

REPUBLIC OF AZERBAIJAN

On the rights of the manuscript

ABSTRACT

Of the dissertation for the degree of Doctor of Philosophy

**XIX CENTURY KARABAKH LITERARY
ENVIRONMENT**

**(Based on the manuscripts of the members of
"Majlisi-uns" and "Majlisi-faramushan")**

Speciality: **5716.01 – Azerbaijan literature**

Field of science: **Philology**

Doctoral student: **Aytan Abuzar gizi Hajiyeva**

Baku – 2023

The work was performed at the department of "Research of Turkic manuscripts" of the Institute of Manuscripts named after Mohammad Fuzuli of the Azerbaijan National Academy of Sciences.

Official opponents: Academician,
Doctor of Science in Philology, Professor
Mohsun Zellabdin Naghisoylu

Doctor of Science in Philology, Professor
Farida Ramiz Safiyeva


Doctor of Science in Philology, Professor
Leyla Majid Imamaliyeva


Doctor of Science in Philology,
Associate Professor
Shahbaz Shami Musayev

Dissertation council ED 1.27 of the Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at the Institute of Folklore Azerbaijan National Academy of Sciences

Chairman of the
Dissertation council: Academician,
Doctor of Science in Philology,
Professor

Mukhtar Kazim Imanov

Scientific secretary of the
Dissertation council: Doctor of Philosophy in Philology,
Associate Professor

Afag Khurram Ramazanova

Chairman of the scientific
seminar: Doctor of Science in Philology,
Associate Professor

Leyla Kamran Mammadova

GENERAL CHARACTERISTICS OF THE DISSERTATION WORK

The displayed thesis is given to the consider of the scholarly and imaginative legacy of the Karabakh craftsmen of the XIX century - "Mejlisi-uns" and "Mejlisi-faramushan".

Relevance of the subject and the degree of advancement. Fair as the scholarly and social environment of the 19th century, which is one of the critical stages within the history of Azerbaijani writing and recognized by the socio-political, financial and social circumstance within the history of the Azerbaijani individuals, laid the establishment for the advancement of twentieth-century creative thought. Nineteenth-century literature, enhanced in terms of subject and idea-aesthetics, is characterized by the presence of a scholarly handle with a diverse advancement slant, profiting from the combination of national scholarly thought, Eastern scholarly conventions and ideological propensities displayed by European aesthetic considering. This period moreover draws in consideration as "the period when scholarly congregations got to be organized and played a more noteworthy part in our scholarly history as an inventive organization."¹

Among the scholarly gatherings of the 19th century, which were "*a kind of law based, mass imaginative unions*", "Mejlisi-uns" and "Mejlisi-faramushan" developed by the Karabakh scholarly environment were recognized by their unmistakable highlights. The investigation of the focuses associated with the movement of these scholarly gatherings, the inventiveness of the members of the get together is critical for deciding the idiosyncrasies of the scholarly environment of Karabakh within the XIX century. A few actualities strengthen the plausibility

¹ Qarayev N. XIX əsr Azərbaycan ədəbi məclisləri. Bakı, AMEA Əlyazmalar İnstitutu, 2012, s.17.

that within the scholarly environment of Karabakh at that time it was conceivable to talk of another get together - a order gathering, which for a few reasons has been cleared out out of consideration and inquire about: "*Representatives of faction writing moreover organized extraordinary gatherings and accumulated supporters*". At the conclusion of the 19th century, Haji Mir Hamza Seyid Nigari's understudies organized extraordinary social occasions to studied and ponder the sonnets of their experts.

*"Nigari's lyrics and ghazals were circulated among his devotees and were recounted from memory until they were recounted at their meetings."*² Characterizing the work of the agents of the Karabakh scholarly environment of the XIX century from different perspectives - philosophical, mental, devout, cognitive - is additionally one of the foremost critical issues in terms of investigation of certain scholarly trends. Orderly think about of the verifiable, socio-political, social and scholarly environment of the Karabakh region, combining verifiable conventions with present day forms within the setting of present-day globalization, with uncommon affectability to the conservation and encourage improvement of national and otherworldly values. The thought about of creative legacy, the characterization of the substance of socio-political issues in this respect on the premise of verifiable realities is one of the pressing issues. Verifiably based on chronicled realities approximately the reiteration of socio-political occasions within the Karabakh locale, the brutal outrages committed by Armenians against our individuals - the Armenian-Muslim riots of 1905-1906 Mir Mohsun Navvab's "Armenian Muslim squabble" and Mirza Rahim Fana's "Occasion of 1905 ". From this point of view, the think about of the scholarly environment

² Köçərli F. Azərbaycan ədəbiyyatı tarixi materialları. (2 cilddə) / F.Köçərli. – Bakı; Azərneşr, c. II. – 1926. - 201s.

of the 19th century of the Karabakh locale, which has an antiquated and wealthy history of Azerbaijan, and the creative legacy of the artists who developed up in this environment, is one of the foremost imperative issues in our time. In advanced times, a comprehensive consider of all issues related to Karabakh, the antiquated arrive of Azerbaijan, counting the scholarly legacy of the writers who lived and worked in this locale, and its introduction to the scholarly community is a great importance. In this age of modern globalization, it is extremely necessary to clarify many concerns through appreciating creative heritage, which reflects people's national-cultural, philosophical, and ethnopsychology life from a fresh perspective. Although the 19th century Karabakh literary environment, as well as the works of representatives of the Karabakh literary assembly, are researched from many perspectives in Azerbaijani literary criticism, there is no monograph on the subject. Although F. Kocharli's "Azerbaijani literature", S. Mumtaz's "Sources of Azerbaijani literature", F. Gasimzadeh's "History of XIX century Azerbaijani literature" generally give an idea about the literary environment of the time, N. Garayev's "Poetic meetings" and "XIX century Azerbaijan Literary assemblies ", as well as R. Kerimov's researches " Zakir and 19th century Karabakh literary environment " attract attention as a more detailed and extensive study of the 19th century Karabakh literary environment and especially literary assemblies.

The scholarly environment of this period, the life and work of artists are too reflected within the inquire about of creators such as K. Mammadov, N. Akhundov, Z. Goyushov. Be that as it may, in common, the highlights of the literary environment of Karabakh within the XIX century have not been completely and comprehensively examined, the examination of

the scholarly legacy of this period from different viewpoints on the premise of original copies has not been widely studied.

Object and subject of research. The most protest of investigate is the original copies of the agents of the XIX century Karabakh literary environment protected within the files of the Founded of Original copies named after Mohammad Fuzuli of ANAS, tests and sources of sonnets within the partitioned commentaries, wildernesses, whites and parts of the agents of the XIX century Karabakh scholarly congregations. Although the paper conceives the examination of the imagination of the individuals of “Mejlisi-uns”, “Mejlisi-faramushan”, amid the investigate the cases of Karabakh experts’ words who were not individuals of those congregations but shared the time and put with these craftsmen got to be the protest of investigate. The main subject of the research is a comprehensive study of the literary environment of the XIX century Karabakh and the works of the representatives of the literary assembly on the basis of the historical experience of Azerbaijani literature, identifying and studying the directions of development

Goals and destinations of the think about. The most reason of the inquire about is to ponder the Karabakh scholarly environment of the XIX century and the scholarly congregations of this environment, to ponder the existing scholarly issues on the basis of commentaries, as well as compositions, which are the most sources within the think about of the scholarly legacy of this environment. is to think about its position and highlights within the history of writing. For this reason, we have attempted to unravel the taking after tasks:

To require a common look at the 19th century Karabakh scholarly environment, the socio-political circumstance and the scholarly handle that conditioned it, to decide the put of the 19th

century Karabakh scholarly gatherings in our scholarly history as a whole;

- To decide the quirks of the writing of this period on the premise of the compositions of the agents of the Karabakh scholarly environment of the XIX century;

- To analyze the scholarly legacy of XIX century Karabakh from the point of see of content;

- Taking after traditional and unused propensities within the works of the representatives of the scholarly congregations of Karabakh within the XIX century.

- Determination of psychological, cognitive, philosophical, and theological causes in the works of members of the nineteenth century "Majlis-uns" and "Majlis-Faramushan";

- From a poetic and stylistic standpoint, examine the literary heritage of 19th century Karabakh.

Methods of investigations.The idea of historicity in the approach to literary personality and facts serves as the work's methodological foundation. The dissertation employs systematic research and historical-comparative methodologies, as well as the most important theoretical and methodological practices and regulations that underpin current literary criticism. Conclusions and scientific conclusions are based on Azerbaijani experts' theoretical and methodological ideas based on literary and scientific sources. **The Following are the main points of the defense:**

- Literature in the nineteenth century Azerbaijan is distinguished by the presence of qualitatively distinct stages in the history of literature;

- On the one hand, there is a clear manifestation of national culture, on the other hand, the leading philosophical ideas and their influence on the literary process;

- Literature in the nineteenth century Azerbaijan, as well as the Karabakh literary assemblies, are distinct.

- In spite of the fact that classical writing was the most source for Azerbaijani writing within the 19th century, counting the Karabakh scholarly congregations, the weight of Western literature and philosophical thoughts, as well as a better approach of considering, is essentially felt;

- Against the foundation of the rise of national belief system in Azerbaijan, the arrangement of unused substance and frame of Azerbaijani literature and the development of an inclination to Russian and European values within the imaginative thought of Azerbaijan shows itself;

- Azerbaijani writing within the XIX century can be characterized by the rise of reasonable, social sees, the arrangement of the common heading and definition of the quality of writing against the foundation of these processes;

- The writing of the XIX century contrasted from the writing of the past and consequent periods not as it were in terms of thoughts and substance, but moreover in terms of fashion, shape and strategy, idea-aesthetic system;

Scientific novelty of the research. The dissertation is the first comprehensive scientific study devoted to the systematic study of the literary environment of Karabakh in the XIX century and the literary assemblies cultivated by this environment. In our research, there are a number of new issues related to the study of the topic in our literary criticism:

- Against the foundation of the rise of national belief system in Azerbaijan, the arrangement of unused substance and frame of Azerbaijani literature and the development of an inclination to Russian and European values within the imaginative thought of Azerbaijan shows itself;

- Azerbaijani writing within the XIX century can be characterized by the rise of reasonable, social sees, the arrangement of the common heading and definition of the quality of writing against the foundation of these processes;

- The writing of the XIX century contrasted from the writing of the past and consequent periods not as it were in terms of thoughts and substance, but moreover in terms of fashion, shape and strategy, idea-aesthetic system;

- Scholarly affiliations, taking into consideration the conditions of the time and environment, coordinate the inventive prepare as a entirety, such affiliations, which turn into a social occasion, shape an unused social outlook;

- The literary environment of Azerbaijan within the XIX century pulls in consideration in such bearings as religious-didactic, enlightenment-realist, and inclination to common subjects;

- Within the XIX century, scholarly congregations played an imperative part within the procurement of national values, the change of classical divan writing and mugam music into driving components of national culture;

- Literary assemblies have played a crucial role in the development of a new generation of artists, the preservation of artistic traditions, and the continuing of master-student relationships;

- The emergence of new literary and aesthetic principles, forms, and genres resulted from the growth of nineteenth-century Azerbaijani literature in a fundamentally new ideological and aesthetic direction.

In expansion to different inquire about strategies, hermeneutic, aphoristic, inductive, deductive, etc. are utilized in arrange to enough ace the content. When examining the works of Karabakh craftsmen from different viewpoints, the first is utilized, and the work on compositions of writers such as Novras, Baku, Navvab, Fana, Bulbul is of independent investigate quality.

