

LITERARY QUALITY OF HUSSEIN NADIM NAKHCHIVANI'S CREATIVITY

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ABSTRACT

The main particularity of Nadim's creativity is that he used from artistic expression and description in creative, original way. He was influenced by the of classics', particularly Fuzuli's, as well as Ahli-beyt poets' creativity. However, the most of them are original, new and belongs to Nakhchivani. Hussein Nadim Nakhchivani has a great literary heritage consisting of ghazals, odes, novhes, and elegies and so on. Looking at poet's "Divan" we can see that elegies, novhes and laments are more preferred in the poet's literary heritage. In the Institute of Manuscripts named after M.Fuzuli of ANAS is kept a manuscript consisting of 2 books.

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The XIX century has a different place and particularity in the Azerbaijani history and fate of peoples. Thus, northern territories of Azerbaijan were occupied by Russia. The Russian Empire, taking advantage of traditional occupation experiences to control the occupied territories easily, exposed the people to aggression and division, resettled strangers in our lands and invaded our lands partially. As a result, in the occupied territories was founded firstly the province and then the state for Armenians. The most important factor for tsarism was to separate us from the moral values of Eastern world and to inject the values that they planned. One of the components of this plan was the policy of Russification. It was applied to not only the language, but also all areas of national, religious and moral values. People constantly resisted against it, but they were silenced with blood. And it caused for prison, exile and plunder. Foreign language, foreign culture was imposed. In such a socio-cultural environment, the state of literature became so. In the North the literature could not get along for a long time and could not find a direction. And the South became under the influence of other nation.

In such a situation no matter of the people was objectively highlighted for a long time; the history was not written and interpreted correctly. The literature was evaluated by strangers like history. In this regard, to study objectively the literature and the prominent literary figures of the XIX century is the most important and urgent matter.

It has not been given proper value to H. N. Nakhchivani, one of the literary figures of that time, has not been conducted an extensive scientific research about him yet and only "Divan" by him (1) has been published. It can be seen in his poems that Nadim's creativity was influenced more by Fuzuli and partly by Seyid Ezim. Nevertheless, the Islamic religion, Eastern philosophy, poetic thinking of his nation has immersed into his creativity, blood and bone. The Karbala tragedy increased his sorrow; the trouble and displeasure of the people in his time caused his writing the poems with tears. These factors have caused to be forgotten and not to be studied him for a long time. Such poems expressing religious-spiritual values in an artistic way were often criticized as scholastic "imitator", person reciting elegy and in good state were forgotten. Soviet regime in our country, in the South Pahlavi regime, a prejudiced attitude towards religion, a distortion and one-sided acceptance of religion had cast a shadow on masters such as Raji, Dakhil, Gyumri, Dilsuz, Sarraf and Nadim Hussein for long time and it had covered this rich treasure. Another reason was that to turn against the regime in the creativity of the mentioned poets secretly, openly, or allusively and to reveal its secrets. The investigation of these, the delivery of this secret and rich treasure to the public is now more up to date. At the same time it is rare to get such an opportunity and freedom.

Literary-cultural environment of the period. As is known, a lot of poetic assemblies operated in the XIX century. There was

