

# THE GREAT AZERBAIJANI POET NIZAMI GANJAVI'S CREATIVE WORK IN THE SCIENTIFIC RESEARCHES OF JAFAR KHANDAN

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## Abstract

In this paper "Jafar Khandan's life and artistic heritage of Nizami", the author analyzes the article by Jafar Khandan about the great legacy of Nizami. At the forefront of the article Jafar Khandan researched individual scientist - literary critic of Nizami heritage. The author shows that the example of poems "Treasury of Secrets", "Khosrov and Shirin", especially Khandan explores the characteristics and specificities of artistic creativity of Nizami. The literary activity of Nizami is researched basing on the works of Nizami's poems. Jafar Khandan's researches a reinvestigated about Nizami's using chances of folklore, the richness of people's spirit in his works, the content, idea qualities of his works benefitting from folklore.

**Keywords:** Nizami's poems, Jafar Khandan, Azerbaijan Poet

## 1 INTRODUCTION

Nizami Ganjavi, who began by writing lyrics in short forms — gasida, gazal, rubai, soon compiled an anthology, Divan, and gained fame as a favorite and esteemed poet not only in the Near and Middle East, but also on distant shores. It is no accident that Muhammad Ovfı, who was engaged in literary activities in the palace of the Turkish sultan Eltutmushin Delhi, praised Nizami's art in his narration Lubabul-elbab (The jewel of the select). The Indian poet Amir Khosrow Dehlevi (1253-1325) who lived a century after Nizami and who wrote his works in the Dari (middle Persian) language, as was traditional at that time and who was born into the Lachin family of Turks, was one of the first world-known poets to answer the Azerbaijani's Khamsa.

The genius son of Azerbaijan, Nizami Ganjavi, shed the light of his creative synthesis of progressive humanist thought and inimitable poetic art across the world over the following centuries. Brought up in the environment of Ganja, which was a Near and Middle Eastern centre of science and culture of the in those times, this allowed the young Ilyas to study developments in science and philosophy. [Sultan Muhammad, the Khamsa of Nizami, British Library, Or. MS 2265, f.18r. Old Woman complaining to Sultan Sanjar. 1539-1543. border replaced in the 17th C].

After devoting his youth to the study of sciences, he wrote his first poem when he was already 30 years old. He inscribed his name forever in the annals of art with his five poems, *Treasury of Secrets* (1175), *Khosrow and Shirin* (1180), *Leyli and Majnun* (1188), *Seven Beauties* (1197) and *Iskander- Nameh* (1203), presented to the world of literature over the next 30 years. They laid a strong foundation for the great Nizami school of literature which continues to exert its influence nowadays.

Humanity is the motif at the very heart of Nizami's poetry and the poet regarded it as his sacred mission to apply every ounce of creativity to the service of his people. In this lies the immortality and eternal youth of Nizami's art through the centuries. His works have been translated into Western as well as into Eastern languages from time to time and played their role in humanity's moral development.

## 2 DEVELOPMENT

Unfortunately, Nizami is still sometimes represented as an Iranian poet in certain academic circles, whether through ignorance or with deliberate intent. The best response to this is regular publication, popularization and translation of the works of the Azerbaijani genius by his own compatriots. It has to be said that no extensive research into Nizami's work is being undertaken in countries like Iran.

There is convincing evidence to place the poet within Azerbaijani history: Both Nizami himself and all medieval sources which wrote about him confirm that he was born in 1141 in the city of Ganja, one of the ancient cultural centres of Azerbaijan and a capital of the Azerbaijani Atabegs' state (1136-1225); he lived and created in Azerbaijan throughout his life.