- There's a conversation almost the rise of collections of sonnets and chronicles, which grant a special weight to the

scholarly environment of Karabakh, within the wave of social contradictions of the century;

- The concordance of East and West within the reality of the XIX century is considered on the level of imagination of Karabakh artists;

- A natural association between order meetings and the craftsmanship of discourse is revealed; - The boundaries of symbolism are characterized candidly within the imagination of the agents of the Assembly;

The mystical gatherings of Karabakh artists, who wrote at the dawn of new civilizations and preserved our national and cultural traditions, are explored, and traits distinct from medieval Sufism are discovered;

- The Sufi worldview and its influences are regarded to be appropriate thought models for Azerbaijani spirituality. The location of these sects' meetings in the lives and activities of Karabakh artists is determined: moments in the works of SeyidNigari, the greatest sect poet of the time, and members of "Majlisi-uns," "Majlisi-Faramushan" are studied.

- It is decided that the fact that the sect's assembly might be turned from a cultural event to a movement of socio-political opposition in the nineteenth century does not contradict the provisions of the sect's theoretical concept;

The thesis centers on the impact of cases of verbal society craftsmanship on the scholarly environment of Karabakh, both in terms of substance and form-art;

- Within the works of Karabakh writers, the lovely solidarity of the conventions of divan verse and the conceivable outcomes of society verse is revealed;

- Given the reality that numerous of the looks communicated by Karabakh craftsmen are perilous to society, and by implication resort to the field of interpretation to communicate certain political and ethical data, they utilize the

craftsmanship of interpretation to realize their thoughts almost the improvement of society;

- When talking about the edifying gatherings of Karabakh specialists, for the primary time M.Navvab's manuscript "Museyibname" kept at the Organized of Original copies named after M.Fuzuli is additionally analyzed;

As one of the important sources around the slaughters committed by Armenian patriots within the early twentieth century, Mirza RahimFana's work "The Occasion of 1905", interpreted by us and displayed to a wide readership and protected at the Founded of Original copies beneath the code N-Q1/1, 7078 it is in this paper that it gets to be the question of extensive research

- Within the area "Description of facial highlights in human presentation", the researcher's subjective impressions are analyzed by analyzing the substance utilizing the substance examination strategy, supplanting the comes about gotten from standard estimation procedures;

- The inventiveness of the agents of the Karabakh scholarly congregations of the XIX century is additionally considered in terms of idyllic and complex features. The ponder employment original copies of the 19th century Karabakh scholarly community protected at the Founded of Original copies of the Azerbaijan National Foundation of Sciences named after Mohammad Fuzuli has.

Theoretical and practical significance of the research.

Due to the wide translation of the 19th century Karabakh scholarly environment, the characteristics of this verse, its position within the history of Azerbaijani writing, its materials can be utilized by pros in classical Azerbaijani writing, college understudies and instructors. It is conceivable to utilize the thesis as a logical source within the conduct of uncommon courses in colleges, within the arrangement of reading material

and curricula on the history of Azerbaijani writing of the XIX century. The most contemplations and conclusions of the thesis can be valuable for investigate on the topic.

Approbation and application. The main provisions of the work, the innovations obtained during the research are reflected in various scientific journals published in Azerbaijan and abroad, scientific articles published in the materials of international scientific conferences.

Name of the organization where the dissertation work is carried out. The dissertation work was carried out in the "Research Department of Turkic Manuscripts" of the Institute of Manuscripts named after Mohammad Fuzuli of the Azerbaijan National Academy of Sciences.

The structure of the dissertation. The introduction to the dissertation consists of four chapters, each with several sections, a conclusion and a list of references. The introductory part of the dissertation is 14 446, Chapter I 147 433, Chapter II 111 953, Chapter III 131 953, Chapter IV 51 548, and the final part is 5 964 characters, the total volume is 463 297 characters.

MAIN CONTENT OF THE RESEARCH

The introductory part of the dissertation emphasizes the relevance, scientific novelty, theoretical and practical significance of the research topic, describes the subject, objectives and methods of research, as well as the provisions of the dissertation submitted for defense.

Chapter I **"The concept of literary assembly and the East-West concept in the literary environment of Karabakh in the XIX century"** consists of the third half. Section I is entitled **"XIX century Karabakh literary environment: the concept of literary unity and the characteristics of Karabakh literary assemblies."**

The writer's social life, social exercises, and circle of communication in some cases play a conclusive part in getting to know the issues superior and distinguishing ways to fathom them. Scholarly trade - the must be share thoughts can be considered one of the reasons for the development of scholarly affiliations at distinctive times. B. Eichenbaum famous that in arrange to create a scholarly work, it is essential to be a essayist - it isn't sufficient to type in, it is vital to lead an fitting way of life in composing.³ Scholarly affiliations Such affiliations shape a modern fashion of social see. Taking after the history of the scholarly handle at the world level gives grounds to say that there were distinctive scholarly affiliations at diverse times.

The necessity to form certain organizations and bring persons involved in literary activities together in these associations stemmed from the fact that literature was not recognized as a profession until the early nineteenth century. As literary activity became more organized, these groups, which operated as associations and associations, entered a new stage and began to work in a more regular and independent manner as the creative process' essential pillars. Literary organizations were created by a group of creative people representing a certain artistic style or location uniting around a common idea.

Within the eighteenth century, as well as within the early nineteenth and twentieth centuries, there were various and differing scholarly affiliations and social orders in Europe. In spite of the fact that there are distinctive organizations, from those near to the specialists to mystery organizations, in all cases these affiliations are chosen to decide the course of the scholarly handle, to advance the advancement of writing and culture in common. played an critical part within the arrangement of sees and streams. Agents of such unions more often than not met at

³ Эйхенбаум Б.М. Теория формального метода. <http://transformations.russian-literature.com/eichenbaum-teorija-formalnogo-metoda>

the domestic of one of the union individuals. For case, within the 19th century, individuals of one of such affiliations in Russia, the Discussion of Those Who Cherish the Russian Word, assembled at Derzhavin's house.⁴ The same handle can be seen within the history of writing of distinctive countries.

Historically, Azerbaijani literature, which has gone through various stages of development, has gained new qualities, managed to preserve the existing tradition, and has been influenced by different literary trends and various socio-cultural processes. As the nineteenth-century Azerbaijani literary environment is characterized by the existence of different views and directions, this period attracts attention in such areas as religious-didactic, enlightenment-realist, and tendency to secular topics. The 19th century Azerbaijani literature was characterized by the activities of literary assemblies, which were more in line with the Eastern style and traditions of the literary associations prevalent in Western literature. In the second half of the 19th century . It has created conditions for the wide activity of literary assemblies, which have a very ancient history in the cultural life of the Azerbaijani people, but lived in the Renaissance in the XIX century. Literary assemblies played an important role in the study of classical heritage, the promotion of the art of speech among the people, as well as the emergence of new talents.

In the second half of the chapter entitled "**East-West thought in the works of Karabakh artists of the XIX century**", along with the classical heritage, which is the main source in the works of the representatives of the Karabakh literary assembly, the place of Western literature and philosophical thinking was determined.

The creativity of the representatives of the Karabakh literary environment of the XIX century is characterized by a

⁴ Беседа любителей русского слова. <https://ru.wikipedia.org/wiki>

number of peculiarities, as well as the observation of tendencies and directions of ideas that attracted attention in the Azerbaijani literature as a whole at that time.

This period of contradictory tendencies is also interesting in the history of literature as a period when different ideological and philosophical views and stylistic features, historically existing connections and relations, and a new view of cultural heritage emerged.

Literary relations have historically been of different directions and character, conditioned by socio-political and economic reasons. Just as the roots of East-West relations are deep, the reasons for them are diverse and multifaceted. Although the causes and nature of these influences are different in certain historical periods, it is noteworthy that in general, this process has a universal regularity in world literature. At some points, the impact is purely live communication, the intensification of trade relations or military intervention, but the main reason is any gap in society, a spiritual need.

Orientalism as a literary trend in Western literature often manifested itself in the form of a far-fetched, unrecognizable admiration for the East, its own faults, shortcomings in society, the use of the image of the East as a metaphor, idealized and compared with the imaginary image of the East. As one of the main themes of Eastern mythology, the regulation of chaos in life and the ways to achieve harmony are reflected in the literature as an eternal practice. This literature sometimes acted as a world of harmony and beauty, in which people sought refuge from disturbing, confusing events that surrounded them. But the connection and impact, of course, was not one-sided. In this regard, N. Conrad writes: "... *not only did Western literature play a major role in the history of Eastern literature, but*

*Eastern literature also contributed to the history of the development of European literature."*⁵

In the literature of the XIX century, the Navai traditions have a special place and weight, attracting attention as a special area of influence of Eastern literature. In addition to literary contacts arising from direct contact, spiritual closeness, the existence of common cultural traditions, the existence of social processes are also reasons that play a special role in this area. J. Nagiyeva noted that one of the features of literary relations with Navai in the XVIII-XIX centuries was the writing of Azerbaijani poets in the Jigatai-Uzbek language and the fact that the elements of this language manifest themselves in Azerbaijani poetry in general: "*It is interesting that the fate of the literature of both peoples - the Azerbaijani and Uzbek peoples - was the same in the XVIII-XIX centuries. This situation, of course, arose on political, social and economic grounds. Khanates in the country, literary meetings of poets in these khanates, themes of meetings, gazalkhanism, socio-economic inequality, injustice, on the other hand, the emergence of democratic elements, elements of realism brought the literature of both peoples closer to each other*"⁶

Nineteenth-century Karabakh artists, who cared about the enlightenment of the people and tried to promote their life, which was not so colorful as a result of the influence and direct pressure of narrow-minded people and religious fanatics, praised the works of Russian classics in the development of national culture and literature. Recognizing the need to spread among the peoples of the world, they considered the artistic heritage of the Russian classics as one of the main means for enlightening our feelings in the dark.

⁵ Конрад Н.И. Проблемы сравнительного литературоведения. В кн.: Запад и Восток. М., Изд-во восточной литературы, 1972, с.302.

⁶ Nağıyeva С. Azərbaycanca Nəvai. Bakı, Tural-Ə, 2001, s.165.

In the third half of the first chapter, entitled "**Religious-mythological images as an artistic means in the literary environment of 19th century Karabakh**", the members of "Majlisi-uns" and "Majlisi-Faramushan" discuss the purposes and ways of using religious images.

The use of terms and expressions related to religious and ideological views deeply rooted in Eastern artistic thought, the appeal to the Holy Quran, which is a rich monument of moral values and words in terms of content, rhetoric, and subtlety, is also important in the work of 19th century Karabakh masters. AA Dolilina, in relation to al-Hariri's work "Maqamlar", one of the prominent representatives of medieval Arabic literature, noted that in the Middle Ages in Eastern literature as a source of religious and philosophical thought there was a widespread use of the Qur'an.⁷ The same idea can be applied to 19th century Karabakh artists. Thus, in the works of these masters, there are more cases of referring to the stories selected from the religious texts according to the scope of their development. This appeal is sometimes a direct quotation, and in most cases a doctrine of *"one of the categories of rhetoric related to the Qur'an, used in the sense of a reference to any famous verse or story"*.⁸ Sometimes the story is presented incompletely, or if only one episode of the narration is given, at some points *"the event itself or the main participant is referred to"*.⁹

As for the teachings of the story of Adam, the first prophet in the works of Karabakh artists, they sought a similarity

⁷ Долилина А.А.Коранические цитаты и реминисценции в "Макамах" ал-Харири. Ислам. Религия, общество, государство. М., Наука, 1984, с.159-160.

