

ІНДОІРАНСЬКІ МОВИ

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ETHICAL AND PHILOSOPHICAL LEXICS IN NIZAMI GANJAVI'S POEM "TREASURE OF SECRETS"

Nizami Ganjavi's "Treasure of Secrets" (Makhzan ul-asrar) stands in the center of the poem and the wisdom of man. This work is the first large-scale mask of the big poet and has a dialectical-philosophical essence. As a brilliant representative of Nizami Ganjavi, the XII century Azerbaijani renaissance, as justice, morality and wisdom, the higher values such as a peculiarity became the target of oppression, ignorance and greed. The idea of a person's spiritual purification in the poet's work is one of the main directions – the purification and perfection of morality is a leading leitmotif of his poetry. In this regard, the "Treasure of Secrets" can be considered as a moral textbook reflecting universal values and philosophical thoughts. The conceptual core of Poem was to reflect the advanced humanist ideas for the period of Nizami – the desire of a fair society, the idea of the idea of perfect human beings and divine truths. Nizami takes the value of justice so high that sometimes believing in the Day of Judgment, in fact, in such a way to reconcile, in fact, it is aimed at reconstructing the principle of justice in all of them.

The structure of the Poem "Treasure of Secrets" allows you to systematically convey the irfani-didactic goals of the Nizami. There are various sections (stories) within the work, each is dedicated to a separate topic, but all together complement the common ideas of the poet together. The comparative analysis of the compiled versions of these sections shows the sequence and development of ethical philosophical lexicity throughout the work. At the same time, the poet is also aware of the subtle moral differences of synonymous words and skilfully uses them in his text. This ensures that his work is rich in lexical shades.

Analysis the Poem's ethical and philosophical thematic lexicity, the justice of ethical values, such as patience, humble, humble, absence, absence, destiny, wisdom, a conceptual explanation of philosophical concepts, such as the Nizami context has been done. As with all the poems of the poet, as well as the "Treasure of Secrets", each section and the views in the stories were considered comparatively and evaluated within the context. At the same time, the application of conceptual metaphors and the rich synonyms of the Nizami is analysed in the text of the text.

Key words: Nizami Ganjavi, Treasure of Secrets, lexis, ethics, philosophy, didactics.

Statement of the problem. The first poem of Nizami is the Treasury of Secrets, which is a source of ethical values and philosophical thoughts. In the Poem "Treasure of Secrets", Nizami Ganjavi glorifies higher ethical values with great emphasis. The poet urges the community to build on the principles of justice. He speaks of tyrannical rulers and cruel kings and condemns the oppression and injustice that is the opposite. Nizami presents the concepts of justice and moderation as the highest Virtue for humanity. That is why the researchers noted that the poetic world of Nizami has a deep meaning to promote the ideal man, it is just that his best virtue is justified"

[1, p. 25]. According to the poet, justice is a value that the description of many other virtues also serves to establish justice as a result [1, p. 27].

Analysis of recent research and publications. The ethical, philosophical, and thematic aspects of Nizami Ganjavi's "The Treasury of Secrets" have attracted extensive scholarly attention. Edward G. Browne (1906) laid the groundwork with his analysis of Persian poetic traditions, highlighting Nizami's contribution to moral philosophy. Nazakat Mammadli (2021) explored Sufism's influence in Nizami's oeuvre, while Aminiyayi Elham (2025) examined justice and virtue in "The Treas-

ury of Secrets.” Gazanfar Pashayev (2021) provided a comprehensive study of Nizami’s ethical legacy, Cavadova E. (2021) addressed the use of military vocabulary in the poem’s language, and Badalova T. (2021) investigated Nizami’s reception in early 20th-century Azerbaijani press. Additionally, Allah-verdiyeva Z. (2019) reviewed various commentaries on “The Treasury of Secrets,” shedding light on interpretative traditions. Collectively, these studies demonstrate the broad scholarly engagement with Nizami’s poetic, ethical, and linguistic heritage.

