, referred to Turkic literary and aesthetic poetics, Turkic epic poetics.

Nizami wrote a work called “Leyli and Majnun”, which has been the subject of imitation and admiration of all poets throughout the centuries. The main merit of the work was that Nizami in his new Masnewi not only “embellished the plot with Arabic-Persian words”, ut also embodied in it to such a high degree the style of Turkic epic folklore and the characteristic features of Turkic artistic poetics embodied by him in his previous works in “Leyli and Mejnun” that it was impossible not to feel and experience the “Turkic spirit” of the Masnewi. Even to the extent that Teymur Kerimli characterized the unfortunate fate of Leyli, the protagonist of “Masnewi”, whose Turkic identity is repeatedly emphasized in the work, as “*the misfortune of a Turk in Arab clothes*”⁶⁵.

The main source for Nizami, who professed the faith and ideology of Turkic national identity, in creating works with “torki sifeti” and “torkane soxen” was undoubtedly the Turkic epic tradition. Because in Nizami’s time, epics were the main asset of national identity. An artist

⁶⁵ Kərimli, T. Ərəb paltarlı türkün talesizliyi (ön söz) / N. Gəncəvi. Leyli və Məcnun. Tərcümə edəni Səməd Vurğun. – Bakı: Şərq-Qərb, – 2018, – s. 8

with national convictions like Nizami could not remain indifferent to such a treasure⁶⁶.

The second paragraph of the third chapter, entitled “The Concept of Divine Love in “Masnewi” and the Motif of Bud-giving in Turkic Epics” states that “Masnewi’s ‘Leyli and Majnun’ is rich in elements related to Turkism”. Here we see everything from the repeated depiction of characters, especially the resemblance of Leyli to a Turkic woman, to Turkic customs and traditions, etc. We come across many different facts about Turkicness.

The poem “Leyli and Majnun” is connected with the Azerbaijani love epic primarily in its mystical and mystical aspect. In other words, the poetic essence of both Nizami’s “Masnewi” and Azerbaijani love epics is formed by the concept of divine love. However, our opinion should not be understood as a statement that Nizami was a Sufi poet or a Sufi artist. Despite the different opinions⁶⁷ on this issue, we do not consider Nizami Ganjavi to be a bearer of the Sufi worldview, a hymnographer and a propagandist of Sufi-mystical ideas. Therefore, the use of mystical-mystical ideas in the poet’s work cannot be recognized

⁶⁶ *See the publication of the results obtained in the paragraph:* Baxşiyeva, Ü. Nizami Gəncəvinin “Leyli və Məcnun” məsnəvisində milli kimlik problemləri // Azərbaycan Şifahi Xalq Ədəbiyyatına dair tədqiqlər,-1(59),- Bakı:- Elm və təhsil,-2023,-s.58-66 ; Baxşiyeva, Ü. N.Gəncəvinin “Leyli və Məcnun” məsnəvisinin fars dilində yazılma səbəbi və türk etnik kimlik məqamları // Bakı Dövlət Universiteti, – “Türk filologiyası”, – №1, – Bakı: Elm və təhsil, – 2023, – s. 84-95; Baxşiyeva, Ü. N.Gəncəvi yaradıcılığı Azərbaycan milli-mənəvi və milli kimlik dəyərləri kontekstində // ASES Uluslararası Bandırma Bilimsel Araştırmalar Kongresi. – Balıkesir, – Türkiyə, – 27-29 Oktyabr, – 2023, – s. 678-684

⁶⁷ See: Rəsulzadə, M.Ə. Azərbaycan şairi Nizami / M.Ə.Rəsulzadə. – Bakı: Azər nəşr, – 1991, – s. 98; Крымский, .Е. Низами и его современники / А.Е.Крымский. – Баку: Элм, – 1981, – с. 57; Бертельс, Е.Э. Низами и Физули. Избранные труды / Е.Э.Бертельс.–Москва: Издательство Восточной Литературы, –1962, – с. 114; Мелетинский, Е.М. Средневековый роман / Е.М.Мелетинский. – Москва: Наука, – 1983, – с. 190; Мустафаев, Дж. Философские и этические воззрения Низами / Дж.Муастафаев. – Баку: Изд. АН Азерб ССР, – 1962, – с. 33; Hümətova, X. Azərbaycan şeirinin poetik qaynağında təsəvvüf (XII-XVI əsrlər) / X.Hümətova. – Bakı: Elm və təhsil, – 2015, – s. 154; Rzasoy, S. Nizaminin “Yeddi gözəl” poemasında mif, folklor və təsəvvüf / S.Rzasoy. – Bakı: Elm və təhsil, 2021, s. 321

as a Sufi poet.

In this respect, although Majnun does not undergo the training of “seiri-suluk” (the path of divine-mystical, Sufi philosophical perfection) from any Sufi sheikh in the work, he is a typical lover of Truth. Those who love the Truth devote their existence to the attainment of the bhuta bestowed upon them. For them there is no other goal than to meet their beloved. The whole meaning and essence of their life is to meet the beloved, who is considered to be the manifestation of God (Truth). Majnun serves this idea with his whole being. No one can turn him away from Leyli - the Truth/God.

However, at the same time, Nizami’s image of Majnun embodies the model of the true lover of love epics, not the model of the true lover of Sufis. This is Nizami’s conscious choice based on the philosophical and artistic views of a thoughtful poet. The main goal of the thoughtful poet in his work was not to reflect the Sufi model of “divine love”. That is why the image of Majnun, who was reunited with God through the divine wine of love with which Nizami had drunk him, echoes the heroes of Azerbaijani love epics who fell in love with each other. The poet turned to the love epic of his native people to reflect his ideas of freedom and humanism. The basis for this was the artist’s unwillingness to accept the accusation and his opposition to Akhsitan⁶⁸.