invaluable contribution of literary assemblies such as "Majlisi-uns" and "Majlis-faramushan" in Shusha, "Gulistan" in Guba, "Fovcul-fuseha" in Lenkoran, "Anjumani-shuara" in Ordubad and "Majmaus-shuara" in Baku in the development of our poetry. "These literary assemblies also played a main role in the study of the classical heritage, in promoting the word art among the people and in the emergence of new talents. The great majority of poets who joined around the literary assemblies, was very talented" (2,116-117). One of these talents was Hussein Nadim Nakhchivani, an active member of "Anjumani-shuara" assembly. Hussein Abdullah oghlu Mehdiyev was born in the Nehram village of Nakhchivan in 1871. He received the first education in mollakhana and then continued his education at the school where Mirza Jalil taught. Hussein lost his father early. After this, he did not complete his education because of financial need. The responsibility of the family depended on the young Hussein. Despite of severity of welfare, Hussein was working on his own, reading the works by classics regularly, learning the Arabic and Persian languages, history of Islam perfectly. Due to the difficult financial situation, Hussein opened a small tea house in the Nehram village and provided himself with a income from here. It is said that Nadim's tea house was always open for poets and artists. Literature lovers from Julfa and Ordubad had a sincere attitude with Nadim. He often went to Ordubad and took place in the literary assemblies. According to literary sources we can say that well-known poets of that time as Fagir Hajjaga, Mohammad Taghi Sidgi, Mullah Hussein Bikes, Usta Zeinal Naqqash, Mashadi Hasan Debbadag and Mammadgulu Salik worked in the "Anjumani-shuara" assembly. Undoubtedly, poetic creativity of these masters influenced the formation of Nadim as a poet.

It is known that literary assemblies had relations with each other in the XIX century. Correspondence of members of poetic assemblies with each other is proof for these literary relations. Based on this reason, we can say that the influence of Baku and Karabakh literary environment is felt in his poetic heritage. There are some poets who wrote under the pseudonym was "Nadim" in the history of Azerbaijani literature. But two of them are more popular. The first poet is Navahili Mirza Bakhish Nadim who lived in XIX century and put a great heritage after himself and the second poet is Hussein Nadim Nakhchivan who is known for his elegies.

The first printed edition of the works by H. N. Nakhchivani belongs to doctor of philology Asgar Gadimov. Selected poems were included

in the first publication of the works by poet. And the researcher Haji Mustafa Mailoglu prepared to publish Nadim's kulliyat (collection of works) first time, conducted textual research, collected his works and compiled a "Divan". As acknowledged by the researcher, this noble work took place after consulting with the real member of ANAS, Professor Muhsin Nağisoğlu.

It is possible to find short information about H. N. Nakhchivani in different years of the last century. Referring to Haji Mustafa Mailoglu, it should be noted that the first information about the poet belongs to Ali Huseinov working in "Sherq Gapysy" (Eastern Gate) newspaper (27 March, 1947). In the article "Hussein Abdullah oghlu (Nadim)" has been given brief information about the poet.

Farman Khalilov's article "Nadim" ("Sherq Gapysy" 27 July, 1971), Rasim Tagiyev's article "When the Heart Beats in Unopened Pages" ("Azerbaijan muallimi" newspaper, 7 November, 1974) are in this series.

Because Hussein Nadim was Ahl al-Bayt's lover (a), he repeatedly visited to holy places, particularly to Karbala and Mashhad. At the same time, he was a lover of Fuzuli. During the visit to Karbala the ghazal¹ written by him in front of Fuzuli's tomb is an obvious example for it:

Füzuli, dur əyağə, qəmə giriftarəm, ağlaram,
Dəstgirəm sənüntək ruzgardə, xarəm, ağlaram.

Qəbrün üstə baş əydim, qüssədən qanla dolub könlüm,
Solub gülistandə güllərim, səntək zarəm, ağlaram.

Cismi- pakun xak olubdur türbəti-Kərbübəladə,
Lal oldı dilim, yox bir sözü, əzadərəm, ağlaram.

Eşq eyləyübdü dərbədə biminisü yar Nadimi,
Kəhrəbə kimi soldı gül yüzüm, biyarəm, ağlaram.
(1,12-13)

Fuzuli, stand up, I'm sad, I'm weeping,
I'm a prisoner like you, I've disgraced myself, I'm weeping

I bowed my head to your grave; my heart is bleeding
with grief

My flowers have faded in the flower-garden, I'm a
moan like you, I'm weeping

Your clean body has turned into the sail in the tomb
of Karbala,

I became dumb, the words fail me, I'm sad, and I'm
weeping.

