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THE ROLE OF MIR MOHSUN NAVVAB'S "TAZKIREI-NAVVAB" IN THE CONTEXT OF AZERBAIJAN LITERARY STUDIES DEVELOPMENT

Mir Mohsun Navvab, who has made an invaluable contribution to the development of the history of the handwritten book of Azerbaijan, has written a large number of books related to various branches of science. He is also the author of 12,000 couplets "Tazkirei-Navvab". The article is devoted to the study and definition of innovations introduced by the Navvab with encyclopedic knowledge in the Azerbaijani "Tazkirei-Navvab".

Our goal is to determine that the "Tazkirei-Navvab" of Navvab was written as a work having a peculiar set of lines in the Azerbaijani literary studies of the XIX century.

The study was written on the basis of the historical-comparative method. During the research, we came to the conclusion that the work of Navvab "Tazkirei-Navvab" gives an opportunity to study the Azerbaijani literary environment of the XIX century perfectly, in particular the Shusha literary environment.

The results obtained from the theoretical significance of the study can be used in the history of Azerbaijani literature. This research is of practical importance in the perfect study of the literary environment of the XIX century.

Tazkirah is considered a valuable source for preserving the works of various artists from oblivion and passing them on to future generations. The activity of Navvab, who grew up in the Karabakh literary environment and is a comprehensive connoisseur of this environment, is exceptional in this regard. "Tazkirei-Navvab" is the peak of Navvab activity. With this activity, he created a complete picture of the literary environment of Karabakh, the literary life of Azerbaijan as a whole during that period – a poet, artist, musicologist, publisher, astronomer, etc. Navvab's services in the field of literature are more significant. Therefore, the appearance of this comment is not an accident, but a fact.

Key words: Azerbaijani tazkirah, Mir Mohsun Navvab, "Tazkirei-Navvab", literary criticism, poets, work.

"Tazkira" is an Arabic word, used in the sense of a reminder, a biography. "In the case of long manuscripts, written mainly by literary figures, information on outstanding literary personalities, events, individual works and examples from these works are given" [2, p. 202]. "In modern literature, it is almost impossible to create tazkira. Tazkira was replaced by works "History of Literature", "Historical Essays", "Studies", etc [1, p. 89].

The main source of the study of medieval literature is the tazkirah. In order for Mir Mohsun Navvab to remain as a keepsake in the pages of history in the style that will be interesting at the beginning of the work "Tazkirei-Navvab", which is well aware of its essence and importance, to collect the dear names of Karabakh poets, their way of life, to compose a contrast and I put their beautiful names for the thus, I accepted their orders, fulfilled their requests and started to work on a roller" [7, p. 8], he says his mind. This work is the greatest expression of love for the people and seems to be the main direction of M. M. Navvab's

work. This commentary is one of the main sources for the study of Azerbaijani literature of the XVIII–XIX centuries and is among the works of Adolf Berge, Mohammadagha Mujtahidzade, Huseyn Efendi Gayibov. The picture of the literary environment of Karabakh in the XVIII–XIX centuries is quite clearly concentrated in these commentaries and almost plays the role of the main source.

Tazkirah create conditions for conducting extensive research on the literary process, clarifying those from the socio-political environment to the literary environment. Here is the name chain of creative people from Vagif to Navvab. It is the literary environment of Karabakh and the individual personality characteristics of this environment. Each of them is a creative direction in itself. The tradition of tazkirah can also be understood as the collection of these directions.

The work "Tazkirei-Navvab" was published in 1913 in Baku, in the "Electric typography of the Orujov brothers". In 1998, this work was re-published in full" [4, p. 10].

In the historical tradition, *tazkira* makes necessary to work in two directions – on the level of the Eastern and Turkic peoples. The fact that there are more than a hundred *tazkira* in the Eastern peoples and up to 30 in the Turkic peoples is evidence of the wide and richness of this area.

In the near and Middle Eastern literature, as well as in Azerbaijan, there is an ancient history and unique traditions of *tazkirah*. In XII–XIII centuries Faridaddin Etti's "Tazkiretul-ovliya", in XIII century Mahammad Ovfi's "Lubabul-elbab", in XVI century Sadig Bey Afshar's "Majmaul-khavas", in XIX century "Tazkirei-ateshgada", Mahammad Mujtahidzadeh's "Riyazul-ashighin", Mir Mohsun Navvab's "Tazkirei-Navvab", Mujrum Kerim Vardani's "Sunbulustan", Huseyn Afandi Gayibov's "Collection about the poets famous in Azerbaijan", Mohammed Tarbiyet's "Danishmendani-Azerbaijan" and a number of works whose names we have not mentioned indicate the great historical and scientific significance of *tazkirah*. Today, the names of such persons as Devletshah Samargandi, Alishir Navai, Ahdi Baghdadi, Sam Mirza, Latifi, Sadig bey Afshar, Lutvali bey Azer, Mammadagha Mujtahidzadeh, Mir Mohsun Navvab, Seyid Azim Shirvani and Muhammedali Tarbiyet are also mentioned with pride for their services in *tazkirah*. This is one side of the issue. On the second side of it there is a clarification of the composition and specifics of *tazkirah*. To be more precise, comparative study of existing *tazkirah*, transcending the moments of difference and similarity is an topicality.