In the third paragraph of the third chapter, entitled “Creative use of poetic styles and elements of Azerbaijani love epics in the Masnewi”, it is stated that the plot of Nizami’s epic “Leyli and Majnun” begins with a description of the motif of childlessness, as in Azerbaijani love epics:

There was a man in the Arab land,
His fame and respect were overflowing.
He was the leader of the emirs,
The land of the Abadmish...
Although he was famous as a caliph,

⁶⁸ *See the publication of the results obtained in the paragraph:* Baxşiyeva, Ü. Təsəvvüf görüşlərində ilahi eşq anlayışı və məhəbbət dastanlarında butavermə motivləri (Nizami Gəncəvinin “Leyli və Məcnun” poeması əsasında) // “Poetika. İzm” elmi jurnal, – №1, – AMEA N.Gəncəvi adına Ədəbiyyat İnstitutu, – Bakı, – 2023, – s. 49-56

He was a candle without a child, without a light⁶⁹.

In the “Leyli and Majnun” Masnewi, the child is called “the skillful Qays” because he has talent and dignity from an early age. This part of the Masnewi reminds us of the fact that in the epic, Kerim Pasha’s son was given the name Novruz because he was born on the Novruz holiday.

The subsequent stages of Qays’s fate also continue in accordance with the life path of the heroes of love epics. After he grows up and reaches the age of ten, he goes to school. Here, Qays falls in love with the girl sitting next to him – Leyli. The Turkic identity of the artist Leyli, as researchers have emphasized⁷⁰, is particularly prominent:

She had a face like an Arab bear,

She was a hunter of hearts like a foreign Turk⁷¹.

As can be seen, the Turkic ethnic identity of Leyli and her friends is clearly reflected in both the artistic and philological (line) translations of these couplets. In this respect, Nizami has portrayed Leyli and Majnun in terms of poetic structure in accordance with the “Arabic form, Turkic content” model. It should also be noted that this “Turkicness” is characteristic not only for this Masnewi of Nizami, but for all his works: his female heroes Mahin Banu, Shirin, Leyli, Nushaba, etc. act as the embodiment of the ethnopoetic concept of “Turkism”.

There is an identity between Nizami’s hero and the heroes of Azerbaijani love epics both in terms of plot line and the poetic-philosophical idea they embody. The harmony, similarities, and systematization of identities, etc. between the Masnewi of “Leyli and Majnun” and Azerbaijani love epics raise questions about Nizami’s purposeful and creative approach to Turkic folklore⁷².

⁶⁹ Gəncəvi, N. Leyli və Məcnun. Tərcümə edəni Səməd Vurğun / N.Gəncəvi. – Bakı: Yazıçı, – 1983, – s. 76

⁷⁰ Kərimli, T. Ərəb paltarlı türkün talesizliyi (ön söz) / N.Gəncəvi. Leyli və Məcnun. Tərcümə edəni Səməd Vurğun. – Bakı: Şərq-Qərb, – 2018, – s. 11; Araslı, N., Allahverdiyeva, Z. “Nizami Gəncəvinin “Leyli və Məcnun” poeması” oçerki / Nizami Gəncəvi: həyatı və yaradıcılığı. Sənətkarın elmi pasportu – 25 (Kollektiv). – Bakı: Elm, – 2021, – s. 272-293

⁷¹ Gəncəvi, N. Leyli və Məcnun. Tərcümə edəni Səməd Vurğun / N.Gəncəvi. – Bakı: Yazıçı, – 1983, – s. 79

⁷² *See the publication of the results obtained in the paragraph:* Baxşiyeva, Ü. N.Gəncəvinin “Leyli və Məcnun” məsnəvisinin fars dilində yazılma səbəbi və

In the fourth paragraph of the third chapter, entitled “The motif of “Majnun and the animals” and the “protector-hunter” archetype in the Turkic epic-mythological tradition”, it is noted that in terms of the creative use of the Turkic folklore tradition in the Masnewi, Majnun’s relationship with animals attracts attention. It should be noted that the model of Majnun-animal relations is a motif that appears several times in the plot of the Masnewi, that is, it is repeated in different relationships.

In the work, we first encounter the motif of “Majnun and the animals” in the part where he frees the gazelles that have fallen into the hunter’s trap. After the second battle that Nofal waged to get Leyli from Majnun also did not bring any good, Majnun gallops his horse to the desert. Majnun, who sheds bloody tears in the desert, suddenly comes across several gazelles that have fallen into the trap. Without thinking for a moment, he gives his horse to the hunter and frees the gazelles. Having freed the gazelles, Majnun calms the animals, who were agitated by the fear of death, and says goodbye to them:

He begged for mercy from the truth,
He opened and saved them from the bloody trap.
He himself, crying out in the deserts,
He was running after the deer alone⁷³.

In describing this humanistic attitude of Majnun to animals, Nizami reflected his philosophical and poetic thoughts about the unity of nature and society. The roots of this meaning are connected with folk philosophy and folklore sources. It is no coincidence that H. Arasli noted

türk etnik kimlik məqamları // Bakı Dövlət Universiteti, – “Türk filologiyası”, – №1, – Bakı: Elm və təhsil, – 2023, – s. 84-95; Baxşiyeva, Ü. Azərbaycan məhəbbət dastanlarının poetik üslubu və N.Gəncəvinin “Leyli və Məcnun” poeması” // Lənkəran Dövlət Universitetinin “Elmi xəbərlər” jurnalı, – Humanitar elmlər, – №1, – 2023, – s. 76-83; Baxşiyeva, Ü. “Məcnunluq – dəliliy”in fəlsəfi anlamı və türk dastan ənənələri (N.Gəncəvinin “Leyli və Məcnun” poeması əsasında) // Sumqayıt Dövlət Universitetində keçirilən beynəlxalq elmi konfrans, – 13-14 aprel 2023, – s. 301-303; Baxşiyeva, Ü. Nizami Gencevi'nin “Leyli və Məcnun” Eserində Aşkın Destançılıq Ögeleri // “Filologiya və sənətsünaslıq” (№1) jurnalında, – Bakı, – 2024, –s.155-160

⁷³ Gəncəvi, N. Leyli və Məcnun. Tərcümə edən Səməd Vurğun / N.Gəncəvi. – Bakı: Yazıçı, – 1983, – s. 139

that this episode reminds of the epic “Dede Gorgud”⁷⁴.

