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ABSTRACT

Written monuments are valuable sources for studying not only any nation, but also the socio-political situation of the Middle and Middle East in the middle and later centuries, as well as the scientific-cultural environment in teaching and learning. These rich and comprehensive works are considered very reliable sources not only for a nation and a state, but also for researching and studying human civilization and world history in general. Such rare items, books and manuscripts (mukhammas and others) should be presented to scientific and educational institutions so that they can be properly studied, researched and promoted. The study of such manuscripts in the educational process also provides additional information about the ancient and rich history of each nation, material and cultural samples, which are properly preserved in educational and scientific institutions, and the period to which they belong. The application of the methods of studying such studies based on manuscripts in teaching is of course also important from the point of view of further studies.

Mukhammas genre has ancient and rich traditions in Azerbaijani literature. The article shows that in this period, mukhammas in our poetry developed more widely than in the 18th century. After providing general information about the creation and development of the mukhammas genre, the mukhammas of individual poets in the Azerbaijani literature of the 18th and 19th centuries are analyzed. The article also shows unknown mukhammas written in the 18th century and ways of their application in modern teaching (studying manuscripts). In addition, the article emphasizes the importance of applying, studying and researching handwriting samples in modern education.

Keywords: study of manuscripts, unknown mukhammas, takhmis, application in teaching, analyzing.

1. INTRODUCTION

Today, studying manuscripts and developing new methods based on written examples are very important in the teaching process. Because in modern education and research, the study of such topics based on primary sources also gives direction to future research. It is from this point of view that we study an unknown copy written in the 18th century in this article. We believe that this manuscript with examples will be useful for teaching and research.

Mukhammas genre has an ancient and rich tradition in Azerbaijani literature. Earlier, Mukhammas were written mainly on the topic of love, but in the later periods, i.e., in the 18th and 19th centuries, it acquired a new content. In this period, the mukhammas that appeared in Azerbaijani literature began to be distinguished by their social and political content. In the 18th century, the fields of application of mukhammam expanded. Poets trying to recreate many events that happened in this period in detail in their works turn to the mukhammas genre. Mukhammas, which has special features in revealing the individual stylistic qualities of the poet, became the main genre of the 18th century.

Mukhammas genre has an ancient and rich tradition in Azerbaijani literature. During the Abbasid period, the mukhammas, which were created at a time when the trend towards innovations in Arabic poetry was increasing, were later subjected to many changes, and at the same time, they underwent a great development in terms of subject and form.

Earlier, Mukhammas were written mainly on the topic of love, but in the later periods, i.e., in the 18th and 19th centuries, it acquired a new content. In this period, the mukhammas that appeared in Azerbaijani literature began to be distinguished by their social and political content.

In the creation and development of mukhammas genre in Azerbaijani literature, the 15th century Kishvari, Rovshani, Khalili, Hidayat, Süruri divans occupy a special place. In the 15th century, the main role in the development of Azerbaijani mukhammism and takhmism belongs to Kishvari; Kishvari is a powerful artist who influenced the work of later poets, including Fuzuli.

Already in the 18th century, the fields of application of mukhammam are expanding. Poets trying to recreate many events that happened in this period in detail in their works turn to the mukhammas genre. Mukhammas, which has special features in revealing the individual stylistic qualities of the poet, became the main genre of the 18th century (Samedova, 2018).

It is known that artists such as Nishat Shirvani, Shakir Shirvani, Mahjur Shirvani, Agha Masih Shirvani, Shakili Nabi, Huseyn Khan Mushtag, Molla Vali Vidadi, Molla Panah Vagif wrote mukhammas during this period.

