



AZƏRBAYCAN MİLLİ ELMLƏR AKADEMİYASI
NİZAMİ GƏNCƏVİ ADINA
MİLLİ AZƏRBAYCAN ƏDƏBİYYATI MUZEYİ

RİSALƏ

Elmi araşdırmalar jurnalı

16



Bakı – “Elm və təhsil” – 2019

Azərbaycan Milli Elmlər Akademiyası
Nizami Gəncəvi adına Milli Azərbaycan Ədəbiyyatı Muzeyi
Elmi Şurasının 15 mart 2019-cu il tarixli (protokol № 3)
qərarı ilə çap olunur.

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Risalə. Elmi araşdırmalar jurnalı. №1.2019(16)
Bakı, “Elm və təhsil” nəşriyyatı, 2019, 208 s.

Nizami Gəncəvi adına Milli Azərbaycan Ədəbiyyatı Muzeyinin beş topludan ibarət elmi-tədqiqat “Xəmsə”sinə (“Şərq” – Tərcümə toplusu, “Məclis” – Mərasimlər toplusu, “Xəzinə” – Kataloqlar toplusu, “Qaynaq” – Mənbələr toplusu) daxil olan “Risalə” – Elmi araşdırmalar jurnalının bu sayı akademik Rafael Hüseynovun rəhbəri olduğu gənc alimlərin məqalələrindən tərtib edilmişdir. Məqalə müəllifləri arasında elmlər doktorları, fəlsəfə doktorları da var, dissertasiya müdafiəsinə hazırlaşan cavan tədqiqatçılar da. Akademik Rafael Hüseynovun elmi məktəbinin təmsilçiləri olan bu araşdırıcılar Azərbaycan klassik və müasir ədəbiyyatının bir sıra aktual və az öyrənilmiş problemlərinə yeni görüş bucağından yanaşırlar.

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CROSSROAD POINTS GENERATED BY NIZAMI GANJAVI'S LITERARY MODEL BUILDING IN EASTERN AND WESTERN LITERATURE

Key words: *Khamsa, Nizami, nazira, canonization of heritage, saginame, transition, cultural-literary transfer*

Abstract

In the Eastern Islamic world, Arabic, Persian or Turkic speaking authors would adopt existing plots and rewrite them, to the admiration of traditional literary criticism. A work's originality depended on details introduced by each new author's individual style in recasting an existing storyline. On the contrary, in Western literary traditions, the emphasis lies on innovative plots and thematic searches. Taking over ideas from earlier authors was considered imitation, or even plagiarism. Notwithstanding the fact that Nizami Ganjavi (1141-1209) had not travelled beyond Ganja, the city where he spent his life, the impact of his poems was felt almost immediately throughout the Near and Middle East and began to influence European literature from the 17th century onwards. The continuation of the poetic tradition related with Nizami and his literary works can be viewed as a natural phenomenon in the East. The same phenomenon in Western literature however, is somewhat unexpected. This article highlights a number of remarkable crossing points between Eastern and Western literatures and cultures.

The main parameters of Nizami's influence

The Azerbaijani poet Nizami Ganjavi is an exceptional personality whether for his own country, for the whole Eastern literary world, or also for world literature. The influence of Nizami on the development of literary thought is remarkable on terms of the number of his followers, the vast geographical spread, the longevity and variety of the spheres of his influence.

The reasons for this widespread resonance necessitate a varied examination of the dynamism of Nizami's heritage. His education, the intellectual atmosphere in which he lived also need to be investigated. These questions have been posed in the past already, but the tools to answer them were incomplete and his sources were not yet known.

300 years into Nizami studies, the facilitation of current international contacts brings with it much improved opportunities to work on the poet's literary heritage. In addition, during the last half-century, the discovery of

further reliable data on Nizami generated new conclusions¹, making it possible to view him as a key personality of world literature and culture.

