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Creation Nizami – the brightest page of Azerbaijani literature

When Nizami was born, Ganja was consisted of Salchuk Empire. The Persian was an official and literary language in the state of Atabeyler the heir of Salchuk khanate. Though Nizami wrote his plays in this language, he was a true Turk who was born in Azerbaijan territory. Şairin metis, yani türk və kürd qarışığı olması fərziyyəsi özünü doğrultmur. Fikrimizcə, bu Nizaminin bir beytinin doğru olmayan şərhindən irəli gəlir. Nizami özünün bəl və sirkə qarışığından ibarət olduğunu söylədikdə şəirlərinin təbiətini nəzərdə tutur.

Keywords: a poet's national belonging, state's official language, Raiseyi–kord, ikdish, Qum.

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Творчість Нізामी – найяскравіша сторінка азербайджанської літератури

Висвітлюється творчість Нізामी як азербайджанського поета. Хоча він написав свої твори на перській мові, але був дійсним турком, який народився на азербайджанській території.

Ключові слова: національна приналежність поета, офіційна мова держави, Раїсейі–кордин, ікдіш (метис), Гум.

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MARTYR POET OF FUYUZAT

Said Salmase is Azerbaijani poet who died heroically for the freedom during the constitutional revolution in Iran (1906–1911). As his creativity form is more closer to Mahammad Hadi. His lyrical hero is predator of darkness, bright hope for the future through the eyes of the poet's part is looking at and hope for the future. His poems published in "Fuyuzat" is in context of freedom and independence.

Keywords: martyr poet, romanticism, dream, hopes to the future, challenge to freedom.

(стаття друкується мовою оригіналу)

Constitutional revolution in Iran in the early twentieth century (1906–1911), one of the heroes, known as the history of the young martyr–poet AghabalaSalmas Said Khalil HaqverdiyevMashhadi (Khalilzade) March 10, 1887 was born in the Dilmagan city of South Azerbaijan. His father Mashhadi Khalil died in the young ages, he grew up under the protection of her mother, Azamat, except the mother tongue he learned Persian and Arabic perfectly, and even learned to speak Russian well enough. His childhood and teenage years passed in Dilmagan, Said Salmase came to Baku in the early years of the twentieth century, who arrived at the age of fifteen, sixteen, while working here at "Orujov brothers" publishing center he began to struggle for freedom, at the same time he was a participant of mass protections in Baku which taken the impact of the first Russian revolution of 1905. When the constitutional revolution began in the South Azerbaijan under the leadership of Sattarkhan, Said Salmase returned to Tabriz, joined the revolutionary movement, was wounded several times, and finally on February 24, 1909 between the city of Maku and Khoysadabad countryside, entered to history "Sadabad war" Said Salmase was killed in the battle.

Said Salmase was one romantic artist, and also owner of high pen holders who published his works in the media in 1907–1908 in Baku. Said Salmase published his first poetries in the Journal of Fuyuzat edited by Ali beyHuseyzade and in the newspaper of "Irshad" edited by A.Agaoglu, and also he was called as a freedom fighter by Ali BeyHuseynzadeh [1, p.421]. During his three years in the media publication Said Salmase published a lot of the poems, articles in Azerbaijani and Persian languages.

Creative style was closer to M.Hadi, and the main idea of his published works in "Fuyuzat" is to challenge to freedom. The rest of poetic feelings, emotions of the head, associated with the eternal theme.

Said Salmase's arrival to "Fuyuzat" and joining to "Fuyuzat" begins his "Tahassur" poetry which published on 24 March, 1907, in the 13th issue of Journal. From the first poetic works that appear Said Salmase obliged to write, to share their thoughts with the people who make the nation and has been the plight of the country. A total of eight lines:

Gəlirgüşədadi–istimdad,
Hərtərəfdənhəvayi–istibdad [2, p. 207]

Verses begin with the "Salmas Said" poem was signed by the author, all sides – from heaven to the soul of tyranny is the sound of distress. The taste of the flesh, is the destruction of the nation and the wailing sounds. Then the young poet that, if the nation's freedom, well–mannered

people wrong tree roots in the earth, pencil lead, they dig,
my soul is happy.

it's a small world of poetry and the art of the 20-year-old boy, who are the first in the nation to this day, along with how excited he was, looking at the evidence in the future with great expectations.

According to the poet, despotism, cruelty, hypocrisy and exploitation of so humiliated nation, will not be lost, because the nation is already yesterday's poor human rights and freedom of the nation do not understand. He awakened the dream of ignorance, if not all, a part of the law requires freedom. Just who are these people who are inspired by the struggle of the revolution, and its bright future confrontations for the sake of freedom, the young poet wrote:

Şadulurdilgözüncəmillətinin,
Bərbövlükmarifətləhrarın.
Qətedərlərqələmlərişəsini,
Şəçəri-zülmolanməlainin [2, p. 207]

Young poet, believed that life and death fight for freedom from the will of the people, perseverance, and nothing and no one can break.