⁸ Quliyeva M. Klassik Şərq bələğəti və Azərbaycan ədəbiyyatı. Bakı, Ozan, 1999, s.43.

⁹ Babayev Y. Təriqət ədəbiyyatı; sufizm, hürufizm. Bakı, Nurlan, 2007, s.128.

between the image of a lover who faced countless sufferings on the way to the truth in his poetic examples, which have a mostly genius content. Confidential, Salar, Safi, etc. With such religious and philosophical examples, such masters, such as By the way, Korben, a researcher who spoke about the Ismaili views on creation, also said that they were based on Muslim and Christian legends when talking about Adam's sin. the object was not mentioned.¹⁰ Just as it is forbidden to approach a wheat or a vine, it is forbidden to covet a beautiful spot.¹¹ Because a lover becomes a captive of oppression by inclining to his aunt. Zulf, a symbol of bravery, is described in Sufism as "*the attraction of beings who distract the righteous from the truth.*"¹² For this reason, it is not surprising that Adam was punished for lusting for a grain of wheat, and that the lover was accused of inclining to his aunt, and that he was a prisoner of tyranny:

*Let's make heaven a bird to deceive Adam's mind,
There should be black spots on the white face.*¹³

According to A. Gasimova, the forbidden tree is characterized differently in different sources. Wheat, camphor, science tree, etc. The fact that the so-called tree is a grape tree has also been recorded in some sources.¹⁴ Although Karabakh artists also mentioned wheat in most of their poetic examples, they sometimes pointed out that it was a vine.

Daneyi-grapes have fallen into the gulfam ara,

¹⁰ Семенова Л. А. Фатимидский исмаилизм в современном западном востока, Ислам в истории народов Востока. М., Наука, 1981, с.53.

¹¹ Bahaeddin Ö. Türk mifolojisi, I c. Ankara, Tütük Tarih Kurumu basım evi, 1971, s.476.

¹² Göyüşov N. Təsəvvüf anımları və dərvişlik rəmzləri. Bakı, Tural-Ə, 2001, s.236.

¹³ Sədi Sani Qarabaği. Fond 24. Arx.-38 Г (2) 77. 9562, s.258.

¹⁴ Qasimova A. Klassik şeirimizdə gözəlin vəsfi. Dil və ədəbiyyat, nəzəri, elmi, metodik jurnal 2 (20), Bakı, 1998, s.119-120.

*If you don't have it on your lips, it's your Indian spot.*¹⁵

The main reason for the reference to Yusuf's story in Eastern literature, especially in the literary works of Karabakh artists, is that many of the motives of this story provide enough material. The fact that the image of Joseph conforms to the ideals of the masses, who always dreamed of a just king, can also be considered as one of the factors that led him to appeal more. Both Gul Ali's Qisseyi-Yusif, our first mother-tongue poem, and his first successor, Shayad Hamza, in his poem Yusuf and Zuleykha, drew attention to the issue of rulership and the welfare of the people, and later Thomas Mann based his work on the social model.¹⁶

However, when quoting examples of poetic images related to the plot of Joseph, the artists did not use only the path of description, but with these images, which took the traditional form, expressed their idea - divine love, suffering in this way in a beautiful language. That is why the masters of the Karabakh language, when referring to the beauty of the prophet, who is characterized as "sublime beauty" and "purity", prefer the beauty of the mistress, whom he worships and burns with passion for reunion:

*Oh, why are you so beautiful, how beautiful are you?
Today you are a good friend of Joseph and Canaan
What do you mean, Yusuf-sani, you are eternal.
Stop, I'm on my way, come to me,
Let's face it, betrayal is charming.*¹⁷

A number of hadiths in the Holy Qur'an speak of Yusuf's beauty, and this aspect is reflected in Salabi's Qisas al-Anbiya.

¹⁵ Мəxfi. Şeirlər (əlyazma) Г-13/7571, s.14^a.

¹⁶ Манн Т. Иосиф и его братья. М., Наука, 1968, с.23.

¹⁷ Həsənəli xan Qaradağı. Əşar. (əlyazma). М-310, v.124^a.

According to the author, *"After Adam's rebellion, the beauty given to him by God Almighty was taken and given to Joseph."*¹⁸

The expression "chahi-zanakhdan", one of the symbols of our classical poetry, is often found in the works of Karabakh artists. Thus, they drew a parallel between the hole in the lover's dungeon and the well where Joseph was thrown in order to express *"the difficulties encountered by the righteous in discovering the mysteries and truths arising from the beautiful observations of the truth"*¹⁹ and to express their attachment to the mortal world.

*Again, I was a week-old chahi-zanax,
I wonder what I did, I became a worthy prisoner.*²⁰

In order to enrich the sources they used, Karabakh artists used an episode of the story of Musa as (as) one of the means of expression in the development of the plot line of the work. Their works reflect the main features of the story, which is rich in many stories about the Prophet Moses. Bahram bey Fadai writes:

دهانش نطق عيسارا بجان سجر عيان سزاد
يد بيضا موسى را كف در آستين دارد

*Similar to Jesus' speech in giving up the genius,
Moses has a white hand in his hand.*²¹

Here, to illustrate the beauty of the beauty he describes, the poet compares it with two prophets — Jesus, who breathed life into the dead with his breath, and Moses, who performed miracles with his hands. In terms of brightness and whiteness,

¹⁸ Qasımova A. Quran qissələri XIV-XVI əsrlər Azərbaycan ədəbiyyatının ideya – bədii qaynaqlarından biri kimi f. e. d. alimlik dərəcəsi almaq üçün təqdim edilmiş dis. avt. Bakı, 2001, s.76.

¹⁹ Göyüşov N. Təsəvvüf anlaşımları və dərvişlik rəmzləri. Bakı, Tural-Ə, 2001, s.213.

²⁰ Həsənəli xan Qaradaği. (əlyazma) cəmi 24 vərəq. Б-1486/ 3111, s.8.

²¹ Nəvvab M. Təzkirə. Əlyazma. M-67/2364, 209^b.

the artist's hands are like the hands of a prophet who shines after Moses' hand. Although some commentators on the Qur'an attribute the whiteness of Moses' hand to his black skin, it is clear from biblical narrations that the leprosy was either visible or lost.²² By the way, Jewish legends about Moses also say that another daughter of Pharaoh (Asia) who was afflicted with leprosy was healed by the Prophet's mouth.²³

Just as sorcerers are forced to flee in the face of the miracles of Prophet Musa (as), the radiance and charm of the lover's beauty overshadows other perverts. The struggle between Moses and Aaron against Pharaoh's sorcerers is also reflected in Egyptian papyri. The story of Satki-Hemuas tells of Sa-Osiris' victory over the sorcerer Gor.²⁴

*The woman's mind makes the two eyes look bloody current,
Musatek ruled this river as a stick.*²⁵

The tears of a rebellious lover, a faithful representative of his sufferings, are like the waters of a river divided by Moses' rod in order to show the groaning of his heart, which is burning with longing. According to the rabbi's literature, Moses also subdued the lions at the entrance of the palace with a wooden stick.²⁶ By the way, it was also important in the religious views of the fulbers, who were engaged in cattle breeding. The swearing of the staff by the shepherds shows that the staff was

²² Пиотровский М. Б. Коранические сказания. Ислам в истории народов Востока. М., Наука, 1991, с.110.

²³ Главий Иосиф. Иудейские древности Т I,II. 2000, с.151.

²⁴ Коцнельсон И.С.Папирус весткар и Библейское сказание о Моисее. Палестинский сборник Выпуск 13 (76) Памятники письменности и литературы Ближнего Востока М.Л., Академия Наук СССР. 1965, s.42.

²⁵ Asi A. Qəzəllər. Fond 24,siy.1 sax.vah. 75. səmi 67 vərəq. Г-6 (153). Арх.-38, 12^a.

²⁶ Флавий Иосиф. Иудейские древности. Т. I, II, 2000, с.154.

magical in their religious views.²⁷ The transformation of the staff into a snake or a dragon can be described as the equivalent of the story of Uba-Oper, a magician in the Egyptian papyri, who used a wax crocodile to punish his unfaithful wife and then restored her to her former state.²⁸

Referring to the fact that the base of the Prophet Musa (as) turned into a dragon in the Qur'an, J. Rumi likened it to the human soul in the Masnavi:²⁹

In Sufi literature, the subjugation of the dragon is not accompanied by a triumph. Because here the concepts of "winner" and "loser" lose their original meaning. A person who repels a dragon is a sage who realizes his smallness before God and, consequently, who is humbled and exalted. It should also be noted that the fact that the dragon is seen as a being separated from the moment of vision is found not only in classical lyrical examples, but also in examples of folklore ("The Tale of Gaftan" is a clear example of this). Thus, the universality of the image at the genre level, of course, stems from its functional capabilities. From this point of view, the image of the dragon in Sufi literature is undoubtedly derived from the zoomiphonym in folklore motifs. The image of a snake in fairy tales, distinguished by its functional closeness to the dragon, also has its parallel semantic load in Sufi poems:

*In the ruins of the corner,
The student must be young and resentful.*³⁰

²⁷ Зубко Г.В. Образ змея в мифологических представлениях фальше. Религии мира. История и современность. Ежегодник 1988. М., Учитель, 1990, с.207.

²⁸ Коцнельсон И.С. Папирус весткар и Библейское сказание о Моисее. Палестинский сборник Выпуск 13 (76) Памятники письменности и литературы Ближнего Востока М.Л., Академия Наук СССР. 1965, с.44.

²⁹ Rumi Mōvlana С. Məsnəvi. Ic. Naxçıvan, "Əcəmi", 2012, 504s.

³⁰ Müctəhidzadə. Şeirlər. (əlyazma). D- 623 /10600, s.34.

Or:

*Afidi, zulfi-yar is not tari-mu, heart,
Do not believe in Athens, my heart.*³¹

However, it is difficult to talk about the unambiguousness of the dragon-snake images. Thus, this image, which has a kind of ambivalent semantics, also has a positive connotation of the protective function. *"The dragon's protection of hidden treasures is interpreted as ... not allowing non-mahrams ... to approach God."*³² Referring to M. Khatami's opinion that *Turkish, Turkmen mythology has a benevolent dragon belief*, it can be assumed that the positive image of the dragon is the product of a symbiosis of Sufi and Turkish thinking.³³

The primary half of the moment chapter, entitled **"topics and substance highlights of the imagination of the agents of the scholarly environment of the XIX century Karabakh"** is called **"Socio-political thought processes within the scholarly environment of the XIX century Karabakh."** This chapter characterizes the part of Karabakh specialists within the arrangement and enhancement of the humorous verse drift within the history of 19th century Azerbaijani literature. The socio-political and ethical cases reflected within the works of the agents of the Karabakh scholarly environment amid this period, in expansion to restoring the scene of the period, too donate an thought of the socio-political gatherings of scholars. *"Although Ibrahim Tahir Garabaghi (Musayev) is basically a verse writer, we too come over greatly genuine sonnets devoted to worldwide issues of the time. In these sonnets, he taken after the way of our awesome modern Mirza*

³¹ Baki. Riyazül-məhəbbət. (əlyazma). cəmi 90 vərəq. B- 5615 /7240, 48^b.

³² Fətəliyeva N. Təsəvvüf ədəbiyyatında əjdaha obrazı. Xəbərlər N1-2. 2000, s.38.

³³ Hatəmi M. Türk xalqları folklorunda əjdaha surətinin rəmzləri. Azərbaycan SSR Elmlər Akademiyası Xəbərləri. 1969, N2, s.34-35.