The tradition of nazira in Eastern literature and features of the canonization of Nizami's heritage

The canonization of Nizami's heritage occurred less than a century after his death. One well-documented example of Nizami's influence is found as early as the 13th century: his "Khamasa" was perceived as a model, which generated replies in different cultural and linguistic areas. The nazira, poems written in response to older works, is a popular type of literature in the Muslim East which was practised over a long period. Responses were written to his Khamasa's topics and plots, the characters, the poet's mode of thinking and expression. The responses were based either on Nizami's original Persian language poems, or on translations. By the 18th century, important numbers of Oriental poets, proudly presenting themselves as Nizami's literary disciples. We might consider them as forming a Nizami literary school: basing themselves on Nizami's original poems, composed responses in Persian but also in Arabic or Turkic.

The importance of Nizami was recognised by the French Orientalist D'Herbelot, who dedicated two articles to Nizami in his 1697 "Librairie Orientale", thus introducing him to the attention of French and European scholars.² About a century later, in 1785, Nizami started to speak directly to the Europeans, through the translation by the English Orientalist, William Jones, of twenty hekayats taken from the Makhzan al-Asrar, the Khamasa's first masnavi. This was followed by an English translation of Leyli o Majnun by J. Atkinson in 1836, and by Wilberforce Clarke's translation of the Sharaf Nama. At roughly the same time, in 1809, in Leipzig, J.F.Von Hammer-Purgstall translated selections from "Khosrov and Shirin" into German.³ These were all prose translations which did not preserve Nizami's poetical mode of expression. But the power of his poetry transcended the changes, to such an extent that Johann Wolfgang von Goethe (1749-1832) in his "West-East Divan" written in 1814-1815, named him "Wisdom of sensible and high talent" and refers to his works as "breathing with delicacy and beauty"⁴. Behind the curtain of the translation, he felt the power of Nizami's word which inspired him to write a Saqiname.⁵

The Saqinama Genre, created by Nizami. The adoption of this literary form in Western literature

Over thirty near- and middle-eastern poets were influenced by Nizami to compose "saqinames". At the turn of the sixteenth and seventeenth centuries, Fakhr az-Zamani, a literary critic, collected these works in a "Tazkire-yi Meykhane".⁶

The success of the genre of saqiname is a vivid example of direct influence. Goethe's "Saqiname" is an example of literary impact at another level. What impressed Goethe in the translation was not the outer beauty of Nizami's verses, but its poet's energy of thought and feeling.⁷

It is not by chance that Western languages have few terms to translate literary expression such as “nazira” (response) or “tatabbo” (imitation). Within this literary line, many specific types of imitations are listed and carefully studied. Imitations exist in Western literatures as well, but never as part of such a characteristic tradition.

Alishir Navai (1441-1501), the 15th century Uzbek poet, characterises imitation in his poem “Farhad and Shirin” written as a response to Nizami’s “Khosrow and Shirin”, in which he repeated Nizami’s plot, many episodes and all major characters: “galloping the horse on the trampled road is not a decent act”⁸. This is a clear condemnation of reiteration. A person unaware of the essence of the tradition of nazira writing in the East can find strange the indicated conclusion of Navai in his work namely seeming as a one repeating Nizami. The essence of nazira writing recognises that an expression which is more refined within the background of the same topic, same plot, same events and same heroes, as originality and professional skill. The successful translation of one poem or verse into another language can be considered as an original and independent work.

Nizami has also composed a “Divan” comprising lyrical and philosophical verses.⁹ It is probable that responses were written to that collection as well, considering how influential Nizami’s oeuvre had become. However, the uncertainties surrounding this “Divan” prevent precise and detailed study of its likely influence on the later literary tradition, although scholarship has identified some responses to separate verses included in the “Divan”... It is, however, the Khamsa, the collection of Nizami’s five long narrative poems which earned him his fame and which had such a lasting influence on literature that it is even possible to speak of a “literary school” based on Nizami’s poetry. The collection of his works under a single title happened after his death. The Khamsa suggests that its five separate components share ideological and topical similarities; it proposes unity across the separate entities. There is no trace that Nizami planned to write five poems, or that he considered that his five poems were the links in the chain of a complete epos. It is probable that he would have continued to compose poetry, had his life been longer. It is usually accepted that he composed the Iskandarnama at the end of his life.¹⁰

