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## THE TERMINOLOGICAL LEXICON OF THE *QABUSNAMA*

*The article is devoted to the Qabusnama, conventionally regarded as the earliest extant prose composition in Persian. Its author is Unsur al-Ma'ali Kaykaus ibn Iskandar ibn Qabus ibn Wushmgir ibn al-Ziyar, (1021–1098). The article offers a concise outline of the structure and content of the work. It is observed that the Qabusnama constitutes a didactic treatise comprising 44 chapters, each of which contains brief narratives addressed to the author's son. Every chapter is dedicated to a specific theme, prescribing what should be aspired to in life and what ought to be avoided. The work provides a vivid representation of the socio-feudal milieu of 11th-century Iran.*

*It is a well-established fact that the proximity of literature to social reality engenders the use of terminological vocabulary in literary discourse. The article emphasizes that the Qabusnama employs terminological lexicon extensively, fulfilling both nominative and aesthetic functions, encompassing a wide spectrum of domains, and generating diverse semantic-thematic groupings. Illustrative examples are adduced from the text, wherein individual terms are identified and subjected to analysis.*

*Furthermore, the article underscores that the Qabusnama, which has preserved its popularity over the course of nearly a millennium, continues to retain its relevance in the present day. Throughout this period, the work has been repeatedly transcribed, translated into various languages, republished, and investigated both within Iran and abroad. Among the scholars who have devoted significant attention to the life and oeuvre of Kay Kavus are the Iranian scholar M. Bahar, the Azerbaijani professor R. Sultanov, the Turkish scholar E. Dogan, the*

*French consul in Iran A. Querry, the British orientalist R. Levy, the Prussian diplomat and orientalist F. Diez, among others.*

*The Qabusnama continues to occupy a prominent place in the research of literary scholars, historians, philosophers, and linguists who examine its manifold dimensions. Nonetheless, it is noted that within the corpus of existing scholarship, there is a lack of specialized studies devoted specifically to the analysis of the terminological vocabulary drawn from the diverse spheres represented in the work.*

**Key words:** *Kay Kavus, Qabusnama, terminology of various spheres.*

**Introduction.** Persian-language literature represents one of the richest and most remarkable literary traditions in the world. It suffices to recall such towering masters of thought and expression, known across the globe, as Ferdowsi, Sa'di, and Nizami. Among the writers of its classical period, a distinctive place is occupied by Unsur al-Ma'ali Kay Kavus ibn Iskandar ibn Qabus ibn Wushmgir ibn Ziyar (1021–1098). His composition, the *Qabusnama*, is regarded as the earliest extant prose work in New Persian.

The *Qabusnama* is, as is well known, a didactic treatise consisting of 44 chapters that comprise brief narratives addressed to the author's son as well as to any reader who may wish to become acquainted with its content. The work undoubtedly played a significant role in the moral and intellectual upbringing of subsequent generations. For instance, Dr. A. Foruzani observes that among the works produced in Iran after the adoption of Islam, “with regard to education, upbringing, and public morality in the domain of Per-

sian prose, the masterpiece of Unsur al-Ma'ali Kay Kavus ibn Iskandar, entitled the *Qabusnama* or *Pend nama*, occupies a special place” [13, p. 51]. Each chapter of the composition is devoted to a specific theme, in which the author, adopting a friendly tone in the form of counsel and admonition, reflects on what in life should be sought and what ought to be avoided.

Professor M. Bahar of the University of Tehran, in his three-volume study *Stylistics*, characterizes the language of the *Qabusnama* as follows: “It may be said that he strove to employ Persian vocabulary to a greater extent than was the case in the works of his contemporaries” [8, p. 116]. Likewise, the British writer and orientalist E. Browne, in his *A Literary History of Persia*, remarks that the *Qabusnama* is “a fine specimen of Persian prose,” emphasizing in particular the “simplicity and clarity” of its narrative manner [15]. The style of the composition is classified as رثن لثرم (*nasr-e morassal*), one of the plain stylistic registers of classical prose, which, as has

been noted, “*is comprehensible and accessible to all*” [10, p. 112].

