

**REPUBLIC OF AZERBAIJAN**

*On the rights of the manuscript*

**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**ISMAYIL BEY NAKAM AND HIS DIVAN**

Specialty: 5716.01 – Azerbaijani literature

Field of science: Philology

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**Baku -2021**

The work was performed at the Department of “Research of Turkic-language manuscripts” of the Institute of Manuscripts named after Mahammad Fuzuli of the Azerbaijan National Academy of Sciences.

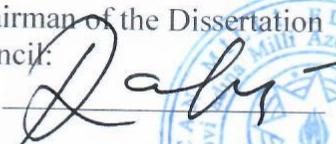
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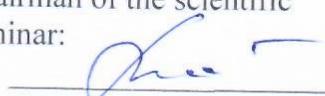
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The defense will be held on \_\_\_\_\_ *January 2022* at 13<sup>30</sup> at the meeting of the Dissertation Council ED 1.31 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at National Museum of Azerbaijan Literature named after Nizami Ganjavi, Azerbaijan National Academy of Sciences.

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Dissertation is accessible at the Library of the National Museum of Azerbaijan Literature named after Nizami Ganjavi.

Electronic versions of dissertation and ist abstract are available on the official website of the National Museum of Azerbaijan Literature named after Nizami Ganjavi, ANAS.

Abstract was sent to the required addresses on \_\_\_\_\_ December 2021

Signed for printing: 10.12.2021  
Paper format: A5  
Volume: 44 180  
Number of hard copies: 20

## GENERAL CHARACTERISTICS OF THE STUDY

**Relevance and development degree of the topic.** Research and re-evaluation of the history of culture, art and literature in all fields, revealing and delivering our national heritage to future generations is of great importance in recent years when Azerbaijan gained independence. The work of Ismayil bey Nakam mainly dates back to XIX century. During this period, although the trends of renewal in literary processes intensified, classical literary traditions continued to live. This is observed not only in the content direction of the idea, but also in literary-type, genres. In all cases it is correct to consider the classical traditions for this period obsolete. Nakam mainly attracts attention as a follower of the classical tradition. Although there are studies on the life, works and literary heritage of the author of many works in almost all forms and genres of classical style, Ismayil bey Nakam, there is a need for searches in this area. Consequently, the relevance of the proposed research topic once again finds its confirmation. The main points that are noticeable in the study of Nakam's literary heritage can be summarized as follows:

- A significant part of the literary heritage of the poet exists in the form of manuscripts. Not all of them have been investigated and published.
- These two works of Nakam were published by Yolchu Piriyeu "Majnun and Leyli", "Farhad and Shirin". We consider this as a positive event.
- These two works were transphonoliterated. It needs a number of adjustments and clarifications.
- Divan, an important part of Nakam's works, has not been scientifically published, thoroughly studied.

A number of authors, including early literary critics such as A.Muznib, F.B.Kocharli, A.Behchat, S.Mumtaz, well-known scientists of the soviet period M.Guluzade, F.Gasimzade, K.Mammadov, G.Aliyev, J.Khandan, H.Arasli spoke about the life and work of the poet Ismayil bey Nakam. Later, Yolchu Piriyeu worked incompletely on the poet's work "Ganji-adab", but did not

finish it. S.Afendiyev published several articles about his work, the authors gave episodic information about the life and work of the poet. K.Adishirinov in 2013, defended his dissertation for the degree of Doctor of Philosophy in Philology on the topic "Life and work of I.B.Nakam".

**Object and subject of the research.** The objectç subject of research are manuscripts, collections, commentaries, books of monastic nature, archival materials, fragments, Oriental Manuscripts catalogues, contemporary publications kept at the Institute of Manuscripts named after Mahammad Fuzuli of the Azerbaijan National Academy of Sciences. There are 10 copies of the poet's work "Divani-Nakam" in IM. There are other manuscripts of this divan in the Institutes of Literature and Linguistics of ANAS, in the National Library named after M.Fatali Akhundzade, in the Mevlana Museum of Konya region [III catalog]. In the research work, studies on the subject were used, along with manuscript copies, archival materials.

**Purpose and tasks of the research.** The purpose of the research work was to re-evaluate the textual and philological analysis of "Divan" by Ismayil bey Nakam, which occupies a special place in the history of Azerbaijan literature of the XIX century, his literary heritage, to clarify the information and research on his life and works. To achieve this purpose, the following tasks are planned to be fulfilled:

- Give a brief assessment of the socio-political and literary environment of the poet's life;
- To reconsider the study of Nakam's life and work;
- To create a literary picture of Nakam's literary environment, to give detailed information;
- the available information in this direction should be clarified on the basis of written sources and archival materials.

**Methodological bases of research.** The method of scientific-descriptive, scientific-theoretical, historical-comparative analysis is based on the study of poleographic, graphic, orthographic, textual features of the manuscripts of Nakam's "Divan" in the dissertation

work. In the study of the philological qualities of "Divan" more sources, poleographic, poetic and principles prevailed.

**The main provisions for defense.** The significance of applying the dissertation lies in the fact that the scientific results obtained by us are applied in practice.

- Since the Divan is involved in both textual and philologically independent analysis, it will give grounds for the future to allow scientific research to master the right, correct methodology;

- The scientific and theoretical provisions of the study will be of great importance in the study of the issues related to the continuation of classical traditions in the new literary and cultural environment;

- The dissertation work will be useful in the correct assessment of the literary cultural environment in which the classical tradition lives side by side with the new literary trend. In addition, the provisions of this dissertation may be of importance in the teaching of Azerbaijani literature of the XIX century.

**Scientific novelty of the research.** In the research work, Nakam's "Divan" was first involved in systematic, comparative analysis. The significance of applying the dissertation lies in the fact that the scientific results obtained by us are applied in practice. For the first time, the poet's divan was evaluated on the basis of textual, philological analysis. Nakam tried his pen in both masnavi and divan poetry and in this regard he was presented as a follower of both Nizami and Fuzuli traditions.

**Theoretical and practical significance of the research.** In this study, the artistic heritage of the XIX century poet Nakam was studied based on manuscript copies.

"Divan" has been involved in independent analysis both from a textual and philological point of view. In this regard, it may be useful in a more accurate assessment of the literary and cultural environment in which the new literary trend and the classical tradition coexist. At the same time, the theoretical considerations of the dissertation attract attention in terms of highlighting the importance of the relationship of literary heritage with written

monuments. The practical significance of the dissertation is that its materials can be used by specialists in both textual and written monuments.

**Approbation and application of the study.** The dissertation work was performed at the Department of “Research of Turkic-language manuscripts” of the Institute of Manuscripts named after Mahammad Fuzuli of ANAS. The main content of the dissertation, scientific provisions are reflected in the researcher's articles published in scientific journals and articles in Azerbaijan and abroad, as well as in conference materials. The results of the textological research on Nakam's “Divan” were published separately in the book of the “Ismayil bey Nakam Sadraddinbeyzade. “Divani - Nakam” and in the monograph “Ismayil bey Nakam and his “Divan” by dissertation candidate.

**The name of the organization where the dissertation work was performed.** The dissertation work was performed at the Department of “Research of Turkic-language manuscripts” of the Institute of Manuscripts named after Mahammad Fuzuli of ANAS.

**Structure and volume of the dissertation.** The research paper was written in accordance with the requirements of the Supreme Attestation Commission under the President of the Republic of Azerbaijan. The dissertation includes an introduction (10 012 symbols), three chapters (the first chapter – 82 707 symbols; the second chapter – 59 827 symbols; the third chapter – 97 544 symbols), the result (7 485 symbols) and a list of used literature, the total volume of the dissertation is 257 580 signs.

## MAIN CONTENT OF THE DISSERTATION

In the “**Introduction**” part of the dissertation, the relevance of the topic, its purpose are evaluated, sources, tasks are determined, the object, subject of research, methodological basis, scientific novelty, theoretical, experimental significance, level of development, the approbation of the work, its structure are indicated.