It is therefore improbable, as hypothesised by the Turkish scholar Agah Sirri Lavand and others who follow him, that Nizami constructed his “Khamsa”, specifically as a chain of five poems in the manner of the Indian “Panchtantra”.¹¹ The hypothesis of the Iranian scholar Agha Bozorg Tehrani is equally unfounded, proposing that Nizami created his “Khamsa” in honor of the famous five treasures (called “khamsat kunuz”) of the Sassanian ruler Khosrow Parviz, or in honor of five planets – Utarid, Zohra, Mushtari, Zuhul (Mercury, Venus, Mars, Jupiter, Saturn) which medieval astrologers called the “khamsat al-mutahariyya”.¹²

We reiterate that transformation of these poems to a single entity is an assumption emerged fairly long after the death of Nizami.

Any consideration of Nizami stating that he viewed his five poems as a single entire work is unknown. The autographs of the works of Nizami haven’t reached us, and the most ancient manuscripts of poems date back to the 14th

century. Therefore, there exist no real documents confirming that the poet entitled his five poems as "Khamsa". When finalizing his last masnavi "Iskandarnama", own life of Nizami was coming to the end. At the end of "Iqbalnama", the second part of "Iskandarnama" the poet notes his state of being on the brink of life, and does not mention his intention to combine his five poems under the title "Khamsa" in this work or his other verse.

نظامی چون این داستان شد تمام
بعزم شدن نیز بر داشت گام¹³

*When this work of Nizami was completed
He himself started to prepare to leave.*

The oldest dated tazkira that gives information about Nizami is "Lubab ul-albab" (compilation period: 1200-1242) by Mohammed Oufi (1171-1242). Although there Nizami's poems are listed one by one and each of them is evaluated separately, the word "Khamsa" is not applied as their common title. Poems are merely presented as "Masnaviyyat".¹⁴

The great Russian scientist Yevgeni Bertels, considered to be the most respected researcher of Nizami's heritage, was also resolute that the title "Khamsa" had been added to these five poems much later.¹⁵

This seems to be demonstrated by the absence of any links between his masnavis, that would have been introduced by Nizami within the warp of his five poems. The esthetical similarities that are evident between the five masnavis result from Nizami's style, but each theme is distinct and independent.

Amir Khosrov Dahlavi¹⁶ (1253-1325), Abdurrahman Jami¹⁷ (1414-1492), Ashraf Maraghayi¹⁸ (1380-1460), Alishir Navai¹⁹, Sarfi Kashmiri²⁰ (1521-1594), authors who responded to Nizami's masnavis were either complete "Khamsa" writers or composed naziras to separate poems or single masnavis. Despite the distinct writing techniques and specific styles particular to each of them, the accurate observation of the common esthetic principles deriving from Nizami's art is the factor uniting all of these poets. We may thus conclude that Nizami was considered in the region as the standard of poetical excellence. Nizami's heritage set the canon in style and content for what was considered good quality poetry.

Abdallah Hatifi Khorasani (1454-1521) a nephew of Abdurrahman Jami, is the final representative of this golden age of classical Persian poetry. He also wrote a response to the Khamsa. The legend tells how, when Hatifi shared with his uncle his desire to build his name by joining the ranks of acknowledged poets who responded to Nizami, Jami advised him to learn by first writing responses to Firdowsi (940-1020), Sa'di (1210-1291) or Anvari (1126-1189) and only later to progress to Nizami. And Jami explained the philosophy of his advice: each of these great poets is a prophet of the world of poetry, but Nizami is the God of verse²¹. This story confirms that Nizami used to be perceived as beacon, having set the highest poetical standards according to what one might call the "poetry legislation of the Middle Age".²²

It is to Nizami's "Leyli and Majnun" that the most numerous responses have been composed. Besides nearly one hundred "Leyli and Majnun"

masnavis, the work has been emulated in different artistic forms such as cinema, theater, or music.

