

## NIZAMI GANJAVI IN THE RESEARCH OF ARABIC SCIENTISTS

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The deep social content of the works of the great Azerbaijani poet Nizami Ganjavi, his humanistic ideas and the richness of the expression of the artistic word have always retained their value for all times. This creativity had a significant impact on the artistic and social thought of the East (7,5). The study of Nizami's legacy in Arabic literature was especially productive in the twentieth century. In the second half of the century, the universities of Cairo, Baghdad, Damascus and Beirut became more interested in studying the rich literary and artistic heritage of the peoples involved in the development of Islamic culture, and began to study Persian and Turkic literary classics. Specialists of these universities were sent to the centers of oriental studies in European countries, as well as to Iran and Turkey and continued their research under the guidance of well-known scientists. Teachers of Cairo and Ein Shams Universities Abdunnueym Hassanein, Mohammad Quneimi Hilal, Mohammad Badi Juma, Mohammad Said Jamaladdin, Ahmed Mirsi Safsafi, and Victor al-Keyk, who represents the University of Lebanon, are among the scholars who have passed this way.

The interest in the study of Nizami's legacy in the Arabic world was also influenced by the celebration of the 800<sup>th</sup> anniversary of Nizami Ganjavi and the 750<sup>th</sup> anniversary of the poet's death (1953) in 1940. Prof. M. Hassanein (9) chose Nizami's work as a separate research topic and in the researches of prof. M.Q.Hilal (11,5,6), prof. M.S. Jamaladdin, Dr. Taha Nada, prof. M.B. Juma the poet's works were involved in the comparative analysis.

The work of Egyptian scientist prof. M. Hassanein's "Nizami al-Kanjavi poet-fadilati. Asruhu wa biatuhu wa shiruhu" ("Virtue poet Nizami Ganjavi. Period, environment and poetry") was a new event in Arabic criticism of Nizami. In the introduction to the book, which was published in 1954, the dean of the literature faculty of Ein Shams University, prof. Ibrahim Amin Shawaribi appreciates Hassanein's work as follows: Thanks to Hassanein's thought and perseverance,

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his research on Nizami has made a worthy literary contribution to the library of Arabic literary criticism and a beautiful pearl in Persian literature.

The author provides information about the study of Nizami's legacy, the socio-political situation of his period and environment. He presents the features of the period in two aspects: 1) from the political, social, literary and religious point of view, 2) from the point of view of the poet's connection with the Ganja environment and his family. It is clear from Hassanein's information based on primary sources that Nizami, who grew up in an environment inhabited by strong-willed people, was influenced by the spirit of diligence in the character of the Achaeans and preached non-submission to oppression and tyranny. The spirit of invitation to labor instilled in the poet's works must be understood as the result of that influence.

Hassanein shows that Nizami grew up in the spirit of Islamic religious education and lived around the religious and moral ideas that existed in his time. The poet preferred to be in the world of thoughts, and tried to understand the world of heart and soul as a person who loves God. Indeed, it is clear from Nizami's works that his thoughts have passed through the mind and heart. The poet is based on the cognitive teachings of Islam, but also studies Aristotle. Hassanein rightly called Nizami a "poet of virtue". He describes the great poet and thinker as "a man of strong morals" ("zu xulqin qavimn"), even "a man tolerant of his rivals" ("mutasamihun hatta maa adaihi"), a faithful husband in the family, and a caring father (9,85-95).

The second part of the work "Poet of Virtue Nizami Ganjavi ..." is devoted to the analysis of Nizami's Masnavi and the poetic features. Hasaneyn gave a special place to each of the poems "Khamsa". The Egyptian scholar mostly uses the method of comparison in the analysis of poems. From this point of view can be brought the comparison of the works such as the "Treasure of Secrets with the work "Hadiqatul-Haqaiq" of Sanai, "Khosrov and Shirin", "Seven Beauties", "Iskandar-Nameh" by Firdovsi.

It is clear from the author's conclusions that he considers Nizami's success in the art of poetry as a continuation of the previous tradition, as well as he presents him as the great poet of the talent and ability, wise Muslim thinker and humanist artist. Hassanein tried to show the differences between Nizami and his predecessors. According to his observation, the "Treasure of Secrets", consisting of 20 articles, has a common aim. This aim is to glorify justice, condemn oppression, and call for justice and fidelity among the people. In Hassanein's comparative analysis, it is clear that poetry in Nizami's art is the language of the heart, in which sincere feelings are expressed the poet's speech looks like as a rage full of objection, his mystification connected with sense, and the poet glorified the truth in the poems as a real pious and a human being who perceived the God. As a