*Alakbar Sabir, put forward thoughts that are valuable to society, and attempted to kill the inconveniences of the society”.*³⁴

As for parody, which involves a driving position within the socio-political works of Sadi Sani Garabaghi, Mamo bey Mamayi and other specialists, we would like to note that parody could be a kind of chuckling within the history of culture. , it is through this sort of giggling that the basis is taken to clean up and adjust the deficiencies and absconds in human nature. The most objective here isn't to giggle, but to assault the offensiveness of society, to battle against them. The primary illustrations of parody in Azerbaijani writing were primarily cases of parody wealthy in vulgar words composed on a individual premise on the premise of subjective thoughts and not in agreement with literary canons. When talking around illustrations composed within the class of parody, consideration was paid to the issue of the saying, its beginning and characteristics utilized within the world writing as its simple.

The epigram, in addition to reflecting personal attitudes, has a broader meaning than satire, which in many cases is taken as its analogue because of its attitude to political issues. From this point of view, although humor in many respects sounds like an epigram, it is more expedient to accept these literary genres of the same origin, as they are more suitable for invective. The first examples of invective (Latin *invectiva* - obscene speech or *invehor* - I attack),³⁵ a type of satirical laughter, an unexpected attack, a personal relationship based on criticism, still appear in ancient Roman literature.

Representatives of the Karabakh literary environment have also made invaluable contributions to the transformation of

³⁴ Kərimov R. İbrahim Tahir Qarabaği. Əsərləri. Bakı, Elm və təhsil, 2013, s.25-26.

³⁵ Литературный энциклопедический словарь. Под общей редакцией В.М.Коженикова и П.А.Николаева. М., Советская энциклопедия, 1987, с.121.

poetry into a weapon of social struggle in the history of nineteenth-century Azerbaijani literature, and to the formation and enrichment of satirical poetry. In addition to subjective jokes, there are examples of satirical poetry with socio-political content. An example of this is the example of satire that Navvab addressed to SA Shirvani and appeared as one of the interesting and contradictory moments of his work. and the strangest thing is the explanation of the identity of the traitors mentioned by the Nawwab: the author states that they are opponents of the ruling regime:

*The emperor that the people themselves have acquired,
The remembrance of the thought is that he supports the
evil of the shah.*³⁶

In other words, it is indirectly supported by the popular notion that the literary shahs were "in the shadow of God" propagated by the clergy of various religions in Tsarist Russia and Shah Iran at the time, and ultimately aimed at ensuring the longevity of the imperialist regime. Then we read:

*How fair to be a traitor to such a city,
A man who spends his life for the nation.*³⁷

However, the examples of satire found in the works of the representatives of the Karabakh literary environment of the XIX century could not go beyond the level of examples written individually, which are mainly assessed as "sad", "meaningless words". M.R. Fana, one of the first organizers of "Mejlisi-uns", wrote an appeal to Fatma khanum Kamina.³⁸ The example of 11 verses can be considered as a manifestation of personal relations.

In the second half of the chapter entitled "**The theme of the Armenian-Muslim conflict in the works of Karabakh**

³⁶ Nəvvab. Divani-torki. cəmi 92 vərəq. (əlyazma) Б- 7548 /11 210, 13^b.

³⁷ Nəvvab. Divani-torki. Cəmi 92 vərəq. (əlyazma) Б- 7548 /11 210, 454^b.

³⁸ Seyid Əzim. inv.9060. Arxiv №5, sax.v.67.

writers” The calamities that befell him are mentioned. Armenian political-terrorist parties "Armenakan", "Dashnaktsutyun" and "Hinchak", formed in the last years of the XIX century, to achieve their goals, first committed massacres and carried out terrorist acts in the Eastern Anatolian provinces of Turkey, and then in the South Caucasus. After the suppression of the Armenian uprisings in Eastern Anatolia in 1895-1896, provoked by foreign forces, most of the organizers and perpetrators of these riots were in the South Caucasus, especially in the provinces of Yerevan and Yelizavetpol (Ganja). According to the Russian author Nikolai Shavrov, 900,000 Armenians lived in the South Caucasus in 1896, while 1.3 million Armenians settled in 1908. So, only during this period, 400,000 Armenians came to the South Caucasus from abroad and settled there.³⁹

Amid this period, Karabakh got to be the protest of treacherous plans of Russian tsarism. Afterward, the mass resettlement of Armenians started, who got to be the slaves of St. Petersburg's command and utilized it as the foremost perilous weapon against Azerbaijan. Concurring to Mahmud Ismayilov, 10,000 Armenian families were settled in Azerbaijan in that brief period.⁴⁰ As a result, *"amid the census in 1897, it was expressed that of the 54,841 families living in Karabakh, 29,350 were Azerbaijani and 18,616 were Armenian."*⁴¹ By the way, agreeing to Hasanali Khan Garadaghi's original copy on the history of Karabakh, *"back in 1845, the Armenian individuals*

³⁹ Шавров Н.Н. Новая угроза русскому делу в Закавказье: предстоящая распродажа Мугани инородцам. С. Петербург, 1911, с.64.

⁴⁰ İsmayıl M. Azərbaycan tarixi. Bakı, 1997, s.220.

⁴¹ Xəlilov X.D. Qarabağın etnik tarixindən. EA Xəbərləri. Tarix, fəlsəfə, hüquq. №3, 1988, s.43

*called Karabakh" Khamseyi-Aramana "and isolated it into five locales, which were ruled by Armenian lords."*⁴²

One of the works around the slaughters committed by Armenian patriots within the early twentieth century is Mirza Rahim Fana's "The Event of 1905". The primary volume of this treatise, protected beneath the code N-Q1 / 1, 7078, contains a point-by-point depiction of the appalling occasions of 1905, one of the foremost awful and wicked pages of our history. The most purpose of composing this work, as he famous, isn't to stir sensitivity for Muslims, to precise their powerlessness, but to ensure future eras from the grisly results of the destructive exercises of Armenian chauvinism by caution them of the tragedies that came upon the Islamic Ummah was.

The second chapter's final part, headed "Enlightenment ideas in the work of members of the "Majlis-Uns" and "Majlisi-Faramushan", addresses the social and political movement's theoretical concerns before moving on to progressive ideals in the work of Karabakh artists.

The enlightened concepts that can be found in 19th century Azerbaijani literature with a few twists may also be found in the works of Karabakh assembly representatives. Almost all members of parliament represent this trend, which presents itself in the admiration and promotion of science and education, as well as criticism of ignorance and superstition.

The head of the "Majlisi-Faramushan", like numerous enlighteners of his time, tries to clarify to his perusers the merits of information by committing a part of space to his sees on science, both in his person lyrics and in his instructional works. This work (D - 269/10246) kept within the Established of Compositions named after M.Fuzuli of ANAS ("Nurul-anvar") comprising of an presentation, 24 articles and a conclusion

⁴² Həsənəli xan Qaradaği, 8a Tərcüme-yi-hal və Qarabağ tarixinə aid. 11 vərəq. B- 1949 /3574

composed in Persian by an edified mental was composed by the creator in 1310 (1892), 1316 (1898). In spite of the fact that devout exhortation is overwhelming in his work, conclusions almost the significance of science and against wine and betting are too imperative.) in a composition called M.M. Nawwab's approach to the issue with a genuine edified soul pulled in consideration. M.M. The Nawwab composes within the original copy: *"I must say that this Museyibname was originally in Persian, which is why a few individuals said that there were numerous false and purge words within the Museyibname. That's why I interpreted this book from Persian into Turcic by Nawwab Mir Mohsun, the child of Haji Sayyid Ahmadaga Agamirzadeh Garabaghi, who took asylum in God's mercy"*.⁴³

The fundamental inclination within the work of the agents of the Karabakh congregations of the XIX century in association with the thoughts of illumination is related to issues such as the call to kill mass absence of education, the promotion of instruction. Mir Mehdi Khazani sees the flawlessness of the inward world of man as one of the most ways to unravel the issues in society, but in this work, he composes that deliberate, human deeds and working for society are critical conditions:

The price is in everyone's mind,

*The mind does not act unless it is known.*⁴⁴

Nineteenth century Karabakh artists took care of the enlightenment of the younger generation and were engaged in their education. It should be noted that the head of "Majlisi-Faramushan" taught in a new type of school, opened on his own initiative in 1890, organized a reading room, prepared a textbook on the Azerbaijani language, "Kashful-Haqiqqa", "Nurul-Anvar", "Advice" and so on. He noted the special

⁴³ Nəvvab M.M. Müseyibnamə. B-569/6788, 79^a.

⁴⁴ Mir Mehdi Xəzani. Şeir məcmuəsi. cəmi 126 vərəq. B- 8074 /11 973, 36^a.

importance of science and education in the progress of the nation.

Ibrahim Tahir, as an enlightened, tried to influence people's minds with his poems about the importance of science. , whips selfishness, arrogance and other inhuman qualities with all their nakedness.⁴⁵

Since Azerbaijan could not fully reflect the phonetic features of the Turkic language, the issue of changing this alphabet was one of the problems of Karabakh artists, as well as many enlightened intellectuals of Azerbaijan. The most important services in this field belong to MFAkhundzade, one of the prominent representatives of Azerbaijani culture, artistic, socio-political, philosophical, literary and critical thought. Although MFAkhundzadeh first spoke about the need to make some changes in the alphabet, he later proposed to create a new alphabet. Hasanali khan Garadaghi also praised this reform of MFAkhundov, MMNavvab wrote about the importance of the Arabic alphabet in his treatise "Batilus-magic"

اگر حروفات رشديه و شبه آن را استعمال نموده بعد از اين قران و كتاب را با آن حروفات
مر قوم داريم در آن وقت كرور كرور كتابهاى ما چگونه خواهد شد؟

(If the Rushdian alphabet and similar letters are used, and then we write the Qur'an and the book (s) in those letters, then what will be the fate of our hundreds of thousands of published books?).⁴⁶

Mir Mohsun Navvab in his didactic work "Kashful-Haqiqah" does not insult mullahs and ascetics with satire, on the contrary, the author speaks about the flawed activities of hypocritical clerics, exposes their true nature, and calls on his compatriots to stay away from them. In the article "The Story of the Arrogant and Hypocritical Ascetics" we read:

⁴⁵ Kərimov R. İbrahim Tahir Qarabaği. Əsərləri. Bakı, Elm və təhsil, 2013, s.29.

⁴⁶ Nəvvab. Batilüs-sehr. (farsca). B- 2372/ 13 348, 8^a-8^b.

ای بسا زاهد که با الوان قبا
بر سرش دستار و در دستش عصا
سبجه و صد دانه اندر دست خویش
لب بجنیش سرفرو افکنده پیش

*There are so many ascetics who wear a colorful robe on their heads, a staff in their hands, and a hundred rosaries in one hand (during worship - A.H.).*⁴⁷

Hasanali khan Garadaghi, who was regarded by the individuals as a taught and proficient educator, utilized a work area and a slate for the primary time in his systematic school in Shusha in 1970. In expansion to utilizing work areas and chalkboards, he used modern strategies within the teaching prepare. He too compiled materials within the frame of an original copy for.⁴⁸

Hence, the illumination ideas found within the works of Karabakh specialists of the XIX century, at the side being wealthy in dynamic, gutsy and imaginative thoughts, played a critical part in forming a modern course, diverse sees, reasonable standards, the arrangement of higher ideas.

