

Social and Cultural Features of Trilingual Creativity in Oriental Literature and the Work of Nizami Gandzhavi

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Abstract

Review Article

This article is aimed at examining the cultural, historical and sociological environment of the peoples known to us as medieval oriental literature - Anatolia, the South Caucasus, Iran and a large part of Central Asia, which created bilingual and trilingual literary examples in "Islamic" cultural geography. As a result of the subjective approach of a number of researchers to this process, incorrect, misleading and harmful terms and concepts were introduced, and we observe the trend of "brand" searches in the history of literature. R. Tagore (India), who wrote excellent works in English, Kafka (Israel), the author of valuable works in German, Nizami Ganjavi (Azerbaijan), who wrote important works in Persian and many others, do they express their national "belonging" in accordance with the language of the works? On the basis of this concept, an attempt is made to analyze the socio-cultural picture of medieval Islamic culture and to identify the "baseless terminology" (which has no scientific basis), to evaluate it on specific examples. The early Islamic culture, the stages of the introduction of the Arabic and Persian languages into everyday life and public life, the process of expanding the Islamic cultural environment as a folk, academic and poetic language are studied and analyzed. We also tried to provide a scientific answer to the erroneous judgments and analyzes of various researchers.

Keywords: Creativity of Nizami Ganjavi, Nizami and multiculturalism, oriental literature, trilingual literature, national literature.

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INTRODUCTION

If three representatives of the Iranian-Persian literature of the twentieth century left their mark on history, then the first of them is undoubtedly Mohammad Hussein Shahriyar. It is no coincidence that when we talk about trilingualism in medieval oriental literature, we mean the Iranian-Persian poetry of the twentieth century. About ten percent of Shahriyar's literary heritage is written in Turkish (mother tongue). Several works written by him in Turkish are of particular value. Shahriyar's poem "Heydar Baba Salam" became the "standard" of Azerbaijani poetry in the middle of the twentieth century and opened a new era.

The memoir says that when Shahriyar was asked how did you start writing poetry in Turkish? He replied: "One day my mother asked me: Read to me, and I want to know what you are writing". After that I wrote my poem "Heydar Baba Salam" (Hello, Heydar Baba).

Apparently, the mother of M. Shakhriyar, who is considered the master of Iranian-Persian poetry of the 20th century, does not know the Persian language. This situation is not surprising. Due to their lack of education, ordinary citizens who knew Persian only for everyday needs could not read and understand poetry with their existing language skills. The same is true for the middle Ages in general.

HISTORICAL EXCURSION

It is important to pay attention to the chronology of the period of the formation of the general Islamic culture of the middle Ages. In the middle of the 7th century, the geography of Anatolia, the South Caucasus and Iran was captured by Islamic troops. In the conquered territories, the Arabic language was presented and studied not as the language of the ruling people, but as "a means of knowing the word of God." "Mosques" brought by Islam are for Muslims not only places of worship, but also a centralized education system. The education was based on conservative "spelling" and taught the skills of reading, listening and

writing the Qur'an. Students were not given the opportunity to interpret, and learning continued with "writing" and "reading" as well as "memorizing the Qur'an." This conservative education system lasted until the end of the ninth century.

In this process, two models of education have already been formed in the conquered territories: the model of education used by Christians in churches and monasteries, and the model of education that operates in the temples of fire worshippers. Even Firdousi wrote that where there were fire worshippers, there were schools.

From the middle of the seventh century to the end of the ninth century, when Islamic "institutions" were strengthened, fire worshippers and Christian institutions adapted to the new era. Institutions that actively disseminated their religious concepts came into conflict with the central government and were eventually destroyed. The Khurramid movement (first half of the ninth century) is a prime example of this. Groups adapting to the demands of the new era operate behind closed doors. They did not conflict with the central government, paid high taxes and managed to protect their existing structures, expressing their loyalty to the central government. As a result, religious structures became smaller, clanized and changed direction.

The process of structuring Christianity at this historical stage continued. In the 7th and 11th centuries, the Byzantine Empire, as the main patron of Christian values, learned to live in a state of half peace, half-war with its "Islamic" (Muslim) neighbors.

Christianity applied a process of teaching and education based on written "dogmas." Those who deviated from these norms were persecuted by the central church. The Christian churches of the South Caucasus and Anatolia were no exception. In Christianity, the interpretation of dogmas was discouraged. Unlike Christianity, "interpretation" was not dangerous in fire worship, it was more tolerant of new ideas, and many ideas and theories were spread orally.

