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Nurana Ramiz gizi ALEKBEROVA,

orcid.org/0009-0000-9738-3826

Scientific worker

Institute of Manuscripts named after Mahammad Fuzuli

of the Azerbaijan National Academy of Sciences

(Baku, Azerbaijan) nuku_alekperova@yahoo.com

THE LITERARY HERITAGE OF MAHAMMADALI BEY MAJRUH MUGHANI

The aim of the article is to study the scientific significance of the literary heritage of poets who work in their native language. This article is dedicated to the 19th century Azerbaijani poet Muhammadali bey Majruh Mughani. The research work considers the literary environment of the period in which the poet lived. The article examines the manuscript "Divan", containing the rich literary heritage of the poet, stored in the Institute of Manuscripts of the National Academy of Sciences of Azerbaijan named after Muhammad Fizuli, as well as his poems, stored in various archives of the world. The manuscript is a collection of lyrical poems written in the Azerbaijani language. The verses in the manuscript are written in various forms of lyric poetry: couplet, ode, muhammas, etc.

Research method. *While writing the article, the systematic research and historical-comparative methods, the main methodological experience and provisions on which modern textual studies are based were taken as a guide. The scientific methods of analytical description, theory and comparison were used while researching the palaeographic and poetic characteristics of the conks where the manuscripts and poems of Majruh Mughani are being kept.*

Research novelty. *The scientific novelty of the article is the literary heritage of Mahammadali bey Majruh Mughani which has not been investigated in Azerbaijani literature until now. The poet's life and works were studied against the background of the socio-political and literary-cultural environment of that period. His literary heritage has not been involved in scientific circles yet. In the article, the manuscript of the poet preserved in the Institute of Manuscripts was involved in the research, and the idea-thematic features of the poems in the manuscript were investigated.*

Conclusion. *We can definitely say that regardless of the difference in rhythm and style, the poet managed to present himself as a talented man of the pen. We can appreciate Majruh Mughani, who did not tolerate the injustices of the time and voiced the pain of the people, as a real folk poet. The research of the poet's manuscript, which is both romantic and realistic, is a valuable source for studying the socio-political situation of that period, as well as the customs of the people.*

Key words: *Mohammadali bey Majruh Mughani, XIX century Azerbaijani literature, manuscript, literary environment, poetry*

Нурана Раміз гизи АЛЕКПЕРОВА,

orcid.org/0009-0000-9738-3826

Науковий співробітник

Інституту рукописів імені Мухаммеда Фізулі Національної Академії Наук Азербайджану

(Баку, Азербайджан) nuku_alekperova@yahoo.com

ЛІТЕРАТУРНА СПАДЩИНА МАХАММАДАЛІ БЕЯ МАДЖРУХА МУГАНІ

Мета статті вивчення наукової значущості літературна спадщина поетів, що творять рідною мовою. Ця стаття присвячена азербайджанському поету XIX століття Мухаммедалі беку Маджруху Мугані. У дослідницькій роботі розглянуто літературне середовище періоду, коли жив поет. У статті досліджується рукопис «Дівана», що містить багату літературну спадщину поета, що зберігається в Інституті рукописів Національної академії наук Азербайджану імені Мухаммеда Фізулі, а також його вірші, що зберігаються у різних архівах світу. Рукопис є збіркою ліричних віршів, написаних азербайджанською мовою. Вірші в рукописі написані різних формах ліричної поезії: двовірші, ода, мухаммас та інших.

Метод дослідження. При написанні статті за основу було взято систематичний дослідницький та історико-порівняльний методи, основний методологічний досвід та положення, на яких ґрунтується сучасне текстознавство. При дослідженні палеографічних та поетичних характеристик конків, де зберігаються рукописи та поеми Маджруху Мугані, використовувалися наукові методи аналітичного опису, теорії та порівняння.

Новизна дослідження. Наукова новизна статті полягає в тому, що літературна спадщина Магомедалі бека Маджруху Мугані досі не досліджувалась в азербайджанській літературі. Життя та творчість поета

вивчалися на тлі суспільно-політичного та літературно-культурного середовища того періоду. Його літературна спадщина ще не залучалася у наукових колах. У статті до дослідження залучено рукопис поета, що зберігається в Інституті рукописів, досліджено ідейно-тематичні особливості віршів у рукописі.

Висновки. Можна виразно сказати, що, незважаючи на різницю в ритмі та стилі, поетові вдалося заявити про себе як про талановиту людину пера. Ми можемо оцінити Маджруха Мугані, який не терпів несправедливості часу і озвучив біль народу як справжнього народного поета. Дослідження рукопису поета, одночасно романтичного та реалістичного, є цінним джерелом для вивчення суспільно-політичної ситуації того періоду, а також вдач народу.