Muhammad's mission as a master of setting out clearly, it will be able to catch every moment of danger, never afraid to take the lessons of history and notifies poet friends that follow, there is no freedom of speech in order to win, you have to follow the hero. Freedom is what you pay for him, as a reward or not. Put aside all personal accounts are eligible to win it, just to be in the best interest of the nation and the country.

Said salmase's poetry published in "Fuyuzat" called "İmtahani-adabi" not only love of life at first sight, in fact, is a social content. Three-point and every point of the six lines of the poem, the poet says that the Beloved's face, if you insist, I can not tell you the memories of youth. The reason for this is that life is full of troubles you do not want to be aware of the spring. If passed, this is what's going on in my life until you were notified cəkdiyimdən, gumun that "Omri-tasted" grieve His heart poured Lams in the territory. Therefore:

İstəməbən, açılmasın, qalsın,
O siyahpərdə tə əbdəməstür [3, p. 302]

The second paragraph of the poem is the poet refused, he expressed that the youth was killed by storms in the disaster. I see a young life and retribution was turned to ruins. Therefore, it is recommended that the scenes of my life remain unknown to you. I do not, after learning me. Then the poet writes:

Etməisirar, eymələksima,
Şimdiyoxdurdilindəhüzni-ələm! [3, p. 302]

The poet says that if you are aware of you who are unfamiliar with life, sorrow and hearts of Scientific and finds that it, I agree with that, here is a story that is more about the life of the country, a member of the community to get rid of the poet in the fight for social ills he was in.

Said Salmase's "Imaginary-offensive" poem that does not correspond to the classical canons of eastern poetry, written in English sonet form. The four-point – two points in the first four, which consists of the following items, each

of the three lines of the poem is dominated by a spirit of rapid growth.

Çəkil, həyatımtəhdışedənəyol, çəkil!
Müdamnifrətəbais o hali-tənnazın.
Çəkildəqilmamənəşuxmüşribanəniğah,
Şəbati-əzmimiqrılmaz o çeşmi-qəmmazın [4, p. 316]

With these points in his life of the poet, "who tadhis" – terrifying dream, that is the beauty of copies required, and build a life, it is alive to worry about. The "dream-offensive" image that is called, and now that you do not break the whim airs and graces of my ambition. And make you very well, not good, because you're not faithful to the covenant as a whole are not given to word. Do you remember the moon through the trees qurubə sat down to a place called, though less in the morning, and I did not want to leave promises delicious. Unfortunately, after all the promises given was sweet. Very soon I realized that: "Now the words, ah, it's a crime to lie", therefore:

Çəkil, çəkil! Bənialdatma! İstəməmmütləq! [4, p. 316]

Dream: – Speech, shut up, you do not need – he sheltered the poet says, that at one time would you say you are, human patience, patience and happiness to. Maybe, at that time I believed you, now empty words, I think the betrayal of false.

I did not say to the minstrel, that have become apparent, the young poet to be patient and "trust in God" rejected the philosophy of "Right, but you can get to the fight" that he believes is the truth.

Said Salmase's "Persian, the suffix" as the type and amount of work called "Imaginary-repellent" is similar to the poem. Public comment on this poem [5, p. 348].

"Do not be afraid! What is the excitement and anguish?" "Asks the young poet that poetry began with the verse, shooting, oh my soul broken, cries and to what, you know what's sake? Aroma of violets, and to go to the enchanted eye to a decision to sink, do not have patience. You understand me, or you aware of my ancestors, or the love of your country, so you do not have an understanding of the story. Know the signs if you want to get to know me: – I'm noble and true Islam, the land of the Muslims, and I'm from Iran.

Other romantics, especially as A.Sahhatand M.Hadi and Said Salmasecomplains and hopes for the future. He signs his poems live life to the reader's imagination to create scenes left an indelible mark, trying to convince him that it will be better, will be more vivid. The most interesting thing is that these kind of ideas rather than trying to present the background images of nature, nature, based on a combination of man and nature come to the conclusion that there will be changes in the lives of people. The poet's "Layaliyi-iztirar" works is a poetry and poetry in the form of a four-point SONET.