The famous Azerbaijani literary critic F. Gasimzadeh in his work "Azerbaijani literature of the XIX century" with great respect mentioned the name of M.M.Navvab's work "Tazkirei-Navvab" [5, p. 3] among the people who had exceptional services in the creation of the book and their valuable works.

Rich creative traditions (poetry, music, painting, librarianship, literary councils) were protected and developed in the Karabakh literary environment.

Literary councils also played a great role in the development of the literary environment of Karabakh. In this regard, literature, professor T. Mammad writes: "Among the main members of "Majlisi-faramushan" was Mir Mohsun Navvab, known among the people as a saint, author of works in the field of mathematics, music, Eastern literature, history and geometry ... Mir Mohsun Navvab's son Mir Ibrahim Mirish and there were many others" [6, p. 66].

M. M. Navvab has collected poems of poets written in other regions of Azerbaijan in the XVIII–XIX centuries of Garabagh literary environment

and delivered them to future generations. Such a desire is seen as a direction in the XIX century Karabakh literary environment. A large part of the activity of Navvab, which belongs to a wide range of creative opportunities, is *tazkirah*. With this great work, he managed to write his name in the memory of the Azerbaijani people and in the history of Azerbaijan. Such an activity arose from the desire to eliminate the danger of disappearance of artistic samples. "One of the important features of literary and cultural life in the second half of the XIX and early XX centuries was the formation of *tazkira*, a literary treatise, a collection of poems of various styles" [8, p. 67].

"We should also note that there are similarities and differences in the tradition of *tazkirah*. That is, even if they meet each other in a common context, they are not far from differences" [3, p. 107]. Thus, the author of each *tazkirah* went by the way of his predecessors, but also made his own additions. This is also observed in the *tazkira* of M.M.Navvab.

It is known that in the near and Middle Eastern literature, as well as in Azerbaijan in the Middle Ages, as well as in later periods, the *tazkirah* differ from each other in terms of their structure, volume, composition principles. Continuing the classical traditions in view of all this, M.M.Navvab took a new position in the *tazkira* genre and formed a complete contrast in a unique style.

He approached this work with due diligence, developed the genre of *tazkira* and enriched it with literary, artistic and scientific shades. In addition to his own line, the poet's autographs are presented in "Tazkirei-Navvab". The idea of inserting autographs into *tazkiras* belongs to Navvab not only in Azerbaijan, but also in the entire Middle East. In addition, *tazkira* also gives enough material to monitor their interaction in the literary process, their creative relations. Because giving different examples from other poets here seems to be one side of the issue. On the second side of it stands appeals. For example, M. P. Vagif, G. Zakir, M. Ashig, M. H. Mirza, Ashig Pari, as well as M. M. Navvab himself appealed to his contemporaries with different attitudes. They create conditions for studying the literary process, socio-political and literary environment.

There are many interesting and remarkable features of the work "Tazkirei-Navvab". Thus, writing many poems in this regard is very valuable in terms of watching the literary process of that period, studying the life and soundness of poets in detail. In this work, the author confides not only with poets and writers, but also gives interesting

information about master calligraphers, sculptors, singers and musicians of his time. Navvab's excellent observation ability to analyze enabled him to skillfully describe and evaluate each person's short, laconic literary portrait, outlook and circle of interest.

Tazkira is the primary source in terms of clarifying facts and evaluating the literary process. This source, which the researchers refer to, also creates conditions for comparisons. For example, from the point of view of studying the literary environment of the XIII–XIX century Garabagh, these contrasts make comparisons necessary.

In his tazkira, M. M. Navvab gives information not only about poets, but also about people who have different fields of science and art. Therefore, "Tazkirei-Navvab" is a reliable source not only for the history of literature, but also for the study of music, calligraphy, translation and other areas. Therefore, from another point of view, this work does not end with the study of the history of literature, Karabakh poets, but also covers other creative areas of the environment. Tazkirei-Navvab is as important for literary critics as it is for musicologists, calligraphers and historians. By writing this work, M.M.Navvab approached the tradition of commentary with innovation and for the first time included autographs in the commentary.

One of the masterpieces of Navvab is "Tazkirei-Navvab", which illuminates the literary environment of Karabakh and is a scientific source for its discovery. He began his work in November 1891 and finished it in September 1892.