Majnun, the poem's main character, has a historical prototype. The poet Qeys ibn Mulawwah had experienced this legendary love, as told in certain sources.²³ As he did in his other works, Nizami seems to have done research prior to starting his composition, attentively investigating sources in various languages. The oldest source that Nizami might use when writing "Leyli and Majnun" was Ibn Qutayba's (828-889) "Kitab ash-shiir va-sh-shuara" ("Book about verse and poets") which he had dedicated to Majnun as a separate chapter.²⁴ And the major source widely used by Nizami was multivolume work "Kitab ul-aghani" ("Book of songs") by Abulfaraj Isfahani.²⁵

Possibly, some of those who addressed the theme of "Leyli and Majnun" after Nizami, used other sources relating to this love story and discovered different details about Majnun. This would be reflected in new episodes, which did not exist in Nizami's "Leyli and Majnun". Some later poets also introduced gazals, rubais and other forms of verse passages into the poem, thus overstepping the structure of the masnavi. Nevertheless, none of these innovations could compete with the superior reputation of the original by Nizami.

Some poets made additions which changed the entire structure of the "Khamsa". For example, the "Khamsa" written by Khwaju Kirmani as a response to Nizami, was formed of six parts, thus becoming a "Sitta" new masnavi having been added to the row of the traditional five masnavis. Abdurrahman Jami's response to the "Khamsa" became "Sabe" consisting of seven part, the author calling his chain "Haft Awrang".²⁶ These formal changes, increases and decreases, replacement of some Nizami stories by alternatives such as "Yusif and Zuleykha" or "Salman and Absal", nevertheless remained under the spell of Nizami's works. Using a post-Nizamian metaphor, Nizami was the way itself, the rails and the trains of the responses remained as in Nizami, only the passengers were distinct. But these authors who attempted to introduce differences to the Khamsa canon did not attract followers. This shows that the basic esthetic principles were established by Nizami and their preservation is enhanced by the spirit of the literary progress in Near and Middle East.

Translations of Nizami's literary works into European languages and the transition of the Khamsa model to the West

Nizami and his literary world reflect an international culture which transcends a purely national heritage.

Nizami spoke several languages and was familiar with the cultural and literary history of the East as well as with the canon of the antique and hellenistic worlds. His knowledge and sympathy for the ancient philosophers and their scientific heritage is manifested in their appearance as characters but also in the numerous quotes from their works and in Nizami's opinion on them. Nizami supported the spread and intellectual domination of that heritage among his nation. He proposed a morality based on their antique formulas. In Azerbaijan and other countries of the Moslem East the names of Platon and Aristoteles were easternized/Arabized into Aflatun and Arastun (It is thus

possible to see Nizami's influence in the present-day fashion to name children after the two philosophers!).

Thus, we may say that with the Khamsa, Nizami has generated "Khamsa"s written under his influence, which lead to the adoption of a Western mode of thinking in the East besides the Qur'anic influence in moral and behavioural criteria. These two trends joined organically and enriching the morality of both Azerbaijani and Eastern people.

Nizami wrote his "Khamsa" in Persian, the common poetic language of the medieval Middle East, in line with the literary tradition of that period. The responses to his "Khamsa" were written in Persian, Turkic, Arabic, Sanskrit, Georgian, Urdu, etc. The presentation of Nizami's teachings in these other languages was the tool for the penetration of this pattern and its encoding in their genetical memories.²⁷

It is likely that Nizami perceived himself to be a descendant not only of several nations, of the region and of the Moslem East to which he belonged, but also of the civil world of that period. His themes destroyed the limited frames, thus creating a genuine internationalist panorama.

Within last 300 years Nizami counts amongst the most frequently translated Oriental poets. Even in their translated form, his works were considered not only as the carrying past traditions and sweet Oriental tales, but they are also seen as valuable pearls whose essence and spirit closely relate to Western sensibilities. With their universal mode of expression, his poems have impacted on both the East and the West. His work had an effect on the literary activities of the later literatures. Some authors acknowledged this, but the phenomenon was also recognised by Western literary critics investigating the development of the literary process.