Love has made friendless Nadim wander

¹ Kind of Eastern lyric poem, that glorifies love and affection, literary term

My flower like face faded and became yellow as amber,
I'm friendless, I'm weeping (1, 12-13)
(literal translation)

Many of poems in Nadim's "Divan" help us to clarify some aspects about his biography. The above mentioned ghazal informs us that Nadim visited the tomb of the great Fuzuli. Undoubtedly, Nadim who went to Imam Hussein visit (pbuh) as a pilgrim should also visit his grandfather. In general, there is little information about Nadim's biography. One of the main goals is to reveal specific facts and details about his creativity.

Nadim's Literary Heritage. Hussein Nadim Nakhchivani has a great literary heritage consisting of ghazals, odes, novhes*, and elegies and so on. Looking at poet's "Divan" we can see that elegies, novhes and laments are more preferred in the poet's literary heritage. In the Institute of Manuscripts named after M.Fuzuli of ANAS is kept a manuscript consisting of 2 books. Cover of the manuscript is cardboard and its code is B-7792. It was retyped to the general book with tahriri script. The volume consists of 104 pages. The size is 165x235 cm. The section from 1a to 17b was written with naksh* script and black ink. Novhes are listed in sequence. It has been adjusted with different scripts in some parts. There are 134 novhes and elegies, payi-minber, minajat, odes and cavusi in the manuscript. Some parts have a title, but in the majority is written only elegy. Another manuscript by Nadim is kept under the code B-7792. It was also retyped to the general book with tahriri script and the cover is cardboard. It is a continuation of book kept under the code B-7792. There are 141 novhes, odes, free efrad* (they were written as dubeyt* in the original) in this manuscript. The size of the manuscript is 175x222 cm and volume consists of 149 pages. Here novhes are listed in sequence too. 10 novhes are incomplete and some of them are repeated. (1, 7-8)

Structure, Contents and Forms of Nadim's works. Nadim wrote ghazals as well as odes, novhes and elegies, religious and social poems. However, as noted a large part of the literary heritage of the poet was lost and disappeared and for this reason novhes and elegies are in the majority among his poems. Hussein Nadim Nakhchivani was a very religious and faithful person. His son's words confirm this: "My father was extremely religious. He wrote poetry about Karbala tragedies.

As we noted that the novhe genre has a special place in the creativity of Nadim who wrote works in different types of poetry. For this reason, it is more expedient to present him as a novhekhan* poet. As a rule, novhe poets used some meters of aruz in classical novhe literature. However, Nadim violating this rule used underutilized meters in his novhes and elegies. And this factor shows that he had powerful inspiration and had a good knowledge about aruz.

Divan tradition. In accordance with the traditions, many classic Eastern poets, as well as Nadim Hussein continued divan tradition. The attitude on "Divan" and divan literature is diverse.

"Divan" is a collection of poems by a poet in Eastern literature. Mostly, a poet completes his collection himself. Divan consists of minajat, nat, odes, ghazals, terjibend, terkibbend, murrabbea, mukhammas, museddes, sagine. Ghazals are sorted by Arabic alphabet. For example, end of the first ghazal is rhymed as "radiful-elif". It means that end of the lines ends with the sound "a". If the next ghazals are in "alif" radif, it is written "eyzen" from the beginning to "radiful-be". It continues in this way until the last letter.

It is needed to distinguish the concepts "Divan" and "divan literature". After Islam, literature was called divan literature. Its meter is aruz and genres are ghazal, odes etc.

Content and motives of Nadim's literary heritage (Religious and philosophical poems). H.N.Nakhchivani has a literary heritage consisting of religious and philosophical poems, novhes and elegies. His elegies are wide range along with love poetry, satires in his "Divan". Though Nadim benefited from the poetry of his predecessors, he was a master of word that created original literary samples. Elegy literature was widespread in the XX century. There are great representatives of elegy literature as Gyumri, Raji, Suai Sarraf, Dakhil, Ahi, M.H.Gudsi and Nadim Hussein. Finally, the prevalence of religious poetry was related with outlook, education, pleasure, environment of the poets created this form: most of these poets studied at spiritual schools, mollakhanas, memorized "Koran", and received an excellent education in scientific and religious centers of the Middle East.