In terms of its mythical roots, the image of Majnun also embodies the cult of the “protector-hunter” - the protector of hunting animals. This can be seen from the fact that he wants to release the trapped hunting animals unambiguously. In other words, Majnun protects the animals in a clear way, regardless of whether the hunters have a financial need to hunt them. In other words, he directly represents his protective function. In this case, he also gives his weapon and saz to the hunter and frees the deer⁷⁵.

The fourth chapter of the dissertation entitled “Azerbaijani fairy tale traditions in the poetic system of the Masnewi “Seven Beauties” deals with such issues as the connection of Bahram’s image with the cult of the “patron of hunting” and the motifs of “snake-killing”, the connection of the images of Turktaz and Turknaz with the Turkic folklore tradition, the plot of the tale of the Mistress of the Castle with the epic tradition, the fact that mythological images in the tale of Makhan embody evil features of human psychology, as well as the study of the tale of Good and Evil in the context of Azerbaijani fairy tale tradition⁷⁶.

The first paragraph of the fourth chapter, entitled “Relation of Bahram’s image with the cult of ‘patron of hunting’ and the motifs of ‘dragon-killing’, shows that Bahram is presented in the Masnewi as a lover of hunting and a skillful hunter, as it was customary before Nizami. He liked to hunt gazelle-like animals, gur. He did not kill children under 4 years of age, but branded his name on their thighs so that others would

⁷⁴ Araslı, H. Şərqdə “Leyli və Məcnun” əsərləri / Nizami, 4 kitabda, I kitab. – Bakı: Azərneşr, – 1940, – 131

⁷⁵ **See the publication of the results obtained in the paragraph:** Baxşiyeva, Ü. Nizaminin “Leyli və Məcnun” məsnəvisi və “hami-ovçu” arxetipindən istifadə məsələləri” // “Risalə” elmi-araşdırmalar jurnalı, – 1-(24). – N.Gəncəvi adına Milli Azərbaycan Ədəbiyyat Muzeyi. – Bakı; Elm və təhsil, – 2023, – s. 21-27; Bahshiyeva, U. The “Leyli and Majnun” Masnavis of Nizami Ganjavi and the Thought of Turkish Epos // ASES IV. International Scientific Research Conference, – May 13-14, – 2023, – İstanbul, – Turkiye, – P. 190-195

⁷⁶ **See the publication of the results obtained in the paragraph:** Baxşiyeva, Ü. Türk epos süjet ənənəsi və Nizami Gəncəvinin “Yeddi gözəl” poeması // 7th International Education and Innovative Sciences Congress, – Bakı, – ADPU, – 12-13 may 2023, – s. 85-91

not kill them:

He stamped his name on every piece of paper he came across,
“Be the leader,” he used to say, ”of the whole flock”⁷⁷.

Bahram’s method of hunting the gurs and the custom of branding them originate from folklore. This is a folklore motif, and we find it in many epics, including the epic “Book of Dede Gorgud”. The hunting customs of the characters of Bekil and Bahram in the epic repeat each other “like a mirror”⁷⁸. The cult of the “hunting patron”, the protector and owner of animals, can be clearly traced in the actions of both characters.

Nizami’s use of Turkic folklore tradition in creating the image of Bahram is most clearly seen in the motif of “slaying the dragon”. In this respect, the slaying of dragon by Bahram and Salur Gazan is closely related to each other⁷⁹.

The second paragraph of the fourth chapter entitled “Images of Turkaz and Turkanaz in the context of Turkic folklore tradition” notes that the composition of the Masnewi “Seven Beauties” consists of the main plot about Bahram and tales told by seven girls. Nizami skillfully combined different texts with each other.

In the Masnavi, an Indian girl sitting on a black dome tells the tale of a black-clad king for Bahram. Both the names of the main characters embodying the idea of that tale and the plots to which they are connected are connected with the Turkic ethno-cultural, including epic, tradition.

The hero of the fairy tale, the king, goes to the “City of absent-minds” and from there goes to the land of fairies. The fairies welcome him warmly. The king falls in love with the leader of the fairies. From

⁷⁷ Gəncəvi N. Yeddi gözəl. Tərcümə edən M.Rahim (bədiî tərcümə) / N.Gəncəvi. – Bakı: Yazıçı, – 1983, – s. 67-68

⁷⁸ Kitabı-Dədə Qorqud / Müqəddimə, tərtib və transkripsiya F.Zeynalov və S.Əlizadəindir. –Bakı: Yazıçı, –1988. – s. 104

⁷⁹ **See the publication of the results obtained in the paragraph:** Baxşıyeva, Ü. Nizami Gəncəvinin “Yeddi gözəl” məsnəvisində Bəhram obrazının simasında “ov hamisi” kultunun təzahürü” // Bakı Mühəndislik Universitetinin jurnalı, – Vol 6, – № 2, – Bakı, – 2022, – s. 165-170; Baxşıyeva, Ü. Türk mifik folklor düşüncəsində əjdaha öldürmə motivləri və N.Gəncəvi yaradıcılığı (“Yeddi gözəl” məsnəvisi əsasında) // AMEA Naxçıvan Bölməsinin İncəsənət, Dil və Ədəbiyyat İnstitutu. “Axtarışlar” jurnalı, №2(49) -Naxçıvan, “Tusi” cild 18– 2024, – s. 9-14

their dialog, it becomes clear that both the king and the leader of the fairies are Turks. The king's name is Türkutaz (attacking Turk) and the fairy's name is Turkunaz (flirting Turk):

He said: "I am a Turk, there is no equal to me,
I am the body of Naza, my name is Türkunaz.....
...That's pretty weird, I'll tell you,
I've been given the nickname Türkutaz.
In the vast desert, like a galloping horse,
the Atak Indians found themselves in a difficult situation⁸⁰.

