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**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**RELIGION AND GNOSIS IN NIZAMI GANJAVI'S  
CREATIVITY**

Field of Science: Philology

Specialty: 5716.01 - Azerbaijani literature

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**BAKU – 2023**

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## GENERAL CHARACTERISTICS OF THE RESEARCH

**Relevance and research degree.** The name and work of Nizami Ganjavi is an eternal art and creative miracle of Azerbaijani, Eastern and world literature. With the poetry of this genius of the XII century, he changed all the poetic scales and traditions of his previous artistic work, brought a new idea, a new style of poetic thinking, new artistic and aesthetic norms to the Eastern literary thought.

Nizami's work is very rich in terms of themes and ideas. The object of his work is the whole world, in the true sense of the word. The poetry of the thinker-poet Nizami Ganjavi is also philosophical poetry. Having mastered the sciences of his time, Nizami has an artistic and philosophical view of the great philosophical and ideological systems of mankind thought. From this point of view, it is impossible to imagine Nizami's work in terms of both idea and content outside the history of religions, including Islam.

Nizami Ganjavi, a devout Muslim, not only accepted Islam as a divine event, but also approached it in the context of celestial religions and implemented a divine message to all religious and ideological thought systems related to Islam, including the great ideological phenomenon of the East, considered as a system that combines levels of manifestation. In this regard, religion and gnosis form important centers of meaning in the artistic and ideological system of Nizami's work.

The theme of religion and gnosis has always attracted attention in Nizami's work. However, depending on the time and place, there were different approaches to this topic. Undoubtedly, in the Soviet times, which promoted atheist ideology, it was impossible to solve Nizami's work in an objective way from the point of view of religion and gnosis, based on the inner beliefs of researchers. Soviet methods of analysis required lawmakers to present their attitudes in all cases from a critical, negative position.

Objective researchers, who understood the place and role of religion and gnosis in Nizami's poetry, tried not to touch on this topic, or touched on it, or tried to express their words, albeit covertly. This resulted in the fact that the theme of religion and gnosis in Nizami's poetry remained almost untouched throughout the Soviet era.

As for the degree of study of the subject in Azerbaijani philology, it should be noted that the legacy of Nizami Ganjavi has been the subject of research many times, valuable research works have been written. However, the issue of analysis of religious and philosophical issues in the works of the great poet has not found its proper analysis. Research, especially during the Soviet era, should not be taken for granted, as atheism was the main ideology of the state at that time. If the atheist society denied the religious worldview, the researcher could not take it and analyze it objectively. As a result, the theme of religion and gnosis in Nizami Ganjavi's work remains unanalyzed.

**The object and subject of research.** The object of the dissertation work is Nizami Ganjavi's poetic creativity (five poems), and the subject is the study of Nizami's religious and mystical views based on his works. From a conceptual point of view, the subject of the work covers the concepts of prophecy, Miraj, desire, soul, names and attributes of God, perfect human being in Nizami's creativity.

**The purpose and objectives of the research.** The main purpose of the dissertation is to study the issues of religion and gnosis in Nizami's work. Achieving this goal involves the implementation of the following tasks:

- The use of primitive beliefs in Nizami's work and the study of the artist's artistic and aesthetic attitude to these beliefs in the context of monotheism;

- The study of the images of the prophet in the works of the poet and their world of artistic and philosophical meaning;

-The study of the artistic-aesthetic and philosophical-religious features of the image of the Prophet Muhammad in Nizami's work;

-Examination of artistic-aesthetic, philosophical-poetic semantics of "Khamsa" poems;

- To study the concept of "Nafs-Lust" in Nizami's religious and gnosis meetings;

- An explanation of Poet's attitude to the issue of spirit;

- Study of semantic features of artistic and philosophical names and attributes of Allah in Nizami's works.

- The religious-cognitive semantics of the mature human image in the works of the poet.

**Research methods.** Comparative-historical and comparative-typological approach methods were used.

Approach to the problem in a comparative context artistic and philosophical of Eastern literature allows us to show the originality of Nizami's approach to the subject of religion and gnosis, which is the source. Nizami Ganjavi was a thinker and poet who mastered the humanities and exact sciences of his time. For him, religion and gnosis were not only a source of subject matter, but also a source of divine energy, which formed the philosophical basis of his works, the poetic spirit of his images and ideas. In his works, he not only used religious and philosophical ideas, images and motives, but also gave them a new artistic spirit and philosophical meaning with his poetic talent and thinking. A comparative approach to all these issues allows us to reveal the originality of Nizami's genius, to create an image of his thinker.

The approach to the problem in the historical context allows to evaluate the issues of religion and gnosis in Nizami's work from the point of view of historical development, as well as to study how the artist's religious-gnosis views developed within his life history.