The prominent Azerbaijani artist Ogtay Sadigzada conducted serious research for his paintings(?). One painting was named "Nizami and world culture" but he also composed five paintings dedicated to the literary activities of Nizami. He represented how Nizami inspired Eastern and Western followers.²⁸

Features of the transfer of Nizami's plots into the French cultural environment

Bartelemy d'Herbelot states that several adventures in French literature came from Nizami's "Seven Beauties" and "Khosrow and Shirin".²⁹

The French poet and playwright Alain-Rene Lesagej (1668-1747) found inspiration in the various episodes of Nizami's "Seven Beauties" to write such librettos as "Good and Evil", "Chinese prince" and these works of opera which were staged in 1721 at "Comedie Francaise" remained popular for 15 years.³⁰

While some researchers name this type of work "opera",³¹ it generates hesitation to present them as examples of art that fully meet the requirements of the opera genre. It would be more accurate to name such works "musical spectacles".

Why are these works called "comic operas"? At the end of the eighteenth century, there was a competition between the two official and leading theaters in Paris the opera – Academie Royale de musique and the French comedy –

Comedie Française as one side, and the actors of the fairground scene and the free theater as other side. In 1791, the Decree on Freedom of Thought in France was signed, and amateur actors as well as fairground scenes gained considerable freedom. At that time, Alain Rene Lessaj had been for a long time consistently and effectively working to help the "folk theaters" and the fairground scenes. Between 1712 and 1738, he wrote over 100 comic plays for these scenes and named them "comic opera".³² A selection of these 100 "comic operas" was published under the title "Theater de la Foire ou l'Opera comique" in the compilation of 10 volumes of Alain Lessaj. This book, first published in 1737, contains notes of performed couplets and arias along with engravings and illustrations made for operas.³³

The matter is that if in the first days the verses in these comic operas were performed by small orchestra under the accompaniment of the ready composer and folk melodies, afterwards the composers who produced the original music for these plays had grown up.³⁴

In 1712, French translation of "1001 Nights", where Alain Lessaj also served as editor-in-chief, was followed by translations from Eastern poetry, including Nizami. Lessaj starts writing plays based on those plots. His new comic operas "Good and Evil" and "The Prince of China", written on the basis of his quotations on the plots from "Seven Beauties" by Nizami, appear on the scene in 1723 and 1729, respectively.

In the same period, a translation of the "Seven Beauties" into French was made for the celebrated composer Louis Nicolas Clerambault (1676-1749), presumably in order to serve as an opera libretto. This translation was never published. It is part of his archives, kept in the Bibliotheque Nationale in Paris.³⁵ The Italian playwright Carlo Gozzi was interested, like the French Lesage, in tales and adventures. He established the "Theater of Tales" and wrote for that stage the "Collection of Tales for the Theater" in 1761 and "Turandot" one year later. Gozzi also used the story "Good and Evil" which was repeatedly performed on stage, in a different interpretation from that by Lesage.³⁶

Carlo Gossi, like Alain Lessaj was also prone to the Oriental plots, and wrote "comic operas" as well. In addition to the plots taken by Alain Lessaj and Carlo Gossi from Nizami and Eastern literary samples, such Muslim Eastern names as Dilara, Zibeyda, Nureddin do not merely target to create coloring, but primarily relates to the spiritual affinity of these famous pen holders with the East.³⁷

The early 16th century is noteworthy for the development of relations between Italy and the Safavid State, with a mutual discovery of these two distinct high cultures.³⁸

Nizami has also influenced prominent representatives of German literature such Wolfgang Goethe, Fredrich Schiller (1759-1796) and Heinrich Heine (1797-1856).³⁹

In the second half of 19th century and in 20th century Nizami Ganjavi conquered Europe and the world in the genuine sense of the word. His works were noticed, now as a whole. Valuable scholarly research on his life and literary activities introduced him to the attention of European researchers. Translations into English, German, French, Italian, Russian, Polish, Czech and

other languages introduced Nizami the literary and cultural world. Among the recent translations of the heritage of Nizami into European languages we mention the translation of fragments from “Seven beauties” into Slovak language.⁴⁰ The full panorama of Nizami’s influence on world culture and literature appears incredible.