At the same time, the work conveys a vivid representation of feudal life in 11th-century Iran. According to numerous scholars, the proximity of literature to objective reality accounts for the presence of terminological vocabulary in literary compositions. It must be emphasized that in the *Qabusnama*, terminological lexicon is employed extensively, fulfilling both nominative and aesthetic functions, encompassing a broad range of domains, and generating diverse semantic-thematic groupings.

**Degree of Problem Elaboration.** The *Qabusnama*, while remaining a popular work among a broad readership for the past ten centuries, has not lost its relevance to the present day. During this period, the composition was repeatedly transcribed, translated into multiple languages, republished, and subjected to scholarly study both within Iran and internationally. To date, the work has been published approximately twenty times in Iran, among which the editions featuring prefaces, critical annotations, and appendices by the scholars S. Nafisi and G. Yusefi are of particular significance. According to the title page, S. Nafisi based his edition on what was, at the time, the “*oldest authentic manuscript*,” dated 1349 [11]. In turn, one of the most comprehensive and authoritative editions is considered to be that of G. Yusefi, who in his preface remarks that the work is “*so well known and celebrated*” that it requires no further introduction [12, p. 13].

Academic conferences devoted to the *Qabusnama* have also played an important role in broadening the scope of research on the work. For instance, the first regional conference held in Iran in 2013 brought together scholars such as M. Akbarzade, M. Zomorodi, M. Shiri, M. Shisteri, F. Hesari, among many others, to discuss the structure, content, stylistic features, and other aspects of the composition.

It should also be noted that the *Qabusnama* enjoys considerable popularity in Azerbaijan. A translation accompanied by a detailed preface and explanatory notes was produced by Professor R. Sultanov, who emphasized that “*at the early stage in the development of Persian prose, it is impossible to find a book that could rival it in the vividness of its content and the elegance of its language*” [2, p. 3]. Another example is provided by the Azerbaijani scholar T. Badalova, who in her research observed that “*there is no doubt that in the oeuvre of the great twelfth-century Azerbaijani poet Nizami Ganjavi, one can trace themes and motifs derived from the Qabusnama*” [1, pp. 25–26].

Among foreign scholars who have devoted considerable attention to the life and work of Kay Kavus are the Turkish scholar E. Dogan, the French consul in Iran A. Querry, the British orientalist R. Levy, the Prussian diplomat and orientalist F. Diez, and others. For example, E. Dogan, noting the strong interest of readers in the *Qabusnama*, points out that the work “*was translated into Turkish six times by different translators during the Old Anatolian Turkish period (13th–15th centuries)*” [4, p. 37]. The composition played an important role in the study of the language of the Old Anatolian Turkish era of the thirteenth to fifteenth centuries. The translations of the *Qabusnama* into Old Anatolian Turkish provided scholars with material for comparing the language of 13th–15th century translations with modern Turkish. The copies contain a considerable number of lexical items that were subsequently incorporated into the *Tarama Sözlüğü* (lexical compendium). It should be emphasized that the book has continued to be republished in Turkey on multiple occasions. It was, moreover, from a Turkish version that F. Diez translated the work into German. Published during the Napoleonic wars, Diez’s *Buch des Kabus* was linked to early nineteenth-century debates on moral philosophy that were closely tied to the future of German society. As the researcher L. Gibson has observed, the text, presenting a perspective from the Islamic world, “*offered practical advice on the cultivation of human virtue, which was a central concern of the age*” [7, p. 329].

It is possible to continue enumerating the scholarly works devoted to the study of the *Qabusnama* and its author’s literary activity; however, on the basis of the above-mentioned examples, one may conclude that the book has consistently remained at the center of attention among literary critics, historians, philosophers, and linguists examining its manifold dimensions. It should be noted, nevertheless, that within this body of research, there are no dedicated studies specifically analyzing the terminological vocabulary from the many fields represented in the composition.

**Aim and Objectives.** The aim and objectives of the present study are to examine the terminological vocabulary of Kay Kavus’s eleventh-century Persian-language monument, the *Qabusnama*.