Task statement. The aim of this article is to provide a detailed lexical-semantic analysis of the ethical and philosophical vocabulary in Nizami Ganjavi’s poem “*The Treasury of Secrets*.” The study identifies and interprets key ethical concepts—such as justice, mercy, humility, patience, and wisdom—and examines how these are expressed through metaphors, synonymic series, and allegorical devices. Furthermore, the article aims to reveal Nizami’s philosophical worldview, showing how the poem’s rich lexical choices convey profound moral and mystical meanings, reinforcing its role as a didactic and spiritual guide.

Outline of the main material of the study. Poema usually begins with the preliminary part: Nizami traditionally praises Allah, praise and praise to the Prophet and the ruler of the period. However, the wise idea of the poet in this introduction will now seem to be. For example, when he remembers God’s names, he stresses the face of “Rahman and Rahim” and says that God’s mercy is the key to justice in the world [10, p. 17]. This opinion emphasizes the importance of the lexical of justice and mercy at the beginning.

Then the main part of the work consists of 20 articles (discs) and stories about them. Each piece includes a specific topic – for example, about God’s power and justice, about the importance of science and education, about the importance of science and education, about humility and greed, etc.

During the explanation of each issue, Nizami gives his wise sayings, aphorisms, and then convenes the subject with a story. This structure allows you to present Nizami’s views in both theoretical and practical (exemplary). For example, if the II articulation was called “justice”, the famous story about him immediately on Nushiravan’s justice. In this story, Nizami uses the image of Adil Nushiravan, which is a historical identity, and shows how the tyrant was raised so harshly. The story depicts Nushirvan not to kill a young man to be killed unjustly and punish their emers for justice. At the end of this story, Nizami is a generalization, “Fair Shah will be happy, and the kingdom of the desperer is short.” As can be seen, the

ethics of ethics (justice, oppression, happiness) is in the story, in a direct context.

In the middle parts of the poem, Nizami also includes stories from the life of Islamic prophets and saints. For example, the Prophet. In the story of Jesus and the corpse, the Prophet saw his white teeth when he passed a carpenter and said, “how glitters” and the other passersby felt the disgusting smell. The purpose of this story is to deliver a moral lesson not only about bad aspects in others, but also to be able to see the good aspects in others, but also to see the good aspects. Here, the Lexic of “Goodness” is the lead – that is, “not to see someone else’s bad things, to see the good side.” Nizami ends this story in the ethical context of “covering the shame of others and discovering good” [6, p. 78]. Such poetic pieces are colourful in different contexts of the spiritual harmony of the work to the same basic idea – that serves the spiritual evolution of a man.

At the end of the poem, he expressed opinions about science and justice from Alexander. In one place, Alexander says, “How can you fight with the world without knowing its secrets?” [8, p. 84]. This question is a philosophical position of Nizami: Science (the secrets of knowledge) is the greatest weapon in the fight against human fate. In this sentence, the “Secrets” (it is called asrar) is re-sending the name – to open the world’s secrets, to obtain wisdom treasure.

From the initial parts of the poem, the poet’s calls to justice were expressed through examples. For example, When Nizami listed the ideal ruler’s adjectives, emphasizes how to follow the justice can bring good ending to the universe:

هر که در عدل زد این نام یافت
عاقبتی نیک سرانجام یافت

(“Everyone who knocked on the door of justice, won this name (Fair) -in the end got a good result.”) [6, p. 120].

It looks clear that the Nizami justice considers both divine and human satisfaction: if man is just fair, may gain trust in front of God and humans. The poet also calls on the rulers to be merciful and justice to the people. Nizami Ganjavi not only made the rulers, but also made every individual in general, to be kind to the conditions of weak people. He pushes the reader with short but deep meaningful sayings in the form of orders and admonitions:

عمر به خشنودی دلها گذار
تا ز تو خوشنود بود کردگار

(“Spend your life to the relief of the hearts that the Creator will be pleased with you.”) [6, p. 27].

رنج خود و راحت یاران طلب
درد ستانی کن و درماندهئی

("Suffer yourself but give your friends comfort. Be a remedy for the pain of others, hold the hand of the helpless.") [6, p. 78].