Chapter I of the dissertation is called “**Literary environment of Ismayil bey Nakam. His life and artistic heritage**”.

The first paragraph of Chapter I is called “**The literary environment of Ismayil bey Nakam**”. In the first half of the XVIII century a lot of khanates appeared in Azerbaijan, social problems created by the time had an impact on the literary and cultural environment. The reflection of the failures of life after the fall of the Safavid state, which established a strong centralized government in the Middle Ages, reflected not only in science, culture, architecture, art, literature but also in other fields, including Amani's verse stories, Fadai's “Bakhtiyarname”, Masihi's “Varga and Gulsha”, M.P.Vagif's “I did not see”, and a number of historical poems. In this regard: “*Fatali khan's son Karim agha wrote a work entitled “Historical story of Nukha khans” covering this period in h.1244 [m.1828]. In 1880, it was copied to a copy provided by Secretary Huseyn efendi* <sup>1</sup>. Another manuscript on the history of the Azerbaijani khanates is “The story of the ancient Nukha khans” was written in 1283 [m.1866].

During the Russian-Iranian [1805-1813] and Russian-Turkish wars [1806-1812], the Guba and Baku khanates [1806] and the Talish khanate [1809] came under Russian rule. According to the Gulustan peace treaty signed between Russia and Iran in 1813, Iran had to give up all claims to those khanates. It is reported that *The 1836s were a time of great catastrophe for Karabakh. Because, after the whole family of Ibrahim Khalil khan was killed by the mad major Lisyonovich, there was a continuous massacre, emigration and refugee in Karabakh. “Even the incident of Jafargulu agha, Mehdigulu khan's return to Iran, caused confusion in the Karabakh continent”*<sup>2</sup>. “*This disintegration was stopped by the Turkmenchay treaty. Vagif, Vidadi had gone away, poets such as Asif Lanbarani,*

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<sup>1</sup>Nicabət, İ. Nuxa xanlarının tarixi əhvalatı. (əlyazmalar əsasında) / İ.Nicabət. - Bakı: Elm və təhsil, -2012. s. 3-38.

<sup>2</sup>Müznib, Ə. Xurşidbanu Natəvan. / Ə.Müznib, tərtibçi: P.Kərimov. -Bakı: Elm təhsil, - 2012. s. 90-104.

*Saghari, Zakir lived in a retired place, or rather in exile*<sup>3</sup>. *“Fatali Shah, the ruler of Iran, who was at war with Russia, was the son-in-law of Ibrahim Khalil khan, the ruler of Karabakh. That is why for putting Khasay khan a guard in Shusha, Natavan was forced to marry him. As the Karabakh poets wrote imitative poems for Natavan's ghazals, as well as in Baku, Shirvan, Guba for Khayali and in Sheki for Nakam imitative poems were written. Poems written by famous poets of the Caucasus had to pass through Natavan's eyes and glorification. Therefore, Nakam also wrote imitative poems to Natavan's “Ey dost” [92], “Afsus” [102], “Sansiz” [96] “Aglar” [103] and ghazals” [96]*<sup>4</sup>. The events in question have been described by various historians. *“In 1845 Mirza Adigozal bey from Gazakh [1848], wrote a history of the events about the Karabakh khanate from 1736 to 1828 in 1845 in the Azerbaijani language. During this historical period, Karabakh's Mirza Jamal [1773-1853] wrote the “Genealogy of the Shahs of Iran” in 1816, and the political history of the Karabakh khanate in 1847 [until 1828] in Persian. In addition, “Speaking about the history of Sheki khanate, Karim agha [? -1858] also wrote the political chronicle of Sheki khanate in 1829, including the history of Sheikh Ibrahim up to 1804, the rise of Mirza Maharram Nadir shah of Karabakh, wars and the collapse of the empire”*<sup>5</sup>. In the first half of the 19th century, A.Bakikhanov wrote “Gulustani-Iram” and Iskander bey Hajinski wrote an article in “Kafkaz” newspaper [1847] about the history of Guba khanate and Fatali khan's marches.

According to the information we received: *“In the 19th century, Sheki became the center of attention of the Italians, French, Japanese and English, as they were engaged in silk processing, and their representatives settled there. But the flow to science was*

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<sup>3</sup> Müznib, Ə. Xurşidbanu Natəvan. / Ə.Müznib, tərtibçi: P.Kərimov. -Bakı: Elm təhsil, - 2012. s. 90-104. s.8.

<sup>4</sup>Müznib, Ə. Xurşidbanu Natəvan. / Ə.Müznib, tərtibçi: P.Kərimov. -Bakı: Elm təhsil, - 2012. s. 90-104. s. 90-104.

<sup>5</sup>Azərbaycan ədəbiyyatı tarixi: [VI cilddə] / - Bakı: Elm, - c. 4. -2011, s.29.

*stronger*”<sup>6</sup>. In addition to the above meetings, literary circles are established in Sheki, Gazakh, Agdash and Dardand. A.Asi, I. Nakam, M.A.Novras, F.H.Kamina, M.A.Baki, M.Safa, M.A.Bikhud, Dida, Naseh, M.Shuhi, A.Salik, A.A.Nazir and other poets were members of those meetings. Firdovsi, Khagani, Sadi, Nizami, Hafiz, Rumi, Fuzuli and other classics of oriental literature are studied at literary meetings, there was talk about history, music. Literary, artistic and scientific discussions were held.

So, these innovations that took place in the literary and cultural environment of Azerbaijan in the XIX century, are not understood in the sense of complete abandonment of classical traditions. Regarding the development of schools, A.Afandiyev writes in his article “People's education in Sheki”: *“Mahammad Sadig Aliyev, the merchant of Shaki at that time, built a school building at his own expense in 1896. Because school played a positive role in the socio-political and cultural life of that time”*.<sup>7</sup> According to the author, the involvement of the population in Russian education was due to the tsarist policy of spreading the language in its own interests. It should be noted that the purpose of the Russian Empire was to train translators who knew Russian and Azerbaijani to serve officials.

S.Afandiyev writes about the development of education in Nukha in 1914 in the article “People's education of Sheki”: *“On April 1, 1917, a charity society called “Hurriyet-maarif” was established. As a result of the practical activities of this society, many children were involved in education. These intellectuals A.Abdulrashid, A.Afandizade, Mirhasan Akhundzade and others, who fought for the future of the people, led the Sheki people's education for a long time”*<sup>8</sup>.

It seems that at the time when Nakam lived and created, the

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<sup>6</sup>Əfəndiyev, S. Şəki Cümhuriyyət illərində // - Şəki: Ensiklopediyanın ilkin məlumatları. Mənəvi dəyərlərimiz: Dirçəliş jurnalı -XXI əsr. s.188.

<sup>7</sup>Əfəndiyev, S. Şəki Cümhuriyyət illərində // - Şəki: Ensiklopediyanın ilkin məlumatları. Mənəvi dəyərlərimiz: Dirçəliş jurnalı -XXI əsr. s.192.

<sup>8</sup>Əfəndiyev, S. Şəki Cümhuriyyət illərində // - Şəki: Ensiklopediyanın ilkin məlumatları. Mənəvi dəyərlərimiz: Dirçəliş jurnalı -XXI əsr. s.192

socio-political, literary and cultural environment was distinguished by its identity. In the literature, the trends of renewal and realism were of intensive nature. This process was further enhanced by the influence of Russia. Literary meetings operating in different regions of Azerbaijan provided a continuation of classical traditions in a new environment. This renewal does not mean that past cultural and literary traditions are quickly erased from the stage. Living in such an environment, Nakam enlighten people with different types of poetry and left rich artistic heritage.