Key words: Мохаммадалі бек Маджрух Мугані, азербайджанська література XIX століття, рукопис, літературне середовище, поезія.

Introduction. The aim of the article is to study the scientific significance of the literary heritage of poets who work in their native language. This article is dedicated to the 19th century Azerbaijani poet Muhammadali bey Majruh Mughani.

Research method. While writing the article, the systematic research and historical-comparative methods, the main methodological experience and provisions on which modern textual studies are based were taken as a guide. The scientific methods of analytical description, theory and comparison were used while researching the palaeographic and poetic characteristics of the conks where the manuscripts and poems of Majruh Mughani are being kept.

Research novelty. The scientific novelty of the article is the literary heritage of Mahammadali bey Majruh Mughani which has not been investigated in Azerbaijani literature until now. The poet's life and works were studied against the background of the socio-political and literary-cultural environment of that period. His literary heritage has not been involved in scientific circles yet. In the article, the manuscript of the poet preserved in the Institute of Manuscripts was involved in the research, and the idea-thematic features of the poems in the manuscript were investigated.

Mine matters. Researching the literary environment of 19th century Azerbaijan, as well as the cultural heritage of the poets of this period is a very responsible and important issue. It is of great importance to study the literary heritage of every poet who wrote in the mother tongue.

The 19th century is a very intense and politically eventful period of the history of Azerbaijan, therefore it differs from the previous times with a number of characteristics. In the 1820s up to 1830s of the 19th century, the Tsarist Russia that fought for the lands of Azerbaijan against the Turkic Kadjar State finally achieved its goals and absorbed the independent Azerbaijani khanates. A new administrative system was created under the leadership of tsarist officials in the territories that came under the control of the Russian Tsardom. These political changes, innovations and tensions that took place in the history of Azerbaijan during this period were reflected

in Azerbaijani literature and art as well as in every sphere of life.

In the Middle Ages, Azerbaijan gifted to the world literature such geniuses as Fuzuli, Nizami, Khatai and Nasimi, however against the background of social and political events raging in the 19th century, the development line of the national literature changed to an extent that could not be overlooked. To comment the literary developments of this period, it was important to keep in mind the real socio-political conjuncture in the country. Russia's attempts to destroy the Turkic and Islamic heritage right after the Gulustan and Turkmenchay treaties, as well as to corrupt the society by political means, shook the literary circles and formed a basis for the emergence of new literary directions. Typically medieval genres of sufism, romanticism and lyrical love were replaced by realism and satire.

The political atmosphere of the time can be seen in the works of writers who lived and created in this period. The political events that took place in this period laid the foundation for the trend of satirical poetry in the national literature in the first half of the century. Thus, the abolition of the khanate system of administration in Azerbaijan and the creation of a new tsarist administration in its place led to the emergence of this poetry trend. Writers who wrote and created in the 19th century continued the traditions of the traditional Eastern classical romantic literature and the Fuzuli literary school in their works, as well as exposed the hypocritical clergy, the unjust tsarist governors and officials who oppressed the people, arbitrary noblemen, and the harsh lifestyle of the population in their satirical poems. H. Samadzadeh is one of our scholars who correctly evaluates the literature of this period. In the introduction to Seyid Azim Shirvani's "Selected Works" edited by him Samadzadeh rightly notes: "Gazalism that played a progressive role in our poetry literature for the Fuzuli period lost its importance in the 18th–19th centuries. First, with Vagif and Zakir, then with Mirza Fatali, our literature in general began to develop on a different way (Samadzade, 1937: 5).

The heritage of the medieval classics has been researched and their works published, whereas the

works of the national writers who lived in the 19th century have been relatively less studied and did not reach to the wider audience. At the same time, the 19th century was a period of rich literary and cultural environment in the history of the Azerbaijani people. Over one hundred poets wrote and created in this interesting and controversial period. Seyid Azim Shirvani, Khurshidbanu Natavan, Molla Panah Vagif, Gasim bey Zakir, Mirza Shafi Vazef and others can be mentioned among these poets. In addition to the famous literary geniuses, there were many other writers who could not become so prominent figures for being a part of the current literary circles despite living in the same period. Only a few works of some poets have been published, whilst only some information provided about others in volumes of articles. One of the lesser-known members of the literary community is Mahammadali bey Majruh Mughani who lived and created in the 19th century. One of the important issues is to cover the heritage of such writers whose names are still unknown for the general public and readers. Their works are to be researched, comprehensively investigated and introduced to the literary community.