As researchers have unequivocally confirmed, the plot and characters of this tale are closely related to Azerbaijani legends and fairy tales⁸¹. In this respect, the fairy tale, by its folklore sources, by its plot, by its system of images, by its national symbolism is connected with Turkism, i.e. with the poetics of "torki sifeti" (Turkicness or Turkicness), which Nizami declared in "Leyli and Majnun"⁸².

The third paragraph of the fourth chapter entitled "The Tale of the Castle Mistress and the Epic Tradition" states that the story told by a Slavic girl from the country of Saglab on the red dome of Bahrama Wednesday is rich in elements of Turkic epic poetics.

The legend says that in the country of Rum lived the daughter of a king who studied various sciences and knew much magic. Although she was visited by ambassadors from many countries, the girl did not like any of them. Finally, tired of the large number of envoys, he moved to the castle, which he built on top of the mountain. For this reason, the people nicknamed her "mistress of the castle". The girl sets up talismans

⁸⁰Gəncəvi N. Yeddi gözəl. Tərcümə edən M.Rahim (bədi tərcümə) / N.Gəncəvi. – Bakı: Yazıçı, – 1983, – 149-150

⁸¹ Cəlil, M. "Yeddi gözəl"dəki hekayələr haqqında / "Nizami" məcmuəsi, 4-cü kitab. – Bakı: Azər nəşr, – 1947, – s. 67, Sadıq-oğlu Ç. Nizaminin zərdüştiliyə münasibəti (məqalə) / Nizami Gəncəvi (almanax). – Bakı: Elm, 1984, – s. 141; Xalisbəyli, T. Nizami Gəncəvi və Azərbaycan şifahi xalq ədəbiyyatı / T.Xalisbəyli. – Bakı: APİ-nin nəşri, – 1988, – s. 23-24

⁸² *See the publication of the results obtained in the paragraph:* Бахшиева, У. Связь образов Туркназ и Турктаз в поэме Низами Гянджеви «Семь красавиц» и сказочного сюжета о «Даме замка» с тюркской традицией эпоса // Современная наука: Актуальные проблемы теории и практики гуманитарных наук, – №11, – 2023 (ноябрь), – Москва, – с. 94-99

on all sides of the road to the castle so that no one can enter without permission. Then the girl writes on the wall of the castle four conditions for those who want to marry her: 1. Name; 2. Wisdom; 3. Breaking charms; 4. Finding the castle gate:

The one who fulfills my condition,
He will be my favorite husband⁸³.

The story under consideration attracts attention in two ways:

First, the story echoes the motif of concubinage trials in Azerbaijani fairy tales and epics both in theme and plot structure;

Second, the image of the princess, the heroine of the tale, echoes the images of the heroines of the Dede Gorgud epic.

The fourth paragraph of the fourth chapter titled “Mythological Figures in the Tale of Mahan as Beings Embodying Evil Traits of Human Psychology” states that “The Tale of Mahan,” which Bahram heard from the daughter of the fifth king of the climate in the turquoise dome on Wednesday, is very different from his previous tales in terms of folkloric sources. Thus, this tale, as it were, reflects the whole system of characters in Azerbaijani magic tales and mythological texts.

T. Khalisbeyli writes that “Makhan’s story,” which has a vast content and is completely different from the other tales in terms of volume, also differs from the others in its structure. The world of giants, dragons and witches in which Mahan finds himself is completely different. The giant, dragon, witch, magic and other motifs of this fairy tale can be found in “Prince Mutalib”, “Ibrahim”, “Ag-Gush”, “Ah-vah” and other Azerbaijani fairy tales⁸⁴.

Analysis of the fairy tale shows that Nizami, as in the works “The Treasury of Secrets” and “Leyli and Majnun”, has made extensive use of Turkic folklore traditions in the Masnewi “Seven Beauties”⁸⁵.

⁸³ Gəncəvi N. Yeddi gözəl. Tərcümə edən M.Rahim (bədiî tərcümə) / N.Gəncəvi. – Bakı: Yazıçı, – 1983, – s. 196

⁸⁴ Xalisbəyli, T. Nizami Gəncəvi və Azərbaycan şifahi xalq ədəbiyyatı / T.Xalisbəyli. – Bakı: APİ-nin nəşri, – 1988, – s. 46

⁸⁵ *See the publication of the results obtained in the paragraph:* Бахшиева, У. Проявление мифологических персонажей в психологии персонажей в поэме Низами Гянджеви «Семь красавиц» // Әл-фараби атындағы Қазақ Ұлттық университеті Хабаршы шығыстану сериясы, – №4 (107), – Алматы, – Қазақ университеті, – 2023, s. 105-113

In the fifth paragraph of the fourth chapter, entitled “The Tale of Good and Evil in the Context of the Azerbaijani Fairy Tale Tradition”, it is noted that the idea-content, artistic-aesthetic features of the tale-story about Good and Evil, which Bahram listened to from the daughter of the sixth climate king in the sandal-colored dome on Thursday, have been widely analyzed in the literature, and its direct connection with Azerbaijani folklore sources has been shown. However, there are also many points in the story that need analysis in connection with the Turkic folklore tradition. We will focus on them here.

The tale about Good and Evil is told from the language of a Chinese girl. Researchers have repeatedly and unanimously noted that the toponym China is used in the meaning of the Turkic country in “Khamisa”. In our opinion, this is due to Nizami’s use of the “torki sifeti”, that is, the Turkic poetic style of description, in his works, as well as to his demonstration that the theme of Good and Evil, which is famous in the history of Eastern religious and mythological thought, is used precisely on the basis of the Azerbaijani-Turkic folklore tradition.

Nizami, adhering to his “torki sifeti” style, describes the image of the Kurdish girl in the fairy tale as a beauty with a Turkic look:

She had a Turkic look, a pleasant Hindu khali
She had a daughter who was quite perfect⁸⁶.