In the work "Tazkirei-Navvab", which follows the principle of history, brief information about each of the artists is given. In the given examples of poetry, the titles seem to create an image. For example, "From the word of Molla Panah Vagif mukhammas in Azerbaijani", "Vidadi's conversation with Vagif about remembering his wife and crying", "Vagif wrote this gazal at Vidadi's request" and so on. All this is clearly visible as a characteristic feature of the commentary, reveals the knowledge and imagination of M.M.Navvab. At the same time, the narrator uses this information to pass on the sayings and ideas about the example to future generations.

One of the interesting features for tazkira is that Navvab puts space for notes and attachments. Thus, at the end of the part about the poets he talked about, Navvab kept white sheets and tried to mark his additions in later years, various interesting moments in his life, as well as the date of his death. This shows that Navvab did not complete the work in 1892, and later made certain additions at different times. Research of classical heritage, analysis of poetry and literary examples, poetry with other members

of the literary mejlis, analysis of the results of these poetry, consistent, disinterested and care services to national poetry led to the formation of such a work as "Tazkirei-Navvab".

M. M. Navvab speaks about 158 poets and gives examples of their poems. The work consists of three parts. Each part is quite interesting and attracts attention with its richness of facts. The author initially mentions the name of God in accordance with the tradition of Eastern literature.

In the first part, not only is given brief information about 32 poets, but also included examples of their poems. The first part of tazkira was written by the author with great difficulty. He notes that he has written this part with difficulty, though, by learning from relatives of the dead. The first information about Molla Panah Vagif is in tazkira. There is a section in the book "The way of life of the deceased Molla Panah Vagif". This part serves the purpose of keeping the poet alive some moments of his life, and his birth date, service in Karabakh Khanate, proximity to Ibrahim Khan, the events he faced in the last ages of his life, the scene of his death are clearly shown.

The first example of a poem in the memoir is M.P.Vagif's famous poem "Görmədim". These and other poems have a special value due to their variety, historical events and facts. For example, the gazal about the poet Kalimullah Musa is extremely important. This example not only reflects the talent of Musa Kalimullah, but also characterizes the literary environment.

It is not accidental that the commentary begins with the information entitled "The way of life of Molla Panah Vagif". Thus, one of the founders of the Karabakh khanate was M. P. Vagif. He started not only the literary environment of Karabakh, but also the beginning of a new era of Azerbaijani literature. During this period, folk poetry and classical poetry were intertwined, and the people called this language the language of Vagif's poetry. He had an innate talent. M. M. Navvab was the first to purposefully give M. P. Vagif's mukhammas "Görmədim". The emphasis of this poem clarifies the work of M. M. Navvab, his attitude to socio-political events and time. In this way, he reveals the criteria of his appreciation of literature and poetry as a mature scientist-citizen. The memoir contains nineteen poems by M. P. Vagif and competition in improvisation of poems with M. V. Vidadi. Of these poems, the mukhammas "On the definition of a Christian girl" and the "Mukhammas on the definition of Tiflis" attract the most attention. Because from the historical point of view, these poems play the role of the source.

Thus, the relations of the Karabakh khanate with Georgia, as well as with neighboring countries are reflected in the poems. M. P. Vagif wrote these poems while Ibrahim khan was in Tiflis (Tbilisi). The examples once again confirm the existing relations between the two peoples at that time.

The second person informed by the Navvab in the commentary is Mirza Veli Vidadi. M. M. Navvab identified Mirza Veli Vidadi with Molla Veli Vidadi. It can be concluded that M. M. Navvab had no information about Molla Veli Vidadi. He simply obtained the poems of Molla Veli Vidadi orally or from the books. If we pay attention, we see that Vagif's gazal "Bax", written with an appeal to Vidadi, is not mentioned in "Tazkirei-Navvab". Apparently, M. M. Navvab had no information about this poem.

Then we talk about "A citizen of Gulabli village, the deceased Karbala Safi Valeh". It should be noted that there is a difference of opinion between the commentaries on the date of birth and death in the section of Karbala Safi Valeh "A poet named Ganbar was also his contemporary. Valeh sometimes wrote poems with Ganbar and Karbalai Abdulla Janizade and had told each other pamphlet. Since the lives of all three poets are interrelated, we also wrote mixed" [7, p. 7].

The first section of tazkira characterizes the environment almost until the middle of the XIX century. It should be noted that the first part started with Molla Panah Vagif and ended with Khudad bey Alibey. In general, the first part covers thirty-two poets. But there, more precisely, in the information given about individual poets, a number of names are mentioned, which creates conditions for other studies. In the first part, the following information is given about the persons named: Mirza Veli Vidadi, Bayram Khan Baharli, Gulabli Karbalayi Safi Valeh, Shushali Karbalai Abdulla Jani oghlu, Ganbar Gulabli, Yusif Kosa Garabaghi, Mirza Ali Mirza Hagverdi oghlu, Gasim bey Zakir, Mirza Mehdi bey Ali Bey oghlu, Jafargulu Khan (Arif) Mohammed Hasan Aga Javanshir oghlu, Bahman Mirza, Mirza Hasan, Ashig Pari, Akhund Molla Abbas Javanshir, etc. At the same time, this section provides conditions for monitoring the development in the literary environment of Karabakh.