**Methods.** In the course of analyzing the terminological lexicon of the work, the terms have been classified according to principal semantic-thematic groups. Through examples drawn from individual sentences, lexical items belonging to religion, literature, music, astrology, medicine, and other spheres of science and art have been identified.

**Main Section.** Let us now consider several examples in which **religious terminology** is employed:

و زنهاری پسر که اندر نماز سبکی و استهزا کنی بر ناتمامی رکوع و سجود و مطایبه کردن اندر

[12, p. 18]

نماز که این عادت هلاک دین و دنیا بود

(And beware, son, do not treat **prayer** lightly, and do not mock the incompleteness of the **bowing and prostrations**: to joke about **prayer** is a habit that leads to the destruction of both faith and the world.).

بدان ای پسر که خدای عز و جل دو فریضه پیدا کرد از بهر منعمان و بندگان خاص و آن حجست و

زکو و فرمود تا هر کرا ساز بود خانه او زیارت کند

[12, p. 20]

(Know, son, that the **Almighty and Great Allah** has prescribed two duties for His wealthy and chosen servants, namely: **Hajj and Zakat**, and has commanded that everyone who possesses the necessary means should visit His House.).

یور دن چ زان دنا مدرک ری سفت ار تی آ نی [12, p. 24]

(This **passage from the Quran** has been interpreted in several ways.).

و قرآنش بیاموزی تا حافظ قرآن شود [21, p. 132]

(And teach him to read the **Quran** so that he may become a **Hafiz**.).

جد تو سلطان محمود رحمه الله بری رسولی فرستاد و گفت: باید که خطبه بر من کنی و زر بنام من

زنی و خراج بپذیری [12, p. 146]

(Our grandfather, Sultan Mahmud, may God have mercy on him, sent a messenger to Rey and said: 'You must deliver the **khutbah** on my behalf, mint gold coins in my name, and accept the tribute.').

و اگر عالمی مفتی باشی با دیانت باش و بسیار حفظ و بسیار درس و در عبادت و نماز و روزه

تجاوز مکن [12, p. 159]

(And if you become a learned **jurist**, be honest, memorize extensively, and study diligently, and in the worship of **God, prayer, and fasting**, do not allow any transgressions.).

تخریدن آریز و ورب رادم لو غشتم لد: تفتگ اری عدم و ربما غیپ رب راب دص و نک زامن ت عکفر ود

صلی الله علیه و سلم درود ده [21, p. 163]

(And he said to the complainant: "Do not worry; go and perform **two rak'ahs of prayer** under that tree, and ask for blessings upon the **Prophet one hundred times** – may Allah bless him and grant him peace.).

و باید که قرآن دانی و از ظاهر تفسیر خبر داری و طرفی از فقه و اخبار رسول علیه السلام بدانی و از علم شرع از هر چیزی خبر داری تا اگر در مجلس پادشاه از این معنی سخنی رود جواب دانی

و طلب قاضی و فقیه نباید گرفتن [12, p. 204]

(And you must know the **Quran**, have knowledge of its **exegesis** and of **Islamic jurisprudence**, be familiar

with the **hadiths of the Prophet**, peace be upon him, be well-versed in the science of **Sharia**, and generally have an understanding of all matters, so that if such topics arise at the Shah's assemblies, you will know the answer without requiring the intervention of **qadis or fuqaha**).

In the above sentences, the following religious terms are highlighted: روزه – fasting, شرع – Sharia, حافظ قرآن – a person who has memorized the Quran, خطبه – khutbah (a type of litany including prayers for the ruling sovereign and for the entire community of believers), among others. The use of religious terminology imparts a distinct emotional quality to the text and enriches the lexical system of the work. It should be noted that some sentences containing religious terms exhibit Arabic-Persian bilingualism, for example:

و بدانکه ایزد تعالی شب را از بهر خواب و آسایش بندگان آفرید و روز را از بهر معیشت و تحصیل

اسباب معیشت آن چنانکه گفت: «وَجَعَلْنَا اللَّيْلَ لِیَاسَاٍ وَ جَعَلْنَا النَّهَارَ مَعَاشًا» [12, p. 91]

(And know that the Lord Almighty created the night for the sleep and rest of His servants, and the day for living and acquiring the necessities of existence, as He said: "And We made the night a covering".)