In this period, mukhammas in our poetry developed more extensively than in the 18th century. The researcher considers mukhammas to be important in the work of 19th century poets. In the poetry of this period, most of the poems written in the mukhammas genre are on lyrical-love topics. In general, the breadth of topics of mukhammas is especially visible in the works of Gasim bey Zakir. According to the author, in the poems on historical-patriotic topics, the syllogism expresses the breadth and instructiveness of the thought, the changes in the people's daily life, thoughts about various specific events, and these characteristic features, which arose in the 18th century and strengthened in the 19th century, are not seen in the 17th century Azerbaijani literature. It was in the 19th century that new types of mukhammas appeared within the genre, under the influence of oral folk literature, jigali mukhammas and classical poetry appeared.

After providing general information about the emergence and development of the mukhammas genre, the mukhammas of individual poets in the Azerbaijani literature of the 18th-19th centuries are analyzed.

2. METHODOLOGY

In general, we observe that the method of applying manuscripts in the teaching process has many benefits in modern education. Because the application of any subject (of course, the study of manuscripts and ancient languages) with modern methods, and comparative study based on manuscripts is very important.

For this purpose, the research work examines the problems that arose in the 19th century Azerbaijani literature. The article shows that in this period, mukhammas in our poetry developed more widely than in the 18th century. The researcher states that mukhammas are of great importance in the work of 19th century poets. In the poetry of this period, most of the poems written in the mukhammas genre are on lyric-love topics. After providing general information about the creation and development of the mukhammas genre, the mukhammas of individual poets in the Azerbaijani literature of the 18th and 19th centuries are analyzed. First of all, the article interprets the position of mukhammas genre in the 18th century, provides information about historical content mukhammas and mukhammas genre in the poetry of the 18th century Oghuz Turks.

When we say unknown mukhammas written in the 18th century, we mean the mukhammas of unknown poets of this period or the unknown works of artists whose names are mentioned in the research in the genre that is the subject of our research. We would like to note that while the sources of the stages of our literary history up to the 18th century are stored in many libraries around the world, most of the materials on our 18th-20th century literature are preserved in the Institute of Manuscripts named after ANAS Muhammad Fuzuli. Still, the works of a number of our writers of the 18th-20th centuries have not been involved in detailed research, and one of the main reasons for this is the lack of information about most of the authors. Araz Dadashzade in his monograph "18th Century Azerbaijani Lyrics" (Dadashzade, 1980) named the following poets who worked in this period: "Abdulla, Agha Masih, Aghcagiz oglu Piri, Alim, Arif Tabrizi, Arif Shirvani, Asif Shirvani, Ashig Valeh, Baba Shirvani, Vagif, Vasmati, Vidadi, Zabit, Zari, Zulali, Kemal, Malali, Mahjur Shirvani, Majruh, Movji, Nabi, Nishat, Shirvani, Nusrati, Rafei, Rizayi, Reza, Saili, Saleh, Seyfikhan, Safi, Urfani, Fathi, Gasim Illab, Hali, Hamidi, Hizari, Shakir Shirvani, Shikaste Shirin... Armenian lovers such as Miran, Sayat Nova, who composed poems in Azerbaijani language, as well as poets of Dagestan, should also be added here. Pasha Karimov, doctor of philological sciences, in his monograph "17th Century Native Azerbaijani Lyrics" (Karimov, 2012) showed the lives of poets with the pseudonyms Movci and Safi on this list in the 17th century, and gave examples of their poems in the anthology "17th Century Azerbaijani Lyrics" (Dadashzade, 1980). For some reason, the name of Huseyn Khan Mushtag, considered in that study of A. Dadashzade, was not included in his list. Examination of the manuscripts stored in the Institute of Manuscripts shows that the number of our artists who lived and created in the 18th century is more. We would like to note that the works of Arif Tabrizi, Arif Shirvani, Zabit, Zari, Zulali, Kamal, Nusrati, Rafei, Rizayi, Rza, Saili, Saleh, Seyfikhan, Urfani, Fathi, Hizari are included in anthologies (for example, 20 it is not possible to find it in Volume VI of the "Azerbaijani Classical Literature Library" on the Azerbaijani literature of the XVII-XVIII centuries) (Azerbaijan Classical Literature Library, 1988). Let's add here that in the collection of the Institute of Manuscripts we find poems of other unknown poets of the 18th century, including mukhammas and takhmis. It is particularly noteworthy in this regard, the book, which is bound in black cloth with code B-1812, (Jung) medallions, the titles are red, the text is written in black ink, mostly copied by an Azerbaijani poet named Zari Arashi. In the catalog containing the description of the manuscripts in the Institute of Manuscripts, it is mentioned that this collection was transferred in 1111 Hijri-1699 AD. Indeed, the last page of that manuscript, page 276 b, has the date indicated. However, it is not mentioned here who copied the manuscript. Since we found poems of a number of 18th century Azerbaijani poets, including Zari, in Jung, it can be concluded that the manuscript consisted of several parts before and was