Main line of Nadim's poetry is high artistic praise of pure human love. For sure, it became a major topic in the creativity of not only Nadim, but also other classic poets. It can be classified

* Song of mourning, sad poem, elegy

* Specific calligraphic style for writing in the Arabic alphabet

* Poetic genre

* Lyrical poem consisting of two couplets

* Person reciting elegy

philosophy of love in the creativity of Hussein Nadim as follows:

1. Sufi divine love
2. Prophet and love for Ahl al-Bayt
3. Worldly love

In this regard, it is evident in very few poems that what he specifically mentions. Lines, couplets are affiliated with a verse from Holy Koran or the prophets' names or verses and hadiths or representatives of Ahl al-Bayt. These are the nature of a lesson.

Social motives. Speaking about Hussein Nadim's ghazals, it should be highlighted his religious and social ghazals along with amorous - lyric ghazals written in classic style. The main leitmotif of Nadim's ghazals is tale of nation and homeland, fanaticism for religion and faith, calls for justice. (1, 12)

Mən Nadiməm, zəmanədə millət cünuniyəm,
Ağlar gözüm həmişə bu biçarə millətə!(1,12)

I'm Nadim, I'm crazy of the nation in our time,
I'm always weeping for this helpless nation! (1, 12)
(literal translation)

Nadim reflecting the joining moments by gladness feelings in his ghazals calls the readers to joy and gladness. In an extensive review of his ghazals it is clear that these ghazals are a product of deep thoughts about human. These ghazals are amorous works in the broad sense. They are proof of humanity, beauty, ideal. These ghazals display the development from simple to complex, from determinacy to abstraction, from secular love to philosophical affection. The consistency and poetic regularity allow us to evaluate Nadim's ghazals as the best examples of classic divan literature. In these ghazals with divine expanse was reflected the love of Ahl al-heqq for God. "He teaches man to understand and feel beauty and encourages to inner cleanliness, fearlessness." (Hamid Arasli (3, 5).

Nadim's ghazals give some idea of the poet's outlook, presence and philosophical and aesthetic vision. The main idea of the poems (ghazals) is that Sufiyane and worldly love are in joint form (4, 18).

The social views of man arise on the basis of his attitude towards the world, the society. What does he want? What prevents to get what he wants, to realize his dreams? He is looking for ways to defeat the forces that intercept and block. The thoughts occurring during the search, form social views. Human nature is rebellious, bellicose; he complains, cries, whimpers; he turns away from everything when they do not get anything; He is rebellious, or loves Allah, prays and begs. But what

is Nadim's desire? In fact, his life style is like ascetics', dervishes', Sufi's life. Nadim as them is not interested in blessings of this world.

Moral-spiritual and didactic motives.

Dealing with the creativity of Hussein Nadim, we should note his moral and didactic, religious and social ghazals. The main line of Nadim's ghazals is the fate of the motherland and the nation, religion and belief fanaticism, the searches for moderation and justice.

Yox bircə kəs xilas edə bu nardən bizi,
İmdad edən yoxdı bu biçarə millətə.
İslamdən kənar eləsün bu bəlaləri,
Olsun müin zəmanədə dilparə millətə...
... Mən Nadiməm, zəmanədə millət cünuniyəm,
Ağlar gözüm həmişə bu biçarə millətə!(1,12)

There is nobody to save us from fire (hell),
Nobody helps this miserable nation
Let Islam avoid these evils,
And support the scattered nation...
I'm Nadim, I'm crazy of the nation in our times,
I'm always weeping for this helpless nation!

