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THE LIFE OF SEYID AZIM SHIRVANI IN REMINISCENCES

The article provides a broad and detailed discussion of the life of the prominent Azerbaijani poet and teacher Seyid Azim, based on the information contained in the tazkirs. Seyid Azim Shirvani was born on July 9, 1835 in Shamakhi into a clerical family. The first information about Seyid Azim Shirvani was provided by A. Zakharov. It should be noted that until 1977, no extensive and detailed information was written about Seyid Azim's life and work. When Seyid Azim was still young, his father Seyid Muhammad, one of the well-known and respected figures of Shamakhi, died. Seyid Azim lived under the protection of his maternal grandfather, Mullah Huseyn. It should be noted that Mullah Huseyn was a cleric in the village of Yaqsay in Dagestan. Seyid Azim, who learned Arabic and Persian from his grandfather, returned to Shamakhi about 10 years later and completed his secondary clerical education there. According to A. Zakharov, Seyid Azim was able to learn several Dagestani languages during his stay in Dagestan. Having lived in Dagestan for more than 10 years, the poet returned to Shamakhi in 1853 with his mother Gulsum Khanum. In the 50s of the 19th century, in Azerbaijan, including in the city of Shamakhi, old-fashionedness and scholasticism were still very strong in the cultural and educational sphere. At that time, there was a tradition of visiting the religious centers of the East and receiving higher spiritual education. It was not accidental that Seyid Azim went to other cities of the East to receive spiritual education at such a time. Therefore, the young poet first went to Iraq, Najaf and Baghdad, and then to the Syrian city of Damascus in 1856 to receive higher spiritual education. While studying in Iraq, the young writer also showed great interest in secular sciences. After returning to Shamakhi, in 1869, he opened a school here using a new method and taught there until the end of his life. Unlike the old mullahs' houses, here, along with religious sciences, children were taught Azerbaijani and Persian languages, and elementary knowledge of history, geography, arithmetic, and other subjects was also taught. Seyid Azim Shirvani, who added golden pages to the history of Azerbaijani literature with his rich creativity, died in Shamakhi on May 20, 1888.

Key words: poet, tazkira, poetry, literature, poem, aruz verse, S.A. Şirvani.

Statement of the problem For many years, those who have studied the biography of Seyid Azim Shirvani, his life and work have been mostly engaged in systematizing and arranging the known facts about the poet's life. Because the primary sources for the poet's biography are very few, his life and life path have not been studied in his time. Therefore, many researchers have had to search for the poet's biography in his works and have obtained quite serious information.

Analysis of recent research and publications. Among such works, the poet's tazkirah attracts particular attention. The mentioned tazkirah is interesting, first of all, as a valuable source of information about the poet's life, identity, attitude to poetry, and his contemporaries. Here, it is possible to obtain necessary and accurate information about the poet's era, date of birth, homeland, origin, education, financial situation, and connections with the intellectuals of the time, although not extensive. In the "Preface" section of the commentary, Seyid

Azim Shirvani declares that he surrendered his entire being to poetry, words, art, and his muse, and that "his nature is ultimately inclined to poetry and his heart is ultimately poetic and ecstatic" [6, p. 8]. We also read these thoughts in Seyid Azim's Persian divan: "Understand that I am neither a hatter nor a tailor. Neither a merchant, nor a bezzaz, nor a grocer, nor a grocer. I am neither a publisher, nor an engineer, nor an astrologer, nor a spell writer, nor a fortune teller, nor a sorcerer. I am neither a reciter of the Quran, nor a religious guide, nor a lover of charity. Nor am I a lamenter who deceives the people with false words and robs their pockets. I am neither a city preacher who wraps a turban on my head and a shawl around my waist with deceit and trickery. Nor a naqqal who makes a fuss in the bazaar and talks about Rustam and the Hall. Understand, my occupation is poetry. My work is verse" [4, p. 135].

Task statement. Seyid Azim Shirvani was truly a poet from head to toe, a master of the art of words of his time, a deep connoisseur of poetry before him. No

matter how much he was attached to classical poetry in terms of artistic expression and poetic heritage, there was no event in the socio-political, historical-cultural, religious-philosophical life of 19th-century Azerbaijan that would not have been outside his poetic projection, that would not have passed through the filter of poetic thought. Neither the terrible fanatical Muslim fanatics of the time, nor the local beyzades and khanzades, who were "slaves to the upper classes and executioners to the lower classes," could turn him from his path and extinguish the flame of satire.