Most of the scripts preserved in the Azerbaijan National Academy of Sciences' Institute of Manuscripts named after Mahammad Fuzuli are the works of writers who created in the native language.

Majruh Mughani's poems are also stored in the Institute of Manuscripts. These are kept in conks (poetry anthologies – manuscript books compiled by amateurs) and poetry collections (mecmuas), and also in the manuscript form. The poet's "Divan" that we have shows his well-known position of outstanding writer in the literary environment of the 19th century. Until now, the literary heritage of Majruh has not been involved in extensive research, and his works have not been published. As a result of the research, it is known that in our modern times only one researcher has studied the heritage of Majruh Mughani. Mrs Tutu Sadigova, a former employee of the Institute of Manuscripts, wrote an article investigating the poet's literary heritage. There is no extensive information about the poet in the article named "The Only Manuscript" and published in the "Science and Life" magazine in 1984. The author was content with giving information about the tazkiras and the "Divan" by mentioning the Majruh's name.

As a result of the research we conducted to learn the biography of Majruh Mughani, it became clear that information about the poet is found in very few sources. According to our information, the poet was born in Mughan in 1823. After receiving madrasa education in Ardabil, he returned to his native Mughan where he was engaged in poetry.

Although Majruh is one of the well-known poets of his period, the poet's literary heritage has been left out of academic research. His name can be found in only three of the tazkiras that we have applied to learn his biography. We find preliminary information about the poet in the "Danishmandani-Azerbaijan" tazkira which is considered as one of the reliable sources. There is no information given about his life, literary heritage and poems in this work of Mahammadali Tarbiyat. The information concludes with 3 sentences: "There were literary disputes and controversy between him and Seyid Azim Shirvani. Majruh Mughani is among the poets whose names are mentioned by Mirza Ali Majmar of Davachi (Davachi or Shuturban is one of the quarters of Tabriz) and Majnun Tabrizi in his work named "Hadiqatush-shuara". They wrote poetry in the Turkic language" (Terbiyat, 1987: 222).

The second source is Seyid Azim Shirvani's tazkiras where the poet provides examples of Mahammadali bey Majruh's two poems and included his ode named "To Majruh Mughani" in his own divan (Shirvani, 2005:175).

Brief information about Majruh Mughani is given in the four-volume tazkira "Collection of popular shuaras in Azerbaijan" compiled by the Azerbaijani educationalist Huseyn Afandi Gayibov. He completely included in his book a verse of Majruh Mughani which begins with the hemistich "Spring has come, the nightingale will come soon..." (Gayibov, 2002: 237)

Among the materials in the archive of Salman Mumtaz kept in the Institute of Manuscripts we also find letters and literary correspondence between Mahammadali bey Majruh Mughani and the lyrical and satirical poet Mirza Ismayil bey Ghasir, as well as Molla Asadullah Faig (Sarvanli).

Additional information about Mahammadali bey Majruh Mughani can be seen in the book of poems called the Molla Bakhish Nadim's divan kept under the D-350 code (Gasimzadeh, 1966).

Also, the Majruh's poems are being kept in different conks (Mughani, 2023).

Examples of Majruh Mughani's poems are given on pages 9b, 77a, 77b of the conk protected under the code B-1251. Information about this conk was given in Volume II of the Catalog of Manuscripts.

Calligraphy – talik shikaste; the conk was written in 1819 (1235, Islamic calendar) by Mahammad Sharif Kirkhagaji. A part of the conk was written by Ali Karabagi in the service of Mahammad Amin Afandi (Catalogue of Manuscripts, 1974). The leather-bound manuscript is written on white paper. The size of the conk is 11x21 cm, its volume is 103 sheets. The first

pages are white, whereas the last pages have already got yellow, and even some pages have rotted and become unusable.

A fragment of Majruh's poems is given on the page 67a of the conk of an unknown author that stored under the code B-1987. There are poems in Azerbaijani Turkic, Turkish and Persian languages written by 43 poets. The size of the manuscript is 13x20 cm and it has 96 pages.

Examples of Majruh Mughani's work are given in the first pages of the A-345-coded conk stored in the Institute of Manuscripts. However, the poems written in blue ink became illegible because of the wet manuscript pages. The size of the conk is 17x11 cm and it has 69 sheets. The manuscript contains poems of 13 poets in Turkish and Persian.