The final half-chapter of the moment chapter "**Elaborate figures within the expressive works of the individuals of" Majlisi-uns "and" Majlisi-Faramushan "** notes that the agents of the literary environment of Karabakh within the XIX century composed expressive works within the fashion of both classical and society verse. Tawhid, minajat, ghazal, qita, murabbe, mukhammas, musaddas, etc. Artists who attempted their hand at classical verse sorts such as. One of the surprising components in ghazals is that they are composed in a sweet and unadulterated dialect that's close to the vernacular. Within the works of nineteenth century Karabakh writers, the rummage around for a steadfast companion in works composed within the classical class, the want to connect him, and in some cases to

⁴⁷ Kəşfül həqiqə.B-863/6494, 95^b. Nəvvab.

⁴⁸ Kərimov R. Gökəmli maarifpərvər şair Həsənəli xan Qaradaği. Həsənəli xan Qaradaği. Əsərləri. Bakı, Şuşa, 2001, s.5.

regret the treachery of a significant other, reminiscent of the disposition of Fuzuli verse, but in common expressive ghazals are nearly idealistic. MA Bulbul, M. Mahfi, M. Yuzbashov, M. Navvab and other members of "Majlisi-uns" and "Majlisi-Faramushan" in their works of different genres. They also created beautiful spring patterns in order to create artistic space and time.

In the works of 19th century Karabakh artists, along with the springs of a secular nature, the springs based on gnosis and motifs also play an important role.

During the analysis of the poetic examples of the members of the Majlisi-Uns and the Majlisi-Faramushan, we also came across cases where trees and flowers were characterized as believers who opened their hands in prayer to worship God. We read in Rumi: "*Trees speak to those who hear them. With his green tongue and long hands, he understands the secrets of the earth ... The feelings of the people of the heart hear the words of water, soil and mud*".⁴⁹ This idea is expressed in the work of M.Navvab, one of the loyal followers of J.Rumi.

گل و بلبل و سبزه و جویبار
همه شغلشان ذکر پروردگار

Flowers, nightingales, meadows, rivers,

*Their occupation is only the remembrance of Allah.*⁵⁰

Members of "Mejlisi-uns", "Mejlisi-faramushan" managed to preserve the individual stylistic qualities of their works while applying both classical and folk poetry. Thus, the artistic thinking of the buyers in question, the technique of approach to the image, combined with the wisdom of the people, was able to find a solution. If it is possible to say so, the people's thought determined the poetics of the Karabakh masters, and these

⁴⁹ Şıxıyeva S. Nəsiminin bahariyyəsi. "Azərbaycan-irs" jurnalı. №6-7. 2001, s.122.

⁵⁰ Nəvvab M. Təzkirə. Əlyazma. M-67/2364, 138^b.

artists, as a master poet, individualized the word and gave it back to the people. M.Mamayi, M.A.Novras, H.Garadaghi, M.A.Baku and other Karabakh artists wrote double, parallel verbs, alliteration, mulamma and so on. They managed to create imagery and art by using poetic means such as.

The first half of the third chapter entitled **“Philosophical and national motives in the works of representatives of the literary assemblies of the XIX century Karabakh”** is called **“Religious assemblies in the literary environment of Azerbaijan in the XIX century.”**

Some facts strengthen the possibility that in the literary environment of Karabakh in the XIX century, along with "Majlisi-uns" and "Majlisi-Faramushan", it is possible to speak of another assembly - the assembly of sects, which for some reason has been neglected and studied. Seyid Mirhamza Nigari. He is a prominent representative of Takke-Sufi literature and an influential sheikh of the Naqshbandi sect.

Seyid Nigari, who was secretly taken to the Silver Sarajkhana Madrasa by the order of his mentor Ismail Efendi, was also in search of this spiritual purity and progress. This is also indicated in the manuscript samples given from Seyid Nigari's Persian divan in the book "Humayi-arsh":

این کنج عزلتی که گرفته ست شیخ شهر
ترسم که بگویند کمینگاه شهرتست

In the morning, the sheikh should take this corner

I'm afraid they say that fame is in ambush.⁵¹

By the way, the ethical issues displayed in Nigari's works, the subject of divine cherish are the driving lines of the verses of the individuals of "Majlisi-uns", "Majlisi-Faramushan". Amid the investigate, we seen the more noteworthy impact of Mir Hamza Nigari's scholarly notoriety, multifaceted intrigued and

⁵¹ Mirzəzadə Mustafə Ağabali. Hüməyi-ərş. Qarabağlı Şeyx Mir Həmzə Nigarinin Mənaqibnaməsi. Bakı, Nurlar, 2015, s.497.

taste on Sadi Sani Garabagh's imaginative legacy. This was not inadvertent, due to the reality that the craftsman was a part of the Nigari Scholarly School. The fabric history composed by Sadi Sani Garabahi on the event of the passing of his incredible ace (the artist commemorated his master's passing in "Falak" and "Amed" ghazals with awesome lament)⁵² can be considered as a wonderful appearance of his regard for the murshid. Mullah Ali Talib was one of the craftsmen who imaginatively proceeded the conventions of Sayyid Nigari, a researcher, Sufi, Sayyid and artist. Sheik Nigari's devout sees are based on his perpetual cherish for God, the Prophet and his family.

In one of the manuscripts of the Persian court, the poet, who introduced himself as Abduhu Mir Hamza, also noted that the feet of the poor of Naqshibandi, Qadiriyya, Suhraverdiyya, Kubraviyya and Jishtiyya were dust.

نسئل الله العاقبة الحمد
اضعف العباد خدامتر اباقداما فقر اءالنقشبندية والقادريه والسهرورديه والكبرويه والجشنيه
السيد الامير الحمزة الحيدر يابا لبالي الحسنيا فقر هبا غيا لير كئشادى
عبد همير حمزه

*We ask God for forgiveness and praise the Lord of the worlds. The weakest of the slaves, the dust of the feet of the poor of Naqshbandiyya, Qadiriyya, Suhraverdiyya, Kubrawiyya and Jishtiyya, as-Sayyid al-Amir al-Hamza al-Heydari al-Bali al-Hasani al-Garabaghi al-Bargushadi Abduhu Mir Hamza.*⁵³

All this appears that it is conceivable to talk not as it were almost the category, but too almost the school. Investigate appears that a few truths almost Seyid Mir Hamza Nigari still require uncommon investigate. Noticing that the date of the poet's birth is demonstrated in an unexpected way within the

⁵² Sadi Sani Qarabağinin həyat və yaradıcılığı. Əsərləri. Bakı, Elm və təhsil, 2014, s.54.

⁵³ Mirzəzadə Mustafa Fəxrəddin Ağabali. Humayi-ərş. Qarabağlı Şeyx Mir Həmzə Nigarinin Mənaqibnaməsi. Bakı, Nurlar, 2015, s.497.

sources, N. Mammadli composes that this date is recorded within the sources as 1212 Ok (1797 Advertisement).⁵⁴ In this respect, the archive appearing the date of birth of Nigar is of extraordinary importance.

"The birth of Sheik Haji Mir Hamza efendi ibn Mir Pasha, one of the displaced people from Dagestan" 1213 / 1798-99.⁵⁵

Seyid Mirhamza Nigari was one of the primary creators of the thought of jihad against the Russian attack of the Caucasus within the center of the XIX century. Verifiable truths appear that Seyid Mirhamza Nigari shared the same position with Khasay khan Usmiyev, who dissented the tsarist approach of the Caucasus – radical. During his time in Karabakh, Khasay khan Usmiyev met with Seyid Nigar and his disciples in secret. It was resolved to send a letter to the then-Kars governor at a meeting held in Shusha citadel. In the case of a dispute between the Ottoman and Russian governments for any cause, Sheikh Haji Hamza in Karabakh, Ahmad in Sheki, and Khasay Khan in Dagestan shall take swift action, according to the resolution. They promised to start a revolution.⁵⁶

Chapter II is entitled "Moments related to the sect and sufism in the works of nineteenth-century Karabakh artists."

In the works of the members of "Mejlisi-uns", "Mejlisi-faramushan" it manifests itself in the form of sufism realism. From this point of view, the poetic examples of these artists are of a dual nature. Karabakh poets used the same symbols and symbols to reflect both real beauty and reality, as well as their own gnosis. *"According to sufism, the lover always*

⁵⁴ Mir Həmzə Seyid Nigari. Divan. Bakı, Elm və təhsil, 2010, s.4.

⁵⁵ Mirzəzadə Mustafa Fəxrəddin Ağabali. Humayi-ərş. Qarabağlı Şeyx Mir Həmzə Nigarinin Mənaqibnaməsi. Bakı, Nurlar, 2015, s.43.

⁵⁶ Mirzəzadə Mustafa Fəxrəddin Ağabali. Humayi-ərş. Qarabağlı Şeyx Mir Həmzə Nigarinin Mənaqibnaməsi. Bakı, Nurlar, 2015, s.72.

wants to be reunited with him because he is separated from his origin - the truth, and in this case, the sufi uses self-ecstasy, various rituals, dances and music to reunite with the Creator, free from human ego. As noted by Trimmingham, music played a major role in sufism, with the exception of the recitation of the Qur'an and the call to prayer, although it did not occupy a proper place in orthodox Islamic rituals."⁵⁷ However, the use of ritual music in the works of both representatives of our classical literature and their loyal followers, Karabakh artists, is a clear proof that music has not lost its leading position in sufism.⁵⁸ Sadi Sani Karabakh:

Dance climate, stay singing,

I'm in love,

Fear is in the work of the indestructible heart.⁵⁹

In the poem, he refers to a dance ritual organized by C. Rumi. Called "takuro" (arabic word meaning "labor") in many sources, this dance ritual has been widely used in the poetic examples of 19th century Karabakh poets, including S.Sani Garabaghi.

The Companions of love were enchanted with pleasure,

Arbab-dancer mutrub changu rubab dutmuş.⁶⁰

During the performance of this ritual, which is described as circling around the sun, as is clear from the above verse, chang, rubab, ney, etc. such as musical instruments play an important role. In this regard, the following examples of poetry are typical:

که تاز دل بز دایند درد و غم یکدم
بنله دف و طنبور و نای و موسیقلر

*... wipe away the sorrow and grief in my heart,
With the sound of burial, tanbur, neyin, music.⁶¹*

⁵⁷ Тримингэм Д.С. Суфийские ордены в Исламе. М.,Наука, 1989. с.161.

⁵⁸ Мец А.Мусульманский ренессанс М., Наука, 1966. с.234.

⁵⁹ Sədi Sani Qarabaği. Fond 24. Arx.-38. Г[2]77. 9562, s.11.

⁶⁰ Sədi Sani Qarabaği. Fond 24. Arx.-38. Г[2]77. 9562, s.10.

⁶¹ Nəvvab M. Təzkiyə. Əlyazma. M-67/2364, 246^b.

Thus, the research suggests that sufi terms are widely used in the works of the representatives of the Karabakh literary environment of the XIX century, and that sufism is manifested in a way that is synonymous with realism.

The last sub-heading of the third chapter is called “**XIX century Karabakh artists and folklore**”. Ideas, themes, plots, genres, etc. from folklore. The members of the “Majlisi-uns” and “Majlisi-faramushan”, who took the elements, benefited from it both in their individual works and in their entire works.

The poetic examples of 19th century Karabakh artists are also interesting in terms of studying the applause and curses that form the paremiological fund of the language and always maintain its relevance.

*When he wrote the name of Hijran, the secretary-power,
I wish I had a pen in my hand.⁶²*

The curse in his verse is related to Islam: “*A hadith narrated from the Prophet Muhammad, referring to Abu Hurayrah, states that Allah Almighty first created the Pen and commanded him to write everything that would happen. After the pen wrote down all the events that will take place until the Day of Judgment, Allah Almighty sealed it. In this hadith, after writing down the events that will take place before the Day of Judgment, the idea of the foreword is confirmed by stamping the pen once again.*”⁶³ The poet, who could not bear the difference of separation and complained about the hijra, also realized that the hijra was a matter of fate and foreknowledge and resorted to this type of curse.