In the first paragraph of Chapter I, the first part entitled **“Sources of research on Nakam's work”**. This section contains a number of information about Nakam from his time to the present day in many popular sources. The life of Ismayil bey has not been studied in detail. The sources briefly describe the event that led the poet to write his works, as well as his later life. Therefore, in this section, we also systematized: Sources; Archive materials; Periodical press; Fragments; Catalogs; Other sources; including research about Nakam. Preliminary information about the poet was given in the archive - 38 / Q-23 /442 ş. the collection which belongs to S.Mumtaz, *altercations of Mr. Ismi bey from Nukha, Sadraddin Efendi of Goychay, Habib Efendi of Ucgovag, Malak Haji Abdulla [zamm] of Goychay were given in the collection “Shaki poets”*<sup>9</sup>. Among the information, in Mr. Huzni Saleh's “Majma'ul-Munshaat” [B-1283/ş.ə.] there is a munshaat to various famous people of Nukha, also to Nakam”.<sup>10</sup>

In the periodical press part -in “Hayat” newspaper 1907, in DM 1220 [2] №- 84 on page 3, article 1 and in № 85, on page 2, the second article 2 is the continuation of article 1 is “Earth issue”. “Earth issue” in №-112, on 4th page Nakam *“in the article going under the title “Belonging to our officers” condemns the fact that the officers did not work for the people, they” did not do a job for the sake of the*

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<sup>9</sup>ƏYİ, Arxiv-38, Q-23/ 442 [مشاعرہ] مومناز سالمان شکی- شایرلەر

<sup>10</sup>Sədrəddinbəyov, İ. Yer məsələsi // Həyat qəzeti. DM-1220 [2], ƏYİ, - Nuxa: - 1907, №85, s.2.

nation”<sup>11</sup>. Article under the heading “Letters from Nukha” of “Hayat” newspaper DM [1220] [2] dated 1907 №127, page 4, the signature “Ismi bey Sadraddinbeyov” belongs to Nakam. In the letter, he stated that the government was opposed to the progress of religion and science”<sup>12</sup>.

In the 7th issue of “Ziyayi-Qafqaziyya” newspaper, at the bottom of the page it is written “April 8, 1881, №24. The head of the Bakhchasaray City Assembly, Pivovarov, who evaluated Nakam's activities and services, writes in this newspaper: “We have written in the past that a complex named “Tunguj” written by his holiness Ismayil bey in the service of the nation and our homeland was erected through our printing house”. His activities in the newspaper “Shafag”, in the cities of Kazan and Crimea are also written in the collection<sup>13</sup>. “Ziya” newspaper has letters in № 11,17,23 [4]. Ismi Sadraddinbeyov wrote in the 11th issue of “Ziyayi-Qafqaziyya” newspaper in 1883: “Scholars should be encouraged so that, with the help of a scholar engaged in education, children do not remain illiterate and untalented, and achieve as many books and as possible”.<sup>14</sup> In 1883, Nakam objected to Mr. Shakhtakhtinsky in “Ziya” newspaper.

**In the fragments part** - Fragments and photos of Nakam: in FR - 82 belongs to “I.N.Shakili”. – FR – in 1596, Under this assumption, it is written from Nakam to Novras”.<sup>15</sup> – in FR-331, There are 216 ghazals from Nakam.<sup>16</sup> - in FR-1089, This 9-verse “Bahri tavil”

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<sup>11</sup>Sədrəddinbəyov, İ. Məmurlarımızı aid // ƏYİ, Həyat qəzeti. DM-1220 [2] , - Nuxa: - 1907, №112, s.4.

<sup>12</sup>Sədrəddinbəyov, İ. Nuxadan məktublar // ƏYİ, Həyat qəzeti. DM-1220 [2] , - Nuxa: - 1907, №127, s.4

<sup>13</sup>Pivovarov. Cəmiyyətin Tiflis vəkili Ziyayi-Qafqaziyyə qəzeti // Tunquc, - Şəfəq nam məcmuəsindən. ƏYİ, DM-VII, 1387- 2561, - Tiflis: Ünsüzadə - 1881, 8 aprel, №24, - 2s.

<sup>14</sup> Sədrəddinbəyov, İ. Xəbərlər // Ziyayi-Qafqaziyyə qəzeti. ƏYİ, DM-VII,1387/ 2561, - Tiflis: - 1883, - 9 aprel , -№ 17, s.3-4.

<sup>15</sup>ƏYİ, Nakam. Təxmis Ovniyə./ FR-1596- inv.- 1971. 1v.

<sup>16</sup>ƏYİ, Nakam. Xəyaləti-pərişan./ FR-331, S-231 / 7579, inv.-1971; 50v;

consisting of 1 sheet belongs to Nakam<sup>17</sup>. – in FR-309, there are 57 ghazals from “Divani-Nakam” work. Each page is 14 pages of 7 verses: It is an autograph<sup>18</sup>. In FS-688, it is M-381ş.ə. On the title page of the book: “This paper was written in Nukhavi castle”, signature: “Nasraddin”. It is written at the end: “Majnun and Leyli” is 38 parts.<sup>19</sup>

**In the catalogs parts** - Catalog of Manuscripts. I volume. 1963. In this catalog there are also errors related to the works of Nakam<sup>20</sup>; Catalog of Manuscripts. Collections 1977, Nakam’s ghazals with the name “Fani” was noted in the descriptions №2, 4,12,30,50,68,79,89,109. Ghazals are from S.Mumtaz’s archive; - Catalog “Тюркских рукописей”. 2009, 262. In addition to Nakam’s date of birth, a number of mistakes were made here; - In Panahi Makuli’s “Literary information table” [XII 870 p., t:1962], the date of Nakam’s death is 1906. Located in №3076, XX century, Shaki, F.IV-114 was given; - in professor A.Musabayli’s book “Azerbaijani literature in Turkey and Khalili’s “Firgatname” published in Baku in 2010, the foreword entitled “On the table of literary information and its compilation based on 10 well-known Eastern sources” states that one of the sources is F.B.Kocharli, and this information also includes Nakam<sup>21</sup>.

**Other sources** - include Kh.Abdulgani Nukhavi “Gazikhana book”; D 831ş.ə.: “Notary book”; B- 8007ş.ə.; -A -1206 ş.ə.: A.-Damirchizade “Faraiz” book; A.Muznib “Nakam” Selected pieces. M-58 ş.ə: “Hadisi-latif”; A.Behchat “Nakam”; “Bilgi” collection; Huzni Haji Baba efendi Nukhavi [Munshaati]; -Salman Mumtaz. Archive 38, Q-23 /442 “Mushaira”; B-1858ş. ə.; M-292ş.ə. Mahammad Pasha ibn Ali Asgar Afshar; B-4175ş.ə.; B -1116 ş.ə.; A.-

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<sup>17</sup>ƏYİ, Nakam. Bəhri-təvil. /FR-1089, inv.-1971 / 7416; 1v

<sup>18</sup>ƏYİ, Nakam. Divani-Nakam. /FR-30 - inv.-21954. -1971, 1p; 14v.57q

<sup>19</sup>ƏYİ, FS-688,M-381/381.

<sup>20</sup>Sultanov, M.S.Əlyazmalar kataloqu. Məcmuələr / - Bakı: Elm, – XVII- 2521, - 1963. c, I. - 512 s.

<sup>21</sup> Musabəyli A.Türkiyədə yaranan Azərbaycan ədəbiyyatı və Xəlilinin Firqətnaməsi / A.Musabəyli. - Bakı: Nurlan,- 2010. -380 s.

Abdullayev. "Nakam" work [13 sources].