This story of “Kheyir ve Sher” (Good and Evil) is very similar to Azerbaijani fairy tales. In this tale, Kheyir’s eyes were healed with leaves plucked from a healing tree. This motif is directly linked to the beliefs associated with plant cults. It is a motif directly linked to Azerbaijani fairy tales. Nizami, who performed a creative operation on this motif, incorporated the characteristic features of fairy-tale images saving blind heroes into the image of a Kurdish girl saving Kheyir⁸⁷.

⁸⁶ Gəncəvi N. Yeddi gözəl. Tərcümə edən M.Rahim (bədiî tərcümə) / N.Gəncəvi. – Bakı: YAZIÇI, – 1983, – s. 239

⁸⁷ **See the publication of the results obtained in the paragraph:** Baxşiyeva, Ü. Nizami Gəncəvinin “Yeddi gözəl” poemasında Xeyir və Şər” nağılı Azərbaycan nağil ənənələri paralelində // “Azərbaycan ədəbiyyatşünaslığı” jurnalı, – AMEA N.Gəncəvi adına Ədəbiyyat İnstitutu, – Bakı, 2024, – s. 34-40; Baxşiyeva, Ü. Nizami Gencevi'nin İyilik ve Kötülük Felsefesinde Azərbaycan Halk Masal Düşüncelerinden Yararlanma Sorunları // ASES International Scientific Research Conference, – 22-24 sentyabr, – 2023. – Van, – Türkiye, – s.

The fifth chapter of the dissertation, entitled “The “Iskandernameh” Masnewi and Turkic Epic Traditions”, studies issues such as the artistic and aesthetic principles of using legends about Iskander, the poem “Iskandernameh” and the epic “Oguzname”, the connection of the motif of going into darkness in the Masnewi with the Oghuz epic folklore tradition, and the reflection of the problem of variation in the legends about Khizr.

The first paragraph of the fifth chapter, entitled “The Artistic and Aesthetic Principles of Using Legends about Alexander”, shows that when Nizami Ganjavi entered the field of art, he had before him a gigantic work that served nationalism, namely “Shahnameh”. This work did not remain without influence on Nizami’s views on certain issues in history and literature. Nizami’s main goal was to eliminate the "anti-humanist" and "anti-national" traditions that the "Shahnameh" had formed in the world of literature and aesthetic-artistic thought, and to write "eternal" works that would not pit the three giant peoples of the Eastern world - Arabs, Persians and Turks, as well as other peoples in the world - against each other, but would bring them into moral and spiritual unity and unity. The artist created "Khamasa" as a product of such an endeavor. This is the basis for the fact that almost the majority of the themes and plots of the poems in "Khamasa" are borrowed from the poem "Shahnameh", or that they are connected to the work "Shahnameh" to one degree or another. This factor also underlies the connection of the heroes in Nizami Ganjavi’s image of the "shah" with the work "Shahnameh". The artist compared the heroes he created throughout his work "Khamasa" with the same heroes of Firdawsi, noting that they served different artistic and aesthetic intentions and purposes. Nizami Ganjavi wrote a new "Shahnameh" in the image of "Khamasa" and emphasized this point in his works. The great poet often called his own epic "Shahnameh" in his poem "Iskandernameh". The poet spoke about

94-99; Бахшиева, У. Казковэ сюжети та образи , повязаны з тюркською епичною традицією у у поемэ «Сэм красунь» Низами Гянджавэ // Актуальні питання гуманітарних наук: Міжвузівський збірник наукових праць молодих вчених Дрогобицького державного педагогічного університету імені Івана Франка, –Випуск 62. – Том 1, – Україна , – 2023, – с. 150-156

this in detail at the beginning of the poem, showing the aesthetic and artistic, content and idea differences between Firdawsi's "Shahnameh" and his own "Iskandernameh".

Nizami rejected each of the legends (versions) about the birth of Iskander, both Roman-Greek and Iranian, as false, untrue, and frivolous texts. The poet came to the conclusion that these legends do not reflect the reality about Iskander, but the interests of the peoples who created these texts. More precisely, both the Romans and the Iranians falsified the history of Iskander to suit their own state interests⁸⁸.

The second paragraph of the fifth chapter, entitled "The poem "Iskandername" and the epic "Oguzname", consists of two paragraphs. The first paragraph, entitled "Iskander and Oguz Khan as conquerors", states that conquest – futuhat occupies an important place in the biography of both characters. It is his conquests that made Alexander famous all over the world. Variants of the epic about Oguz Khan also mention his conquests. There is an important point here that is noteworthy and not touched upon by researchers: the conquests of Iskander and Oguz Khan cover the same countries in many cases. In our opinion, this is one of the points that attracted Nizami's attention. Both Alexander and Oguz Khan are conquerors of the same place. This fact, in addition to instilling a sense of pride in Nizami's mind, prompted him to take Oguz Khan as the folklore prototype of the image of Alexander. Nizami, with great skill, placed the artistic-aesthetic structure of the conqueror Alexander in the poetic structure of the image of the conqueror Iskander, in a way, Turkified Alexander. Avoiding banal, sloganeering Turkism and sycophancy in his works, Nizami at this time based himself on the style of poetic embodiment of the "torki face". Iskander's Greek identity was famous all over the world. While preserving the Greek identity of the image, the great artist endowed it with a Turkic identity based on the poetic features of Oghuz Khan, and contrasted the image he created with the image of Alexander, which Firdovsi had mixed with lines of hatred. The poet thereby taught all the artists of the East and the world how to glorify their national identity

⁸⁸ *See the publication of the results obtained in the paragraph:* Baxşiyeva, Ü. Nizami Gəncəvinin "İskəndərnamə" poemasının bədii-estetik xüsusiyyətləri // Golden Scripts Oltın Bıtıqlar, – Özbəkistan, – 2023, – VOL 1, – s. 53-66

without trampling on the national rights and dignity of other peoples. Although Alexander was a Greek, Nizami further exalted his fame by embellishing him with the character of a Turkic national hero.