Byzantine, Georgian, Armenian and Arab historians confirm that Turks comprised the majority of the population living in Ganja city and its surroundings at least from the 5th century onwards and through Nizami's lifetime. His poem *Leyli and Majnun* contains much autobiographical detail, including that his mother was a Kurdish woman, and in *Seven Beauties* he refers to himself as *ikdish* (this word is a pure Turkish word), in other words of mixed parentage:

Nizami *ikdish* ekh al vat neshin ast Kenim eserke nime anga binast

(Translation: Nizami is an *ikdish*, sitting in a secret place He is half vinegar and half honey)

By 'vinegar' Nizami means his Kurdish mother and 'honey' refers to his Turkish father. If his father had been Persian then a child born from his marriage to a Kurdish woman belonging to the same ethnic group could not have been considered *ikdish* (for example, a child born from the marriage of an Azerbaijani Turk to an Anadoluor Jigatay Turk is not considered *ikdish*). Moreover, the use of a Turkish word to express this concept underlines his ethnic origin.

Nizami saying *Torkiy emrader in Hebeshne khervend* (Nobody sees my Turk origin) in another part of the poem again hints at his ethnic origin.

There is a concept of an Azerbaijani School of Poetry in medieval history and it implies the literature created in the Dari language on the territory of Azerbaijan during the 11th and 12th centuries. It is also known as *sebke Azerbaijani* (Azerbaijani style) in contemporary Iranian literature research and international scientific workshops are held on this topic. This school, whose greatest representatives were the Azerbaijani poets *Khagani Shirvani* and *Nizami Ganjavi*, also gave world literature the poets *Gatran*

Tabrizi, Falaki Shirvani, Mujirad din Beylagani, Izad din Shirvani and Givami Mutarrizi, all writing in the Dari language.

There are many cases when, for different reasons, poets wrote in the official language of that region rather than their native tongue. As regards the Near and Middle East, Arabic was the sole literary language in the 7th-10th centuries, and Ibn al-Mugaffa, as-Saalibi, at-Tabari and many others who were ethnic Iranians wrote their works in Arabic. Also the Azerbaijani poets known under the name al-Azerbaijani at that time wrote in Arabic.

Thus it is wrong to call Nizami and other great representatives of the medieval Azerbaijan poetry school Iranian poets simply because they wrote in the Persian language. In the same way that the Iranian poets mentioned above who wrote in Arabic, do not belong to Arabic literature.

Nizami's whole creation is imbued with a love of Turks and of belonging to the Turks. Much research has been done on this, leaning heavily on the poet's own works, and his Turkish origin has been proven. Many of his grandest images are those of Turks and others' positive human features are compared with those of Turks.

The image of Shirin in the poem Khosrow and Shirin presents plenty of examples.

Some researchers into Nizami's poetry have wrongly called Shirin an 'Armenian princess', as her aunt, Mahin Banoo was a ruler of the Arman state. The following arguments establish the true identities of Shirin and Mahin Banoo.

Mahin Banoo was the ruler not only of the Arman state, but also of the states of Arran, Mugan and Berda, all part of the present Republic of Azerbaijan, as well as the Abkhaz state, now part of Georgian territory. Arman was merely the mountainous part of this state, which was used as summer pasture.

Be hengama khazana yadbe Abkhaz Koned bar gardanana khjirparvaz Zamesta neshbe Berdameyl chirest Ke Berdaraha vayegar msirast

Translation:

(Mahin Banoo) in every climate and in every season Chooses a certain place for herself.

In the season of flowers she goes to Mugan Toset foot on the verdure

In summer she moves to the Arman mountains, In autumn comes to Abkhaz

In winter prefers Berda (Khosrow and Shirin. Baku, 1981).

Arman is just the name of an area and has no direct connection with the Armenian ethnonym. The people who migrated to the territory of Arman and were known as the Armani, in other words those who live in Arman, actually call themselves Hay and their country Hayastan.

The word Arman is connected with the words rum and roman in Arabic.