Such a question to the reader of the poem is the poet's first line:

Bilirsənminəsəbəbdırşuiftıraçı-ələm? [6, p. 397]

Scattered, causing him pain and suffering of those who dream of a poet who can advise you on the dusunməməyi reader that is so painful to him, and he tells me that the way to freedom in this country, those who sacrificed their lives, who brought up the fate of upset. Therefore, no beauty of

nature can not be happy in my heart. I would be glad when the dreams of those who sacrificed their lives for the freedom of our country. Poem read:

Təbiətınbugözəlbınəzirtəbloşuna
Başışlarındakımənadamübhəmiyyət var.
Bu tablunun gözəlīm, ruhuləbabəbxamuş,
Bırbıtısamıləaçaqlavüslətəağuş.
Fəqətneçinməniətəzbulövhədədilsad?
Fədayi–məsləkimolmuşəyati–istiqlal [6, p. 397]

Said Salmase was lyric poet and visionary whose lyric hero, but somewhere dreams connected to reality. His lyrical hero predator of darkness, bright hope for the future with hope for the future through the eyes of looks and character. This is the ideal hero lyric poet stated:

Sevəməmxəyalüvəhmədonanmışləyalımən,
Qüvvətəgəliixəyalıməənvarı–subhdən.
Rədi–mühitdirməniəsudəruhdən,
Sevdayi–muradamıyadəylərağlaram [7, p. 474]

Analysing of the young poet's works published in "Fuyuzat" magazine shows that as the creative style, he was romantic and the main idea of his works were modernity, enlightenment and freedom. Both of these works are diverse in form and content of his speech and pen as the owner confirms his professional.

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Мученик поэт "Фуюзат"

Сайд Салмасі є азербайджанським поетом, який героїчно загинув за свободу під час конституційної революції в Ірані (1906–1911). Його ліричний герой хижак темряви, який очима поета дивиться з яскравою надією на майбутнє. Його поеми, опубліковані в "Фуюзат", це символ свободи і незалежності.

Ключові слова: мученик поет, романтика, мрія, сподівається на майбутнє, виклик на свободу.

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Мученик поэт "Фуюзат"

Сайд Салмасі является азербайджанским поэтом, который героически погиб за свободу во время конституционной революции в Иране (1906–1911). Его лирический герой хищник темноты, который глазами поэта смотрит с яркой надеждой на будущее. Его поэмы, опубликованные в "Фуюзат", это символ свободы и независимости.

Ключевые слова: мученик поэт, романтика, мечта, надеется на будущее, вызов на свободу.

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ТАНЗИМАТ И ТУРЕЦКАЯ ЛИТЕРАТУРА XIX ВЕКА

Литературу Танзимата можно определить как литературу турецкого просветительства, подготовившую формирование антифеодалной идеологии. Турецкое просветительство в литературе нашло свое выражение как в появлении новых жанров, так и в содержании произведений. На первое место выдвинулась художественная проза (драма, роман, рассказ и др.), а веками господствовавшая в турецкой литературе поэзия отошла на второй план. Именно в прозе следует искать зримые ростки нового. Западнические тенденции прослеживались на протяжении всего XIX в. и достигли своего пика перед Первой мировой войной.

Ключевые слова: XIX век, Турция, Танзимат, реформы, литература, просвещение, Ибрахим Шинаси, Намык Кемаль, Ахмед Мидхат.

(статья друкється мовою оригіналу)

Экономическая и социальная отсталость угрожала самому существованию Османской империи, обрекая ее не на зависимое положение в системе Европейской экономики и политики, но и на внутреннюю слабость.

Смерть энергичного султана Махмуда II 1 июля 1839-го года и восшествие на престол его 16-летнего сына Абдул Меджида I являлись благоприятными обстоятельствами, позволившими министру иностранных дел Порты Мустафе Решид-паше 3 ноября 1839 года провозгласить известный Гюльханейский хатт-и юериф, который положил начало новому периоду в истории Османской империи, получившему название "танзимат" [2, с. 5].

С этого времени, в Османской Турции стали осуществляться нововведения, которые были характерны для Европы. Танзимат является периодом модернизационных реформ в Османской империи с 1839 до 1876 года, когда была принята первая османская конституция. Реформы Танзимата были вызваны объективными потребностями развития страны. Наиболее дальновидные деятели из правящей элиты Османской империи, особенно те, которые побывали в Западной Европе и ознакомились с политической системой, условиями экономической и культурной жизни, пришли к мысли, что без реформ по западному образцу Османское государство не будет в состоянии развиваться по пути прогресса. Осуществлявшиеся сверху немногочисленными государственными деятелями, реформы несли в себе новые, непривычные для османского общества представления о ценности человеческой личности, неприкосновенности жизни и имущества, равенстве перед законом мусульман и немусульман – подданных империи, что наложило отпечаток на специфику развития просвещения и культуры страны.

Религиозный эдикт был принят в 1856 г. Он провозглашал полное равенство в правах мусульман и немусульман. Изначальный проект реформы предполагал лишь частичное равенство в правах с узакониванием главенствующей роли исламских норм и прав. Тем не менее, нормы ислама продолжали быть центральными за нарушение их (неверное одевание, распитие спиртных напитков, употребление нехалальных продуктов) грозило человеку тюремным заключением или даже смертной казнью. В итоге провозглашенная свобода совести осталась