ای ملک جانوران رای تو / وی گهر تاجوران پای تو
عاقبتی نیک سرانجام یافت / هر که در عدل زد این نام یافت

The translation and explanation of these verses: "O (the painter of the rulers), the pearls of the rulers, and you have to beat the rulers, and everyone found a good fate." Here, هر که در عدل زد ("Everyone beaten justice") says everyone who took refuge in justice and that everyone who behaves fairly will be good. It is emphasized that the king's "ruler of animals" in the first issue of the brain (probably a valid sense – the ruler – the judgment). This is the image of a fair king. Nizami says the ideal ruler says that if a masterpiece is fair, it is strong and valuable to both the government and the position of society. The second incompetence contains the general wisdom: to be fair, it makes a person immortal, he gives him a good name. This Persian sample order allows you to see the opinions of justice in the original language and demonstrates its ethical word (here lexical units such as عدل – "Justice", نام – "Name", عاقبت – "fate") are noteworthy).

These verses reflect the position of Nizami's human being. According to the poet's ethical meetings, true courage is to twist others and draw their burden. Nizami urges him to be responsible for himself and his peers in every position and position when I glorify the nature of the person. The reigns of the poet with the power of the poet are sorted by an imperative (command) and the news (declaration), which are also presented as a solid ethical principle.

Through the antithesis of love and keen anthones in several poetic tricks Nizami, invites people to be aware of merciful, nobles (as gentle as The Sun) and at the same time-fair (sober and cold). Thus, the poet revitalizes the image of a fair, kind, brand – the "Human-Ideal" prototype.

گرم شو از مهر و ز کین سرد باش
چون مه و خورشید جوانمرد باش

(Heat yourself with love, brittle yourself coldly.

Be generous as a moon and the sun, turn your breath into light) [6].

One of the other ethical qualities that Nizami's poem is patience and endurance. According to the poet, a happy person is that he can withstand the most severe calamities and does not return from his beliefs. In fact, Nizami states that patience raises the person. Indeed, in many places in Poem, he recommends that he is inertia in the face of difficulties facing people. Nizami evaluates qualities such as savings, modesty, honesty. Modesty is a real human signature for

Nizami. He shows that the arrogance is worth a person, and humility is exalted.

"Happy is he who has the dignity of endurance,

He has the strength to bear a heavy burden." [7, p. 105].

Overall, "The Treasure of Secrets" is rich in ethical didactics. Nizami also emphasizes the theme of honest labour. He sharply condemns laziness and idleness, stating that everyone should work hard and engage in work that is useful to society [6, p. 39]. In the poet's eyes, a person's "empty-handed wandering" is a great defect; he says that lawful labour makes a person honourable. This view is part of Nizami's ethical worldview: hard work, honesty, justice, and compassion are the main features that define the face of a perfect person. The poet's line "If you too are exhausted, / All hands will carry your burden" [7, p. 186] shows that it is ideal to build a society on the principle of cooperation and mutual assistance.

As a result, the ethical vocabulary in the poem – justice, fairness, generosity, humility, patience, moderation, etc. – is not just a vocabulary, but reflects the foundation of the ideal society that Nizami aspires to. Each of these lexical units in the work acquires its semantic shade through the subtleties of poetry and together create Nizami's manifesto of morality. The ethical ideas expressed by the poet arise from the synthesis of Islamic values and a humanistic worldview, calling the reader to spiritual perfection [7].

First, the concepts of existence and non-existence are discussed in the work on a cosmogonic and ontological level. As a thinker who was closely acquainted with the philosophical ideas of his time, Nizami also alludes to the theory of ideas from Plato. A special part in the poem – "Plato's sayings" – is an expression of Plato's philosophical views in poetic language. Here, Nizami explains Plato's theory of idealism through poetic means. For example, in Plato's philosophy, "existence" represented the world of ideas, and "non-existence" represented the material world (matter). In one of the couplets, he wrote dedicated to Plato, Nizami also touches on Plato's theory of ideas with an allusion such as "If the Creator had created the existing from the existing" – that is, "If the Creator had created the existence (world) from the existing (idea)..." [9, p. 105]. The poet's conclusion is that the material world is transitory, and the true and eternal existence is not in the material world, but in the spiritual world. Nizami explains the purpose of life as "to approach the world of ideas – that is, to become like the Truth" [9, p. 105-106]. The influence of Islamic Sufism is also clearly felt in this idea: the material world is mortal, while the spiritual world is

eternal. Nizami writes that "All beings created from nothingness are transient, eternal existence is possible only by joining the Divine essence" [9, p. 105-107]. In these sentences, the poet explains the dialectic of being-non-being using the terminology of Islamic philosophy: eternal life can only be achieved by the human soul joining the divine beginning.