Two hundred years after the establishment of Islam, the spelling teaching model was gradually replaced by the "expression" teaching model. This was the result of some liberalization of Islamic dogmatism. This has already created opportunities for the expression of new ideas and the interpretation of classical ideas. Islam faced new ideas in a new geography, and large-scale information processes were difficult to prevent.

"Interpretations" in Arabic were dangerous and risky. The new interpretation of the "classical dogmas" could only refer to the "elite". On the other hand, Persian has a broad structure of interpreted language,

and there was no danger of expressing new ideas. The Persian language also retained the "written traditions" of the Sassanid period and continued to use them in secret after the Arab conquest. Persian has also been used as a cryptographic language in the internal communication of the religious community. The seventh century scholar Ibn Mukafa (721-760, Basra) says about the Sassanid inscriptions: "They (the Persians) have a special writing system called Zavarish. If someone wants to write "kushk" (meat), he writes "bisra". But when he reads "kushk". If someone wants to write nan (bread), he writes nashma, but he reads nan. The Persians have a thousand such words."

The ninth century saw many innovations in the collection and interpretation of hadiths. These processes also influenced the Islamic education system. There have already appeared scholars studying hadith in different cities. Thus, since the ninth century, there have been currents in Islamic dogmatism that have expressed and disseminated a "new interpretation of thought." Although these movements varied considerably in the following centuries, they were originally called "Sufis" or "Dervishes." The "Sufis" were groups that rethought officially accepted dogmas and saw themselves as alternative carriers. Although these "dervishes" were fluent in Arabic, alternative views were expressed in Persian. Interpretations did not go beyond an abstract set of "declarative" ideas, adorned with attractive but vague ideas, "Torahs and Biblical Hadiths," epics and myths. The period of conceptual formation of "Sufi schools" comes later.

For this reason, Persian became the "communicative language" of "Sufis" and "dervishes" in large geography. Sufis also knew Arabic and were well trained people who read and learned the Qur'an. Although they were "scholars" ("memorizing the Qur'an"), they did not dare to interpret the Qur'an or come up with new interpretations.

In the 10th century, the activities of collecting, systematizing, comparing and interpreting hadith became widespread. As a result of this process, an area called "Science of Hadith" is formed. Of course, it cannot be said that Bukhari was an Arab, because he created a very extensive collection of hadiths.

Unlike Persian, Turkish is suitable for expressing specific ideas, rather than interpreting dogmatic theories and "expressing" ambiguous ideas. The Turkish language developed in the direction of folklore and folk art, it was not recorded, it was transmitted from language to language. The style of the epic "Dada Gorgud" shows that it is impossible to imagine and interpret religious and mystical stories in Turkish. Turkish is not only an "agglutinative" language, but also obeys the "law of harmony" and does not meet the requirements of the "conditions of aruz".

In the 11th and 12th centuries, when Arabic and Persian words and phrases gradually entered the Turkic languages in everyday life, the vocabulary was enriched, and new ideas and concepts entered everyday life and language. The result is interesting new literary examples in Turkish. These examples can be seen in "Divani-lugati-turk".

If you look at the general architecture of Islamic culture, then the language of scientific literature of the X-XV centuries is definitely Arabic. Scientific schools, scientific books and new scientific concepts created by the harazm, Tabriz and Samarkand people in the Nizamiyya madrasah in Baghdad are rightfully called "not an Arab scientific school" but an "Islamic scientific school". Undoubtedly, Arab scholars also took an active part in this process, and there were many Arab scholars of world renown.

Nasraddin Tusi, who spent most of his life in Alamut (near the city of Qazvin) and Maragha (a city in the northwestern part of southern Azerbaijan), founded the Maragha Observatory under the auspices of the ruler Elkhani Hulagu (1259). Protected by the non-Muslim ruler Elkhani (only his grandson Kazan Khan converted to Islam in the early fourteenth century and became a devout Muslim) Nasruddin Tusi writes in Arabic. However, he is not an Arab, and no one considers him an Arab.

But why is Nizami Ganjavi called an Iranian poet? The period of Nizami Ganjavi's life (1141-1209) was the period of Seljuk rule, and to call this state Persia would mean discrediting the Seljuks. It is true that Nizami dedicated his works to the rulers, but there was no "Iranian ruler" among these rulers.