later bound into one book (Mustafayeva, 2017). It is impossible to come to any other conclusion about the book, which contains the works of 18th century poets, and a note dated 1699 at the end. Along with the 17th-century Azerbaijani poets Kasbi and Rovnagi, we come across mukhammas or takhmis of the following 18th-century poets: Mansabi Aghdashi, Mahjur Mursali (Shirvani), Nabi, Molla Julü Zalami, Zari, Asaf, Safi, Nishat, Ashig Saleh, Mevlana (Molla) Kazim (the names of the poets are arranged in the order in the manuscript). In our opinion, it is more appropriate to talk about Zari Arashi, who copied the manuscript. A. Dadashzade mentions several of Zari's works in his book "18th Century Azerbaijani Lyrics". One of them is a ghazal that describes the history of the mosque built by Shaki Khan Huseyn Khan Mushtag in 1765-1766. In his second poem, the poet Huseyn Khana Shirvan complains about the harassment of the kokhas in the villages of Nematabad and Mursal. Araz Dadashzade also provided the translation of Zari's Persian material-history of 1734-1735, in which he criticized the oppression of Nadir Shah Afshar against the population of Shirvan. The 17th-century poet Rovnagi, whose poems are given in the manuscript we are talking about P. Karimov, came to the conclusion that Rovnagi was Zari's grandfather: "Somewhere in the manuscript, Zari mentions that Rovnagi, who wrote takhmis for Fuzuli's ghazal, was his grandfather. In V.195 a, the poem is presented to the reader as follows: "Takhmis-ghazali-Fuzuli Rovnagi rast jaddul-hagir" (the takhmis written by Hagir's (Zari's - P.K.) grandfather Rovnagi to Fuzuli's ghazal). It seems quite possible that the grandfather or great-grandfather of Zari Arashi, who wrote material history in 1738, dedicated a poem to the Shamakhi earthquake in 1668" (Karimov, 2012). B-1812 coded jungda Zari's poem in the form of a ghazal in praise of the Prophet Muhammad, 11 ghazals, written on the occasion of the death of Maulana Muhammad Effendi Rafizade (Kocherli, 1981).

2.1. In the poem

In the first passage, the author, like some lovers (as well as poets writing in the genres of classical Eastern poetry), while talking about the beauty of a lover, admiringly describes her separate body parts - her forehead, face, waist, mouth, hair, eyes, and forehead:

My brain's fear is my mind, my body is an example,
Whoever comes up with the idea of a genius is a dreamer.
They make me wander and bewildered,

The witches of the eyes are very cunning to the people of love,
Take every fitnav to the heart city of Salir Govga. (Jung, v. 212a)

In the poem, the lyrical hero of the author turns to the Nightingale, a traditional image of classical poetry, and advises him not to think of the garden as a place of pleasure. He was once so naive, and then the sky struck and broke his arm and wing. In his second stanza, the poet praises the beauty of his lover and praises the Creator for such beauty.