(literal translation)

Main Characters in Laments. Hussein Nadim was a strongly attached to Islam, faithful man and Ahl al-Bayt (AS) lover. Karbala tragedy has been described with mournful poetic language in this creativity. He devoted many novhes and elegies for Imam Hussein (as), his children and Karbala martyrs. At the same time, there are many of poems devoted to Hazrat Fatima (s.a) in his religious lyrics. The most part of Hussein Nadim's literary heritage consists of elegies, novhes and laments about Karbala tragedy, Ahl al-Bayt and those who are followers of imams.

Artistic expression and description. The main particularity of Nadim's creativity is that he used from artistic expression and description in creative, original way. He was influenced by the classics', particularly Fuzuli's, as well as Ahli-beyt poets' creativity. However, the most of them are original, new and belongs to Nakhchivani.

Nadim who did not use imitation is a master poet, distinguished by original style and artistic features. The way of saying in his poems is unique as thinking. Figurative expression is an integral part of Nadim's creativity. It is a norm for his creativity. Gift of a poet for Nadim is to find a rhyme. He distinguishes by unordinary, original thoughts and powerful poetics. The poet widely used metaphor, litotes, hyperbole and simile in lexical level, and alliterations, assonants, epiphora, anaphora, takrir and assonance in phonetic level.

Nadimin language and style. Nadim is an Ahl-al-Bayt poet. The main line of his creativity is Karbala tragedy and its heroes. Nadim has not described the Karbala tragedy systematically as Dakhil, Gumri and Shuai. In his novhes is felt Raji and Serraf spirit. Nadim wrote poems about separate stories and events with embittered language as Raji and Serraf.

Ruzi-həşr olunca Şimri-bihəyayə lə'nət olsun!
Hər qərinə, hər zəmanda əşqiyayə lə'nət olsun!(1,20)

As the day of judgement happens, let impudent
Shimr damn!
Damn the impudent in all times and ages! (1, 20)
(literal translation)

In the XIX century – in the half of the century, Khurshidbanu Natavan, Seyid Azim Shirvani, Abdulla bay Asi, Bahar Shirvani and other talented poets writing in the genres of classical poetry continued language of classical poetry. There are many of poets who write poems in the style. In most of these poems the dictionary composition of texts is relatively simplified in terms of the Azerbaijani language, as a whole is remained only word features simile and expressions of Fuzuli's literary school. This duality is manifested in Hussein Nadim's ghazals who distinguished by his literacy in the XIX century. (5,68)

Nadim's language is simple, poetic and clear. The beauty and artistic peculiarity of the Azerbaijani language has been reflected in Nadim's poetry in a high level. Nadim has preserved the features belonging to the South-Nakhchivan dialectic.

Result. As a result, we can say that it is studied both historical materials about his time and

other sources on his creativity life while researching Nadim's creativity. Our purpose is to study his creativity on the basis of pre- and post-literary examples. As much as possible, we will try to be free and to do an independent analysis. Nadim is a prominent master among the classical poets of Azerbaijan. However, it has been studied about him less. He was known only among mersiyekehans (person reciting elegy) and was remembered at Muharram ceremonies. The period when the poet lived was difficult, tense and undesirable for us. In such an environment they continued their creative works in three areas:

1. On classical traditions
2. By creating feelings against the colonial regime, oppression and despotism
3. By expressing nation's grief and calamity on the background the Karbala tragedy, developing elegy literature

In such a case, the creativity of Hussein Nadim Nakhchivani appeared in a unique manner. He related the admiration of divine love with worldly love in his lyric poems. He created a rich poetry consisting of synthesizes of the two factors. By adding spirit he expressed his attitude to many issues skillfully.

He has an invaluable role in enrichment of elegy literature and in detection of real purpose of the Karbala tragedy. He created a series of rich artistic images from Abu Sufyan to Shumre, from our Prophet (s) to Zeynalabdin, to the use of other elements that are connected to these events. Though it is not clear that he belongs which period and which country, but he was not away from his environment. It is possible to study the history of our literature in these fields after carrying out systematic research on historical past and objectively highlighting the reality and the historical truth.

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