In the poem Khosrow and Shirin, Nizami repeatedly calls Shirin and the people around her Turks. In part of the poem, Mahin Banoo, while instructing Shirin compares Khosrow with, the legendary Iranian ruler Keykhosrow, and themselves with Afrasiyab, the legendary Turk, leaving no room for doubt that both Mahin Banu and Shirin are Turks. The poet presents this argument on behalf of Mahin Banoo:

Gar u mahast ma nizafitabim,

Va gar keykhosrov ast Afrasiyabim. (Khosrow and Shirin. p.63) Translation:

If he (Khosrow—T.K.) is the Moon we are the Sun And if he is Keykhosrow we are Afrasiyab

Nizami's love for his native Turkish nation was so strong that even in the poem Leyli and Majnun, based on an Arab legend, he depicted Leyli and the beauties around

her as Turks. In one part of the poem, while describing his female heroes, the poet writes:

Leyli went out of her apartment.  
 She was surrounded like a gem by a group  
 Of beauties with the honeyed lips of her tribe.  
 They were called Turks who lived in Arabia (boldadded—T.K.).  
 (Leyli and Majnun, 1981, p.96).

The love for the Turkish nation in the poet's last works, *Seven Beauties* and *Iskender* name, is revealed overtly in the images of *Fitna*, *Nushaba* and a Chinese princess (in fact a Turkish princess) presented with great love for the Turkish image. Moreover, the poet calls his favorite hero, *Iskender* a Turk with the Rum (Roman) crown. *Monument to Nizami Ganjavi*. Baku.

In *Seven Beauties*, he calls himself Turk, a symbol of whiteness and purity, but the ignorant people around him are referred to metaphorically as black, *Habashes* (Ethiopians) he says *Torkiyemra der in Hebesh ne khervend* (Among the Habash, nobody sees my Turkish origin).

Nizami, who deals extensively with social motifs and political problems in the poem *Treasury of Mysteries*, cites an example of medieval Turkish state structure for the ruler of his time and writes:

Doulata torkan kebolandi gereft Mamla kataz dad pasandi gereft

Translation:

When the state of the Turks was rising  
 It was liked because of its just management.

Nizami who was not xenophobic, at the same time did not hide his love for Turks as his native people.

It has been definitively proved that the Qom version (the invented story of Nizami's father migrating from the city of Qom in Iran to Ganja) which was interpolated into the poem *Iskender* name in the 18th century and does not exist in any of the reliable ancient manuscripts of the *Khamsa*, is a complete fabrication and beneath criticism.

### 3 DISCUSSION

In view of all the above and in spite of the fact that he wrote in the Dari language, we have every reason to recognize Nizami Ganjavi as an Azerbaijan poet, an ethnic Turk and an exponent of Turkish artistic and philosophical thought. Jafar Khandan (Jafar Zeynaloglu Hajiyev), (1910-1961) azerbaijanian scholar, rector of Azerbaijan State University (1950-1954). Head of the Department of History of Azerbaijan literature ASU. Author of the first monograph on the work of the founder of Azerbaijan satire M.A. Sabir ("Sabir", 1940), the first in Azerbaijan textbook "Theory of Literature" (1940), the first study of the literature of the Iranian Azerbaijan (1949).

Jafar Khandan written in conjunction with Mammad Arif, textbook for "Soviet literature" High School (1939) withstood 17 publications [Jafar Khandan, 2010]. Back in the forties Jafar Khandan carefully studied the heritage of Nizami, examined the position it occupies, as in Azerbaijan, as well as in Middle Eastern literature. He expressed valuable opinions on Nizami lyrical works, especially his large-scale five poems. He showed an interest in the study of Nizami heritage, as well as research and analysis of this heritage. As one of the leading personalities of his era, he influenced the literature of the Middle East nations, as well as on the development of their thinking. He enriched our