Outline of the main material of the study.
Pseudonym of Seyyid Azim. Let us first touch on an issue that S.A. Shirvani himself once expressed his views on. Although the poet presents himself as Seyyid in all his ghazals, qasidas, medhiyya, satire and verse poems, for some reason his name is always written with a "y". However, the poet calls himself "Seyyid" everywhere, not "Seyyid": "this servant-of-the-great-greatness and the-shamand-of-the-great-greatness, the lover of the world, the servant of poetry, Haji Seyyid Azim ibni Seyyid Muhammad Shirvani, "Seyyid", is a pseudonym whose original nature is tempered by the soil of love and whose nature is shaped by the quality of the eternal" [6, p. 7]. As can be seen, the poet emphasizes in his introduction that his pseudonym and genealogy are written with emphasis in the Arabic alphabet. Moreover, the rhythm and rhythm of poems written in the aruz meter also require us to write and pronounce the poet's name with two "y". How then does it happen that in poems he is "Seyyid", and in ordinary cases it is "Seyyid"? I think this misunderstanding arose from the fact that his name was first written as Seyyid by Russian authors. In all cases, the attitude to the issue should be expressed, and his name should be written in the same way as Seyyid Azim Shirvani introduced himself. Let us note once again that the poet introduced himself as Seyyid not only in the prose part of the tazkirah we are talking about, but also in the verse part:

Ҳаҷи Сеййид Ҷзимдир адоим,
 Нәзмдә руҳи-қудс устадим.
 My name is Haji Seyyid Azim,
 I am a spiritual and holy master in poetry.
 Yaxud,
 Seyyidəm, bir qulamiyəm o şahın,
 Rizəxari-kəlamiyəm o şahın [6, s. 10].
 Şair "Nazimin ifadəsi" adlı şeirində də bu fikri təkrarlamışdır:

Adımı qoydular çü Seyyid Өzim,
 Düşdü bəhri-qəmə bu dürri-yetim [5, s. 371].
 Or,
 I am a Seyyid, a slave of that king,

I am a Rizahari-kalami of that king [6, p. 10].

The poet repeated this idea in his poem "Nazim's Expression":

They named me Seyyid Azim,

This orphan-orphan fell into the sea of trouble [5, p. 371].

In addition, the poet's letters written by himself were signed "Haji Seyyid Azim". For example, the letter the poet wrote to his son Agha Mirjafar in 1292 was signed as follows: "Haji Seyyid Azim. Seal: Seyyid Azim Alevi".

Those who collected and published the poet's legacy followed the right path and gave the poet's pseudonym as Seyyid in ghazals and qasidahs. By the way, in the "Preface" section of the above-mentioned tazkirah, the poet also provided accurate information about his lineage and roots, proudly stating that his lineage and account reached the prophet and the first imam, Hazrat Ali:

Nəsəbim xətm-i-ənbiyəyə yetər,

Həsəbim şah-i-lafəyəyə yetər [6, s. 10].

My lineage is enough for the prophets,

My account is enough for the kings and the prophets [6, p. 10].

If lineage is the root, the relationship of kinship, then account is the poet's dignity and identity. In the preface, the poet indicated the year in which he wrote and completed the mentioned tazkira and his date of birth, etc. The poet states that he wrote it in the year 1300 AH (1882 AD) according to the abjad calculation. The poet expressed this in the poetic part of the tazkira entitled "The Genealogy of the Author and the Year in Which the Tazkira Was Compiled" as follows:

Gərçi hər şüglə pay peydadır,

Buna tarixi şügl binadır.

Şüglədən saqit eyləsən lami,

Odu tarixi salın əyyamı [6, s. 11].

Although every occupation has its share,

This is the historical occupation that is the building.

If you make a living from occupation,

You will burn the wood with history, my friend [6, p. 11].

In the abjad calculation, the word "shin" in the word "shugl" means 300, and "ghayn" means 1000. Thus, if we put aside the "lam" in that word, we will get the number 1300, which indicates the date when the tazkira was written. To convert that date to Gregorian calendar, we have to divide the number 1300 by 33, and after calculating the divisor, we add the number 622 to it. And as a result, we get the years 1883-1884. The poet may have been aware that the

abjad calculation could be confused, so in the same poem he clearly stated the date when the tazkira was written, in the Hijri/lunar date:

Bir min üç yüzə sali-hicrətdən
Bunu cəm eylədim qənimətdən [6, s. 11].
One thousand three hundred from the Hijra
I have added this up from the booty [6, p. 11].
Feyzulla Gasimzadeh about Seyid Azim

The poet stated that he was 50 years old when he wrote this tazkira (Sinni-pinjaha wasilam alan), which suggests that he was born in 1833-34. Feyzulla Qasimzadeh writes that the poet was born in Shamakhi on July 9, 1835, and confirms this with the following verses attributed to Seyid Azim Shirvani:

İki yüz əlli birdən bədii-hezar,
Əsri sultan Məhəmmədi-Qacar.
Rumə Əbdülməcidi idi sultan,
Oldu darülviladətini Şirvan [3, s. 458].