Meanwhile, when we have the opportunity to talk about Khagani Shirvani, we are faced with the presentation "The famous Iranian poet Khagani Shirvani." We know that Shirvan is very far from Iran, and none of the Iranian peoples live in this geography. The poet considers himself a native of Shirvan, the Russian researcher M. Sinelnikova and some others consider him an Iranian poet. Nizami Ganjavi also considers himself Ganjavi (the then center of Arra), and some modern researchers, oddly enough, consider him an Iranian. In this case, it is necessary to define "Iranian, that is, who?"

ABOUT THE "IRANIAN" CONCEPT

Over the past hundred years, before attempts to synonymize the concepts of Iran and Persia, there were several wars during the Ghajars, conventionally called the Iran-Russia and Iran-Turkey wars in the historical materials of the twentieth century. In the so-called "Russian-Persian wars" in Russian historical literature, the Iranian side did not sign documents as "Persia or as Iran." In the so-called "Turkish-Persian wars" or "Turkish-Iranian wars" the name "Turkey" is not

legitimate (the Turkish Republic was founded in 1924), and of course the word "Persia" is also not legitimate. Because the Ghajar state considered itself much larger and stronger than "Persia" did. The Gajars signed and certified the documents as "Soltane Mamaliki Mahruseye Gajar" (Sultan of countries within protected borders). It is noteworthy that such generalizations can be found in English historical sources. However, the British knew this geography better than the Russians.

The Pahlavi dynasty, which came to power in the early 1920s with the fall of the Ghajars, ordered to write a new history and create new "epics" to "legitimize their power." Riza Shah Pahlavi ordered to reread the inscriptions on "Behestun", rethought the monuments of Shiraz (the center of the Persian province), read the recently discovered inscriptions of Persopolis and called the Sassanid inscriptions "the inscriptions of Pahlavi". In those years, the concept "We are not Persians, we are Iranians" was introduced, and gradually "Persian" and "Iranian" became synonyms. The "order" was executed so unprofessionally that many questions and contradictions arose in the resulting "history".

Today, multivolume books on the history of the Achaemenids in Persian reveal so much heterogeneous information that the contradiction within itself is selfless. In particular, the concept of "Iranian-speaking" peoples does not mean anything concrete. The Gilan-speaking peoples belonging to the Persian linguistic group (including the "Gilans", "Mazi" and "Taleshes") were not integrated into the Persian literary environment. These peoples, located in the southeast of the region called historical Azerbaijan, were integrated with many Turkic-speaking peoples. The culture of the Arabs in southwestern Iran was completely different from the Persian-speaking peoples. Despite more than a thousand years of coexistence, it is impossible to talk about Arab-Persian cultural integration. The "Kurds", who settled in the southwestern part of the historical geography of Azerbaijan and belonged to the group of Persian languages, also do not have serious elements of integration into classical Persian literature. However, we know that the Kurds live in a wider geography and there are no "hints" of their attachment to the "Iranian" language and culture.

Obviously, the geography of Iran is not only a territory inhabited by Persian-speaking peoples, and when we say Iranian peoples, we cannot mean only Persian-speaking peoples. This can only have a conditional meaning and is nothing more than a synonymization of Persian-Iranian words.

For a long time (in the second half of the twentieth century) there was a lot of controversy about whether Firdosi was a representative of Persian or Tajik literature, and although everyone indicated that he belonged to the Tajik people, it was ultimately decided

that "Persian -Tajik poet. "Although Firdosi was a person who had nothing to do with the Persian province of Iran. We must mention our thoughts about Hafiz, Khayyam, Sadi. It should be noted that Hafiz's legacy is rich in elements of multiculturalism and universal values. It is also unfair to call the great Hafiz." Iranian poet. "He is a great thinker and Persian poet in the full sense of the word. For example, consider the famous thing from Hafiz's sofa:

Əla ya ayyohus saqi əder kasən va navelha
Ke eşq asan nə mud əvvəl, vəli ofdad moşgelha
(Latin transcription of Persian text)

(Translation from Persian- Oh Saki, make a covenant and give me a glass, The beginning of this love was easy, then the problems began.)

The first line of the verse is completely in Arabic, and an unprepared reader will not be able to understand it. However, such poetic expression and such technique do not discredit Hafiz, but make him famous and inaccessible.