The contrast between the concepts of soul and spirit in "The Treasure of Secrets" is also an important philosophical theme. Nizami criticizes the soul within a person – that is, the side that is prone to carnal desires and passions. The poet clearly states that the soul is a force that distances a person from Divine perfection and that it is necessary to curb it. To express this idea, Nizami speaks in an effective metaphorical language. He sometimes presents the soul as a "riding horse" and sometimes as a "wild dog". For example, in one place in the poem, the human soul is addressed: "O brother, the soul is like a dog, tie it up with a rope (draw it to the gallows)" – that is, "O brother, the soul is like a dog, tie it up with a rope (draw it to the gallows)" [7, p. 92]. This harsh analogy emphasizes that the human soul must be tamed.

These lines are the pinnacle of philosophical and moral allegories in Nizami's language. The metaphor of the horse of the soul shows that the soul can carry a person to the heavens and lead him astray, and the poet warns, "Do not be excited, be still!" The expression "Set fire to the threshing floor of the soul" is a call to destroy all the negative traits caused by the soul, to burn it to ashes. With such lines, Nizami Ganjavi brings the theme of asceticism and purification of the soul (purification of oneself from the soul) to poetry. It should be noted that these passages are given in the context of the story of Sultan Sanjar and the old woman – in this story, the poet shows that excessive greed for worldly goods leads a person to a ridiculous and pitiful state [6, p. 120-122]. The same idea is emphasized in the advice spoken by the old woman: the reason why a person is sad, and pale is because of greed for worldly goods and being a prisoner of the soul; If a person does not give up greed, he will waste his life and will be destined for hell in the afterlife [6, p. 124-125].

Thus, the concept of the soul is one of the central philosophical concepts in "The Treasury of Secrets," and the poet gives numerous metaphorical admonitions about its negative impact. In contrast, the concept of the soul is held in high regard. Nizami sees the soul as a Divine trust, and the body as its temporary abode. It is no coincidence that the poet writes: "The body is the prison of the soul, and it yearns to be freed from this matter" [9, p. 106-108]. This idea is directly

based on Islamic lore: the human soul is squeezed in the limited cage of the body and yearns for its true homeland, the divine world. As Nazakat Mammadli notes, Nizami's Sufi ideas are expressed in a more veiled and veiled way than Sanai and Attar. That is, rather than giving explicit mystical interpretations, Nizami conveys the struggle of the soul and the soul to the reader through stories and symbols. This also shows the originality of his style – along with direct didactic advice, the poet declares philosophical truths in the language of symbolic images [5, 6].

مشک سقا در سطل و پیل اندر آب / ناپدید از قناعت خورد نان
و آب

(A poor man carrying water is satisfied with a water bottle, while an elephant is satisfied with water – he who is content disappears (is lost in poverty) and eats his bread and water (without being noticed))

This difficult-to-understand couplet is about the soul and thrift. Nizami says that a donkey is satisfied with a bucket of water, and an elephant is satisfied with a pond of water – that is, everyone has their own destiny. The expression "ناپدید از قناعت" – "disappears from sight because of thrift" is symbolic: a thrifty person is not very noticeable, does not make noise, and quietly earns his living. With these lines, Nizami recommends restraint and not showing excessive desire. Greed, on the contrary, makes a person look bad in the eyes of others. With such metaphorical language, the poet once again emphasizes the need to educate the soul.