Countries conquered and visited by Alexander:

Zanzibar, Egypt, Iran, Arabia, Barda, Derbent, Rey, Khorasan, India, China, Kipchak, Russia, World of Darkness, North Country, Wall of Gog, etc.

Countries conquered by Oguz Khan :

Land of Darkness, Shirvan, Shamakha, Arran, Mugan, Diyarbakir, Damascus, Rum, Firang, Egypt, Baghdad, Basra, Persia, Kirman, Iraqi-Ajam, Mazandaran, Gurfan, Dehistan, Khirasan, Kuhistan, etc.

As you can see, these are conquerors with more or less the same physical and political geography. The similarity of the two rulers' conquests also shows that they almost "repeated" each other in terms of military leadership. Before conquering these countries, Alexander and Oguz Khan sent ambassadors, proposing submission and peaceful accommodation within the framework of a vast political power. Only when this failed did they decide to launch an armed attack. Analysis shows that one of Nizami Iskander's prototypes is Oguz-khan.

The second paragraph, entitled "Iskander and Oghuz Khan as a prophet - a cultural hero", notes that there is one main idea that unites the biographies of the images of Iskander and Oghuz Khan as both rulers and conquerors: world building. All the activities of both images serve to create order in the world: Iskander and Oghuz Khan build a world based on a new order with their conquests. In this respect, world building is the most basic functional feature of both images.

It should be emphasized that the activities of both images related to world building completely coincide with the scheme of the activity of the first ancestor, characterized in world mythologies under the names of the first man, the first hero, the cultural hero, the demiurge, etc. In myths, the first ancestors create a new world, a new people, a new order, a new way of life. It is not by chance that Nizami Iskander mentions the image of the first ancestor. Because the great artist created this image purposefully, that is, in accordance with his author's idea, by mixing the aesthetics of myth and folklore, and in fact, the Turkic epic-mythological aesthetics.

Both Nizami Iskander and Oghuz Khan, as the first mythical ancestor, create political order and discipline in their places, resolve various conflicts, teach people new rules of life, save people and nations from the danger of extinction, etc. In fact, although their activity primarily has the effect of the "cultural construction" function, one can also see the "first ancestor" function under this activity. Oghuz Kagan, as the hero of Oghuz myths, is also the first father, the first ancestor of the Oghuz. The same function is observed in the underlying layer of the image of Iskander. Nizami Iskander wants to create a new world with all his conquering, ruling and constructive activities. That new world means new people with completely different thinking, thinking, and morality than before. In other words, Nizami's Alexander is not the direct genetic-physical father or ancestor of the people of the new world, but he is their spiritual father, the "ancestor" who created their new identity⁸⁹.

The third paragraph of the fifth chapter, entitled "The motif of going into darkness in the Masnewi in the context of the Oghuz epic folklore tradition" shows that one of the main lines connecting the work "Iskandernameh" and the epic "Oguzname" is the motif of the main characters going on a journey to the world of darkness, that is, darkness. The description of this motif is closely connected with the idea of both works. Nizami extensively described this motif, which he took from "Oguzname", as one of the ideas reflecting the idea of the Masnewi. Despite certain plot differences between the Masnewi and the epic, the

⁸⁹ **See the publication of the results obtained in the paragraph:** Baxşiyeva, Ü. Nizamının İskəndər və türk epos qəhrəmanı Oğuz xan obrazlarının müqayisəli təhlili // Gənc Tədqiqatçıların VII Beynəlxalq Elmi Konfransı, – BMU, – 28-29 aprel 2023, – s. 1742-1746; Baxşiyeva, Ü. N. Gencevinin İskender ve Türk Destan Kahramanı Oğuz Han İmgelerinin Karakterinde Fetihlik ve İdeal Hökümranların Gürsəlləri // ASEAD 11. Uluslararası Sosyal Bilimler Sempozyumu, – 20-22 Mayıs 2023, – Lozan, – İsviçre, – s. 224-231; Baxşiyeva, Ü. Nizami'nin İskender Karakterinin Türk Destan Gelenekleri ile Bağlantısı // ASEAS V. International Social Sciences Conference. – March 17-19, – 2023, – Ankara, – Türkiye, – s. 162-167; Baxşiyeva, Ü. Nizami Gencevinin "İskendername" Eserinde Türk Epik-Felsefi Düşüncəsi və "Oğuzname" Serisi" // IV Uluslararası Osmanlı Türk Çalışmalar Kongresi. – Giresun, – Türkiye, – 26-28 aprel, – 2024, – s. 190-197; Baxşiyeva, Ü. Türk epik unsurlarının aktarılması bağlamında Nizami Gencevi'nin "İskendername" şiiri // ASEAD 13. Uluslararası Sosyal Bilimler Sempozyumu. – Bern, – İsviçre, – 25-27 may, – 2024, – s. 33-38

structure and idea of the plot remain the same in both works.

Nizami's Iskander also travels to the "World of Darkness" in order to find the water of life. The details of the journey "repeat" the journey of Oguz Khan. The events in the Masnewi unfold in the same way as in "Oguzname".

In the Masnewi and the epic, the journey to the Darkness - the Dark World - resonates not only in terms of plot, but also in terms of ideas. In the "Oguzname" it is narrated that while Oguz Khan was in the Dark World, voices came to their ears: "The person who finds something on this dark road and takes it will regret it when he comes out; the one who does not take anything will also regret it." Most of those who went did not take anything, but some took some things. After coming out of the darkness with the help of the Medyans and coming to the light, they saw that the things they had taken were precious stones. Both those who took a little and those who did not take anything - regretted it⁹⁰.

The same events happen to Iskander: a voice from the invisible world gives him the same warning:

Another voice is heard: "O people of Rome!

There is sparkling sand in this beautiful land.

Whoever takes it will be sorry.

"He who strikes you on the knee and never takes it."⁹¹

Thus, adorning the image of Iskander with the features of Oguz Khan, an unforgettable image of the epic memory of the peoples of the East, Nizami embodies in this majestic image the divinely predetermined "fundamental" duty of the Turks⁹².