**In the study on Nakam** - "Bilgi" collection is considered as first source. This is the article "Nakam" by A.Behchat. Unfortunately, a number of misinformation has gone in the article. It is interesting that this is the opposite of what is said, it seems that: *"The poet's art attracted the attention of Alexander Fadeyev in 1947. "Who is Nakam?" he asked while visiting the Nakam library in Sheki and dear S.Vurgun answered the question: This is the poet Ismayil bey Sadraddinbeyov, who wrote in the second half of the 19th century under the pseudonym "Nakam" <sup>22</sup>.*

Another researcher, F. Seyidov, wrote incorrect statements in the article "On Kulliyati-Divan" of Nakam: *"His first work" Hadisi-Latif" is a love story written in verse and prose in the "Leyli and Majnun" line<sup>23</sup>".* The late poet and researcher A.Muznib included the letter "Sent" which he wrote for S.A.Shirvani, in M-375ş.ə., mutual couplets from ghazals which he regulated 3 qitas to Nabi and Fuzuli in "Divan", but information about divan did not exist, in 1928 in his literary-critical article "Nakam", which was in the book "Selected works". In this article, Muznib's wrong conclusions: *He misinterpreted that the work "Ganji-adab" consists of 12 articles, and wrote that he imitated Fizuli and was extremely rhymed".* A.Muznib *"presented the expression "Durri-kunizi qeyb" as if the work "Latifname" disappeared, and even wrongly recognized this expression as a separate work"<sup>24</sup>.*

Response to researcher A.Abdullayev's incorrect statements about Nakam: *In his article "Nakam" he misrepresented the date of birth and death of the poet, even repeated some ideas of F.B.Kocharli, A.Muznib, A.Behchat, mistakenly presented the work "Latifname" under the name "Poems", called his work "Four*

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<sup>22</sup> Abdullayev, Ə. Nakam // Redaktoru: Tahir Məhərrəmov, Ədəbiyyat və incəsənət. - Şəki: Bilik cəmiyyəti. -1989. 4 s.

<sup>23</sup> Seyidov, F. Az. SSR Mərkəzi kitabxanasının Şərq şöbəsində olan nadir əlyazmaların təsvirindən / F.Seyidov. Külliyyati-Nakam, Divan haqqında. Az.SSR EA Xəbərləri. - 1946. - №7, - səh.146-147.

<sup>24</sup>ƏYİ, B -672/908 ناکام اسماعیل بن محمد النخوی – دیوان

*afendis*" as "Criticism of the clergy", but, in fact, this work is an ode called "Niyazname". According to us, some information provided by A.Abdullayev is unsatisfactory".<sup>25</sup> Nakam's statement in "Ziya" newspaper came true: "Many will consider me a fanatic, but I am not a fanatic, I am a devout Muslim",<sup>26</sup> because the poet is not a fanatic.

Nakam's literary legacy revived in the pages of our literary history in the late 1950s. In response to this statement in J.Nagiyeva's work "Navai in Azerbaijan", we show: "Although Nakam was not a member of the literary council in the 19th century, there are features in his poems that resonate with Navai"<sup>27</sup> "The fact that Nakam was a member of "Majmaush-shu'ara" was investigated by F.Gasimzade<sup>28</sup>, he has information about Nakam being a member of a small poetry assembly in madrasa in Zeynaddin village of Agdash in 1880s and his poetry with members of "Beytus-safa", "Malfunasa", "Majlisi-uns" assembly".

This statement of F.Gasimzade in his book "History of Azerbaijan literature of XIX century" in 1966 was related to Nakam is the answer to the above statement: "During the literary meetings, Nakam took the main place among the poets of Nukha" and He wrote in his book "History of Azerbaijani literature of the XIX century" published in 1985: "When S.A.Shirvani was leading the "Beytus-safa" poetry meeting in Shamakhi gave such a direction to the works of Nakam, who became famous among his contemporaries, even M.T.Gumri and M.M.Naji from Ganja".<sup>29</sup>

Well-known literary scholar M.Guluzade writes about Nakam in his book "Fuzuli's lyrics" published in 1965: "Nakam's literary

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<sup>25</sup> Abdullayev, Ə. Nakam // Redaktor: Tahir Məhərrəmov, Ədəbiyyat və incəsənət qəzeti. -Şəki: Bilik cəmiyyətiş. -1989. 4 s.

<sup>26</sup> Sədrəddinbəyov, İ. Xəbərler // Ziyayi-Qafqaziyyə qəzeti. ƏYİ, DM-VII,1387/2561, - Tiflis: Ünsizadə . - 1883, - 14 aprel. -s.3-4.

<sup>27</sup>Nağıyeva, C. Azərbaycanca Nəvai./ C.Nağıyeva. - Bakı:Tural- Ə., -2001, 263 s.

<sup>28</sup> Qasımzadə, F.XIX əsr Azərbaycan ədəbiyyatı tarixi./ F.Qasımzadə. -Bakı: Maarif. -1966, s.65-66.

<sup>29</sup>Qasımzadə, F. XIX əsr Azərbaycan ədəbiyyatı tarixi/ F.Qasımzadə. -Bakı: Elm. - I cild.-1977

heritage could not go beyond literary meetings, and although he had some successful works, he did not play a significant role in the development of Azerbaijan's literary history”<sup>30</sup>. We do not completely agree with these opinions. 2nd statement: “Nakam imitated Fuzuli's works”, “He was completely isolated from the literary movement of his time and blindly repeated the rules of medieval literature”. Apparently, these simple forms of poetry later did not satisfy the poet, and it was more attractive to preserve the rich heritage.<sup>31</sup> In our opinion, this claim is exaggerated. Yes, the 3rd statement of the author: “At the same time, he assessed Nakam turned a blind eye to literary achievements and the use of past forms of literary poetry as a reactionary event”. This is also a wrong opinion. We can say that if these sorrows were written in the form of satire in M.A.Sabir's poems, the poet wrote the same satirical types in his poems in the parables, stories, representations, exhortations in Nakam's poems. Continuing, M.Guluzade “shows that he is either indifferent or ignorant of the philosophical and moral principles of sufism”.<sup>32</sup> In our opinion, this opinion of the author is contradictory, In Nakam's works, he is neither indifferent nor ignorant of the philosophical and moral principles of Sufism. It is associated with the belief to show love for God.

While Lavand considered the work of A.S.Nakam to be the last work written on this topic, Y. Piriyeu in his work “Genre of poems in the Azerbaijani literature of the XIX century” extensively studied the poet's poetry.<sup>33</sup> According to him: “Mirza Huseyn Chakar's poem “Leyli and Majnun”, who lived in the last quarter of the XIX century, can be considered the last.”<sup>34</sup> But it turned out that, “The last author of “Leyli and Majnun” is Salman Ahmadli, who lives in Ganja. An

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<sup>30</sup>Quluzadə, M. Füzulinin lirikası./M. Quluzadə. - Bakı: AEA.-1965.- 476 s

<sup>31</sup> Quluzadə, M. Füzulinin lirikası./M. Quluzadə. - Bakı: AEA.-1965.- 476 s

<sup>32</sup> Quluzadə, M. Füzulinin lirikası./M. Quluzadə. - Bakı: AEA.-1965.- 476 s

<sup>33</sup> Piriyeu, Y. XIX əsr Azərbaycan ədəbiyyatında poema janrı. // -Bakı: Ulduz, - 1969. №8, -s.62-63.

<sup>34</sup> Piriyeu, Y. XIX əsr Azərbaycan ədəbiyyatında poema janrı. // -Bakı: Ulduz, - 1969. №8, -s.62-63.

article entitled “The Last Majnun” in the February 6, 2008 issue No. 2 and the March 5 issue No. 3 of the “Nurlu Səyahət” newspaper, published in 2008, contains information about the work created over 33 years, starting from 1934.<sup>35</sup>

K.Adishirinov conducted the most research on Nakam. K.Adishirinov writes in his article “From the history of the study of Nakam's artistic heritage and the publication of his works” in the journal “News” [2007]: “Allegedly, Ali Nazim's rude remarks overshadowed the study of Nakam's work for many years”.<sup>36</sup> In addition, the author writes about his family in the abstract of his dissertation on the life and work of Nakam: “The nickname “Fani” mentioned in A.Behchat's article “Nakam” in “Bilgi” magazine published in Sheki in 1924 was not found in any of Nakam's works, and therefore, this nickname belongs to Nakam's father Darvish Mahammad agha”<sup>37</sup>. And: “This opinion was expressed by B.Akhundov and S.Afandiyev, and the same mistake is repeated by K.Adishirinov. A.Muznib in his article “Nakam” writes that the nickname “Fani” belongs to Nakam, and even confirms this opinion in A.Abdullayev”<sup>38</sup>. We examined the correct answer to all these statements, we used the facts in these manuscripts: from B-4175, M-375, B-1283, B-1524, B-1116, B-672, M-58 ş.ə, We showed facts from “Hayat” and “Ziya”-1883-№11, 17, 23 newspapers, arc.-from 38 /Q-23 [442], arc.-38/Q-9 [206].