گر نبودی سر نشینان صبر / نیستی خاک پای مردان صبر

(If patience were not the crown of the brave, the dust of patience (the heavy stone) would not fall on the feet of the brave (i.e. patience would not be under the feet of men))

In this couplet, Nizami gives poetic value to the concept of patience (صبر). He states that patience is the adornment of the brave and the courageous; if there were no patience, there would be no bravery. Here, the expression "khak pay" (foot dust) is an artistic exaggeration: that is, patience is such a high value that the brave makes it the crown of their heads. In this idea taken from the original text, Nizami emphasizes that endurance and perseverance are qualities that elevate a person. The language of this couplet is also rich in ethical vocabulary: صبر (patience), مردان (valiant, brave), خاک پای (foot dust – the dust of something worthless in a symbolic sense).

The concept of fate (qadar) is also important in the poem. On the one hand, Nizami expresses his belief in fate (predestination), on the other hand, he instills in a person the need to have will and determination [6, p. 147]. His couplets show the ups and downs of

human destiny. The poet emphasizes that the fate of the world is changeable: yesterday's ruler can become today's poor. However, Nizami does not preach fatalism with this, but on the contrary, he emphasizes the importance of a moral stance in every situation. For example, in the story of the king becoming a dervish, the conclusion is shown that worldly wealth is ephemeral, and what is real is a good name and wisdom. This is Nizami's view of destiny: fate puts a person through various trials, but a person must be wise in all situations.

Finally, the concept of wisdom, as the name of the poem suggests (treasure – the treasury of wisdom), is one of the main themes. Nizami Ganjavi was familiar with all the sciences of his time, “all the terms of wisdom were ready and tame before him, and he used them beautifully wherever he deemed necessary” [1, p. 27]. This is the conclusion that contemporary researchers have reached about Nizami. Indeed, the poem contains many wise sayings, proverbs and parables. The poet sometimes gives lessons in wisdom by referring to verses of the Quran and hadiths. For example, at the beginning of the work, he writes about the secret of the word Bismillahir-Rahmanir-Rahim and explains that the names of God “Rahman” and “Rahim” are symbols of mercy and compassion [10, p. 42]. Such passages combine both Nizami's religious and philosophical worldview.

هر چه هست از دقائق نجوم / با یکایک نهفتههای علوم
چرخ با این همه اختراع و صناعت / پیش داناییات کرده است
سجده

(Translation: "As many as there are subtle secrets of the stars and hidden secrets of science – the sky has prostrated itself before your knowledge (wisdom) with so many inventions and arts.")

This couplet reflects Nizami's high regard for wisdom and science. The poet states that there are subtle secrets of the stars (astronomy) and hidden truths of all sciences; but the entire universe prostrates itself before you (i.e., before the human mind) with its wonders and inventions. This is heard as an appreciation for the power of human thought. "Dayanat" (wisdom, knowledge) is exalted here so much that even the falak (wheel) bows before it. This is an indicator of Nizami's humanistic philosophy: human intelligence is God's greatest gift to man and can reveal the secrets of the universe. Among the lexical units in the couplet, "دقائق نجوم" (the subtleties of the stars), "نهفتههای علوم" (the secrets of science) show Nizami's level of terminological knowledge. He included the terms related to astronomy and philosophy of his time in the poem. The words "اختراع و صناعت" (invention and craftsmanship) generally express the achievements of

human civilization. As a result, Nizami concludes that human thought and wisdom can stand above even the wheel of fate created by God, if a person uses it correctly.

The analysis of the above Persian examples shows that Nizami Ganjavi expressed his spiritual, moral and philosophical ideas in the original language with an extremely rich vocabulary. Each word he used – be it “adl” meaning justice, “nafs” meaning soul, or “denayi” meaning wisdom – has a special shade in the poetic context. These couplets shine on the pages of the Dastgerdi edition as they did in their original era and clearly demonstrate the depth of Nizami's wisdom.

Thus, the philosophical vocabulary in “The Treasury of Secrets” has a multi-layered meaning. With the term existence-absence, Nizami conveys the transience of the world and the eternity of God, with the antithesis of soul-spirit he describes the inner struggle of man, with the concept of fate he tries to reveal the variability of worldly affairs, and with the lexicon of wisdom he tries to reveal the lesson behind each event. These concepts are the keywords of the poet's conceptual world and are interpreted throughout the poem with various artistic means (stories, symbols, allegories).