In the fourth paragraph of the fifth chapter, entitled "Reflection of the problem of variation in the tales of Khizir", it is determined that

⁹⁰ Rəşidəddin. Oğuznamə / Anadolu türkcəsindən Azərbaycan dilinə çevirən, ön söz və göstəricilərin müəllifi və bibliografiyanın tərtibçisi İ.M.Osmanlı. – Bakı: Azərbaycan Milli Ensiklopediyası N-PB, – 2003, – s. 27

⁹¹ Gəncəvi, N. İskəndərnamə. Şərəfnamə. Fars dilindən tərcümə edəni Abdulla Şaiq. İqbalnamə. Fars dilindən tərcümə edəni Mikayıl Rzaquluzadə / N.Gəncəvi. – Bakı: Yazıçı, – 1982, – s. 385-386

⁹² *See the publication of the results obtained in the paragraph:* Baxşiyeva, Ü. Nizami Gəncəvinin "İskəndərnamə" poemasında zülmətə getmə motivi oğuz epik folklor ənənəsi paralelliyində // "Filologiya məsələləri", – №5, – AMEA M.Füzuli adına Əlyamalar İnstitutu, – Bakı, – Elm və təhsil, – 2024, – s. 363-370

Nizami's frequent reference to the image of Khizir is related, on the one hand, to oriental poetic traditions and, on the other hand, to the Turkic folklore tradition. In other words, Nizami, who from his childhood grew up in a rich folklore environment such as Ganja, undoubtedly had a deep understanding of the beliefs, legends, traditions, folk rituals, etc. associated with Khizir got to know more closely.

The image of Khidr we also meet extensively in "Iskendernam". He gave advice to Nizami, who wanted to write a work about Alexander, telling him about the secrets of artistic creation and inspiring the poet to work on this difficult subject:

The one who cannot hear the body with his ears
Khidr taught me a secret yesterday⁹³.

In the "Iskendernam" we also find the image of Khidr during Iskander's journey into the Darkness for the Water of Life. These are some of the legends about Khidr. These narratives allow us to study an important, necessary and decisive aspect of our research problem, namely the theme of the use of Turkic folklore traditions in "Khamse". This is Nizami's attitude to the issue of variation in the use of folkloric texts.

The poet Nizami presents three stories about Iskander finding the water of life (the source of life) thanks to Khidr, who was his guide during his journey into the Darkness. The first is the version described by Nizami himself, that is, the one he directly accepted and based on. At the end of the poem, the poet brilliantly embodied the poetic creative style of "Turkic identity" (Turkic identity) in a comparative-metaphorical way by presenting the Greek and Arabic versions of the stories about Khidr.

The "**Conclusions**" summarizes the following conclusions:

1. The study of Nizami's "Khamse", consisting of five masnewi, from the point of view of Turkic folklore tradition confirmed that one of the main sources used by the artist in the creation of his works was the Turkic folklore tradition, samples of oral folk art of his native people.

2 When discussing the tradition of Turkic epic folklore, i.e. the

⁹³ Gəncəvi, N. İskəndərnamə. Şərəfnamə. Fars dilindən tərcümə edəni Abdulla Şaiq. İqbalnamə. Fars dilindən tərcümə edəni Mikayıl Rzaquluzadə / N.Gəncəvi. – Bakı: Yazıçı, – 1982, – s. 43

tradition of Turkic epic, in Nizami's works, it is impossible to bypass Firdausi's "Shahnameh" or give it little importance. Just as Ferdowsi created "Shahnameh" as a Persian-Sasanian epic in written literature, Nizami created "Khamsa" as a Turkic epic in written literature precisely in response to Ferdowsi.

3. The conceptual essence of the problem of Turkic folklore tradition in the artist's work is the concept of "Turkicness" ("torki"). In Nizami's work, "Turkic folklore traditions" means "Turkicness".

4. It is not a coincidence that Nizami's work "The Treasury of Secrets" mentions Sultan Sanjar and his wife in the artistic embodiment of the ruler's care and justice for the people. The plot of the wife's complaint to Sultan Sanjar directly reflects the motifs related to the traditions of Oghuz statehood, which come from the epic "Dede Gorgud". As a result of the research, a connection with two parts of the epic ("Basat-Tepegöz" and "Dirsa Khan oğlu Bugaj") was revealed.

5. Folklore and folk creativity were widely used in the masnewi "The Treasury of Secrets". The themes of almost all of the stories written by Nizami for each of the twenty articles dedicated to moral and spiritual values were taken from legends and tales circulating among the people.

6. In Nizami's "Khosrow and Shirin", both the heroic and love epic traditions of the Turkic epic were creatively used. This primarily includes compositional elements characteristic of epic traditions.

7. Nizami, who set himself the goal of creating an image of Khosrow that was completely different from the image of Khosrow, another embodiment of Ferdawsī's ideas of shuubiyya, and possessed original poetic qualities, polished the poetic elements he took from Turkic epic folklore traditions, along with other sources, with such great skill that it is impossible to immediately observe them on the surface.

8. Nizami embodied Oghuz-Turk epic female images in the poetics of the image of Shirin. In this respect, there is an ethnogenetic affinity between the image of Shirin and the images of Banichichek and Seljan Khatun in the epic "Dede Gorgud". The competitions between Khosrov and Shirin in the Masnewi are, as it were, a repetition of the competitions between Beyrak and Banichichek in the epic "Dede Gorgud". In the images of Mahin Banu and Shirin, Nizami also purposefully embodied Azerbaijan, its people, national-political,

spiritual-moral identity. In this respect, Shirin, as the embodiment of honor, dignity, and courage, also reminds one of Seljan Khatun, another female hero of the epic “Dede Gorgud”.

9. In the poet’s Masnewi “Leyli and Majnun”, in addition to the extensive use of plot and image traditions characteristic of Azerbaijani love epics, Nizami Ganjavi’s attitude to Turkic identity (Turkicness) and the Turkic language is also clearly expressed.