The second paragraph of Chapter I is entitled “**Life of Ismayil bey Nakam**”. The work of Nakam, the last follower of the classical

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<sup>35</sup> Əhmədli, S. Sonuncu Məcnun // Gəncə şəhəri:Nurlu səyahət qəzeti. – №- 02, - 2008. – s.8, №-03,- 2008. s.5.

<sup>36</sup> Abdullayeva, Ş. Nakam və klassik ədəbi əlaqələr // Orta əsr Əlyazmaları və Azərbaycan mədəniyyəti tarixi problemləri. XII Respublika Elmi Konfransının materialları, - Bakı: Nurlan, - 2011, - 3 iyun, s.486-495.

<sup>37</sup> Abdullayeva, Ş. İsmayıl bəy Nakamın əsərlərinin dili və sənətkarlığı.// Orta əsr əlyazmaları və Azərbaycan mədəniyyəti tarixi problemləri. XI Respublika elmi Konfransının materialları. -Bakı: Nurlan. - 26 dekabr. – 2008. -s.175-178.

<sup>38</sup> Abdullayeva, Ş. İsmayıl bəy Nakamın əsərlərinin dili və sənətkarlığı.// Orta əsr əlyazmaları və Azərbaycan mədəniyyəti tarixi problemləri. XI Respublika elmi Konfransının materialları. -Bakı: Nurlan. - 26 dekabr. – 2008. -s.175-178.

poem, known as one of the prominent poets of the XIX century, was in the center of attention of scholars and researchers, they gave brief information about the poet's personality and literary heritage.

Behchat wrote a brief first information about Nakam's father, grandfather, uncle, birth, death, settlement, grandfather's public service, in his article “Nakam”, and these mistakes are even more obvious. Sadraddin bey had 5 sons named Mahammad agha, Ahmad agha, Hasan bey, Hamid agha and Ismayil bey. The names of Hamid agha and Mahammad agha were mentioned only in the article of his best friend A.Behchat. While researching in Sheki, I received information that he had 5 sons, and after a long research, the truth was revealed. According to the fact:

Əşki-gülgünlə yazılmış rüxi-zərdimdə xəttat [39b ,M-375].

*“As a calligrapher, he wrote material dates and instructive poems on the headstones of his close friends, and the inscription was engraved on the grave by another master”<sup>39</sup>. When he worked in “Ziya” newspaper, he published his letters and publicist speeches with his signature, and sometimes without signature. In the letter written in the S-541ş.ə. - it is his relationship with his friends in Turkey and Alexandria”<sup>40</sup>.*

Bir mürəttibəm qəlbi-insanam, amma can sənsiz [23a S-541].

*Writes about being a compiler in this ghazal, we have learned that Nakam died in 1908 from the “Kazikhane” book and other sources”<sup>41</sup>.*

According to the sources, Pivovarov, the head of the Bakhcasaray city council, who is Tbilisi's lawyer in the “Shafag” and “Tunguj” journals, writes: *“Those who do not turn a blind eye to the personality of their people, who work and fight for the nation, are just jealous”*. As we can see from here, the Russian people appreciate these services of Ismayil bey, even saying that it is too late. His activities in Kazan, Crimea and other cities are also

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<sup>39</sup>ƏYİ, M-375/375 ناکام اسماعیل بن محمد النخوی-دیوان

<sup>40</sup>ƏYİ, S-541/9494 دیوان – داغستنی محمد النخوی

<sup>41</sup> ƏYİ, S-541/9494 دیوان – داغستنی محمد النخوی

recorded in the “Shafag” nam journal<sup>42</sup>. The person who wrote the article on pages 1, 2, 3, and 4 of this newspaper, April 8, 1881, in issue 7, asked not to be named. The 11th issue of “Ziya” newspaper published letters and journalistic articles on pages 1,2,3,4 and sharp answers to Mr.Shakhtakhtinsky<sup>43</sup>.

This is a number of proofs that Nakam was one of the strongest poets of his time. It is the presence in the private libraries of such well-known personalities as A.G.Gahramanov, A.Damirchizade, A.Imamzade, M.B.Gadirbeyzade Gutgashinli, H.Z.Tagiyev, I.Afandizade. The poet wrote ghazals under the pseudonyms “Fani”, “Ismi bey”, “Ismayil bey”. he fact that he was in Mashhad, Iran, is confirmed by the verses of “*Məşhəddə pakidə ziyarət edəm*” etc. in B-672ş.ə<sup>44</sup> In addition, in the XXI century encyclopedia “Our Moral Values” by Sabir Afandiyev, we found that Nakam had a brother named Mahammad, the late Ismi bey. [He was born in 1829 before Nakam]. That is why it is a historical mistake to attribute this name to Nakam. The history in the bas-relief on their doors is connected with this. These facts are taken from the “Kazikhane book”.

Nakam’s lines which given at the end of the work “Majnun and Leyli” and noted in “Khatimeyi-kitab”: “*Sipahi-zülm ilə tarac oldum*”, *bir də*, “*Cəhandan getdi əqrənım sərəsər*” and “*Nə rütbə binəvayəm, dilfikarəm*” and so on. verses are the most valuable facts<sup>45</sup>.

**Misconceptions about Nakam's birth and death** – according to the sources, Nakam's birth and death were shown in different variants by historical literary critics H.Arasli, A.Garajadagi, K.Mirbagirov, H.Samadzade, N.Garayev, A.Abdullayev, A.Behchat, M.Ismayilov, A.G.Begdeli, J.Nagiyeva, F.Gasimzade, P.Makuli,

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<sup>42</sup>Pivovarov. Cəmiyyətin Tiflis vəkili Ziyayi-Qafqazıyyə qəzeti // Tunquc, - Şəfəq nam məcmuəsində. ƏYİ, DM-VII, 1387- 2561, - Tiflis: - 1881, -8 aprel, -№24, - s.2

<sup>43</sup>Sədrəddinbəyov, İ. Xəbərələr // Ziyayi-Qafqazıyyə qəzeti. ƏYİ, DM-VII,1387/ 2561, - Tiflis: - 1883, - № 11.

<sup>44</sup>ƏYİ, B -672/908 دیوان – محمد النخوی – ناکام اسماعیل بن

<sup>45</sup>Piriyev, Y. İ.Nakam. Məcnun və Leyli / Y.Piriyev. - Bakı: Nurlan, -2007, -190 s.

M.Guluzade, S.Afandiyev, A.Babayeva, K.Adishirinov, I.Ismayilov, Y.Piriyev, I.Agayev, A.Muznib, F.B.Kocharli. In D-831ş.ə. “Kazikhane book”, in the Hadisi-latif”, S-541ş.ə., “Divani-Nakam” work, in the work “Majnun and Leyli” in B-8007ş.ə., in the bas-relief hanging on the door of the house where he lived: “1829-1906”; in the library named after Nakam, the is shown as “1841-1906” on the bust. Unfortunately, the Sheki community has ignored these false dates on the poet's house and bust. The date of 1829 was the birth of Nakam's late brother Ismi bey, the date of 1841 is unknown.