The first verse of Zari, consisting of 7 stanzas, was written in Fuzuli's 7-verse ghazal "Yetmazmi". If the first verse of this ghazal in the Baku editions of Fuzuli's works:

The heart is enough, isn't the taste-spiritual-linguistic enough?
Agardi muyi-sar, sevdayi-zulfi-yar is not enough (Fuzuli, p. 345)
- as it goes, roughly

Isn't my son-in-law's desire-türrey-tarrar enough?
Agardi muyi-sar, sevdayi-zulfi-yar is not enough (Jung,v.206.b)

- given as It seems that there was such a copy difference in the Fuzuli divan manuscript in Zari's hands. In general, we would like to emphasize that the study of takhmis provides rich material for the work of textual scholars. Sometimes we can find the ghazal or verses of any of our poets only in the takhmis written by someone for this ghazal. In Zari's estimation, Fuzuli remained loyal to the main idea of the ghazal: Life has come to an end, death is knocking at the door. It's time to give up the desire of the world, the love of the beautiful. Relatives, friends and acquaintances have joined the circle of the Truth, it is necessary to prepare for this. In our opinion, it is no coincidence that a poem with such content is the last ghazal in Fuzuli's divan. It is a well-known fact that poems are arranged in alphabetical order on divans. But here the poem seems to complete the ghazal part of the diva in terms of its content (Karimov, 2009)

We would like to note that in our native language lyrics after Fuzuli, in our 17th century poetry, poems were written on this subject under the influence of the genius poet. Pasha Karimov made an interesting point while analyzing the poems written by Saib Tabrizi and Vaiz Gazvi on the same topic in his article "Old age theme in 17th-century Azerbaijani Turkic-language lyrics". He rightly believes that Saib Tabrizi's verse "Life has passed, prepare the tools for the journey" (Karimov, 2007), Vaiz Ghazvini's "Chapginchi's crooked gaze is a weapon of joy" (Karimov, 2007) dedicated to the theme of old age.) by Fuzuli's ghazals:

O Fuzuli, you made the ancient world raw, that is,
It's time to leave the door of the world, bend over (Fuzuli, p. 194).

- although it was written as a tribute to the Magtali ghazal (here, the Magtali verse is emphasized because the other verses in the ghazal are dedicated to other themes - N.M), in terms of the subject matter, these works are more similar to Fuzuli's ghazal, which begins with the line "Konul, etdi ajal guzzi-ruhi-dildar yetmezmi" is

close: “The poet used Fuzuli's fruit and rhyme here. It should be noted that old age is mentioned only in the last verse of Fuzuli's ghazal, while Saib's entire poem is dedicated to old age. (We would like to note that the content of this poem by Saibin is more similar to Fuzuli's ghazal, which begins with the verse “Kunul, yeti ajal, tuzsi-ruhi-dildar yetmezmi”). In this ghazal, the poet talks about how an old person should prepare for the journey to the next world and submit to the judgment of the future. Saib says here that: Before time takes away the aged person, he himself must withdraw from the grass of life like the dew that evaporates after sunrise (Karimov, 2008).

In the takhmis he wrote to the mentioned ghazal of Zari Fuzuli, he paid great respect and attention to the verses of the genius poet, and he interpreted, confirmed and continued the idea in these verses with the verses he added. In the fourth stanza, Fuzuli talks about the sound of bangi-rehlatin-kochme, death, and that it is time to forget the sullen eyes and blood-curdling eyes. With the verses added by Zari, it seems that he is testifying to the genius poet. When I stood in the garden in spring, I saw a rose blooming in the garden, I looked at it from left to right. Fuzuli's verse that comes after that sounds unexpected and sudden: At such a beautiful moment, the sound of death comes, you have to go, it turns out that it is not the time to watch flowers. The contrast of the Fuzuli couplet, which follows the Zari verses, caused the stanza to have an artistic effect on the flower:

I am a nightingale-Zari, my son-in-law from Hijri mountain,

I saw my spring dress, who, from the opened rose branch,

I always looked at this smile from left to right,

“Enough of the ear-banging-rehlat dahr garden,

What are you waiting for, isn't the show-laughter-blessing enough?” (Jung, v. 207 b).