Majruh Mughani's poems are also included in the B-1766 cipher conk written in Azerbaijani Turkic language. There are examples of poems of 16 poets in this conk that consists of 14 pages. The beginning and end of the conk written in black ink on numbered papers are imperfect. The 12x21 cm conk has been restored and bound with blue artificial leather (Mughani, 2023).

Fragments of the poet's poems are given on the page 3a of the cipher B-4819. There is no volume of the conk compiled in 1807. The manuscript book which consists of 25 pages contains poems of 29 poets.

The "Divan" manuscript of Majruh Mughani is preserved under the code B-756 in the Azerbaijan National Academy of Sciences' Institute of Manuscripts named after Mahammad Fuzuli. Unfortunately, since the manuscript is not in perfect condition, it is impossible to determine the date of writing, as well as to read some of the poems inside. The first information about the manuscript copy was given in Volume I of the Manuscripts Catalog published in 1963 by the Institute of Manuscripts (Sadıgova, 1984).

This 18x21 manuscript consisting of 115 pages and written in shikaste script has imperfect beginning and end. Initially, the manuscript was unbound, later bound in dark red leather. Since the manuscript was previously kept in another condition, and it fell from hand to hand in an untidy manner, the edges of many pages are torn. The sheets are glued together with other pieces of paper.

The poems in the book are written in Azerbaijani, the poet's native language. However, there are Persian titles inside explaining what the poems are about, and what event or whom they are dedicated to. In these titles, the poet talks about the reason of the poem or whom it is dedicated to. A number of personal events that happened in his life are also described. When we look at these titles, it can be seen that the poems

in the divan consist of a chain of events that follow one another. Based on this, we can say that the divan has an autobiographical character. The poems in the manuscript follow each other in chronological order with the events in the poet's life. While some of these poems reflect the poet's relationships with his close friends and the praises of the people he respects, some of them reflect the political description of the period, as well as the local noblemen, tsarist officials and other figures of the tsarist administration, the relationships between these people and the events that happened, while a number of poems reflect Majruh's private life and love stories, and his relationships with the women he loved.

Thanks to the detailed examination of the manuscript, it can be determined from the correspondence that Majruh Mughani was a well-known writer in Baku, Derbend, Shamakhi, and Karabakh. The poems in the manuscript are in the form of lyrical poems such as ode, masnavi, mukhammas, goshma and gerayli (Mughani, 2023).

Like some of his contemporaries, Majruh Mughani is not only a lyric poet, so he does not limit his creativity just with writing poems about love. The range of topics covered by the writer is wide and multifaceted. He exposes the injustice and hypocrisy. In contrast to the poor people who live a miserable life, he talks about rich ones and the deeds of false religious figures. He boldly criticizes the ugliness in society by writing down its hypocrisy.

Among the poems, there are satirical ones where the poet exposes the robbery of the tsar's officials. In such poems, he calls the people to wake up and fight.

In his poems, Majruh Mughani feels the rottenness of the imperial administration and cannot be indifferent to the injustices of the officials. He feels sorry for those who do not listen to his voice and cannot understand him. He even wrote a poem addressed to the Tsar of Russia. Exhausted by the incompetence and arbitrariness of the officials appointed by the Russian tsarist system, the poet decides to write a poem directly to the Tsar. Majruh Mughani who wrote a verse letter addressed to the Tsar criticized the incompetent and arbitrary officials in the poem.

In one of his poems, the poet talks about coming to the youth meeting and talking with them, and notes that he wrote a mukhammas on this occasion. Despite the presence of Arabic-Persian elements in his poems, they are written in a very readable, simple vernacular language. As we read the poems in the book, we get to know the attitude of the poet to the conditions in which he lived and the traditions of his time.

Conclusion. We can definitely say that regardless of the difference in rhythm and style, the poet man-

aged to present himself as a talented man of the pen. We can appreciate Majruh Mughani, who did not tolerate the injustices of the time and voiced the pain of the people, as a real folk poet. The research of the poet's manuscript, which is both romantic and realistic, is a valuable source for studying the socio-political situation of that period, as well as the customs of the people.

His poems are written in a fluent, readable, vernacular style. His unique style of expression endears the poet to his readers. The poet who has the skill to use every word in its place conquers the

heart of the reader. The writer created beautiful works not only in the ghazal style, but also in other genres. As a result, we can firmly say that regardless of the difference in form and style, the poet has succeeded in presenting himself as a talented artist. We can appreciate Majruh Mughani who did not tolerate the injustices of the time and voiced the pain of the people as a real folk poet. The manuscript of the poet who is both a romantic and a realist is a valuable source in terms of studying the socio-political situation of that period, as well as the customs of the people.

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