**Documents confirming Nakam's pseudonyms** - have been studied. Nakam wrote poems under the names of Ismi bey Shekili, Dervish Mahammad bey Fani, Nakam Shekili, and even Ismayil bey Nakam: “S.Mumtaz’s arc. [38/ Q-23 [442] “mushaira” “Sheki poets” *Divani-Nakam*” book, in M-39ş.ə.in v.I - *Ismi bey Nukhavili Ismi bey was originally written in Nukhavi, Arabic hearth*].<sup>46</sup> -N.Garayev [1926-1982] shows in the book “Poetic assemblies” that is [1842-1906]. *Garayev N. Poetic assemblies. Baku: Yazhici, 1987, 528 p*<sup>47</sup>. Dr. Javad Heyat in his book “A review of Azerbaijani literature” [1829-1905].; - *S.Mumtaz, in his book “Folk poets” [Arc.38 / 386]*.<sup>48</sup> “One of the members of that assembly was Nakam”; - *In the archive of S.Mumtaz -38 Q-9/ 206*.<sup>49</sup>; -*In the other archive, in Q - 9 [206] F-24, №7*. - J.Nagiyeva wote in her book “Navai in Azerbaijan”, *The 11-verse ghazal “Beyan olsun” belongs to a new poet*.; The research revealed: “*This “Darvish Mahammad bey Fani” is Nakam himself*”.<sup>50</sup> “*This ghazal “Beyan olsun” is given in another source [B -1858ş.ə.] as an 11-verse ghazal of Nakam*”.<sup>51</sup> – *The ghazal in B-4175 ş.ə., “Beyan olsun” is that*”.<sup>52</sup>

<sup>46</sup>ƏYİ, M-39/2645 دیوان- ناکام اسماعیل بن محمد النخوی

<sup>47</sup>Qarayev, N. Poetik məclislər. / N.Qarayev. -Bakı: Yazıçı. -1987. -528 s

<sup>48</sup>Mümtaz, S. El şairləri / S.Mümtaz. - Bakı: Nurlan, F-24, 894/09/M-91.- I- II hissə, - 1927.-s.117-126.

<sup>49</sup>ƏYİ, Arxiv F-24 Q-9 [206] مومتاز سالمان

<sup>50</sup>ƏYİ, Arxiv B -4175/22762 مومتاز سالمان

<sup>51</sup>ƏYİ, B -1858/3483 ایسفاکدیار یوسفزاده

<sup>52</sup>ƏYİ, Arxiv B -4175/22762 مومتاز سالمان

Paragraph 3 of Chapter I is entitled “**Ismayil bey Nakam's artistic heritage**”. It is noted here that Nakam wrote his main artistic heritage in classical style and studied Arabic, Persian and Turkish perfectly. Nakam proved by his works that by keeping traditional style, one can bring a critical attitude to social processes, realistic elements to the agenda. He wrote in 30 types of the classical tradition. We divided his artistic heritage into 3 parts, analyzed each of them.

1. Works written on the basis of Divan tradition: “*The collection “Khayalati-parishan” [M-41 / 9085], the first autograph reflecting the poet's creativity, the greatest work is very valuable with 6157 couplets*”. This includes dates of birth and death. It is written in “Dibacha” “*Aləmi pərişan, halım pərişan, iqbalım pərişan, surətim pərişan və keşakeş pərişan dövrəndan xəyalım dəxi pərişan olduğuna “Xəyaləti-pərişan” ilə mosum etdim*”<sup>53</sup>. 2. In “Divani-Nakam” there are Niyazname, verse letters and divan. 3. “Hadisi-latif” is divided into 2 parts. Misconceptions about this have been refuted.

2. Nizami Ganjavi's epic works in accordance with “Khamasa”: Public motives in his work “Farhad and Shirin”, “Majnun and Leyli” attract attention, and the poet complains about his time “*In this brief statement, which I commented on, ignorance, the population in the Caucasus was spiteful and angry for the state, the governor*”<sup>54</sup> [M-375]. The reason for the history of writing the work “Ganji-adab” written in accordance with the masnavi “The Treasury of Mysteries” was known that was ordered by Haji.Z.Tagiyev.

3. Other works: “Qazaliyyat”<sup>[S-217]</sup>, poems, “Kazikhane book”- [is a notary's book] <sup>[D-831]</sup>.

Letters and mushairas written in poem and prose, as well as Persian-language masnavi in the commentary of Nakam's Mahammad Pasha ibn Ali Asgar Afshar <sup>[M-292]</sup> memoirs, were also translated.

**In the distorted information**, in Ragub Karimov's “*Life and*

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<sup>53</sup>ƏYİ, M-41/9085 دیوان - ناکام اسماعیل بن محمد النخوی

<sup>54</sup>ƏYİ, M-375/375 ناکام اسماعیل بن محمد النخوی-دیوان

works of Sadi Sani Karabakhi” book, the mistake related to Nakam was investigated”.<sup>55</sup> It was confirmed that Padarli Abdulla in Aziza Jafarzade's book “Master Ashugs”, and Jagirli Abdulla and Chadarli Abdulla mentioned in G.Mammadli's memoirs were the same person.

Chapter II of the dissertation is called “**Manuscripts of Nakam. Textual analysis of divan**”. The second paragraph of Chapter II is called “**Manuscripts of Nakam's works**”. This “Kulliyat” M – 375 ş.ə. is the main. Date:h.1315 /m.1897, the size of the text: 15,5x8 cm, 16 lines, size: 12,5x21 cm, The face is purple cardboard painted with lidrin. It is an autograph. The seal belongs to “A.G.Gahramanov”. The titles are written in red, the text in black ink. Place of writing: Nukha; in the titel paper, “Durri-kunuzi- al geyb” is written.

1. Divan: 1a:“Dibacha” [v.1<sup>b</sup>-6<sup>a</sup>] dak, the poem and some words in the preface are written in red in the dibacha. In the “Dibacha” 8 qita – 2-couplets = 16 couplets, 1 ghazal – 7-couplets = 7 couplets, 1 ghazal - 5-couplets = 5 couplets, 3 ghazals -3 couplets = 9 couplets. The volume – is 37 couplets.

1b.“Niyazname” qasida [v.6b.-12a.]- dak and 6b.-7a.-8a.paper include, the margins have been corrected. The volume is = 173 couplets.

Starts: [6<sup>b</sup>] حمد ببيحد و ستايش لايعد سزاوار الله الصّمد در

Ends: [12<sup>a</sup>] ويروب مرادىم ايدرسن بقا ده كا مروا

1c. Ghazals: [v.12<sup>a</sup>-73<sup>a</sup>]-dak, 196 ghazals - 7 couplets in each = the volume is [1372 couplets]. 2. Other poems: 3 tarji`at: - each has 7 couplets – 7-couplets, the volume is =147 couplets, last 1 couplet repeated. 1a. 1 musaddas: 7 couplets – 3-couplets, the volume - 21 couplets; 1b. 3 tarkiband: 7 couplets - 7 couplets, The volume is =147 couplets, the total volume is = 315 couplets. The volume = 16 7 couplets.

Starts: [12<sup>b</sup>] اولمسه سندن هداى مطلع نور ال هدا

Ends: [73<sup>a</sup>] ختم رُسُل شفيعدر الله در غفور

3. “Letters” [v.73<sup>b</sup>-92<sup>a</sup>]- dak. 1-couplets - 20 pieces = 20

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<sup>55</sup>Kərimov R. Sədi Sani Qarabağinin həyat və yaradıcılığı. / R.Kərimov. - Bakı: Nurlan. -2011. - s.79

couplets; 2-couplets -14 pieces = 28 20 couplets; 3-couplets - 4 pieces = 12 couplets; 5-couplets - 2 pieces = 10 couplets; 7-couplets - 5 pieces = 35 couplets; 9 couplets - 1 piece = 9 couplets; 29 couplets - 1 piece = 29 couplets; 35 couplets - 1 piece = 35 couplets, the volume = 178 couplets. The total volume: 1687+178+173+37=2075.