Zari's takhmis written to the ghazal “Yeg” by Baghi Efendi, a prominent representative of Ottoman poetry, is also of scientific interest from the point of view of proving that our poet is familiar with Ottoman literature. It should be noted that Azerbaijani poets began to write tributes to the poems of Bagi, the Ottoman poet who wrote the first takhmis for Fuzuli's ghazals, from the 17th century (Fezulla, 1974). It can be seen from some manuscript collections and poems that the poets of Azerbaijan, especially Shirvan, were seriously interested in Ottoman literature. In the B-1812 cipher manuscript we are talking about, we see that Zari copied many poems of Ottoman authors such as Baghi and Nabi. In his estimation, Zari proved to be well acquainted with Baghi's works, adding verses worthy of Baghi's verses in the stanzas. In the 3rd verse, Baghi says that he who understands the pleasure of love does not resent pain, for a lover, the pain of love is better than treatment. Zari reaffirmed this idea with his verses and tried to develop it further:

Falling love is not offended by humiliation,

He wanders, always looking for awe, not offended by surprise,

The fire of love that blossoms is not hurt by longing,

“Love is not offended by labor that perceives pleasure,

“Eat from the cure for the pain of the tongue, sickness and cold” (Jung, v. 207 b).

In the manuscript where the work was copied, after this estimate, Bagi's ghazal was given an estimate by our other poet Mahjur Shirvani who lived in the 18th century. That poem was printed at the time. However, Mahjur Shirvani has such an approximation to Fuzuli's ghazal. so far it has been overlooked by researchers (Himalay, 2008). This is a takhmis consisting of 6 stanzas written in the 9-verse ghazal of our genius poet, which begins with the line “Karam gyl, kashma, sagi, iltifatat binanakelar”. In the title of the poem, it is written: “Takhmisi-ghazali-Movlana Fuzuli Molla Mahjur Mursali rast” (the takhmis to the ghazal of Maulana Fuzuli is Molla Mahjur Mursali). As researchers have shown, the name (in fact, the ratio) of Mahjur, who created it in the village of Mursal in Shirvan in the late 17th - early 18th centuries, appears in some sources It is also known as “Mursali” where the following verses of Fuzuli's ghazal are not connected:

Do not enter the mosques and follow the mugtadas.

That's why I never saw the face of the mugtadas.

Medicine, khaki-kui-yard is the comfort of love,

Don't give us too much effort, it will bring tears to your eyes.

Falakdir mehri zayl, semi heedless, life independent,

You don't know what the event is, I've had enough of infidelity (Fuzuli, p. 238).

In Fuzuli's ghazal with lyrical love content, it is the selfless image of the lover that attracts the most attention. In one of Fuzuli's verses, he says, “He who talks about love should not be offended by its troubles”. In the verses added to this verse, Mahjur gives voice to the master's voice, declares that he agrees with his opinion and will not turn from this path until he dies:

Don't leave me alone to give my life in love,

Don't list my sorrows in the end of the world.

Don't bow down and taste the horse until you die.

“If my body is aching, don't sigh,

We drank from love, we cannot be offended by troubles” (Jung, v. 199 b).

In the editions of Fuzuli divans, the last line of this verse reads “I drank from love”, but in the manuscript, “We drank from love”. We see a difference in the handwriting of the Fuzuli divan in the hands of Mahjur.

Safi's “Given Name”, a 5-stanza poem, is dedicated to worldly love, praising the beauty of a real lover. In this poem, separate parts of the body of the mistress are praised. The author found an interesting poetic form: They mistakenly thought that the bunch of basil was the hair of the beautiful woman, the legendary Tuba tree in heaven was her face, and the mirror reflecting the world - the face of Alexander. At the end of each stanza, the poet creates a new tasbih by “exposing another fallacy”:

Scattered and scattered,

He sweated the flowers with spiked syrup,

That's why the spikes he's upset about,

Fired Hazara grain-peppers,

A name that made a fitna with Al and left Khali-Hindu (Jung, v. 210 a).