*My dear, my eyes, my words in my tongue,
May Subhan protect you.⁶⁴*

⁶² Məxfi. Qəzəllər. (əlyazma). A- 272/3875, 100^a.

⁶³ Qasımov A. Məhəmməd peyğəmbərin meracı. Bakı, Yazıçı, 1994, s.67.

⁶⁴ Həsənəli xan Qaradaği. Əşar (əlyazma) M-310, 4^a.

As for the semantic features of the prayers, which are widely used in the works of the members of the Majlisi-Uns and Majlisi-Faramushan, it should be noted that they have a local character. A.Agah, Makhfi, Novras and others.

Artists such as the

*Let the dot on the pole of the body be bud, and let the
tongue remain intact.*

Let the nightingale's feathers remain in the desert.

Let him not see his opponent, let him die in the world,

*Everyone who casts their eyes upon it, wants a go.*⁶⁵

As for the semantics of white in the example, it should be noted that since white is a symbol of light, success and happiness in all peoples of the world (probably due to the fact that it is considered the color of God), the poet he asks the Creator alone not to see. Since white and black are always in opposition to each other and have the last negative connotations of white, they also express the meaning of grief, sorrow, mourning, and disaster, so they also benefited from the associations created by this color in bad prayers.

*White grapes may be darker in color,
Do not rebuke me indifferently.*⁶⁶

In the lyrical examples of Karabakh artists, such as Anga and Simurg, in legends, tales and epics, images with magical power, zoomorphic image, patron of kindness are also mentioned. The mythical image of Simurg, “*which attracted the attention of many researchers, was characterized in different ways. Simurg, often mentioned in Sufi literature, is described as a perfect man who is invisible, understands love and the truth, including the king of birds, or has the sign of 30 birds.*”⁶⁷ The

⁶⁵ Həsənəli xan Qaradaği. Əsar. (əlyazma). M-310, 4^a.

⁶⁶ Arx -14 Г-2 (33) fond 13, sax. vah. 50. Növrəs Qarabaği. Şeirlər. S.5.

⁶⁷ Köksəl B. Şifahi ədəbiyyatda Hüma və Ənqa quşları. “Dədə Qorqud” elmi-ədəbi toplu IV (9), Bakı, 2003, s.51.

belief that *"those who seize the hair of the squirrel will reach the greatest mystery and immortality"*⁶⁸ stems from the fact that it has a point of self-purity and spiritual growth. It is not surprising that the representatives of the Karabakh literary environment of the 19th century also compared the mythical images of Simurg (or Anga) to the praise of Sufi ideas in their poetic examples. Thus, *"in ancient religious beliefs, winged creatures were miraculous and mysterious because they were connected to the heavens and had the power to draw closer to God than humans,"*⁶⁹ in other words, they were perfected in love with God and became one with the Truth. For this reason, Baku, Garadaghi, Makhfi, etc., who call themselves the true travelers of the path of truth - lovers. Karabakh masters such as took advantage of this image of a true lover.

Loyalty to love from you is like seeing Simurg,

*It is impossible to love the beautiful, it is a legend.*⁷⁰

In the poetic examples of 19th century Karabakh artists, the image of Samandar, known as the Phoenix in the mythical thinking of the peoples of the world, is more common. *"Samandar, or Phoenix, described in Eastern mythology as a man with a long beak"*⁷¹ (sometimes reborn as fire after burning himself in a fire, etc.), is sometimes referred to in Greek mythology as Phoenix. The salamander is sometimes equated with a lizard called Salamandra. The salamander does not burn in the fire for a certain period, as if it is born in the fire by secreting a special substance. There have been suggestions that

⁶⁸ Bahaeddin Ö. Türk mifolojisi, I c. Ankara, Tütük Tarih Kurumu basım evi, 1971, s.23.

⁶⁹ Vəliyev İ. Azərbaycan mifik təfəkküründə sehrlı quşlar. Dədə-Qorqud. El-mi-ədəbi toplu 1(14), s.45.

⁷⁰ Bülbül Məhəmməd. Şeirlər. cəmi 15 vərəq. (əlyazma) inv.7400. fr- 1299 / 7460, 14^a.

⁷¹ Həkimov M. Aşıq şeirinin növləri. Bakı, API, 1987, s.319.

the Assyrians may have given the name to this magical bird, which is originally associated with Ethiopia.⁷² Samandar, who is used as a special motif in folk poems, beliefs, tales and legends, and who is "supposed to have lived 500, 1400, 12954 years", is often compared to a lover who longs for reunion in poetic examples because he is constantly subjected to hardships. Karabakh artists also liken themselves to the Samandar bird in order to show the indescribable greatness of their spiritual suffering:

Only I came to burn in the fire,

*Do not know me in the fire Samandar me.*⁷³

Agreeing to the legend, for a certain period of his life, agreeing to a few sources, after 220 a long time, Samandar loses the capacity to fly and sits on a tall mountain and starts to moan and snarl. After precisely ten days of perusing in a marvelous and burning voice, he rubbed his wings together so much that his body caught fire from the fire rising from his chest and turned to fiery remains. The fire falls on the grass where the feathered creature sits, and the grass catches fire. At that point within the put of the feathered creature - beneath the fiery remains remains a blue egg. The final snow within the cinders touches off on it possess, and forty days afterward a infant hatches from that egg, and it grows, restores, and gets to be Samandar once more, taking after within the strides of its precursor.⁷⁴ Agreeing to another legend, this enchanted fowl burned itself with the fragrant herbs it collected in its settle or kicked the bucket of suffocation from the scent of herbs. From its cinders a modern feathered creature is born.⁷⁵ Hence, this picture, which proceeds inconclusively and is interminably rehashed, is frequently alluded to by the last mentioned, because it compares to

⁷² Большой энциклопедический словарь. Глав.ред. Е.М.Мелетинский. М., Изд.Большая Российская энциклопедия. 1998, с.571.

⁷³ Məmai və Məxfi. Şeirlər. Б-724/3283 (1), s.212.

⁷⁴ Вəydili С. Türk mifoloji sözlüyü. Bakı, 2003, s.319.

⁷⁵ Большой энциклопедический словарь. Глав.ред. Е.М.Мелетинский. М., Изд.Большая Российская энциклопедия. 1998, с.571.

the disposition of darlings who are denied of the brilliant perception of the Truth, but who are broiled with the want to achieve it.

Samandartek should burn the people of love,

*Yes, the place of love is fiction.*⁷⁶

Nineteenth century Karabakh artists, as well as the leader of the Majlisi-Faramushan, described Samandari as a traveler on the path of truth - a true lover whose heart was burning with the fire of hijrah:

پر از آذر دل و جاتم ز هجران

هم او پر سوز مانند سمندر

My heart and soul are filled with the fire of hijra,

*It is full of fire like a bird of prey.*⁷⁷

Thus, in terms of theme and genre, the incorporation of folklore in the works of Karabakh word masters can be considered a distinguishing quality. Although the poems of Karabakh artists written in the tradition of folk art contain examples of socio-political, Sufi-dervish, religious-mystical material, the poems in this manner praise secular love and reasons of true love.

The primary half of Chapter IV, entitled "**Human-centric approach to the work of nineteenth-century Karabakh writers**" is entitled "**Reflection of cognitive-psychological highlights within the work of nineteenth-century Karabakh artists.**" In cutting edge times, a multidisciplinary approach, inclination for investigation and investigate based on the accomplishments of different areas of science, makes conditions for accomplishing comprehensive and comprehensive comes about in this range. The think about of fiction utilizing a human-centric and cognitive-psychological approach permits us to evaluate the human calculate in terms of both the creator and the peruser to whom the work is tended to, in terms of his

⁷⁶ Baki. Riyazül-məhəbbət. (əlyazma). Cəmi 90 vərəq. B-5615 /7240, 39^b.

⁷⁷ Nəvvab M. Təzkirə. Əlyazma. M-67/2364, 240^b.

considering and mental state, mental and practical impact and sentiments. *"Literary text is perceived in the cognitive paradigm as a complex system of signs that reflects the author's conception of reality and acts as his individual view of the world."*⁷⁸

Among the ranges of think about of the scholarly content, the functional-cognitive or conceptual angle is of specific significance. Cognitive investigation of a scholarly content not as it were permits to uncover the author's worldview, way of considering, discernment of the world, but moreover to decide the issues, conceptual focuses of intrigued, social, political, social and indeed tasteful sees of the creator. gives a genuine premise. This investigation too draws consideration to the truth that the author's individual point of view within the work uncovers the highlights of the person fashion, which plays a key part in uncovering the thoughts that shape the center of the concept reflected in his works.

The celebration of man's inner world, which has become a popular trend, is also represented in the works of the Karabakh literary assembly' members. We occasionally come across broad appreciation for the state of mind, as well as an expression of an individual's mood.

*Again, O Lord, how sad is my happy heart,
My heart is full of knowledge and love.*⁷⁹

The concept, which is one of the key concepts in the cognitive approach, has been characterized differently by different scholars. Those who call it *"a collection of ideas,*

⁷⁸ Арутюнова Н.Д. Истина: фон и коннотации / Отв. ред. Н.Д. Арутюнова // Логический анализ языка: Культурные концепты. М., Наука, 1991. С. 26.

⁷⁹ Natəvan. Şeirləri. С-218/9171, s.112^a.

concepts, knowledge, associations"⁸⁰ related to any object or event, evaluate it as a *"multifaceted being with values, imagery and meaning"*,⁸¹ as well as *"a unit of mental thinking that reflects human knowledge and experience."* .. *reflection of the world as a whole in the human psyche*".⁸²

The concept of "sorrow" attracts attention as a special line in the works of 19th century Karabakh poets. In many cases (for example, in the work of Kh. Natava) it is connected with the tragedy and unpleasant events in his personal life, but sometimes it can be connected with the general tradition of poetry.

The same symbol used in fiction can be interpreted differently and have a different expression plan. In Kh. Natava's work, the symbol of "flower", which has a special weight, is sometimes presented as a counterpart to the concept of a beloved, sometimes a secret, sometimes a dear person - a child:

*Although I like the scent, but also laugh,
There was a lot of suffering, but the result was not
faithfulness.*⁸³

There are usually basic and cultural concepts between the types of artistic concepts. The basic concepts that are considered fundamental are universal concepts that include concepts that reflect the spiritual state and life of society. These concepts are formed in the socio-cultural space in specific historical periods.⁸⁴ A. Vezhbitskaya calls the basic concepts protocol

⁸⁰ Степанов Ю.С. Константы. Словарь русской культуры. Опыт исследования. М. Языки русской культуры, 1997, с.43.

⁸¹ Карасик В.И. Языковой круг: личность, концепты, дискурс. Перемена, 2002, с.129.

⁸² Кубрякова Е.С. Краткий словарь когнитивных терминов. М., Наука, 1996, с.90.

⁸³ Natəvan. Şeirleri. 229 səhifə. С- 218/ 91 71, 98^a.

⁸⁴ Талми Л. Отношение грамматики к познанию. Л.Талми. Вестник МГУ. Сер. 9. Филология. 1999. № 1. с. 92.

concepts because they are universal.⁸⁵ Hope, love, desire ... are included here.

The sort of imaginative concept related to the social calculate may be a cognitive-semiological unit and has developed in connection with the ethnocultural worldview. Unlike the most concept, this concept, which isn't all inclusive, but one of a kind, reflects the substances of culture, so there are concepts that are incomprehensible to agents of other societies - lacunae. The interpretation of lacunae may be a specific issue, as these sorts of concepts related to a specific culture are inconceivable to other societies.