A comparison of these examples from different sections shows that throughout the “Treasury of Secrets” Nizami repeats and develops the same conceptual lexicon in different contexts. While justice is emphasized in one aspect in each story, patience and restraint are emphasized in a different aspect in another story. This gives the work a sense of integrity – the poem is like a mosaic composition demonstrating different facets of a single moral theme (the idea of perfection). As a result, when the reader reaches the end of the work, he sees that the separate stories have come together to form the ideal of the perfect person created by Nizami. This ideal is the sum of all the positive qualities of a person (justice, mercy, patience, piety, wisdom, hard work, etc.) and the overcoming of all negative traits (overcoming oppression, greed, hypocrisy, arrogance).

Nizami Ganjavi's poetic language is distinguished by its metaphorical richness and abundance of synonyms. In the poem “The Treasury of Secrets”, ethical and philosophical concepts are often presented through conceptual metaphors, which makes the language of the work both figurative and multi-layered. At the same time, Nizami expands the expressive capabilities of the language by using words of various synonymous orders to express certain meanings [3].

First, let's look at the main conceptual metaphors in the poem. The poet often expresses spiritual concepts

in a material-figurative way, bringing an abstract idea to life with a concrete image. For example, as we mentioned above, the metaphors of the soul as a "horse" and "dog" are repeated in the work. To represent the soul as a horse is to imagine it as a powerful being that must be tamed; if you let go of the soul's rope, the horse will climb up and take you into the abyss. Through this metaphor, Nizami poeticizes the idea of "digesting the soul" (killing your pleasure) in the Sufi-mystical teachings that were widespread in his time. When saying "the horse of the soul is being ventilated" [7, p. 133], the poet conveys this concept in a very clear way. Similarly, the comparison of the soul to a dog shows its disloyal and predatory nature. The metaphor of the dog is also to show that the soul is connected to base instincts (the dog here is a symbol of lust and greed). Such metaphors have an immediate impact on the reader from a conceptual point of view, because they transform a complex philosophical truth into a living image taken from everyday life.

Another important metaphor of Nizami is related to the "world". He sometimes describes the world as a "shadow of a dream", sometimes as a "caravanserai", and sometimes as an "old woman". For example, the poet writes that "The world is a caravanserai, those who come and go, those who stay are not". Here, the metaphor of the caravanserai expresses that the world is a temporary stopover – people are travellers who spend the night in this inn and set off in the morning. This is an extremely clear metaphor for understanding the concept of the transience of the world. On the other hand, he says: "The world is an old man, it wants to be adorned and appear young, but in the end the paint on its face falls off." This is an analogy about the world being deceptive – although the world looks beautifully decorated on the outside, it is actually old and pale. Through such metaphors of Nizami, the message of the transience of worldly goods and the eternity of afterlife values is conveyed, which is a metaphorical presentation of the philosophical lexicon in the poem (transient, eternal, world, afterlife, etc.).

Nizami also makes extensive use of the metaphor of light and darkness. He often associates "knowledge" and "wisdom" with the image of light and describes "ignorance" and "ignorance" as darkness. For example, he calls the Prophet Muhammad "the eyebrow of the ring of the world, the brightest point." With this expression, Nizami wants to say that the light of wisdom brought by the Prophet enlightens humanity in the darkness of ignorance. The lexical pair of light and darkness (light and darkness) occu-

pies an exceptional place in the poet's synonymic system: in many cases, he uses words such as light, ziy(a), light in the meanings of science, enlightenment, and faith; words such as darkness, tobacco, and darkness in the meanings of ignorance, sin, and perversion. This is an example of how synonyms are formed at the conceptual level in Nizami's language [2, p. 497].