It should be emphasized that religious terms constitute the most frequently used terminology in the work.

**Literary Terms:** The extensive use of literary terminological vocabulary in the *Qabusnama* is a distinctive feature of the author's individual style.

و اگر شاعر باشی جهد کن تا سخن تو سهل [12, p. 189]

ممتنع باشد (And if you become a poet, strive for your speech to be **elegant yet inimitable**).

و بوزن و قافیه تهی قناعت مکن [12, p. 189]

(Do not be content with a single **meter and rhyme**.).

The following sentences contain a large number of literary terms:

و آن سخن که گویی اندر شعر، در مدح و غزل و هجا و مرثیت و زهد، داد آن سخن بتمامی بده و

هرگز سخن ناتمام مگوی [12, p. 190]

(And in the words you speak in **poetry**, in **panegyrics** and **lyrical poems**, in **epigrams** and **elegies**, and in **ascetic discourses**, demonstrate exemplary eloquence, and never utter imperfect speech.).

علی باید که [بود] اندر شعر و اندر زخمه و اندر صوت مردم تا خوش آید، با صناعتی برسم شعرا چون: مجانس و مطابق و متضاد و متشاکل و متشابه و مستعار و مکرر و مردف و مزدوج و موازنه و مضمر و مسلسل و مسجع و ملون و مستوی و مؤشح و موصل و مقطع و مخلع و مسمط و مستحیل و ذوقافیتین

و نجر و مقلوب و مانند این [12, p. 189]

(It is necessary for there to be artistry and wit in the verse, in the rhythm, and in the melody, so that

they may be pleasing. Techniques customary among poets are also required, such as: *mujānis, mutābiq, muta‘add, mushākil, mutashābih, musta‘ar, mukar-rar, muraddaf, muzawwadj, muvazāna, muzmar, musalsal, musajja‘, mulawwan, mustawī, muvash-shah, muwassal, muqatta‘, mukhallā, mustahīl, zukāfiyātayn, rajaz, maktūb, and others.*).

و این هفده بحر که از دایره‌های عروض پارسیان برخیزد، نام دایره‌ها و نام این هفده بحر چون: هزج و رجز و رمل و هزج مکفوف و هزج آخر [ب] و رجز مطوی و رمل مخبون و منسرح و خفیف و مضارع و مضارع اخرب و مقتضب و مجتث و متقارب و سریع و قریب و قریب اخرب و آن پنجاه و سه عروض و هشتاد و دو ضرب که در این هفده بحر بیاید جمله [12, p. 190]

معلوم خویش کن

(Study these seventeen circles of meter, which constitute the circles of Persian prosody. Learn the names of all seventeen circles, such as *hazaj, rajaz, ramal, hazaj-i makfūf, hazaj-i akhrab, rajaz-i matwī, ramal-i mahbūn, munsarihi, khafīf, muzāri‘, muzāri‘-i akhrab, muktazab, mujtass, mutakārib, sarī‘, karīb-i akhrab, munsarihi-I kabīr*, as well as the meters of the Arabs, such as *basīt, madīd, kāmīl, wāfir, tawīl*, and similar measures. These fifty-three meters and eighty-two variants, which are derived from these seventeen meters, should all be thoroughly understood.).

In the following examples, terms from different fields are combined within a single sentence. For example, literary and musical terms: هن‌ارت، لزغ .

اگر غزل و ترانه‌گویی سهل و لطیف و تر گوی [12, p. 190].

(If you compose a *ghazal* or a song, express yourself lightly, elegantly, and freshly).

پس بجستند شعرهایی که بوزن سبکتر بود بروی راههای سبک ساختند و خفیف نام کردند

[12, p. 194].

(And they created poems with lighter meters, set them to the foundation of gentle melodies, and called them *khafīf*).