Two hundred and fifty-one artistic-thousand,
The century of Sultan Muhammad-Qajar.
Ruma Abdulmecid was the sultan,
My home town was Shirvan [3, p. 458].

If we convert this number to the Gregorian calendar according to the general rule, then the poet's date of birth will fall in 1835-36. However, considering that there are certain differences in the conversion of Hijri/lunar and Hijri/solar dates into the Gregorian calendar, we have to accept the date of birth accepted so far, but at the same time we do not deny the need for new research. Shirvanist scholar Sadig Huseynov writes in his work "The Creative Path of Seyid Azim Shirvani" that the poet was born on July 10, not on July 9, as Feyzulla Gasimzadeh wrote. That is, we observe such a difference in the number in studies conducted at about the same time [1, p. 7].

Seyid Azim Shirvani's being the only child in the family and losing his father at the age of seven is also reflected in his autobiographical verses. In the poem "Bayani-hali-nazim", published under the title "Nazim's Expression" in the 1937 and 1950 editions of Seyid Azim's works, the poet writes:

Mən dəxi bir yeganə fərzəndəm,
Deyiləm naxələf, xirədməndəm [5, s. 371].
I am an only child,
I am not a fool, I am a wise man [5, p. 371].

Seyid Azim Shirvani's life was very miserable. The poet constantly lived in hardships, both materially and spiritually. The treasures of spirituality and the gems of art he collected in his tezkiir were not appreciated by his contemporaries, and the poet's hard work remained fruitless. Seyid Azim wrote about this:

Çəkmişəm gərçi zəhməti-büsyar,
Etmişəm cəm gövhəri əşar,
Yetmədim leyk bir xiridarə,
Düşmüşəm bu kasad bazarə [6, s. 10].
Although I have endured much hardship,
I have made many gems,
I have not reached even a single shop,
I have fallen into this miserable market [6, p. 10].

In fact, the market is not bankrupt, it's just that some beys, khans, princes, in short, people with feudal mindsets do not want to spend money on literature, poetry, and art, they consider it a meaningless work and deed. The poet's enlightenment, his desire to educate the children of the poor, and especially his promotion of secular sciences, irritate these reactionaries, making them hostile towards the poet. They are able to achieve some success, and they are able to introduce him to the common people, the inhabitants of the fanatical darkness environment, as an "infidel", "idiot", "fool". As soon as they see the poet, they say, "Here comes the blood of folly, Haji Seyyid Azim Shirvani." In parallel with the moral pressures, the poet also suffers from financial hardships, cannot look at his children, and is embarrassed in front of his family. He expresses this in one of his poems:

Evimiz bir, iki, üç həftə çörəksiz qaldı,
Gah bişirdik noxudu, gah yedik lobyanı,
Qanını şişəyə tutdu fələk ol tifillərin,
Ac qalıb, qaçdı uşaqlar dodağından qanı,
Gecələr nəql dedim körpə uşaqlar üçün,
Nisyə sözdən nə yetir, çeynədilər yorğanı [1, s. 12].

Our house was without bread for one, two, three weeks,

Sometimes we cooked peas, sometimes we ate beans,

The little ones took their blood into a bottle,
The children ran away hungry, their lips bleeding,
I said to the little children at night,

What good is a word of kindness, they chewed the blanket [1, p. 12].

The poet tried to create a complete picture of his life and everyday life in this small piece of poetry. Seyid Azim Shirvani admitted here that he had lived in poverty all his life, and emphasized that his life was spent in hardship. Indeed, "...the poet had a hard time making a living, his family situation was difficult. In the poem "A Friend of a Friend," he bitterly complained that his house resembled a grave, that his family members were "living dead," and that "time had humiliated him" [4, p. 135].

The plot of the poem in question is as follows: one day, Seyid Azim Shirvani was standing on the

street with his young son and looking around when he saw a person's corpse being taken to the grave for burial. A child ran after the corpse, tearing his collar, hitting him on the head, wailing and wailing. He said about the deceased, "Grandma, they are taking you to a place where there will be no water, no food, no candles, no syrup." When Seyid's son heard what the child said, he turned to his father and said, "Are they coming and screaming and taking him to our house?" Seyid Azim did not hesitate to answer his son, "What are these words, why do you think that?" Seyid's son said:

Dedi:-Bu vəsflər kim söylər ol tifl,
Bizim ev halətin gətədi şümarə-
Ki nə abü qıza, nə şəmü şərbət,
Çəkibdi fəqr odu onda şərər [5, p. 357].