The beginning of a new "era"

Already in the XI century on the territory of Azerbaijan there is information about the study of written information in Persian and Arabic. Khatib Tabrizi (1030-1109) from an early age asked his teachers many questions, and one day his teacher told him: There is no one here to answer your questions. Only in Baghdad can you find answers to all your questions. "So, Khatib Tabrizi went to Baghdad, entered the Nizami madrasah, and then became a teacher and head of this madrasah. His valuable works on the grammar of the Arabic language still retain their significance.

Katran Tabrizi (1012-1081) not only created remarkable 11th century poetry in Persian, but also left his mark on Persian lexicography and founded a school. Abulula Ganjavi, a follower of the poetic traditions of Katran Tabrizi, was born in Ganja at the end of the 11th century. According to Academician Krymsky, he was soon received in Shamakhi by the great patron saint of poets Shirvanshah I Manuchochrom (1120-1149) due to his innate talent and high readiness.

Nizami Ganjavi is known as the founder of a new era in the literary expression of Islamic culture. Nizami Ganjavi created a multicultural literary heritage in form and content, using the Turkish way of thinking, the ability to express the Persian language, the style and alphabet of the Arabic language. In his works at the highest level, specific forms of expression of Turkish thought, the "Erfan" instruments of the Persian language and mysticism, the Arabic language and poetic laws - "eruz" are reflected. Nizami's works also demonstrate a multicultural approach to content, remain faithful to human values from the beginning to the end

of their work and, as a result, inherit a monument of "secular culture" - neither Azerbaijan, nor Iran, nor Islam.

Nizami Ganjavi in his work "Seven Beauties" writes that while he was working on the "sofa", Ahsitan's envoy came and ordered him to write "Layli and Majnun" in Arabic or Persian. When Nizami asked why he wouldn't write in Turkish, they replied that "our Turkish is not understood in distant countries." The poet writes about this:

ترکی ام را در این حبش نخورند لاجرم دوغبای خوش نخورند

Torki əm ra dər in həbəş nəxərənd lacərəm
duğbaye xoş nəxərənd (Translation: In Ethiopia
(Həbəşdə) no one will buy my Turkish - but no one
knows the taste)

From these verses it is clear that Nizami Ganjavi was a famous poet of his time, who knew the "art of speech" in three languages.

Although Jalaladdin Rumi (Mevlana) (1207-1273), who spent most of his life in Anatolia, played an important role in Persian literature, the literature of "Sufism", we do not observe his relationship as a Persian (or Iranian) poet. Shams Tabrizi (1185-1248) was also a thinker who was fluent in Persian and Arabic and wrote valuable works.

Multicultural values are very widely represented in the work of Muhammad Fuzuli, one of the brightest representatives of the 16th century, and we can mention him as the brightest representative of trilingual literature. Trilingual poetry in Azerbaijan continued until the first half of the 19th century.

CONCLUSION

Historical research shows that the Sumerian and Akkadian languages were used in great geography BC, and the development of Latin and its historical communicative role played an important role in the development of culture. In the twentieth century, Russian and English played an important role in the development of world culture. Latin played an important role in Christianity, Aramaic and Hebrew in Judaism, Arabic in Islamic culture and Persian in Eastern poetry.

For the last hundred years, Iran has been known as the name of the state. Since the establishment of the Iranian state, during the reign of Pahlavi and over the past forty years, the Islamic Republic of Iran has remained a "prison of the people." In this country, people do not have the right to receive education in the national language, social communication systems in the national language are prohibited, and even schools are fined for "speaking" in their native language. However,

even in this state, national literature emerges and develops, and despite the limitations, it may even gain worldwide fame.

While the general picture of social, political and cultural processes in early Islamic culture created a completely different picture, in the written history of the twentieth century we find a completely different picture. As you can see, the search for a "brand" is observed in the study of the history of literature.

The Pahlavi dynasty failed to create a nation state in Iran. The Islamic Republic of Iran also promoted religious asceticism, because it did not solve this extremely important problem and, as a result, turned into a "morbid" state. For the last hundred years, both under the Shah's regime and under the "Islamic republic", high-ranking Iranian officials used the slogan ("Azərbaycan səre iran əst") "Azerbaijan is the head of Iran" in their public speeches. They themselves understand very well that Azerbaijan has never been Iran, and is not Iran today.

Features of the national language that distinguish Azerbaijan from Iran, national mentality and family composition, dominance in society, originality in applied and fine arts, attitude to symbolism, especially

in music and ritual culture are the subject of a separate study (article).

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