Judging by the highlighted words in the above examples, it can be concluded that literary terms constitute one of the distinctive features of the lexicon of the *Qabusnama*.

#### Musical Terms:

The work extensively features vocabulary with musical meanings and musical concepts. Primarily, it consists of a broad layer of musical lexicon, names of musical practitioners, and names of melodies.

Musical vocabulary, names of melodies: – دورس – song, tune, melody, hymn; – هن‌ارت – melody, tune, song; – اون – motif, melody, tune, song; – ناتسد – melody, tune; – هار – mode (scale).

بعد از آن طریقه‌ها بوزن کم از آن‌بهناند چنانکه بدو سرود توان گفت و آنرا راه نام کردند

[12, p. 193].

(After these *modes*, they played slow *melodies* in such a way that one could sing along with them. And they called them *pax*).

پس کودکان و زنان لطیف طبع‌تر باشند، بی‌بهره مانندند تا آنکه که ترانه گفتند و پدیدار آمد

[12, p. 194]

(And children and women, possessing a more delicate nature, remained deprived until songs were composed and *chants* appeared).

As it can be seen from the above sentences, the composition also includes the names of melodies, which are musical terms. In the following example, the same tendency is observed, as the sentence is permeated with musical terminology.

و مگوی که شرط مطربی نگاه همی دارم، نخست بر پرده‌ی راست چیزی بگوی پس بر رسم [بر] هر پرده‌ای چون پرده‌ی باده و پرده‌ی عراق و پرده‌ی عشاق و پرده‌ی زیر افگند و پرده‌ی بوسلیک و

پرده‌ی سپاهان و پرده‌ی نوا و پرده‌ی گذاشته و [12, p. 196]

پرده‌ی راهوی و شرط مطربی بجای آر

(Do not say, 'I observe the rules of practicing music.' First, perform something in the *Rast* tone, and then, according to the rules, in all the [other] tones, such as *Bade, Irak, Uşşak, Zirafkand, Buse-lik, Sepahan, Nava, Gozashte, and Rahovi*, and fulfill the duties of a musician.).

اول داستان خسروانی زنند و آن از بهر مجلس [12, p. 193]. ملوک ساختند

(First, the *Khosrowani* melody is performed, and it was created for the gatherings of rulers.).

The *Khosrowani* chants consisted of rhymed prose. They were dedicated to feasts, ceremonies, and courtly etiquette. Among the Persians, the name *Khosrowani* is associated with Shah Khosrow II (591–628 CE), the ruler of the Sasanian dynasty, for whom they were intended.

The primary purpose of the *Khosrowani* was to praise the ruler, describe his bravery on the battlefield, and highlight his wisdom in state affairs.

Names of the holders of terms denoting musical practitioners: – برطم – musician, singer, and dancer; – رگ‌ای‌خ – singer, musician.

چنین مطرب همیشه با میزبان بود و شغلش روان [12, p. 197]. بود

(Such a *musician* will always be in the presence of the master, and his work will never be idle.).

اگر خنیاگر باشی سبک روح و خوش‌گوی باش و خوی نیکو دار و خود را بطاقت خویش همیشه

پاک جامه‌دار و مطیب و چرب زبان باش [12, p. 193].

(If you become a *singer*, be carefree and sweet-spoken, of good character, and to the best of your ability, always keep your clothing clean, be perfumed, and eloquent.).

As can be seen from the highlighted words in the above examples, the *Qabusnama* contains an extensive layer of musical vocabulary and terminology, and the work vividly reflects the musical-terminological system of the East.

#### Terminology from Various Fields:

In the *Qabusnama*, in addition to religious, literary, and musical terms, there are also agricultural, medical, legal, astrological, mathematical, gaming, commercial, military, and other terms. The use of terms in the text of the work depends both on the author's intention and on his individual style. In the chapter "در علم طب" (On the Science of Medicine), many words are related, in particular, to healing: نبض – pulse, صفرا – bile, خون – blood, بلغم – phlegm, بصر – vision, ذوق – taste, سمع – hearing, شم – smell, لمس – touch, مرض – disease, استسقا – dropsy, and so forth. For example:

اما در گرمابه از آب خوردن و فقاخ خوردن پرهیز کن که سخت زیان دارد و استسقا آورد [12, p. 89].