CONCLUSION

Incomplete calculations indicate that the the replies written to "Khamasa" of Nizami Ganjavi outnumber 400, and of course, this figure can be further enhanced by detection of other authors and masnavis that are still unknown. There is no second poet whose heritage has been universally accepted at all levels and whoses creative line is continued at such level.

Due to the fact that “Khamasa” by Nizami has been so willingly and consistently read, studied, loved, and persecuted within the last 8 centuries, it made Near and Middle East somehow more compact thus leading to the formation of common taste and aesthetic principles, generally accepted moral and spiritual clichés.

"Gulistan" (1258) by Muslihaddin Sadi, which was benefitted from for centuries to create initial reading, writing and poetic memory habits in the Muslim East in the Middle Ages, “Koran” and “Khamasa” by Nizami which as a moral canon have exerted systematic and direct impact on all aspects of life including literature, can be considered as the three most commonly shared and accepted textbooks in a huge geography.

Alishir Navai, one of the most brilliant followers of Nizami’s literary school, wrote that even if the Earth overflows and the heavens turn to scales, it is powerless to carry the weight of Nizami.⁴¹ Truly, the grandeur of Nizami Ganjavi cannot be confined within space or time as we know it: to completely discover Nizami is impossible.

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ТОЧКИ ПЕРЕСЕЧЕНИЯ ЛИТЕРАТУРНОГО МОДЕЛИРОВАНИЯ НИЗАМИ ГЯНДЖЕВИ, ПОРОЖДЕННЫЕ В ВОСТОЧНОЙ И ЗАПАДНОЙ ЛИТЕРАТУРЕ

Ключевые слова: *Хэмсэ, Низами Гянджеви, восточно-западные связи, литературное влияние, назире, сагинамэ, трансфер сюжетов, поэтической системы Низами*

РЕЗЮМЕ

Одна особенность, одобряемая и считающаяся традиционной в литературе народов мусульманского Востока, не являлась характерной для западных литератур и не оценивалась ими. В арабо-, персо- и тюркозычной литературах продолжение в течение нескольких столетий отдельными поэтами общеизвестного сюжета и сопровождающей его системы образов считалось нормальным явлением, оригинальность произведения, написанного на повторную тему, определялась по своеобразностям индивидуального стиля каждого поэта. А для западных литератур более приемлемым считались поиски нового сюжета и темы, повторяющиеся идеи и сюжеты воспринимались как эпигонизм, даже как плагиат. Азербайджанский поэт-мыслитель XII века Низами Гянджеви, по подтверждениям источников и его собственной отметке в «Хэмсэ», никогда не выходил за пределы Гянджи, где он проживал, вскоре после его смерти, с XIII века круг влияния его поэм охватил весь Ближний и Средний Восток, а с XVII века начал оказывать свое влияние и в Европе. Если даже продолжение на Востоке поэтической традиции и литературной школы, связанной с именем и творчеством Низами, могло оцениваться как закономерное явление, но, распространение этой тенденции и в западные литературы считалось немного неожиданным. Проведенные в историко-сравнительном аспекте сопоставления на примере Низами выявляют ряд заслуживающих одобрения точек пересечения между литературами и культурами Востока и Запада. В разделах статьи под названиями «Основные параметры влияния Низами», «Традиция подражательного стихотворения в литературах Востока и особенности канонизации в наследии Низами», «Переводы Низами на европейские языки и переход модели «Хэмсэ» на западную плоскость», «Созданный Низами жанр сагинамэ и применение этой литературной формы в западной литературе», «Особенности трансфера сюжетов Низами во французскую культурную среду» детально рассматриваются отдельные аспекты модели, качества создания шаблона, присущие творчеству гянджинского гения.