*If I swear by the qiblah, I know
Zahid, I will pour blood into prostrations.*⁸⁶

The word "prostration" in the second verse of the verse can be considered a lacuna, as it is difficult for a non-Muslim to understand that it belongs to a different culture, and it requires special explanation and interpretation during translation.

This issue is not only related to the understanding of concepts, but also occurs when they are used as an artistic tool:

*I sacrifice to you, I cannot leave you,
Probably the difference is the ancient bow, do not go.*⁸⁷

In fact, "bending over" can be considered a universal concept, but its expression in the form of "bowing" applies to the artistic memory of a particular cultural community.

The use of letters and numbers as special symbols in Eastern literature also requires certain information in order to understand them:

Aliftek cypress tall, went in a state of grief, grief,

⁸⁵ Вежбицкая, А. Семантические универсалии и описание языков / А. Вежбицкая / Пер. с англ. А.Д. Шмелева, под ред. Т.В. Булыгиной. М., Языки русской культуры, 1999. с.53.

⁸⁶ Sədi Sani Qarabaği. Fond 24. Arx.-38. Г[2]77. 9562, s.177.

⁸⁷ Natəvan. Şeirilər. 229 səhifə. С- 218/ 91 71, 119^a.

*I don't know how to calm down, the soul inside the body
without you?*⁸⁸

Functional-cognitive examination of the content moreover decides the choice of implies of expression, taking under consideration the "requirements and capabilities" of the peruser, making conditions for the creator to decide the course of influence on the reader. Suggestive onyms have an uncommon part within the ponder of the structure of the scholarly content, as well as the content arrange in terms of meaning. By pulling in consideration as a concept existing within the onomastic framework, the suggestive title as a image of national-cultural conventions brings a uncommon differing qualities to the work, both in terms of expression and fashion, and permits to characterize the concept shaped by diverse names in writing. As a typical image of the conservation of national-cultural and verifiable data, the suggestive anthroponym makes extra shades of meaning within the intellect of the peruser by restoring data around the existing conventions. Imaginative onyms alluding to other known "writings" are not as it were a implies of making imaginative reality, but to act as an onomastic code of dialect and culture in a work of craftsmanship. Concepts common to dialect carriers frame a social or conceptual code.⁸⁹

The concept of social code incorporates a common see of the world, which is epitomized within the framework of behavior, national values, myths and legends, the system of devout sees. Within the words of U. Eko, the worldwide see of the world from the point of see of any society could be a "framework of modeling the world", which is the premise of the

⁸⁸ Natəvan. Şeirləri. 229 səhifə. С- 218/ 9171, 123^a.

⁸⁹ Толстая С. М. К понятию культурных кодов. Сборник статей к 60-летию Альберта Кашфулловича Байбурина. Studia Ethnologica. С-Пб: Изд-во европейского ун-та, 2007, с.26.

social code.⁹⁰ The social code, in a sense, could be a typical dialect of culture.⁹¹ When classifying the concept of culture taking into consideration the figure of national considering, substantial, spatial, time, fabric, otherworldly codes are demonstrated as the most pointers of social code. The physical code is specifically related to an individual, or more accurately, to his life systems.⁹²

Alluvial onyms are distinguished by their special weight in the works of 19th century Karabakh poets. This was due, on the one hand, to the traditions of classical poetry, to the well-known patterns and means of description of the ghazal genre, and, on the other hand, to the democratic spirit (especially in the hajj), which manifested itself in a sense in the literature of this period.

*Leyla and Majnun make a foreign language,
When you see a madman in love at every stage.*⁹³

Within the works of the agents of the 19th century Karabakh scholarly environment, the strategy of expression reminiscent of classical Eastern legends such as "Leyli and Majnun", "Farhad and Shirin", verifiable and incredible identities such as Iskander, Yusif, Yagub, restoring minutes within the reader's intellect is utilized and caught on based on its existence. Cognitive investigation of the allegorical concept within the works of 19th century Karabakh artists recommends that the human component was the central component of the allegorical nature of the scholarly text during this period, and

⁹⁰ Эко У. Отсутствующая структура. Введение в семиологию. СПб, Симпозиум, 2006, 544 с.

⁹¹ Березович Е. Л. Язык и традиционная культура: Этнолингвистические исследования. М., Индрик, 2007, с.266.

⁹² Красных В. В. Коды и эталоны культуры. Язык, сознание, коммуникация. М., МАКС Пресс, 2001. Вып.19, с.13.

⁹³ Nəvvab. Divani-torki. cəmi 92 vərəq. (əlyazma) Б-7548 /11210, 50^b.

impressions and comparisons approximately man were favored within the metaphorical understanding of reality.

The other half-chapter of Chapter IV is entitled **"Gender-specific expression of emotion in the works of the members of" "Majlisi-uns "and" Majlisi-Faramushan "and the description of facial features in human presentation."**

According to M. Bakhtin, who explores emotion and its possibilities of expression in a literary text, *"Excitement exists for the one who carries it (excitement - A.H.) only in the text, which is expressed in signs, there is no such thing as excitement outside this text."*⁹⁴ As a means of conveying, one's intentions, as well as expressing one's feelings, emotionality opens up a wide range of possibilities. In the literature, various means are used for this, which can be used to show the use of artistic repetition, inversion, question constructions.

*The world is full of sorrow and grief,
How can I fall into the desert like Kays.*⁹⁵

Or:

*I'm sorry for my caravan, I'm sorry for my lady,
From my fig tree, why doesn't it come, why doesn't it come?*⁹⁶

As a field in which emotional shades are widely reflected, in poetic creativity emotionality is realized not only by language units, but also by the possibilities provided by the literary text. One such method is the expression of emotionality through artistic contrast. The use of antonyms in the works of nineteenth century Karabakh poets is also noteworthy. The semantic contrast created on the basis of emotional-connotative gives the author the opportunity to influence the reader, as well as to realize the idea by revealing the nature of the image.

What happened to spring, but spring did not come,

⁹⁴ Бахтин М.М. Эстетика словесного творчества. М., Наука, 1979, с.107.

⁹⁵ Nəvvab. Divani-torki (əlyazma). B-7548/11210, s.50^b.

⁹⁶ Natəvan. Şeirləri. C-218/9171, s.130^a.

*The rose opened, laughing inside, I did not smile.*⁹⁷

The utilize of the "question-answer" frame of live discourse in arrange to precise emotionality within the scholarly content secures an uncommon elaborate tone by making a closed expressive-semantic field. In this way, the reader's consideration is centered more on the internal world of the picture, the author manages to impact the sentiments of the peruser, which implies a fruitful solution of the task that the scholarly text must perform in an expressive-pragmatic way. In numerous cases, one implies isn't sufficient to specific emotionality, whereas there's systematism within the conveyance of emotionality - "... the content employments a set of suitable implies to precise feeling in a complex enthusiastic circumstance."⁹⁸

One of the means of expression of emotionality is the use of negative semantic words, vulgar expressions, as well as ironic shades, which have a special expressive weight. This point is especially noteworthy in socio-political lyrics:

*... I had a cup of tea in the morning when Sheikh cut a candle
He turns the door because he is a soldier.*⁹⁹

Although the expression of expression is possible by various means, the reflection of facial features as an element of expression in poetry is distinguished by its special weight. It is no coincidence that scholars refer to the face as "an important means of communication" when referring to the purposeful study of "reading facial expressions."¹⁰⁰

When we look at the work of the representatives of the Karabakh assemblies of the XIX century, we witness rich artistic samples both in terms of content and means of

⁹⁷ Nəvvab. Şeirləri. B-2721/20709, s.52^a.

⁹⁸ Фаткулина Ф.Г. Понятие деструкции в лексической семантике. Уфа, 2003, с.74.

⁹⁹ Asi. Həcv. B-7789/11451. İnv. 11451.

¹⁰⁰ Лотман Ю.М. Семиосфера. СПб.: Искусство-СПб., 2000, с.79.

expression. One of the manuscripts involved in textological and philological research is B-724/3383 (1) preserved in the archives of the Institute of Manuscripts named after M.Fuzuli of ANAS. We see that it is used very successfully:

نمک زیاده کند بر مراحت دل ریشم
تبم صنما گر کند لب نمکینت

Moisture is more than cones

*Tabassomi sanamo ger konad labe namekinet.*¹⁰¹

Amid the investigation, the strategy utilized for substance investigation of writings was connected.

Since the problem of gender relations is directly related to the way of thinking of the people, objective determination of the cognitive features of such concepts can be realized directly through the prism of the study of cognitive metaphors¹⁰² we compared. In the poems of Kh. Natavan and F. Kamane, the frequency of expressions related to the face and its elements is as follows: face - 23%, view - 11%, eye - 34%, eyebrow - 4%, mah - 3%, zulf - 18%, lip - 5%, jamal - 2%.

According to the analysis of the poems of Hasan Garabaghi and Abdulla bey Asi involved in the study, here face - 17%, view - 9%, eye - 15%, eyebrow - 4%, mah - 16%, zulf - 29%, lip - 7%, jamal - 3% were found to be operational soon.

In the Concluding part of the dissertation, the conclusions of the research are summarized, and it is concluded that XIX century Karabakh literary assemblies direct the creative process as a whole, taking into account the conditions of the time and environment, such associations form a new cultural outlook.

¹⁰¹ Мəмай və Мəxfi. Şeirlər. B-724/3283(1).

¹⁰² Калугина Е.Н. Концепты "мужчина" и "женщина" в субстандарте русского и английского языков : диссер. ... канд.филол. наук , Ставрополь, 2008. - 159 с. <http://cheloveknauka.com/kontsepty-muzhchina-i-zhenschina-v-substandarte-russkogo-i-angliyskogo-yazykov>

Due to the truth that the scholarly environment of Azerbaijan within the XIX century was characterized by the presence of distinctive sees and bearings, in this period of time within the works of Karabakh artists attracted consideration as religious-didactic, enlightening-realist and mainstream. Within the 19th century Karabakh, where national culture showed itself in an unexpected way, literary assemblies played an imperative part within the nationalization of existing values, within the transformation of classical divan writing and mugam music into driving variables of national culture. The nineteenth century Karabakh environment could be a period of momentous, methodologically and elaborately wealthy writing in terms of assortment and class. The works made amid this period contrasted to a few degrees from the past writing in terms of substance, and in understanding with the period, reflected the genuine, genius life, thought and soul of the country. In common, since both recharging and convention are watched within the scholarly environment of Azerbaijan, the writing of the century ought to be considered on the premise of both recharging and convention. At the starting of the 19th century, the philosophy of the national resistance development against the Russian attack within the Caucasus was shaped by partisan thoughts, so the Russian Realm treated the partisan development as a political process. From this point of see, the devout writing of the 19th century ought to be drawn nearer from the setting of the social and political forms of that period. In common, scholarly congregations, as well as 19th century Karabakh scholarly gatherings played an uncommon part within the preparing of a unused imaginative era, the survival of imaginative conventions, the continuation of master-student conventions. The development of nineteenth-century Azerbaijani literature in a completely new ideological and aesthetic direction, great achievements, the foundation of the ideology of