He said: -Who can say these words, O child,

The state of our home has become a matter of concern-

That neither a boy nor a girl,
The fire of poverty has drawn its sparks [5, p. 357]

What Seyid Azim Shirvani wrote about Shamakhi

In a letter written by Seyid Azim Shirvani in the 20th issue of the "Ziya" newspaper dated April 17, 1880, in the section titled "The Story of the Country", he speaks with heartache about the famine that was debilitating the city of Shamakhi at that time: "Grain, cereals and other commodities are increasing in price every day. 25 bushels of wheat are 75 manats, a bushel of flour is 18 abbas, a fund of mutton is 20 qapk, and a fund of coal is 2 qapk. Such high prices have never been seen. The lives of the state and the beggars are not very fragile. The rich survive on the strength of money and the poor on the strength of their tongue. However, the needy, deprived of property and deprived of alms, survive on the strength of their hearts" [6, p. 422].

Seyid Azim repeatedly emphasized that he lived a miserable life, that financial difficulties did not allow him to engage in serious creativity, that he was in need of dry bread, and that only a miracle could save him from this life. However, the poet never lost his optimism, and although he lamented his time, saying, "Although my hands are empty, my face is black," he did not lose hope that future generations would read, understand, and appreciate him. In the tazkira we are talking about, the poet writes:

Ol zaman ki, bu dövreyi-əflak,
Çürüdüb eyləyər vücudumu xak,
Oxuyanlar həqiri yad edələr,
Ruhumu qəbr evində şad edələr [6, p. 11].

When this cycle of decay,
Rots and turns my body into dust,
The readers will remember the humble,
And make my soul happy in the grave [6, p. 11].
Az qalıbdır ki, tündbadi sürüş,
Qıla şəmi-həyatımı xamuş [6, p. 10].

Firudin Bey Kocharli about Seyid Azim

Firudin bey Kocharli, one of the poet's first researchers, evaluated his odes dedicated to the praise of individual individuals from this perspective and emphasized that he was sometimes "forced to distance himself from true art" due to materialism: "This poverty, which causes many troubles in the world, would force the poet to compose odes in praise of some wealthy and wealthy people, and to demand wheat from some, rice from others, money, robes, watches, and unnecessary items from others. This humiliation and lack of appreciation for the poet is a reproach to our people and a stain on them, which will cause future generations to remember us with hatred" [2, p. 73].

In addition to severe material need, the poet recalls that he was often persecuted, threatened, and even faced the threat of death in Shamakhi:

Az qalıbdır ki, tündbadi sürüş,
Qıla şəmi-həyatımı xamuş [6, p. 10].

It is almost gone, the dark storm,
The light of my life has faded [6, p. 10].

Why did Shirvan threaten the poet? Why did they want to extinguish his candle of life? Most likely, this was also connected with the poet's religious worldview, his tough stance against false clergymen and illiterate religious figures. That is why the poet says, "Shirvan is a mask-and-mask for me." In the same obituaries, he states that after his death, "Shirvan will be a strange grave." Indeed, for a long time, Seyid Azim Shirvani was presented to the Azerbaijani public as an atheist, a person who did not accept the Islamic religious faith, and was included in the propaganda mechanism of the Soviet ideological system. Kamran Mammadov writes: "Seyid Azim indirectly reminded that our religion is not a religion," and that everyone who reached out to him was pointing a finger at him" [4, p. 216]. However, Seyid Azim Shirvani was a convinced, honest Muslim, far from lies and hypocrisy, and treated Islamic values with special respect. At the same time, he repeatedly emphasized that Islam does not mean losing the human dimension, insight and enlightenment, a sense of compassion and justice, and humanistic values in general. In his view, Islam should be the foundation of humanity, it should serve humanistic-human values.

Müsəlman ol, müsəlman ol,
Qərər odur ki, insan ol!

Be a Muslim, be a Muslim,
The point is, be human!

The accusation of Seyid Azim's atheism also troubled the prominent literary scholar Firudin bey Kocharli at the time, and in the essay we mentioned above, he emphasized that he was a devout Muslim intellectual: "It is a shame that they have spoken ill of the deceased and considered him to be one of the weak and sloppy Muslims, and they have made a great mistake. He who openly speaks harsh words to unscrupulous scholars and harmful preachers and curses them is worthy of praise and good deeds, not just punishment" [2, p. 46].