Starts: [73<sup>b</sup>] شکر بی پایان سزاوار خداوند عالمیان

Ends: [92<sup>a</sup>] ابتدا سنده ختام پزیر اولدی

4 “Farhad and Shirin” work. 1a. Work: tovhid and munajat, tolif, merajiyya , salavatullah, v.91<sup>b</sup>-96<sup>a</sup>, continuation is [v.91<sup>b</sup>-119<sup>a</sup>]. The volume is 807 couplets,:

Starts: [91<sup>b</sup>] الهی باب توفیقک کشاد ایت

Ends: [119<sup>a</sup>] ویروب جان محرم دیدلر یا راول

5. “Majnun and Leyli” work [v.119<sup>a</sup>-212<sup>b</sup>], date-h.1315/m.1896 and is 2901 couplets. The work was presented to Mehdi bey Gadirbeyzade Gutgashini:

Starts: [119<sup>a</sup>] خرابات تعشقه پیا پی

Ends: [212<sup>b</sup>] کتاب خاتم قیل با سعادت

At the end of the work, the poet wrote the following article-history:

بولوب اکخام ختم اولدوقده نامم

اولوب تحریر دن آسوده خامم

حروف غاین شین دال یا هم

کزر قلمشدهی بخرتدن هماند

اواخر غاین اولدو بر یا برده بر زال

هم اندیم بیتنی تعد اد فی الحال

Written after this date: “*Müsəvvədən səhayifi-bətiyəyə istinsax şəddə əvvəlinci nüsxə olaraq zişan Mehdi b.Qədirbəyzadəi Qutqaşını-cənab məarif intisabınə yadigar olmaqdançün tərqim olunub, Hicriyyənin zilhiccəsi əvaxirində pəzirai-xitam oldu. H.1315 /m.-1897. Allahü vəliyə əttovfiq*”.<sup>56</sup> It should be noted that Nakam worked on these 3 “Collections” in the same form and included the same works. It is not known who copied this date on the cardboard of the book: 16 rajab h.1336 / m.1917. The total volume: 2075 + 2091 = 4973 couplets. After the scientific critical text of the work, in S.Mumtaz's archives, A.Muznib's printed books and fragments related to Nakam are also described.

<sup>56</sup>ƏYİ, M-375/375 ناکام اسماعیل بن محمد النخوی-دیوان

The first stanza of the first paragraph of Chapter II is called **“Nakam in other manuscript sources”**. Here we have shown the places of Nakam's works in other manuscripts.

Paragraph 2 of Chapter II is called **“The textual analysis of Nakam’s “Divan”**. For the accuracy of the work, the differences in the copies were investigated, the spelling of the words was emphasized, and the local use of the harakas was clarified.

The first stanza of the second paragraph of Chapter II is **“Distortions and changes in the copies of the Divan”**. The change of words in the text to other words is found in all copies. Harakas were put in M-375 ş.ə. and B -1599 ş.ə., 2 points were shown by [-] line, and the letter [چ] such as folded, was given until this < sign, sometimes the letters ی, ل, س were extended, v.16<sup>a</sup> -q.16, v.17<sup>a</sup> -q.20, v.23<sup>a</sup> -q.44, v.25<sup>a</sup> -q.51 etc. Words are changed and replaced with other words in all copies. They are divided into 7 parts: **a]** Arabic and Persian words have been replaced by Arabic and Persian words: B: v.53<sup>a</sup>, q.187, at the beginning of the 7th verse - balayi- بلای means [trouble] and A: v.59<sup>a</sup>, q.186, in the 7th verse jafayi - جفای means [torment]. **B]** Arabic words have been replaced with Arabic words; B: v.11<sup>b</sup>, q.21, in the 6th verse “dovlat” دولت; A and Ç: q.21, v.17<sup>b</sup>, in the 6th verse “rif at” رفعت; etc. mean the same meaning. **c]** Turkish words have been replaced by Arabic words, on the contrary. B: v.22<sup>b</sup>, q.65, in 7th verse “akhar” اخر means- “in the end”, “finally”; A: v.28<sup>b</sup>, q.65, in 7th verse - انل ; -anlar is - very little time, both are closely related. B: v.53<sup>a</sup>, q.187, in the 11th verse, - illa الا- is a particle which means exception in the meanings only, but, A: v.58<sup>b</sup> - 59<sup>a</sup>, q.186, in the 11th verse - but- انجاق- both words have the same meaning.

Chapter III of the dissertation is entitled: **Philological research of “Divani-Nakam” work.**

The first paragraph of Chapter III is entitled **“Features of genre and form of “Nakam-Divan”**. There is information about the “Divan concept of classical literature” and it is given in the dibacha. The dibacha is part of the introduction. The volume of the poems given in the dibacha is 37 verses. The total volume of ghazals: is 18586. We came across secretary errors in several copies of the

section, and these shortcomings were divided into paragraphs. A] Wrong words in the text -1. B: v.8<sup>b</sup>, q.10, In the first line, “saw” is underlined [كوب] and written at the end of the line, At the end of the whole lines, [و] is reduced in the word كورب; the word “my heart” was written different by كونكلم “sagir nun”; b] Changed words in the manuscript, added verses, abbreviations; c] Abbreviation and addition of verses in the text. d] Ghazals that have been relocated in the text, etc. The orthography of the copy of “Divani-Nakam” in our possession corresponds to the period, and in terms of modern language, it is archaic. In correcting the text, attention was paid to the rules of grammar and spelling. We can compare the spelling differences and events we encounter here as follows: In this regard, the explanation of the graphic and spelling features in the manuscript copy was considered important:

1. In the text, the sign “ و ” is used above the words, for example:  
Olurdu kamranu şadu xəndan, - اولوردی کامرانُ شادُ خندان .
2. The text also uses tashdid and zamma marks typical of the manuscript's graphic features, for example: A: in copy “mujarrad” طحْمَل tahammul [156,v.51<sup>a-b</sup>]<sup>57</sup> مجرد
3. Let's consider the abbreviation of the letters “و” “ا” in the text: v.40<sup>b</sup>, The difference in spelling the word “olar” اولار in line 11: A:v.46<sup>b</sup>, written in the 11th line as “olır” اولر; q.113, in the second “olur” اولر there is no [و];
4. Until about the 15th century, this sound, denoted by the letter “kaf” ک, “کَ” marked with three dots below and above, and signed by “kaf”, sometimes were written by kaf “ك” without the upper part which accepting “hamza” at the end of a word. One of the characteristic graphic features of the copy is that the letter “kaf” ک can be followed by a dot of the previous letter.
5. Let's look at the words that are read in the 2 forms: “yoq”, “no”, قلوب “qalqub”, “rose”; كونكلم “köngül”, “heart”, چوق “çoq”,

<sup>57</sup>Yenə orada (78-dəki)

<sup>58</sup>ƏYİ, S-541/9494 دیوان محمد النخوی الداغستانی – ناکام اسماعیل بن محمد النخوی الداغستانی

“much”;<sup>59</sup>

Research of Nakam's works: in “Divan” M-375ş.ə: total volume-4973 couplets. In M-41 ş.ə: the total volume - 6157 couplets. In S--217 ş.ə: number of ghazals and count of couplets: the volume - 559 couplets. In D-831ş.ə: volume-32 couplets; in M-58ş.ə: 1st part: rubais, fards, tarji band, mahbubname, pandname, munajat, masnavi, the total volume - 497 couplets. In B- 672 ş.ə: the volume - 4218 couplets. In B-8007ş.ə:= 28 couplets. Ghazals in collections – 1312 couplets.

From classical genre types: ghazal, qita, takhmis, musaddas, tarkib band, tarjiband, verse stories, masnavi, rubai, qoshma, qasida, tajnis, mukhammas, mustazad, imitative poems, bahri-tavil, maqta`at, fable, pandname, marsiyas, madh, zamm, maddeyi - tarikhs, mushaira, example, tamhidi majara, mulamma, tarassul.