10. As in all cases, in the Masnewi “Leyli and Mejnun” Turkicness (“torki”) is combined with human ideals, acting as an embodiment of the ideas of humanity and humanism. In his letter to Nizami, Ahsita demanded from him to write a work completely departing from the “torki” style, which was due to the fact that “torki” in the poet’s work, i.e. the ideas of Turkicness and the poetics of the Turkic epic language, had already become a personal artistic style. The main source for Nizami, who professed the faith and ideology of Turkic national identity, in creating works with “torki sifeti” and “torkane soxen” was undoubtedly the Turkic epic tradition. Because in Nizami’s time, epics were the main asset of national identity. An artist with national convictions like Nizami could not remain indifferent to such a treasure.

11. The masnewi “Leyli and Majnun” is rich in elements related to Turkism. Here we encounter various Turkic facts, from the repeated presentation of the images, especially Leyli’s resemblance to Turks, to Turkic customs and traditions, etc. In this respect, the poetic structure of the work is more in line with the poetic structure of Azerbaijani love epics. Nizami’s image of Majnun embodies the model of the true lover of love epics rather than the model of the true lover of Sufis.

12. Both the main plot of the artist’s work “Seven Beauties” and the tales narrated in the language of the seven princesses are directly related to folklore sources. The composition of the “Seven Beauties” Masnewi is composed of the main plot related to Bahram and the tales told by the seven girls. Nizami skillfully combined various texts with each other. All the tales told by the girls are in one way or another related to the traditions of Azerbaijani storytelling.

13. In “Sharafnameh”, the first part of the masnewi “Iskendernameh”, the artist extensively used the plot, motifs, images and ideas of the “Oguzname” epic about the ancestor of the Oghuz Turks,

Oghuz Khan. The plot structure of “Sharafnameh” and the poetic structure of the hero’s image directly resonate with the “Oguzname” epic. According to the results of our comparisons, Nizami showed such a deep and broad interest in the “Oguzname” epic in this work that the artist directly embodied Oghuz Khan under the name of Alexander in “Sharafname”.

14. The reflection of the ideological and aesthetic foundations of the ancient Turkic epic in “Khamasa” and its peak, “Iskandernameh”, is a huge poetic event and scientific problem related to Nizami’s authorial concept. The Turkic folklore tradition has a special place, role and function in the poetic structure of the monument. The Turkic epic was reflected in Nizami’s work as an integral part of his literary and aesthetic views.

The main results of the dissertation are reflected in the following articles by the author:

1. Türk Epik Felsefi Düşüncesi ve Nizami Gencevi'nin Sırlar Hazinesi Mesnevisi" // Rumelide Dil ve Edebiyat Araştırmaları Dergisi, – Türkiye, – 2022, s. 1022-1030
2. Nizami və Şərq folklor ənənələri // AMEA akad. Z.M.Bünyadov adına Şərqsünaslıq İnstitutu. "Şərq araşdırmaları" jurnalı, – Vol.4, – № 2(6), – Bakı, – 2022, s. 21-26
3. "Nizami Gəncəvinin "Xosrov və Şirin" poeması və türk dastançılıq elementləri // "Dədə Qorqud" elmi-ədəbi toplusu (II sayı), – Bakı, – 2022, – s. 85-92
4. Nizami Gəncəvinin "Xosrov və Şirin" poemasında türk epik ənənəsi ilə bağlı ritual və tərbiyə məsələləri // Azərbaycan şifahi xalq ədəbiyyatına dair tədqiqlər" (II sayı), – Bakı, – 2022, – s. 101-107
5. Nizami Gəncəvinin "Yeddi gözəl" məsnəvisində Bəhram obrazının simasında "ov hamisi" kultunun təzahürü" // Bakı Mühəndislik Universitetinin jurnalı, – Vol 6, – № 2, – Bakı, – 2022, – s. 165-170
6. N.Gəncəvinin "Sırlar Xəzinəsi" poeması və türk epik folklor ənənəsi // Uluslararası Dede Korkut Türk Kültürü, Tarihi ve Edebiyatı Kongresi, – İzmir, – 2-4 Eylül, – 2022, – s. 223-230
7. N.Gəncəvi yaradıcılığında uşaq mütaliə nümunələrində tərbiyə məsələləri // Həsən Mirzəyev-95. Beynəlxalq Dil, Ədəbiyyat və Mədəniyyət Konfransı, – 29-30 noyabr 2022, – s. 129-137
8. Klassik Azərbaycan Edebiyatında Türk Epos Geleneği // Avrasya Sosial ve Ekonomi Araştırmaları Dergisi (ASEAD), – Ankara, – 30 Kasım 2022, – s. 37-43
9. Nizami Gəncəvinin "Xosrov və Şirin" poemasında butavermə motivi türk folklor elementi kimi // "Azərbaycan şərqsünaslığı Şərq-Qərb elmi-mədəni və ictimai-siyasi dialoqu kontekstində" mövzusunda beynəlxalq elmi konfrans, – BDU, – Bakı, – 14-15 dekabr 2022-ci il, – s. 297-298
10. Türk Epos Nümunələrində Türk Devletçilik Geleneğinin Nizami Yaradıcılığına Etkisi // Uluslararası Anadolu Bilimsel Araştırmalar

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The defense of the dissertation will be held on 10 October 2025 at 12⁰⁰ at the meeting of the ED 1.27 Dissertation Council operating under the Institute of Folklore of ANAS.

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The dissertation can be viewed at the Scientific Library of the Institute of Folklore of ANAS.

Electronic versions of the dissertation and abstract are posted on the official website of the Supreme Attestation Commission under the President of the Republic of Azerbaijan and the Institute of Folklore of ANAS.

The abstract was sent to the necessary addresses on 30
June 2025.

Signed for print: 29.05.2025

Paper format: 60x84 1/16

Volume: 103324 signs

Print run: 20 copies