Наблюдения за литературными традициями Низами на основе образцов восточной и западной поэзии показывают, что процесс, начатый в европейской литературе с переводов произведений Низами, постепенно повысил интерес к его наследию, присущая восточной литературе традиция написания ответов на сюжеты Низами стала проявлять себя и в западной литературе.

Автором инициативы представления пяти поэм Низами, объединяя их под названием «Хэмсэ», как комплексное, единое произведение, является не сам поэт, а литературоведы периода после его смерти. В то же время, представление творчества Низами как модели, также является инициативой не его самого, а его последователей. Сформированная, начиная с XIII века, традиция написания ответов к наследию Низами показывает, что «Хэмсэ» на протяжении более 6 столетий являлся основным критерием, определяющим уровень литературного вкуса и аккуратности в литературе народов Ближнего и Среднего Востока. Исследуемые образцы показывают также и то, что, несмотря на повторение сюжетов, образов, в целом, поэтической системы Низами со стороны его последователей, высокая техника обработки произведений, написанных в ответ на «Хэмсэ», предотвратила возникновение застоя в литературном процессе. Наблюдение использования сюжетов Низами в творчестве отдельных видных поэтов в западной литературе демонстрирует наличие двух форм цитирования. Во-первых, европейские поэты с целью более заметного представления в своих произведениях восточного колорита, умышленно, даже немного в демонстративном виде включают образы и сюжеты Низами в свои оригинальные произведения; а во-вторых, взяв определенные сюжеты от Низами, развивают их, применяя в совершенно иной реальности, создают полностью независимые произведения. При подходе с этих двух углов обзора возникает вывод того, что, в действительности, количество европейских произведений, созданных с использованием Низами, составляет большинство. А это рассуждение, в свою очередь, обещает хорошие перспективы для новых соответствующих исследований, а также определения точек пересечения культурно-литературного трансфера, о которых до сих пор не говорилось.

Rafael B. HÜSEYNOV

NİZAMİ GƏNCƏVİNİN ƏDƏBİ MODEL QURUCULUĞUNUN ŞƏRQ VƏ QƏRB ƏDƏBİYYATINDA DOĞURDUĞU KƏSİŞMƏ NÖQTƏLƏRİ

Açar sözlər: *Xəmsə, Nizami Gəncəvi, Şərq-Qərb əlaqələri, ədəbi təsir, nəzirə, Qərb ədəbiyyatında Nizami süjetləri*

XÜLASƏ

Müsəlman Şərqi xalqları ədəbiyyatında bəyənilən və ənənəvi olan bir cəhət Qərb ədəbiyyatları üçün səciyyəvi olmamış və təqdir də edilməmişdir. Ərəb, fars və türkdilli ədəbiyyatlarda məlum süjetin və onu müşayiət edən obrazlar sisteminin bir neçə əsr ərzində ayrı-ayrı şairlər tərəfindən davam etdirilməsi normal hal sayılmış, təkrarlanan mövzuda yazılmış əsərin orijinallığı hər bir şairin fərdi üslubunun özünəməxsusluqlarına görə müəyyənləşdirilmişdir. Qərb ədəbiyyatları üçün isə yeni süjet və mövzu axtarıları daha münasib gəlmiş, təkrarlanan ideya və süjetlər epiqonçuluq, hətta plagiat kimi qavranılmışdır. XII əsrin mütəfəkkir Azərbaycan şairi Nizami Gəncəvi, mənbələrin təsdiqinə və özünün də “Xəmsə”dəki işarəsinə