result, Nizami's poetic style became more beautiful, perfect and attractive. When Hassanein, who made a comparative analysis of Khosrov's stories with Khosrov and Shirin in Firdovsi's Shahnameh, takes into account the role of the historical conditions in which both works were written, the creative nature and purpose of the authors. According to his observation, Nizami's work on this topic differs from Firdovsi's work on this topic, Nizami is the first poet to present the love of Khosrov and Shirin in the form of a romantic work. In "Khosrov and Shirin", Nizami brought innovation to the subject by creating a new image of Farhad, trying to open the inner world of personalities by increasing the dramatic conflict. The poet describes the heroes not in a dazed state, but in change and action. In the part dedicated to "Seven Beauties" also were analyzed the artistic image of Bahram Gur on the basis of comparative research. While Firdovsi's work features extensive battle scenes, in the "Seven Beauties", along with battle and hunting scenes, features adventures about Bahram's love, other human figures exposing his contradictions and mistakes, and episodes aimed at correcting the ruler. In the work, the poet promotes his ideas aimed at purifying society. Hassanein was able to correctly reveal the different features of Nizami's work. If Firdovsi wanted to attract readers with the fighting skills of Bahram Shah, Nizami added lyrical features to the skills of his hero.

In the part on the poem "Leyli and Majnun" more attention is paid to the presentation of the content of the work in prose. In addition to showing the poet's use of Arabic sources, Hassanein notes that Nizami also exaggerated the qualities that come from his unique style. The poet sang of the call to virtue, strong character, devotion and sorrow. He added to his story episodes from his imagination (Qays's acquaintance with Leyli at school, Leyli's visit to the garden with her qirl-friends, Majnun's visit to his uncle, the story of Majnun and Salam Baghdadi, Leyli's husband's death). According to Hassanein, unlike Arab sources, Nizami did not present Leyli in a negative light. According to the Arab researcher, Nizami likens Majnun's love to Sufi love, and the way to unite lovers is death.

The Egyptian scholar Nizami writes in his last poem that Alexander, presented here, is a just ruler who carried out reforms, defended justice in the countries where he lived, and defended the oppressed. The poet combined truth and myth in the face of Alexander, who was on the path of invitation to God - the path of truth, and created a full-fledged artistic image.

Hassanein speaks about Nizami's divan, the peculiarities of his poetic art, the difficulty of his poetic language (al-iqlab wat-taqid) and shows that these features are related to the depth of the poet's art and refer to various sciences he studied as a highly qualified scholar of his time. In the concluding essence on Nizami Hassanein states that the poet is at the service of humanity by directing his art

to the promotion of high human values, while at the same time looking at events from a broad Islamic perspective as a Muslim, thus creating a literary school with many followers. As a real and without exaggeration thought of Hassanein about the poet Nizami Ganjavi he "is imam of distich art" (9, 482).

In this book, published in 1954, I consider it necessary to comment on the author's regrettable note. Hassanein shows that Nizami was not properly studied in comparison with the masters of Persian language literature such as Firdovsi, Rudaki, Khayyam, Sadi, Hafiz. Unfortunately, in the fiftieth years of the last century, Azerbaijan and Azerbaijani scholars did not have direct contacts with Egypt, so their works did not reach the world's of Nizami studying. Of course, Hassanein was not aware of those studies conducted in Azerbaijan and written mainly in the Azerbaijani language. In the works of M. Rafili, H. Arasli, M. Alizadeh, A.Y. Krinsky, Y.E. Bertels, M. Guluzadeh, the life of the great poet, his surroundings, artistic value of his works, issues of art, as well as problems of Nizami and folklore, the peculiarities of the literary school were studied objectively on the basis of literary facts. In the literary part of the monograph of the Arab scholar, there are together with Y.E. Bertels's "Great Azerbaijani Poet Nizami" and "Historical Essays on Persian Literature" and at the same time, the name of A. Bakikhanov's "Gulustani-Iram" and the second issue (1940) of "Nizami" collection of articles published by the Nizami Jubilee Committee.

According to our observations, in the thoughts of Hassanein Y.E. Bertels' work has an influence about Nizami's surroundings and the role of sciences which were spread at that time (9, 482). At the same time, the Arabic scholar who introduced Nizami as a Persian poet calls Bertels the author of his old age sinner, because of his introducing Nizami as an Azerbaijani poet for ideological reasons. Bertels shows in his work "The Great Azerbaijani Poet Nizami" that though the poet wrote in Persian, he thought in the language of the people to which he belonged the Azerbaijani Turkish. This is proved by the words written by Shirvan Shah Akhsitan in the poem "Leyli and Majnun" after reading the letter sent to the poet. As an Azerbaijani poet, researchers have proved on a scientific basis that Nizami's works have a special place in the rich treasury of Azerbaijani literature. Speaking about the poet's connection with Azerbaijani oral folklore, common Turkish literary monuments and Azerbaijan literary school, he substantiated the opinions of Y. E. Bertels, M.A Rasulzadeh, M. Rafili, H. Arasli, Y. Ripka, R. Aliyev, R. Azade, N. Arasli have already confirmed this conclusion. (4,13,1,7,3,2). For the first time among Arab researchers, Mohammad Quneimi Hilal spoke about Nizami Ganjavi's work in terms of comparative study of literature. He conducted extensive research in the field of comparative literature, and did valuable work on the interaction of literary and aesthetic ideas in the Eastern and Western worlds. The scholar's activity in this field, along with the work "Comparative Literature"