A rich synonymic series is also used to express the concept of "human being" in the work. Nizami uses various words when describing a person: "husband", "man", "human being", "human being", etc. For example, when he wants to emphasize a brave and perfect person, he uses the word "husband" – he says, "be a man, open the door" (i.e. be a real man, be generous). Here, the word "husband" means "a brave, manly person" and acts as a kind of synonym for an ideal person. On the other hand, he uses words such as "dishonest", "nakishi", "nadan" to criticize negative aspects. For example, when he says "nakishi olma" (do not be far from manhood), he calls on a person to refrain from actions that do not fit the standards of honor and dignity. These various words form synonymous rows of the concepts of "good person" and "bad person". In this regard, Nizami's synonym system is remarkable for its subtleties of meaning: for example, he uses each of the words "xaxis", "paxil", "eliachmaz" in different contexts, criticizing stinginess, the opposite of generosity, in various shades. If "xaxis" is a miser in the general sense, then "envious" also means someone who does not want the good of others; "elaichmaz" is a complete miser. The poet, considering such subtle distinctions, chooses the right synonym in the right place. For example, he writes that "The envious turns his sustenance into poison, neither eats his own nor gives it to others." Here, the choice of the word "envious" shows the extreme degree of that thrift.

In addition to these, Nizami also creates conceptual symbols that act as synonyms as a means of expression of language. For example, in the work, the bird "Simurg" is used as a metaphor for an "ideal leader". In one verse it is said that "On the head of the bird of the world, rule like Simurg" – that is, "rule the world like the bird of Simurg" [4]. Here, the legendary bird Simurg acts as a metaphorical synonym in the sense of a just and wise ruler. This is an example of the diversity in the poetic lexicon.

In general, Nizami's language in "The Treasury of Secrets" is full of multifaceted synonyms and deep metaphorical meanings. Conceptual metaphors concretize his philosophical ideas and increase their impact on the reader, while the system of synonyms

allows him to express the same concept in different shades without repeating it. This aspect also shows Nizami's mastery of language. His poetic lexicon is a treasure trove of symbolic meanings behind the superficial meaning of words – the very name of the work ("The Treasury of Secrets") indicates this richness of lexicon and meaning. Each word, each metaphor acts as a key to a secret, and to correctly understand these keys, the poet invites his reader to both spiritual preparation and mental work.

Conclusion. Nizami Ganjavi's "Treasure of Secrets" is a poetic treasury of both ethical values and philosophical thoughts. The lexical-semantic research we conducted allows us to come to the following generalized scientific conclusions:

1. Words expressing ethical values such as justice, fairness, mercy, patience, humility are dominant in the poem. Nizami draws a portrait of an ideal person and an ideal society through these lexical units. In each section of the work, the poet highlights one or more ethical concepts (for example, justice vs. oppression, generosity vs. stinginess, piety vs. hypocrisy) and explains the application of these concepts with specific stories. Thus, "Treasure of Secrets" is like a moral code, and its ethical lexicon reflects the poet's humanistic worldview. This also confirms that Nizami is a poet who sings of morality – he served the ideal of purifying human morality with his work [8, p. 54].

2. The analysis of the Persian couplets once again confirms that Nizami mastered the rich vocabulary of his time and skilfully benefited from it. In the original language of his work, ethical and philosophical terminology is conveyed with high poetics. Words such as "adl" (justice), "jafa" (oppression), "sabr" (patience), "nafs", "nur", "zulmat", "ganaat" are used in their subtle shades in Persian and are also translated into Azerbaijani with great skill [9, p. 42]. This also shows Nizami's multifaceted lexical thinking. Based on the analysis of the original couplets, we can say that in Nizami's language, the depth of thought and the beauty of form form a unity – words with ethical and philosophical content also create poetic harmony.

3. A comparative analysis of all sections of the poem shows that the work is built around a single compositional idea: the spiritual progress of man. The same lexical units are repeated in different stories and admonitions, acquiring a new context depending on the topic. For example, the theme of "justice" is manifested both in the interpretation of the names of God, and in the story of the king, and in the level of justice between ordinary people. By

using the same word in different situations, Nizami deepens its meaning. From this it becomes clear that the lexical system of the work is very planned and connected. The poet leads the reader step by step from the external meaning of the word to its internal (hidden) meaning – as if opening the doors of the treasure one by one. This shows that Nizami acts in the role of "treasurer" (treasurer, owner of the treasure): he places secrets in words and in each section gives a key to unlocking those secrets. These keys are sometimes in the form of a metaphor, sometimes a wise saying, and sometimes a recurring lexical motif.