The first stanza of the first paragraph of Chapter III is called **“Themes and motives in Nakam's “Divan”**. We summarized even the topics and motives that attracted attention on the divan of Nakam:

1. Loving ghazals: here the motives of gnosis and Sufism attract more attention; - Poems of bazm and praise character; - Moral and didactic motives and social content; - Descriptions of nature; 5. The poetic features and craftsmanship of Nakam divan were analyzed on the basis of classical theoretical systems, and poetic moulds were classified by two parts with each other.

Ox yerindən cismimə zülfün havasından dolub,  
Hər rəğimdən ol verər min nalə musiqar tək.<sup>60</sup>

In this verse, the movement of the hair with the air of curls means the coming wind, but the air is also a hint and a sign of the concept of love.

Paragraph 2 of Chapter III is entitled **“Classical poetic means in Nakam's Divan”**. The poetic features and mastery of Nakam Divan

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<sup>59</sup>Abdullayeva, Ş. Füzuli ədəbi məktəbinin XX əsr davamçısı kimi // - Bakı: Filologiya məsələləri, - 2008. №1, s. 468-487.

<sup>60</sup>Əfəndiyev, S. Nakam və onun lirikası./ S.Əfəndiyev. - Bakı:APİ-nin Elmi əsərləri, -XIX c, -1961, -s.30 -93.

were analyzed on the basis of classical theoretical systems, and the traditionally connected poetic patterns were classified into two parts. The reason why Nakam's artistic heritage is so widespread in Eastern countries is the simplicity, artfulness and intelligibility of its language. Like other poets of the classical era in his works, he used both Arabic-Persian words and lexical units considered archaic for subsequent centuries. Some of these words, losing the right to speech, retained the same semantics in the composition of words, and some were preserved in dialects, accents. Diş [v.14a] yuxu; tiz [v.72a] iti; yəğmasına [v.56a]-qarət etmək; əyağ [v.44b]badə, piyalə; sağın [v.44b] aman; saqın [v.22b] qəti, yakıldı-yıxıldı, taqırsa-taxırsa [q.57], neydim – etc. words were used in different for in the poetic language. Wise statements in Nakam's poems are many:

*Müşkül budur ki, yüz qüdrəti durub bir kənaridən*<sup>61</sup>

Nakam worked a widespread genre of folk art in poetic form, sometimes artistic-psychological, sometimes satirical content. Sometimes, taking into account the influence of the power of the people's word, from time immemorial, he expressed good intentions with good wishes and a desire for trouble with curses:

*Onu günnam qıl rüsvayi-aləm eylə, ya mövlə*<sup>62</sup>

*Xədəngi-qəddi-üşşaqın kamansan olmasın, ya Rəbb*<sup>63</sup>

The poet used the poetic means that create the beauty of words:: aks-tabdil and tadvir tarsi, raddul-ajuz alas sadr, takrir, raddul-aruz alal-ibtida, jinas, raddus-sadr alal-hashv, sehri-halal, bahri-tavil etc.

Among the poetic molds that create the beauties of meaning he selected: - istifham, artistic debate: according to the place of processing of the expression; artistic khitab: tajridi khitab, tajridi-mahz; irsalul-masal, fable, ihamul-vasl, tafriq, analogy, contrasts, tansiqus-sifat, ta`lil, tanasub, mura`atun nazir, metaphor etc. and he made the poem even more meaningful and gave examples.

The first stanza of the second paragraph of Chapter III is called

<sup>61</sup> ƏYİ, M-375/375 ناکام اسماعیل بن محمد النخوی-دیوان

<sup>62</sup> ƏYİ, M-375/375 ناکام اسماعیل بن محمد النخوی-دیوان

<sup>63</sup> ƏYİ, M-375/375 ناکام اسماعیل بن محمد النخوی-دیوان

**“Literary traditions in Nakam's works”**. Nakam's love for the art of master Fuzuli lies in his devotion to his ghazals.

Nakam: Edüb səndən ziya, ey xaliqi-ərzü səmə peyda,  
Səhərgahan edər mehri-cahan ara ziya peyda<sup>64</sup>.

Fuzuli: Zəhi, zatın nihanü ol nihandan masiva peyda,  
Bahari-sün`ünə əmvac peyda, q`ər napeyda<sup>65</sup>

Among the poets who wrote imitative poems to Nakam's ghazals, we can show Molla Naseh, A.Sahhat, Huzni Saleh, M.Mushfig, Sadi Sani Karabakhi and others.

At the same time, Nakam's poetry with his contemporaries is also noteworthy. These are: molla Jami from Shaki, S.A.Shirvani, Kh.B.Natavan, Naseh aga Alibey, G.B.Zakir, Mustafa aga Shukhi, Ibrahim Khalil from Shaki etc.

The **“Conclusion”** part of the dissertation summarizes all the scientific and theoretical conclusions obtained during the research.

- We have uncovered a number of misleading and distorted information about Nakam's life and work;
- When publishing works of the poet, we again attracted autographs, other copies of the author to comparative textual, philological research;
- Being one of the followers of the classical literary traditions of Nakam, we showed genres specific to divan literature, pictures of poetry, system of images, themes, motives, skillful use of poetic means;
- Taking into account the above-mentioned, before going into the textual and philological analysis of Nakam's divan, we decayed the information about life, period and artistic heritage of the poet, and made a number of clarifications;
- When we prepared the text of Nakam's divan for publication, we chose among its 4 autograph copies as the main one and compared other non-autograph copies;

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<sup>64</sup> ƏYİ, M-375/375 ناکام اسماعیل بن محمد النخوی. -دیوان

<sup>65</sup> Füzuli, M. Əsərləri./ M.Füzuli. Tərtibçi: H.Araslı. -I cild. -Bakı: AEA.-1958, - 465 s

- We systematized the manuscripts of Nakam's works in order, highlighted the scientific codicological description;
- We have identified the poets who wrote imitative poems to Nakam's ghazals;
- We compared how Nakam was influenced by Azerbaijani and Oriental artists by giving examples from his works.

### **List of published scientific works of the author on the topic of the dissertation work**

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2. Nakamın təvəllüd və vəfatı haqqında qeydlər / Bakı: Filologiya məsələləri, AMEA, ƏYİ. 2007. Nurlan, № , 414s.
  3. Füzuli ədəbi məktəbinin XX əsr davamçısı kimi / Filologiya məsələləri, Bakı: 2008. №1, 597s.
  4. İ.B.Nakamın şeirləri bəyazlarda / Beynəlxalq elmi nəzəri jurnalı, Dil və ədəbiyyat, Bakı: 2010. 4 [75], BDU, İSSN 2218-7588. 359s.
  5. İ.B.Nakam Sədrəddinbəyzadə [ Təvəllüd və vəfatı tarixinə əlavə] / Dil və ədəbiyyat, Bakı: BDU. Filfak, 2011. 2 [78], 353s.
  6. Nakam və klassik ədəbi əlaqələr // Orta əsr Əlyazmaları və Azərbaycan mədəniyyəti tarixi problemləri. XII Respublika Elmi Konfransının materialları. - Bakı: Nurlan, 2011. 3 iyun, 566s.
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14. İ.B.Nakam Sədrəddinbəyzadə. Divanı-Nakam / AMEA. Əİ. Bakı: Avropa, 2015. 263s.
15. Nakamın təvəllüd və vəfat tarixindəki yanlışlıqlara cavab // Orta əsr Əlyazmaları və Azərbaycan mədəniyyətinin tarixi problemləri. AMEA 70, Əİ XVI respublika elmi konfransının materialları. Bakı: Elm və təhsil, 2015. –22-24 may, 280s.
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развития». Поэт Дивана Исмаил бек Накам [Совещательный орган] / Сборник, Днепр, Украина: 2020 г. – 27-28 март, - 400с.

The defense will be held on 18 *January 2022* at *13<sup>30</sup>* at the meeting of the Dissertation Council ED 1.31 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at National Museum of Azerbaijan Literature named after Nizami Ganjavi, Azerbaijan National Academy of Sciences.

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Abstract was sent to the required addresses on 17 December 2021.