In the mentioned poem, Ashig Saleh, a poet of the 18th century, has two verses of 4 and 5 stanzas, which begin with the verses “Because I have obeyed the command of a king” and “O heart, you have shown kindness, you did not appreciate it”. Ashig Saleh's poems, especially the second poem with the line “He did not know”, attract attention first of all with the simplicity of his language and closeness to spoken language. The rhyme words of Turkic origin here are especially noticeable:

The soul that loved Sidg and his soul must pass away.

Lie down in the corner and drink blood instead of water.

No matter how hard it is to sigh,

You didn't catch my lesson, you loved me for a while,

Bagladin Sanan alone is beautiful and did not appreciate (Jung, v. 215 b).

We find another muhammad of Ashig Saleh in the coded manuscript jungle B-2228. In many respects, this poem, written on a lyrical-love theme, is close to the other 2 poems of the poet. In this mukhammas, the sincerity that we see in folk poetry, couplets and garaylis attracts attention:

My heart always hangs from your nose,

Who will never be empty, like you,

If I don't turn, I'm like a propeller from your candle,

There is no one who can repel your wild song,

I'm sorry for the dishonesty of these people (Jung, v. 34 a).

In the person of Ashig Saleh, the process of convergence of folklore genres and classical poetry genres is clearly visible in the 18th century Azerbaijani literature. While flipping through the manuscripts, we have come across 1 poem of the poet. Based on Ashig Saleh's mukhammas, we can say that the poet, like a number of other contemporaries, brought the simplicity of folk literature to the language of classical poetry and the way of expressing poetic thought.

Although the language of Maulana Kazim Gur'annavis's muhammad, which we find in coded manuscript B-1812, is simple, the rhyming words are Arabic words that the ordinary reader does not understand:

You are king-kamran, the world is obedient to your command,

Purple flowers are standing in the asana,

If they see it, they will say, “Who is it?”

I will give my life, my soul, to you, you will give me a kiss

In the market of love, honey, it's nice to be enchanted like this (Jung, v. 215 a).

The 1st chapter of Maulana Kazim consists of 5 and the second 6 paragraphs.

We can see the poem of the 18th century poet Asaf Shirvani in the coded manuscript B-2228, in this 5-stanza poem, the general spirit of the lyric poetry of the time was reflected to a certain extent:

No oppressed like me is happy with hard work,

Who will I call if I burn my life in the night fire,

If the wheel of my life always washes me with blood,

I wonder how long my chest has been full of blood,

The world became famous because of this didey-khunbar (Jung, v. 29b).

Poems of the 18th century poet Mansabi Aghdashi, stored in the B-1812 coded manuscript-jung, are composed of 7 stanzas of takhmis to Persian Hafiz ghazal (1, v. 186 a-186 b), 1 ghazal of Azerbaijani (1, v 12 a-12 b) and 2 takhmis to Fuzuli ghazals. (1, 200 b-202 b) consists. Mansabi wrote a 7-stanza takhmis to Fuzuli's 7-verse ghazal “Etagin”. The order of the verses differs from that of the Baku editions of Fuzuli's works. The verses and rhymes added by the author to the verses of the Fuzuli ghazal are successful:

In order to reach me in the marble

In order to throw arrows at me,

I fell, if not, to sleep deeply,

“Who knows, I got khaki-rah to grab your skirt,

Take it and put it on the ground without letting it fall” (Jung, v. 201 a).

As it can be seen, the poet arranged his lines in the stanza in such a way that it gives the impression that the poem was written by one author.

Mansabi wrote a 7-stanza takhmis for Fuzuli's 7-verse ghazal "Eylamish". Here, too, we see that the sequence of some verses differs from the sequence in the Baku editions of Fuzuli's works.