4. As a result of the analysis, it becomes clear that Nizami Ganjavi realized the metaphorical potential of the language to the maximum extent. He expressed abstract concepts with attractive metaphors and created images that remain firmly in the reader's memory. Conceptual metaphors such as soul – horse/dog, world – caravanserai/old woman, science – light, ignorance – darkness have become the signature of Nizami's style. The repetition of a concept with various synonyms (for example, man – husband – bravery – humanity; goodness – mercy; evil – ignorance, etc.) adds variety to the poem in terms of language. Thanks to this rich synonymy, the didactic essence of the work does not tire the reader; on the contrary, the instillation of the same idea with various modes of expression is conveyed to him as if it were a fresh idea, without giving him a feeling of repetition.

It can be noted that "The Treasury of Secrets" is not only Nizami Ganjavi's first poetic experience, but also his manifesto of morality and wisdom. The ethical and philosophical vocabulary used here played an important role in the formation of the Azerbaijani literary language and served as an example for writers of later periods. With this work, Nizami proved that the language of poetry can be a powerful tool not only for beauty, but also for spiritual education. Each "secret" emerging from the poet's vocabulary is, in fact, wisdom that addresses the deep layers of the human heart. The conclusions we have reached in the article show that Nizami Ganjavi's ethical vocabulary is a complex of advice calling people to the right path, and his philosophical vocabulary is a collection of wise sayings that make people think deeply about the universe and man. These two directions organically combine in the poem and create a classic example of didactic-mystical poetry. "The Treasury of Secrets" retains its relevance in modern times; The ethical and philosophical ideas it contains contribute to humanity's shared system of moral values.

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Марданлі С. ЕТИЧНА ТА ФІЛОСОФСЬКА ЛЕКСИКА У ПОЕМІ НІЗАМІ ГЯНДЖАВІ «СКАРБНИЦЯ ТАЄМНИЦЬ»

У центрі поеми «Скарбниця таємниць» (Махзан уль-асрар) Нізамі Гянджаві стоїть ідеологія мудрості людини. Цей твір є першою масштабною маскою великого поета та має діалектико-філософську сутність. Як яскравий представник Нізамі Гянджаві, азербайджанського Відродження XII століття, справедливості, моральності і мудрості, вищі цінності, такі як особливості, стали об'єктом гноблення, невігластва та жадібності. Ідея духовного очищення людини у творчості поета є одним з основних напрямків – очищення та вдосконалення моралі є провідним лейтмотивом його поезії. У цьому плані «Скарбницю таємниць» можна розглядати як моральний підручник, що відображає загальнолюдські цінності та філософські думки. Концептуальним ядром поеми було відображення передових гуманістичних ідей періоду Нізамі – прагнення до справедливого суспільства, ідеї досконалої людини та божественних істин. Нізамі настільки високо цінує справедливість, що іноді віра в Судний день, по суті, таким чином примирює, по суті, спрямована на реконструкцію принципу справедливості в усіх них.

Структура поеми «Скарбниця таємниць» дозволяє систематично передати ірфанидидактичні цілі Нізамі. У творі є різні розділи (оповідання), кожен з яких присвячений окремій темі, але всі разом доповнюють спільні ідеї поета. Порівняльний аналіз зібраних версій цих розділів показує послідовність та розвиток етико-філософської лексики протягом усього твору. Водночас поет також усвідомлює тонкі моральні відмінності синонімічних слів і вміло використовує їх у своєму тексті. Це забезпечує багатство його твору на лексичні відтінки.

Проаналізовано етико-філософську тематичну лексику поеми, справедливість етичних цінностей, таких як терпіння, смиренність, скромність, відсутність, доля, мудрість, проведено концептуальне пояснення філософських понять, таких як контекст Нізамі. Як і у випадку з усіма віршами поета, а також у «Скарбниці таємниць», кожен розділ і погляди в оповіданнях розглядалися у порівнянні та оцінювалися в контексті. Водночас у тексті аналізується використання концептуальних метафор і багатой кількості синонімів Нізамі.

Ключові слова: Нізамі Гянджаві, Скарбниця таємниць, лексика, етика, філософія, дидактика.