(But refrain from drinking water and using the *fūqah* in the bath, for this is very harmful and causes *dropsy*.)

آنگاه دست بر مجسهء بیمار نه [12, p. 182].  
(Then place your hand on the patient's *pulse*.)  
و تا بغذا کفایت شود بدارو [و] ضماد و طلی مکوش و تا بنقوع و ضماد کفایت بود بحب و مطبوخ

و معجون مکوش [12, p. 184].  
(And as long as the diet is sufficient, do not be zealous with *medicines*, *compresses*, and *ointments*, and as long as there are enough solutions and *plasters*, do not resort to *tablets*, *decoctions*, and *elixirs*.)

**Legal** terms appear in various chapters of the work: منشور – decree, قبالة – receipt, وکیل – wakil (representative or attorney). There are observable elements of difference in the semantic structure of these terms compared to their contemporary usage. Primarily, they occur in texts dealing with theology and jurisprudence.

و هرگز بدست خویش قبالة و منشوری ننویسد [12, p. 165].  
الا که ضرورتی بود

(And never let him write *documents*, *contracts*, or *decrees* with his own hand, except in cases of necessity.)

[12, p. 165]  
و وکیلان جلد پیش دارد  
(And keep capable *wakils* (agents or representatives) by your side.)

[12, p. 249]  
فتوهای بد و سنتهای بد نهد خلق را  
(Do not burden the people with harsh *fatwas* and regulations.)

**Game-related** terms constitute an interesting layer in the lexicon of the work: شطرنج – chess, نرد – backgammon, چوگان – chogan (polo), میسر – gambling, and others. Terms from this domain often require the use of the names of various gaming implements.

ونرد و شطرنج باختن بسیار عادت مکن [12, p. 77].  
(And do not develop a strong habit of playing *backgammon* and *chess*.)

اگر نشاط چوگان زدن کنی مادام چوگان زدن عادت مکن که بسیار خلق را در چوگان زدن بد رسیده است [12, p. 96].

(If you take pleasure in playing *chogan*, do not make it a habit, for many people have met misfortune while playing *chogan*.)

**Military** terms in the work reflect various military concepts: سپهسالار – commander-in-chief, سرهنگ – army leader, لشکر – army, troops, سالار – chief, leader, commander, and so forth.

چنانکه امیر فضلون بوالسوار، ابو البشر را با سفهسالاری بردع همی فرستاد. وی گفت: تا زمستان نیاید نه روم در [12, p. 200].

(Thus, Emir Fazlūn Abū-s-Suwar sent Abū-l-Bashir as *sipahsālār* to Barda. He said, "I will not go until winter arrives.")

اما چون در کارزار باشی آنجا سستی و درنگ شرط نباشد چنانکه تا خصم تو بر تو شام خورد تو برو چاشت خورده باشی [12, p. 98].

(And if you are on the battlefield, slowness and lethargy are not permissible, so that while your *opponent* dines over you, you have already breakfasted over him.)

مردی بد بود و از بدی او لشکر برو کینه ور [12, p. 100].  
گشته بود

(He was an unpleasant man, and because of his wickedness, the *army* became angry with him.)

#### Astrological terms:

The following examples are replete with astrological terms:

و سهمها و اثنا عشریات و دریجان و جانبیات و نهپهر و ارباب مثلثات و حد و صورت و شرف و هبوط و خانهء وبال و فرح و حزن و اوج و [12, p. 186].  
حضیض و آنگه بنگر در حالات قمر و کواکب

(And when you are informed about the portions of the *twelve signs* and their degrees, and the rulers of the triplicities, and the bounds, and the shape, and the ascension and setting, and the house of misfortune, and of joy, and of adversity at the zenith and nadir, then observe the condition of the moon and the stars.)