There is a 10-stanza mukhammam written by Nabin Fuzuli, a jungda picture poet that we are talking about, to a 10-verse ghazal that begins with the verse "Gildi ol sarv sahar naz il hammama khurram" by Fuzuli. We see that the poet deeply listened to Fuzuli's poem and approached his verses with sensitivity. In the verses added by Nabi, he found both successful rhymes and original transitions, and managed to ensure the consistency of ideas:

I will always take care of the pain of the moment,
Don't you miss me?

Do not hesitate to taste and hold,

"Nilgun wrapped his body in a blanket,

A wonderful almond fell into the violet" (Jung, v. 203 b).

Fuzuli compares the wrapping of the naked body of the beauty in a blue cloth in the bath to the placing of the cleaned almond in the violet, creating a beautiful poetic image with an original allegory. Nabi was able to create an interesting transition with the last verse he added to this verse. He seems to explain the reason why the mistress is wrapped in a veil with the passage he added. You can say that she is covered in a veil because she does not want beautiful lovers to touch her skirt. It is a well-known fact that the fita does not have a skirt.

Molla Gülü Zalami's 7-stanza approximation to Fuzuli's 7-verse ghazal "Yetmazmi" attracts attention with the author's sensitive approach to the genius poet's work, the simplicity of his language, and the originality of the passages.

3. RESULTS AND DISCUSSION

These 18th-century Azerbaijani mukhammas, which we have taken from manuscripts and are reported for the first time, attract attention in a number of ways. First, the poets whose works have been reviewed here (Mansabi Aghdashi, Mahjur Shirvani, Molla Gulu Zalami, Zari, Asaf, Safi, Ashig Saleh, Maulana Kazim) are probably all from the Shirvan region. Although the compiler and secretary Zari jung included the works of several poets from Tabriz and Ottomans, he mainly included the poems of poets from Shirvan. With this, we get more detailed information about the scope of the literary process in Shirvan in the 18th century (Kheyrulla, 2006). At the beginning of the 18th century, we knew that artists such as Nishat, Shakir, Mahjur, and Aga Masih were active in this region. Now we see that the list of poets from Shirvan, who enriched the Azerbaijani poetry of that century, has expanded significantly.

One of Zari's poems and one of Saleh Shirvani's have been included in volume III of Huseyn Efendi Gayibov's collection "A compilation of popular slogans in Azerbaijan". Zari's poem consisting of four stanzas begins with the verses "Eylamish taraj, dear one, cash in thin body" (Gayibov, 2002), Salih Shirvani's five-stanza poem "Show the cypress who you are, don't let the cypress speak" (10 p.220). In the sources, we see that the images and idioms of Ashig literature are used in the poem of Saleh Shirvani, whose name is also written as Ashig Saleh.

Salman Mumtaz in the booklet published in 1928 (Salman, 1928) by M. P. Vagif's contemporary Agha Bagir Shirvani's Imadeddin Nasimi:

The people who looked at it said dear, it was real.

They told him that it was true (Nasimi 1973).

- he had his mukhammam written as a tribute to his ghazal with the Arabic alphabet. It should be noted that for the first time, Mirza Yusif Karabakhi showed that Agha Baghir was a contemporary of Vagif in his collection "Majmueyi-Vagif va samadadani ve sudadani" (Garabaghi, 1999) and presented his bahariyyah written in the form of muashsar-trajiband to the readers (Garabaghi, 1999). Firudin Bey Kocharli wrote this took the poem from the mentioned collection and analyzed its theme.

Salman Mumtaz, who says that Agha Baghir took only the form from Nasimi, and has nothing to do with hurufism, shows that he was able to read two stanzas of his mukhammam from some manuscript and brings this passage to mind;

They said to you, O cypress tree, it is true.

They repeatedly told him that it was true.

They called him a magician, he was real.