görə, heç vaxt yaşadığı Gəncə şəhərindən kənara çıxmasa da, onun vəfatından lap az sonra, XIII əsrdən etibarən poemalarının təsir dairəsi bütün Yaxın və Orta Şərqi əhatə etmiş, XVII əsrdən başlayaraqsa Avropada da öz təsirini göstərməyə başlamışdır. Nizaminin adı və yaradıcılığı ilə bağlı ədəbi məktəbin və poetik ənənənin Şərqdə davam etdirilməsi nə qədər qanunauyğun bir hal kimi qiymətləndirilə bilərsə də, bu təmayülün Qərb ədəbiyyatlarına da sığması bir qədər gözlənilməzdir. Tarixi-müqayisəli aspektdə aparılmış tutuşdurmalar Nizaminin nümunəsində Şərq və Qərb ədəbiyyatları və mədəniyyətləri arasında bir sıra diqqətəlayiq kəsişmə nöqtələrini üzə çıxarır. Məqalənin “Nizami təsirinin başlıca parametrləri”, “Şərq ədəbiyyatlarında nəzirə ənənəsi və Nizami irsinin kanonlaşma xüsusiyyətləri”, “Nizaminin Avropa dillərinə tərcümələri və “Xəmsə” modelinin Qərb müstəvisinə keçidi”, “Nizaminin yaratdığı saqınamə janrı və bu ədəbi formanın Qərb ədəbiyyatında tətbiqi”, “Nizami süjetlərinin fransız mədəni mühitinə transferinin xüsusiyyətləri” adlı bölmələrində gəncəli dahinin yaradıcılığına xas model, ülgüyaratma keyfiyyətinin ayrı-ayrı aspektləri ayrıntıları ilə nəzərdən keçirilir.

Nizami ədəbi ənənələrinin Şərq və Qərb poeziyasının nümunələri əsasında izlənməsi göstərir ki, Avropa ədəbiyyatında Nizami əsərlərinin tərcüməsindən başlanan proses tədricən onun irsinə marağı artırmış, Şərq ədəbiyyatlarına xas olan Nizami süjetlərinə cavablar yazmaq adəti Qərb ədəbiyyatına da sirayət etmişdir.

Nizaminin beş poemasının “Xəmsə” başlığı altında birləşdirilərək bir kompleks, vahid əsər kimi təqdim edilməsi təşəbbüsünün müəllifi şairin özü deyil, onun vəfatından sonrakı dövrün ədəbiyyatşünasları olmuşlar. Eyni zamanda Nizami yaradıcılığının bir model kimi təqdim edilməsi də onun özünün yox, ardıcıllarının təşəbbüsüdür. XIII əsrdən başlayaraq formalaşan Nizami irsinə cavablar yazmaq ənənəsi göstərir ki, “Xəmsə” 6 əsrdən artıq müddətdə Yaxın və Orta Şərq xalqları ədəbiyyatında ədəbi zövq və səliqənin səviyyəsini müəyyən edən başlıca meyar olmuşdur. Tədqiq edilən nümunələr bunu da göstərir ki, davamçıları tərəfindən Nizami süjetləri, obrazları, bütövlükdə onun poetik sistemi təkrarlansa da, “Xəmsə”yə cavab olaraq yazılmış əsərlərin yüksək işlənmə texnikası ədəbi prosesdə durğunluğun baş verməsinin qarşısını almışdır. Qərb ədəbiyyatında Nizami süjetlərindən istifadənin ayrı-ayrı görkəmli şairlərin yaradıcılığında müşahidə edilməsi iki iqtibas formasının olduğunu nümayiş etdirir. Birincisi, Avropa şairləri Nizami obraz və süjetlərini əsərlərində Şərq koloritini qabarıq göstərməkdən ötrü məqsədli, hətta bir az da nümayişkaranə şəkildə öz orijinal əsərlərinə daxil edirlər; ikincisi isə Nizamidən müəyyən süjetləri götürərək onları inkişaf etdirir, tamam başqa bir gerçəklilyə tətbiq edərək tam müstəqil əsərlər yaradırlar. Bu iki baxış bucağından yanaşılanda, əslində, Nizamidən bəhrələnməklə yaradılmış Avropa əsərlərinin miqdarının daha geniş olduğu qənaəti yaranır. Bu mülahizə isə, öz növbəsində, yeni müvafiq araşdırmalar və mədəni-ədəbi transferin indiyədək haqqında bəhs edilməmiş kəsişmə nöqtələrinin müəyyənləşdirilməsi üçün yaxşı perspektivlər vəd edir.

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