A large number of poetic examples typical for the history of Azerbaijani literature are given to us by M.M.Navvab's work "Tazkirei-Navvab" came through. This work is a development event in the context of the Azerbaijani, Eastern and Turkish peoples.

Creating a contrast with autograph M.M. Navvab is a literary evidence related to the literary environment of Garabagh. The importance of this tazkirah is determined by creating a complete idea of the literary environment. About 100 Azerbaijani authors are informed about their life in this tazkira.

"Tazkirei-Navvab" is the main source for studying the literary environment of Karabakh. In this context, the public-political life of the XVIII–XIX century, philosophical-moral thought, the landscape of literary criticism, literary relations with other literary environments are explained.

It is known from the article that M. M. Navvab wrote "Tazkirei-Navvab" in 1892-1893. The work consists of two parts. In the first part, M. M. Navvab gives information about 35 poets. He gave information about Vagif, Vidadi, Karbalayi Safi Valeh, Zakir and others, and published excerpts from their poems. The second part provides information about 56 poets. Among them are Natavan, Mehdigulu Khan Vafa, Fatma Khanum Kamina and others.

M.M.Navvab worked a lot on the commentary, made new notes and conducted searches. One of the main merits of the tazkira is that it provides information not only about poets, but also about famous calligraphers, painters and musicians of that time.

The tradition of tazkirah is an example of classical literature and has been of interest to the Turkic and Eastern peoples as a trend since the Middle Ages. There is a great way from Ibn Guteyba, Abulfaraj Isfahani, Muhammad Avfi, Dovletshah Samarkand to Alisher Navai, Sam Mirza, and from there to the commentators in the Karabakh literary environment. The biggest passenger on this road is Mir Mohsun Navvab. In general, due to the commentary of this prominent figure, commentary in the literary environment of nineteenth-century Azerbaijan is recognized and studied with new values.

This commentary, as an example of literature, gives grounds to follow the development of the literary process, literary criticism, while in the other direction, it allows to determine the political process, historical facts. Thus, "Tazkirei-Navvab", a masterpiece of the rich creativity of the M. M. Navvab, is one of the main sources for the historiography of Azerbaijani literature. In this work, the existence and essence of the Karabakh literary environment is reflected in all its aspects and becomes an example for all Azerbaijani literature.

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Імамалієва Л. М. РОЛЬ «ТАЗКІРЕЙ-НАВВАБ» МІР МОХСУНА НАВВАБА В КОНТЕКСТІ РОЗВИТКУ АЗЕРБАЙДЖАНСЬКОГО ЛІТЕРАТУРОЗНАВСТВА

Мір Мохсун Навваб, який зробив неоціненний внесок у розвиток історії рукописної книги Азербайджану, написав велику кількість книг, що відносяться до різних галузей науки. Він також є автором 12-тисячного двовіршового твору «Тазкірей-Навваб». Стаття присвячена дослідженню та визначенню нововведень, внесених твором «Тазкірей-Навваб» М. М. Навваба, в азербайджанське тазкірі.

Наша мета полягає в тому, щоб визначити, що «Тазкірей-Навваб» М. М. Навваба було написано як твір, що має своєрідний стиль в азербайджанському літературознавстві XIX століття.

Дослідження було написано на основі історико-порівняльного методу. У ході дослідження ми дійшли висновку, що твір Навваба «Тазкірей-Навваб» дає можливість досконало вивчити азербайджанське літературне середовище XIX століття, зокрема шушинське літературне середовище.

Результати, отримані з теоретичної значущості дослідження, можуть бути використані в історії азербайджанської літератури. Це дослідження має практичне значення у справі досконалого вивчення шушинського літературного середовища XIX століття.

Тазкіри вважаються цінним джерелом для збереження робіт різних художників від забуття і передачі їх майбутнім поколінням. Діяльність Навваба, який виріс в карабахському літературному середовищі і є всебічним знавцем цього середовища, в цьому аспекті є винятковою. «Тазкірей-Навваб» – це пік діяльності Навваба. Цією діяльністю він створив цілісну картину літературного середовища Карабаху, літературного життя Азербайджану загалом за той період – поет, художник, музикознавець, видавець, астроном ітак далі, проте послуги М. М. Навваба в галузі літератури більш значні. Тому поява цього тазкіре – не випадковість, а факт.

Ключові слова: азербайджанські тазкіри, Мір Мохсун Навваб «Тазкірей-Навваб», літературознавство, поети, твір.