enlightenment in Azerbaijan strengthened the connection of fiction with reality, led to the development of new literary and aesthetic principles, types and genres. One of the important features of the literary and cultural life of Karabakh in the XIX century is the emergence of commentaries, collections of poems and chronicles of various styles. Thus, Mirza Yusif Garabaghi's "Majmueyi-Vagif and his contemporaries", Mir Mehdi Khazani's "Ghost collection", Hasanali Khan Garadaghi's "Khan Garadaghi's commentary", Mir Mohsun Navvab's "Tazkireyi-Navvab", Mohammad aga Mujtahidzadeh's "Riyazul-ashig" and the emergence of other works created certain opportunities for the study and research of poetry. In terms of determining the characteristics of the literary environment of Karabakh in the XIX century, a comprehensive understanding of the artistic image in art samples is possible when approached with the application of cognitive, aesthetic-evaluative, epistemological aspects. Anthropocentric and cognitive-psychological approach to the study of the works of representatives of the Azerbaijani literature of the XIX century, as well as the Karabakh literary environment with the application of anthropocentric and cognitive-psychological approach. allows you to evaluate the framework. Cognitive examination of the allegorical concept within the works of 19th century Karabakh writers recommends that the human component was the central component of the allegorical nature of the scholarly content amid this period, and impressions and comparisons about man were favored within the metaphorical understanding of reality. Components of Azerbaijani-Persian, Azerbaijani-Arabic diglossia within the works of numerous poets of words of the 19th century Karabakh scholarly environment caused an extraordinary concordance within the composing of sonnets. In other words, these verses are composed in such a concordant, profound and rhyming way that the audience does not rapidly take note the contrast in these

expressions, in spite of the alter of dialect. The utilize of legends in terms of subject and sort within the works of Karabakh word aces can be considered a characteristic include. In spite of the fact that there are illustrations of socio-political, religious and enchanted substance within the sonnets of Karabakh specialists composed within the fashion of society art, the melodies of common adore and thought processes of genuine cherish possess the most put in these sonnets. Individuals of "Mejlisi-Uns" and "Mejlisi-Faramushan" overseen to allow them unused substance and shape by utilizing distinctive legends classes, substance and a arrangement of lovely pictures of society craftsmanship in agreement with their person imaginative highlights, engaging to society fashion and wonderful structures.

The main provisions of the dissertation are presented in the following books, articles and theses of the author:

1. XIX əsr Qarabağ sənətkarları Füzuli ədəbi məktəbinin davamçıları kimi // AMEA M.Füzuli adına Əlyazmalar İnstitutu, Filologiya məsələləri, – Bakı: Elm və Təhsil, – 2008. №5, – s.240-251.

2. Mirzə Rəhim Fəna “1905-ci il hadisəsi” / tərc. və tərt. ed. A.A.Hacıyeva; red. M.Nağıoğlu – Bakı: Nurlan, – 2009. – 252 s.

3. XIX əsr Qarabağ sənətkarlarının yaradıcılığında Musa dini-mifoloji obrazına dair // – Bakı: Dil və ədəbiyyat. Beynəlxalq Elmi nəzəri jurnal, – 2010. №3 (74), – s.223-228.

4. XIX əsr Qarabağ sənətkarlarının yaradıcılığında İsa Məsih dini-mifoloji obrazına dair // AMEA M.Füzuli adına Əlyazmalar İnstitutu, Filologiya məsələləri, – Bakı: Elm və Təhsil, – 2010. №7, – s.281-292.

5. Əhməd Yəsəvi yaradıcılığı və Azərbaycan ədəbiyyatı (XIX əsr Qarabağ sənətkarlarının poetik örnəkləri əsasında) // Azərbaycan Respublikası Təhsil Nazirliyi Azərbaycan Dillər

Universiteti. Mədəniyyətlərarası dialoq; linqvistik pedaqoji və ədəbi aspektlər. Beynəlxalq Elmi Konfransın Materialları, – Bakı: – 2010, – s.269-270.

6. XIX əsr Qarabağ sənətkarlarının yaradıcılığının ideya-bədii qaynaqları // AMEA, M.Füzuli adına Əlyazmalar İnstitutu, Filologiya məsələləri, – Bakı: Elm və Təhsil, – 2011. №5, – s.166-173.

7. XIX əsr Qarabağ sənətkarlarının yaradıcılığında Xızır dini mifoloji obrazına dair // Azərbaycan Respublikası Təhsil Nazirliyi Elmi Xəbərlər, – Bakı: – 2011. – s.226-233.

8. XIX əsr Qarabağ sənətkarlarının yaradıcılığında əfsanəvi quş obrazları // Azərbaycan Respublikası Təhsil Nazirliyi Azərbaycan Universiteti, Müasir dünyada inteqrasiya və müqavimət prosesləri, – Bakı: – 2012. – s.346-349.

9. Həcv janrının nəzəri məsələlərinə dair // Azərbaycan Respublikası Təhsil Nazirliyi, Bakı Dövlət Universiteti. İlyas Əfəndiyev 100, Respublika Elmi Konfransının materialları, – Bakı: Elm və Təhsil, – 2014. – s.181-187.

10. Abdulla bəy Asinin yaradıcılığında həcv // Azərbaycan xalqının ümummilli lideri H.Əliyevin anadan olmasının 91-ci ildönümünə həsr olunmuş Gənc Tədqiqatçıların II Beynəlxalq Elmi Konfransının materialları, – Bakı: – 2014. – s.237-239.

11. XIX əsr Qarabağ sənətkarlarının yaradıcılığında həcv // – Bakı: Dil və ədəbiyyat, Beynəlxalq elmi-nəzəri jurnal, – 2014. №1 (89), – s.238-241.

12. Тюрская филология в свете современных достижений // Министерство Образования и Науки Российской Федерации. Тюркская филология в свете современных достижений сборник материалов. Международный научно-практической конференции, посвященной Году литературы в РФ и РБ, 75-летию со дня рождения доктора филологического наук, проф. Д.С.Тинеева. Ч 2. // – Стерлитамок: – 2015. – с.144-149.

13. XIX əsr Qarabağ şairlərinin yaradıcılığında bahariyyələr // Görkəmli ictimai xadim, xalq şairi, akademik Bəxtiyar Vahabzadənin anadan olmasının 90 illik yubileyinə həsr olunmuş “Bəxtiyar Vahabzadə və Azərbaycan Filologiyasının Aktual Problemləri” mövzusunda Beynəlxalq Elmi Konfransının Materialları // – Bakı: –2015. – s.145-150.

14. XIX əsr Qarabağ sənətkarlarının lirikasında sufi-irfani simvolika // Azərbaycan Respublikası Təhsil Nazirliyi Bakı Dövlət Universiteti. “Kitabi-Dədə Qorqud və Türk dünyası” “Kitabi-Dədə Qorqud”un nəşrinin 200 illiyinə həsr olunmuş Beynəlxalq Elmi konfransın materialları, – Bakı: – 2015. – s.574-578.

15. Билингвизм – двуязычие в лирике Карабахских поэтов XIX века // Тюркская филология в свете современных достижений, – Стерлитамак: – 2015. – с.144-170.

16. XIX əsr Qarabağ sənətkarlarının yaradıcılığında alliterasiya // Azərbaycan Respublikası Təhsil Nazirliyi BDU Birinci Türkoloji Qurultayın 90 illik yubileyinə həsr olunmuş Müasir Türkologiya: Dünən, Bu gün və Sabah (problemlər və perspektivlər) Respublika Elmi Konfransının materialları, – Bakı: – 2016. – s.64-66.

17. Məşədi Məhəmməd Bülbül yaradıcılığında dini obrazlar // Azərbaycan Respublikası Təhsil Nazirliyi BDU “İslam Həmrəyliyi – 2017, Reallıqlar və perspektivlər mövzusunda Respublika elmi-metodik konfransının materialları, – Bakı: – 2017. – s.250-251.

18. Şifahi xalq yaradıcılığı ənənələrinin XIX əsr Qarabağ sənətkarlarının yaradıcılığında əksi // – Bakı: Dil və ədəbiyyat, Beynəlxalq elmi-nəzəri jurnal, – 2017. №3(103), – s.164-167.

19. XIX əsr Qarabağ sənətkarlarının yaradıcılığında “Yusif və Züleyxa” obrazları // – Bakı: Dil və Ədəbiyyat, Beynəlxalq elmi-nəzəri jurnal, – 2017. №3(57), – s.102-105.

20. Seyid Nigari və XIX əsr Qarabağ ədəbi mühiti // – Bakı: Elmi xəbərlər, – 2017. – s.175-183.

21. Сказания о Коране в творчестве Карабахских писателей XIX века // Мыждународный Гуманитарный Университет Науковий Высник Мыждународного Гуманитарного Університету Серия; Филология Збырник Наукових Прощь Выпуск 26 том, – Одесса: –2017. – с.96-99.

22. Отражение событий 1905-1906 годов в творчестве карабахских писателей XIX века // Вісник Университету імені Альфреда Нобеля. – Філологічні Науки, – 2017. №2(14), – с.70-75.

23. XIX əsr Qarabağ şairlərinin yaradıcılığında koqnitiv-psixoloji xüsusiyyətlərin əksi // – Azərbaycan Universiteti, “İpək yolu” jurnalı, – 2018. №2, – s.90-103.

24. XIX əsr Qarabağ şairlərinin yaradıcılığında emotivliyin gender baxımından fərqli ifadəsi // AMEA M.Füzuli adına Əlyazmalar İnstitutu, Filologiya məsələləri, – Bakı: Elm və Təhsil, – 2018. №9, –s.224-231.

25. Ədəbi birlik anlayışı və Qarabağ ədəbi məclislərinin səciyyəvi xüsusiyyətləri // Azərbaycan Respublikası Təhsil Nazirliyi Gəncə Dövlət Universiteti, Elmi Xəbərlər. Fundamental, Humanitar və Təbiət Elmləri seriyası Gəncə Dövlət Universiteti, – 2018. – s.116-121.

26. XIX əsr Azərbaycan ədəbi mühitində təriqət məclisləri // AMEA M.Füzuli adına Əlyazmalar İnstitutu Əlyazmalar yandır (Elmi məqalələr toplusu), – 2018. №2, – s.54-62.

27. Facial Features of human presentation in the Works of representatives of the XIX century Karabaks Assemblies “Majlisi-uns” and “Majlisi-Feramushan” // Akademik Tarih ve Düşünce Dergisi, cilt 5, sayı 17, – Türkiyə: – 2018. – s.23-34.

28. XIX əsr Qarabağ sənətkarlarının yaradıcılığında Nəsimi ənənələri // Böyük Azərbaycan şairi İ.Nəsiminin 650 illik yubileyinə həsr olunmuş “Nəsimi və intibah ideyaları” mövzusun-

da Respublika Elmi Konfransının tezisləri, - Bakı: – 2019. – s. 94-99.

29. The elements of tradition and modernism in nineteenth century Azerbaijani literature // Periodico do Nucleo de Estudos Centro de Ciencias jurídicas Universidade Federal da Paraíba. V9 No2 Ano 2020. Íss n (2179-7137). Renan E. The cife of ge-sus di 1991. Íss n (2177-7137) <http://periodicos.ufpb.br/ojs2/index.php/ged/index>, p.522-536.

The defence of the dissertation will be held on 29 January 2024 at 11⁰⁰ at the meeting of the Dissertation Council ED 1.27 operating under the Institute of Folklore of ANAS.

Address: AZ 1001, the 8th Street, 31, Kichik Gala, Baku, Institute of Folklore of ANAS

The dissertation is available at the Scientific Library of the Institute of Folklore ANAS.

Electronic versions of the abstract are posted on the official website of the HAC and the Institute of Folklore of ANAS under the President of the Republic of Azerbaijan.

Abstract was sent to the required addresses on 29 December 2023

Signed for publication: 25.12.2023

Paper format: 60x84/ 1/16

Volume: 20

Issue: 76808 sign