If one reason for the accusation of Seyid Azim Shirvani of atheism was his innovation, enlightenment, and satirizing false religious figures, another reason was his Shiism, "Alawism" in the fanatical Sunni environment of Shamakhi. He spoke from the point of view of Imamism, which is the main postulate of Shiism, in relation to all religious issues, and addressed Ali ibn Abutalib, Imam Hussein, Karbala, etc. In the tazkira we are talking about, Ali ibn Abutalib is characterized as "Asadullahi-Galib", "Mazhar ul-Adab and Ashar", and the poet even described himself in some places as his slave:

Seyyidəm bir qulamiyəm o şəhin,
Rizəxari-kəlamiyəm o şəhin [6, p. 10].

Seyyid, I am a slave to that falcon,
Rizahari-Kalami to that falcon [6, p. 10].

Conclusion. Among those who wanted to "extinguish the candle of life" of the poet, we should also mention those who opposed his religious position or Shiite sect, and the vast majority of them were conducting propaganda against the poet, threatening him with death. The preface to Seyyid Azim's tazkirah begins with extensive information about the attitude of "khatam al-anbiya", Ali ibn Abu Talib, Zohra-i-Zahra, Musa-i-Kazim, Imam Reza and other representatives of the Ahl al-Bayt to poetry. Referring to the poetry divan of Ali ibn Abu Talib, the poet wrote: "If considering that Hazrat from the silsile-i-shuara is the same-kufr and the same-mojib-khizlan and the same-ayyi-khusran, perhaps every couplet of that Hazrat is the corresponding-ayti-subhani and bemasabayi-Quran-sani" [6, p. 12].

Naturally, Seyid Azim Shirvani's life and work will be revisited again and again, the motives of the terror committed against the poet and the identities of its perpetrators will be clarified, because it is impossible to create a perfect literary and social portrait of the great artist without fully revealing the truth. The best source for this is the poet's own works.

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Гуляєва Г. Р. ЖИТТЯ СЕЙДА АЗІМА ШІРВАНІ У СПОГАДАХ

У статті широко і детально викладено життєвий шлях видатного азербайджанського поета і педагога Сейда Азіма на основі інформації, що міститься в тазкірах. Сейд Азім Ширвані народився 9 липня 1835 року в Шамахі в родині священнослужителя. Перші відомості про Сейда Азіма Ширвані надав А. Захаров. Слід зазначити, що до 1977 року про життя і діяльність Сейда Азіма не було написано розгорнутих і детальних відомостей. Коли Сейд Азім був ще малим, помер його батько Сейд Мухаммад, один із відомих і шанованих діячів Шамахи. Сейд Азім жив під захистом свого діда по материнській лінії, мулли Гусейна. У статті зазначено, що Мулла Гусейн був священнослужителем у селі Яксай в Дагестані. Сейд Азім, який вивчив арабську та перську мови від свого діда, повернувся до Шамахи приблизно через 10 років і здобув там середню духовну освіту. За словами А. Захарова, за час перебування в Дагестані Сейд Азім зміг вивчити кілька дагестанських мов. Проживши в Дагестані більше 10 років, поет повернувся в Шамаху в 1853 році з матір'ю Гульсум ханум. У 50-х роках 19 століття в Азербайджані, в тому числі в місті Шамаха, в культурно-освітній сфері ще були дуже сильні старомодність і схоластика. У статті вказано, що у той час існувала традиція відвідування релігійних центрів Сходу та отримання вищої духовної освіти. Не випадково в такий час Сейд Азім відправлявся здобувати духовну освіту в інші міста Сходу. Тому молодий поет спочатку вирушив до Іраку, Наджафа і Багдада, а потім у 1856 році до сирійського міста Дамаск, щоб отримати вищу

духовну освіту. Навчаючись в Іраку, молодий письменник також виявляв великий інтерес до світських наук. Після повернення в Шамаху в 1869 році він відкрив тут школу за новою методикою і викладав у ній до кінця свого життя. Зазначено, що на відміну від старих будинків мулл, тут, поряд з релігійними науками, дітей навчали азербайджанській і перській мовам, а також викладали елементарні знання з історії, географії, арифметики та інших предметів. 20 травня 1888 року в Шамахі помер Сеїд Азім Шірівані, який своєю багатою творчістю вніс золоті сторінки в історію азербайджанської літератури.

Ключові слова: поет, тазкіра, поезія, література, поема, вірш аруз, С.А. Шірівані.