They told Gametu Gaddin er er er er, it is true,

They said that Arizin is full of flowers and sweat, it is true.

You made my old man, old man,

I am worthy of all that you have done,

Otherwise, you made a law to the lover, do not oppress,

You made the masnad-husna yourself Shahi-Humayun,

They just called you a chakar (?), it's real (Salman, 1928).

Apparently, the part of the poem written on a lyrical-love theme, read by Salman Mumtaz, is its beginning. After reviewing the poem, we have to confirm once again that Agha Baghir Shirvani Nasimi wrote a work on the theme of love, using only the formal signs of Nasimi's poem.

4. CONCLUSION

We reviewed the works of our poets such as Nishat, Shakir, Mahjur, Zari, Aga Masih, Mushtag, Saleh, Aga Bagir, who lived and created in the 18th century. The analysis of his works shows that the most talented artists of the century, who were influenced by the classical heritage, especially the works of Fuzuli, benefited from oral folk literature and love poetry, revived and refreshed the traditional forms of mukhammam in accordance with the demands of the new era, using the possibilities of the genre in accordance with their goals, addressed to a real, concrete beauty. They glorified worldly love, boldly criticized the injustices and injustices they saw in the society, and acted as innovative artists. This innovation is most evident in the expansion of the scope of the mukhammas genre. It should be especially noted that the optimistic attitude towards life plays an important role in the mukhammas of the century.

In our opinion, the second, perhaps the most remarkable issue is that, as can be seen from the poems, although the literary process that took place in Shirvan in the 18th century was local in a certain sense, there is no doubt that the literature of the region is an integral part of the literature of the whole of Azerbaijan. In that period, a number of innovations that appeared in Azerbaijani literature, the tendency to simplicity of language, contrary to the realities of life, worldly love, are also evident in the works of the poets of this region.

These new data allow a more detailed and objective review of the literature of Azerbaijan as a whole, not only of a local Shirvan region in the 18th century. Although these poets could not become innovative artists at the Vagif level in the history of literature, they created real examples of art due to their talents, literary tastes, and deep knowledge of literature. Their names and works should take their rightful place in the literary history of the 18th century.

As a result of the "genre reconstruction" process that took place in the 18th century, which is considered a period of transition in our literature, against the background of the limitation of the range of activities of genres such as ghazal, ode, and poem, the fields of application of mukhammam, which is a form of couplets and classical verse from oral folk literature, expanded. The poets of the century discovered the advantages of mukhammam in expressing the truths of the time. Poets who try to reflect the events that happened in the 18th century as detailed, accurately and realistically as possible turn to this genre when writing their poems. Prominent artists of the time such as Nishat, Shakir, Mahjur, Agha Masih, Saleh, Huseyn Khan Mushtag, Vidadi paid special attention to mukhammas in their works.

We see that the range of topics of these poets has expanded. The poets of the period touched only on the lyrical-love theme in their mukhammas, they criticized the events and obscenities of the time, and gave an artistic description of the historical events. Shakir Shirvan, Agha Masih Shirvani, Shakili Nabi, Molla Veli Vidadi's mukhammas with historical themes show an increasing tendency to describe the events of the 18th century realistically and in as much detail as possible.

The poems of Vagif, the most prominent poet of the 18th century, especially "Gormadim", are one of the highest achievements of the period and of our literary history as a whole. The main value of these works is measured by the breadth of the subject area, the high artistic reflection of the reality of life, human feelings, and the power of artistic generalization.

As a result of searches carried out at the Institute of Manuscripts of ANAS, non-Mazbu mukhammas and takhmis of poets of the century such as Zari Arashi, Safi, Saleh, Mavlane Kazim, Asaf Shirvani, Mansabi Aghdashi, Molla Gulu Zalami were discovered. The study of these works helps to get more detailed information about the mukhammism of the period. We see that these poets also contributed to the revitalization and movement of mukhammam patterns, mainly glorified worldly love and criticized the injustices they saw in society.

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