literature with valuable ideas on the holder of progressive ideas, as well as the great master of his craft Nizami. Jafar Khandan, as well as their predecessors H. Arasly ("The Life of the Poet" Baku. 1940, 1967... "Nizami". Baku. 1947). Mubariz A. ("Nizami and our era of". Baku. 1947) explored the heritage of Nizami has since the beginning of the last century. Jafar Khandan's followers continued his work of making a huge contribution to the development Nizami researches. Since then, the research of Nizami led scholars such as M. Guluzade (Nizami Ganjavi. Baku. 1953). Bertels ("the great Azerbaijani poet Nizami". Baku. 1958), A. Agayev («Nizami and world literature" in Baku. 1964), A. Abbasov ("Poem" Iskender name "Nizami" Baku. 1966) J. Khalilov ("Lyrics Nizami" Baku. 1968... "Renaissance in the East" Baku. 1982), Mammad Jafar («The World of Nizami ideas... "Baku. 1981), Azad R. ("Nizami "Life and work". Baku. 1979). H. Arasly ("Nizami and Turkic literature". Baku. 1980), Jahani G. ("Nizami traditions in Azerbaijan literature". Baku. 1979) H. Huseynov ("Nizami" Treasury of Mysteries. "Baku, 1981), R. Aliyev ("Research on the biography of Nizami". "Azerbaijan" magazine. 6. Number 1981) in a study of the heritage of the great role of Iranian scientists Rzazade Shafaq, Saeed Nafisi Badiuzammana Foruzanfara, Vahid Dastgirdi, Turkish scientists Ahmed Ates, A. Levent Ali Nihat Tarlan, N. Gyandzhosmana, Indian scientists Shibli Neman, Fashion.

Nizami heritage studied and investigated as in the Soviet period and in the period of modern Azerbaijan. In the study of this heritage Khandan not small role as a poet, scholar and translator. In the postwar period, a number of literary critics such as M. Arif, H. Arasly, M. Rafili, M.J. Jafarov, Mir Jalal, Rzaguluzade M., F. Gasimzadeh, A. Sharif, John. Jafarov, A. Agayev also played a significant role in the study of Nizami heritage. Khandan is also active in the field of criticism and literary studies [Jafar Khandan, 2010].

Jafar Khandan analyzes the third poem of Nizami "Leili and Majnun" by Nizami, is widespread in Eastern, and folk literature. It noted the fact that the poet wrote this piece when he was 47 years old. Khandan emphasizes Nizami thought that a person should never be humiliated, he must respect his personality. Khandan also notes that Nizami criticized people who lose their life for any troubles and surrendering one very occasion [Jafar Khandan, 2010].

He notes that in the face of Majnun Nizami displayed the typical positive traits for a good man. In the works of Nizami Majnun described as a sentimental poet, possessing good character sympathetic. Failure to reach this man his favorite, gives the reader a feeling of hatred for the laws of society, as well as the customs and traditions of that time [Jafar Khandan, 2010]. The work explores the fate of women and society; create unfavorable conditions for the representatives of the fair sex, which later served as their tragedy. In the poem, Layla is seen as the typical image of Azerbaijani women in the era of Nizami. "The image of more than Layla connected with the real world. Owing sincerely loving soul Leila, at the same time was powerless before the laws of society. Life in this society is ruining her wishes; she separates from her chosen one. She was forced to marry a man she did not love. But she remained faithful to her beloved "even at the last breath [Arif M., 1970]. In fact, living in the period of feudal and patriarchal laws, Layla and Majnun want to build a common future in accordance with their desires and dreams, despite the official ban and dogma of society. Pure holy love unites two young for heavy trials of life. Realizing that oppose society, they tried to hide their love and relationship, but it was useless:

Though his attempts have our destiny because you can not hide the truth about our love. In this work, with a tragic end, we can not find exactly the bad characters, as in

the role of the destructive power of the poem serves society as a whole, it feudal - patriarchal laws and customs [The history of Azerbaijani literature: in 3 volumes, 1960].