اما حدیث مولدها من از استاد خویش چنان شنودم که مولد مردم نه آنست بحقیقت که از مادر جدا شود

که مولد اصلی طالع زر عست [12, p. 187].  
(But in the accounts of birth, I have heard from my teacher that a person's time of birth is not actually

when he separates from the mother; the true time of birth in the **horoscope** is the moment of conception. (.

**Linguistic terms:**

و اگر نامه پارسی بود پارسی مطلق منبیس که ناخوش بود،  
خاصه پارسی دری که نه معروف بود  
[12, p. 208]

)And if the letter is in **Persian**, do not write in perfect **Persian**; it is undesirable, especially in **Dari Persian**, which is unfamiliar. (.

ديابن وچ مك تسلا مول عم دوخ يزات هممان يافلكت و  
ديا شوخ و تسرنه عچس يزات هممان ردنا و درك  
[12, p. 208]

) And the intricacy of **Arabic** writing is known, as one must learn how to achieve it. Rhyme in a composition in **Arabic** is an art, and it is harmonious. (.

**Conclusion.** The prevalence of highlighted terms in the examples above attests to the active deployment of terminology from diverse domains throughout the text. The extensive incorporation of multi-domain terminology constitutes a salient feature of the *Qabusnama*. Predominantly, these include religious, literary, musical, and astrological terms, while medical, agricultural, legal, mathematical, gaming, commercial, military, and other specialized terms are also represented. The integration of terminology across these varied fields reflects the author's deliberate effort to transmit his experiential knowledge and scholarly expertise to his readership, most notably to his sole son, to whom the work is expressly dedicated.

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**Мамедова Р. Г. ТЕРМІНОЛОГІЧНИЙ ЛЕКСИКОН «КАБУС-НАМА»**

Стаття присвячена «Кабус-нама», яку традиційно вважають найдавнішим збереженим прозовим твором на фарсі. Її автором є Унсур аль-Меалі Кей-Кавус ібн Іскандар ібн Кабус ібн Вушмгір ібн аз-Зіяр (1021–1098). У статті пропонується стислий виклад структури та змісту твору. Зазначається, що «Кабус-нама» являє собою дидактичний трактат, що складається з 44 розділів, кожен з яких містить короткі оповіді, звернені до сина автора. Кожен розділ присвячений певній темі, що визначає, до чого слід прагнути в житті, а чого слід уникати. Ця робота яскраво зображує соціально-

феодалне середовище Ірану XI століття. Загальновідомим фактом є те, що близькість літератури до соціальної реальності породжує використання термінологічної лексики в літературному дискурсі. У статті підкреслюється, що «Кабус-нама» широко використовує термінологічну лексику, виконуючи як номінативні, так і естетичні функції, охоплюючи широкий спектр сфер та генеруючи різноманітні семантико-тематичні групи. З тексту наводяться ілюстративні приклади, в яких окремі терміни ідентифікуються та піддаються аналізу.

Крім того, у статті підкреслюється, що «Кабус-нама», яка зберегла свою популярність протягом майже тисячоліття, продовжує зберігати свою актуальність і в наш час. Протягом цього періоду твір неодноразово транскрибувався, перекладався різними мовами, перевидавався та досліджувався як в Ірані, так і за кордоном. Серед науковців, які приділили значну увагу життю та творчості Кей-Кавус, є іранський вчений М. Бахар, азербайджанський професор Р. Султанов, турецький вчений Е. Доган, французький консул в Ірані А. Кверрі, британський сходознавець Р. Леві, прусський дипломат і сходознавець Ф. Дітц та інші. «Кабус-нама» продовжує займати чільне місце в дослідженнях літературознавців, істориків, філософів та лінгвістів, які досліджують його різноманітні виміри. Проте, слід зазначити, що в корпусі існуючих наукових досліджень бракує спеціалізованих досліджень, присвячених саме аналізу термінологічної лексики, почерпнутої з різних сфер, представлених у творі.

**Ключові слова:** Кей-Кавус, «Кабус-нама», термінологія різних сфер.

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