("Al-adabul-mugaranu"), "Sentimental life between apology and Sufism" ("Al-hayatul-atifiyyatu beynal-uzriyyati vas-sufiyyati"), "Selected poems from Persian languaged poems" ("Mukhtaratun minash - shiril-farisiyyi"), "Examples of humanism in comparative literary research" ("An-namazijil insaniyyati fid-dirasatil adabiyyatil - muqaranati").

Hilal correctly appreciates the role of Nizami in his masnavi creativity and writes: Nizami had a special talent and beautiful art in this field, he brought his masnavi poetry to a perfect stage. The Arabic scholar also touches on the poet's views on Sufism and notes that in Nizami's works, the beauty of Islamic Sufism is more pronounced. However, in the poet's heart there are secrets of feelings and attachment to this world. The beauty he describes is related to the divine nature. Highly appreciating Nizami's art and personality, Hilal paid special attention to the poet's poem "Leyli and Majnun" in order to study the essence of apology and Sufi love, which is widespread in Arabic literature, and considered it necessary to pay attention to the sources and additions made by Nizami (11,295).

Badi Muhammad Juma, a professor at Cairo's Ein Shams University, praises Nizami's legacy in his book "A Beneficial patterns of Persian Literature" ("Min Ravaiil-Adabil-Farsiyyi"), along with translations of the poet's works into Arabic. Juma shows that Nizami has risen to a position that no poet can reach in Persian speaking literature. He says that the great poet has achieved unprecedented success in the field of romantic poetry. Regarding the poem "Khosrov and Shirin", the Arab scholar notes that as a result of Nizami's great success in writing this work, the famous poets who came after him created many works on this subject. Their The authors either continued the style of Nizami, or tried to enrich the known plot or to make some changes (6,237,240).

Arabic scholars studying Nizami's legacy have put forward interesting and noteworthy ideas about the poet's poem "Leyli and Majnun". The sources of the story, the essence of the love presented here, the additions and changes to the main subject, the considerations made in the world of images show that the study of Nizami's legacy is taken seriously. As it is known, the main sources on the subject of the story of Leyli and Majnun are Ibn Gutayba's "Poems and Poets", Abul-Faraj al-Isfahani's "Book of Songs" and Abu Bakr al-Walibi's "News about Majnun and his poems". It has become clear from our research that Walibi's work should be considered more authoritative because it is based on the story of the poet Qays ibn al-Mulawwah, nicknamed Majnun, and was historically compiled before Isfahani's book.

Professor Mohammad Said Jamaladdin praised the role of humanist Nizami in the development of epic poetry, noting that Nizami created a great innovation in the art of epic poetry. At the result some famous poets imitated following him, and they tried to write "Leyli and Majnun" and other works (5, 250-272).

The Arabic researchers studying the legacy of Nizami Ganjavi have given much space to descriptiveness in the comparative study of the topics addressed by the great Azerbaijani poet, especially the story of Leyli and Majnun. The main of their research is the removal of Nizami Ganjavi from the 12th century Azerbaijani school of poetry. In addition to studying Nizami's legacy, the Arabic researchers have translated his works and patterns of his works into Arabic. Mohammad Quneini Hilal, Abduneyim Hassanein, Mohammad Badi Juma, Mohammad Said Jamaladdin's translations from "Khosrov and Shirin", "Leyli and Majnun", "Seven beauties" and "Isgendernameh" acquainted Arab readers with the art of the great poet, play an important role.

The Center for Persian Language and Literature at the University of Lebanon and its head, professor Victor al-Kik, should also be noted for promoting Nizami Ganjavi's legacy in the Arabic world. In a special issue of Nizami Ganjavi, the Center's "Literary Studies" ("Ad-dirasatul-adabiyatu") magazine, published in 2004, Nizami scholars, as well as articles by Victor al-Kik and Dr. Dallah Abbas on various aspects of Nizami's life and work, were translated into Arabic shows a strong interest in the study of the poet's literary heritage in their countries.

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