Jafar Khandan says that Layla despite his sincere love for Majnun, cannot resist the laws of society and breaks up with him. Khandan also focuses on the fact that the woman married to a man she did not love Layla, Majnun remains true to the last days. Khandan notes that in the poem "Seven Beauties" by Nizami talking about the legendary life of Sassanid shah Bahram. The life of the founder of the Sassanid dynasty, ruler Bahram Gurio is reflected in the work Firdovsi "Shahnameh". Other researchers have also noted that the poet in this work, as in other poems put forward the "image of a just ruler." Jafar Khandan said that this issue allows him to continue, "The image of a just ruler," created in the works "Treasury of Secrets" and "Khosrow and Shirin": "The main character works Bahramshah is a smart, fair and competent ruler." He saves the country from foreign invasions, implementing reforms on urban restoration, opens granariesto the people. All these qualities are the ruler of dreams Nizami"[Khandan Jafar, 2010].

The researcher, together with the positive character traits of Bahram says his negative qualities. After purchasing power Bahram becomes the other. He is fascinated by seven beauties, forget about the welfare of the people, it becomes worthless ruler. Bahram have forgotten their duties, and in the meantime the internal discontent contributes to the mercy of the country's wealth. Begin tragic days for its people. Critic focuses our attention on the fact that Bahramshaha directs the true path ordinary shepherd. Choban (shepherd) punishes the dog, which, together with the wolf eliminated the sheep flock:

For this error I hang you said that will not open until you die

So do not treat family

No you will not say bravo well done

After these words, in the eyes of Bahram disclosed. He takes the example of the wise man:

There is truth in the words of the wise Shah took a vivid example was the sign over to him that he understood Shah

Once eaten, he returned to his homeland. He said that I am amazed that case Taught me the realm of normal Choban

The story I 'is native Shepherd I and my subordinates herd If my rules are not the same people would Attorneys did evil

Vizier, my dear, dearer to me than a brother all the time Caring for my flock

Let him say what country collapsed what is the reason for this ugliness? [Arif M., 1970].

Scientific researcher Mammad Arif wrote: "Subject wise and just ruler dominates the work of Nizami". Nizami wrote always open about their desires about a just ruler. According to the laws of that era, Nizami, like their contemporaries mainly devoted padishah works. In his poems he gives sage advice instructive rulers, urging them to be worthy sons of the people who are entrusted with the lives of millions of inhabitants of the country. He advised them to be generous, wise and far-sighted policy of the country. Nizami always reminded governors that state decoration is a fair government of the people [Arif M., 1970].

Jafar Khandan reveals the "Seven Beauties" ideological quality of the poem as follows: "Nizami describes as Bahram asks the cause of action Choban, hang your dog and it turns out that the flock was destroyed by the same dog, which is considered the true shepherd. Bahram draws conclusions from what he saw and knew that smash home

from inside some of its attorneys, punishes them. Inspired by seven beauties, Bahram faced with the difficulties of life, and to conclude from this" [Khandan Jafar, 2010].

#### 4 CONCLUSIONS

Jafar Khandan said that Nizami shows an example Bahramshaha, the evolution of the rulers, and gives tips padishah instructive in people management. Nizami also touches topics hobbies padishahs carnal pleasures, and their lack of time on the problems and business people. At the same time, Nizami notes incorrectness of such an attitude to the people. Bahramshah been involved for carnal pleasures instructs the management affairs of the people of his friend Scooter Rast Ravshan. Vizier being far from an angel, by agreement with the Shah begins to exploit the people and plunder its wealth. He puts his dirty plans for higher living standards. RastRavshan, devastated treasury, robbed the people; the army crushed in the end is betrayal. This tyrant Khan urges the Chinese to attack Iran.

Thus, Nizami Ilyas ibn-Yusuf known to the world by the name Ganjali (a resident of Ganja city) was born in Azerbaijan, was a son of the Azerbaijan land, named himself ikdish — as his mother was Kurdish and his father was Turkish, openly expressed his love for his native Turks in his works and distinctly reflected his pride in his ethnic origin.

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