An approach to the problem in a typological context allows us to study the typical features of the artistic and philosophical

development of issues of religion and gnosis in Nizami's work. Nizami was an artist with an original mind. His thinking had a wide range of generalizations. Therefore, we face the fact that in the poet's work, all issues, including religion and gnosis, are placed in a global context. The research requires us to clarify the Nizami's type of attitude to reality in "Khamisa". It is impossible to explain Nizami's innovations in the history of Eastern artistic and philosophical thought on the issues of religion and gnosis until the specificity of his way of thinking clarifies.

Thus, the approaches to the problem in the dissertation with historical-comparative and comparative-typological methods allow to study the issues of religion and gnosis in Nizami's work with all its artistic-aesthetic essence and philosophical-poetic originality.

**The main provisions of the defense.** The following provisions are defended in the dissertation:

1. Nizami's work is rich in religious motifs and images;
2. In the poet's "Khamisa" the mythical-religious beliefs were re-interpreted artistically and philosophically in accordance with his worldview;
3. In "Khamisa", the concept of prophethood and the images of the prophet have a special artistic and philosophical meaning. The image of Muhammad is taken as a standard of prophecy and humanity, and in this case, the descriptions are interpreted in the context of human-God relations.
4. Nizami's work is rich in cognitive motifs and images.
5. In "Khamisa" the poet artistically embodied the gnosis essence of the concept of "Nas", the spirit was reflected both as a gnosis-religious category and as an artistic idea.
6. In "Khamisa" names and attributes of God embodied as categories of the poet's cognitive-artistic thought;
7. Nizami introduced the name of God "Tavvab" as a model of human cognition and moral perfection.

**The methodological basis** of the research. The following scientific innovations were obtained in connection with the problem in the dissertation work:

- By analyzing religious motives and images in Nizami's works, the artistic and philosophical essence of the mythical-religious beliefs in "Khamsa" revealed;

- The poet's religious-philosophical views on prophecy and how they artistically and philosophically embodied in the images of the prophet were evaluated;

The poet's Prophet Muhammad's approach as a standard of prophecy and humanity was revealed, and the artistic and religious embodiments of this approach were explored;

- The religious-cognitive essence and the function of spiritual evolution of the interrogations in "Khamsa" were analyzed;

- The essence of the concept of "lust" in the system of gnosis-philosophical views of the poet studied through the analysis of gnosis motives and images in Nizami's works and the features of the artistic embodiment of these combinations in his poetry were evaluated:

- The artist's approach to the concept of "spirit" as a gnosis-religious category was discovered, and the features of this concept as a poetic evolution, as an artistic idea were studied in "Khamsa";

- Features of artistic and aesthetic embodiment of the poet's gnosis-philosophical views on the names and attributes of God studied;

- Nizami's system of gnosis-philosophical views revealed the approach of God to the name "Tavvab" as a model of man's gnosis and moral perfection, and analyzed the features of its artistic embodiment in "Khamsa";

- The cognitive properties and the world of poetic meaning of the perfect human image modeled by the thinker-poet have been studied and systematized.

**Theoretical and practical significance of the research.**

The theoretical significance of the dissertation is determined by the possibility of using the theoretical and methodological theses and results obtained in the research, in future research on the religious and philosophical views of Nizami Ganjavi, which is an inexhaustible source in terms of philosophical-poetic and artistic-aesthetic point of view.

The practical significance of the research determines primarily by the possibility of using it in the teaching process of undergraduate and graduate programs of universities. Provisions derived from the results of scientific research could be used as a scientific source and additional teaching aids in writing the history of philosophical thought of Azerbaijan in the XII century from a religious point of view, writing textbooks and programs in higher education, special courses on the great poet's work.

**Approbation and application of research.** The written parts of the research were discussed at the meetings and scientific seminars of the Ganja Branch of ANAS, the main scientific provisions and results of the dissertation were reflected in the articles published in various scientific journals and thematic collections, as well as in scientific conference materials under the guarantee of the department and Ganja Branch Scientific Council. 9 articles on the subject were published.

**Name of the organization where the dissertation work is performed.** The topic of the dissertation was determined in the Department of Nizami Studies of Ganja Branch of ANAS, and was approved on May 23, 2014 at the enlarged meeting of the Department of Oriental Studies (protocol No. 1). The research work carried out in the Center for Nizami Studies of Ganja Branch of ANAS.

**The structure of the dissertation:** The dissertation consists of introduction (13368), chapter I (96170), chapter II (59221), chapter III (98453), conclusion (9607) and bibliography with a total volume of (276823...) signs.



## MAIN CONTENT OF THE STUDY

The "Introduction" substantiates the relevance of the topic, indicates the object and subject, degree of development, goals and objectives, methods, main provisions for defense, lists scientific innovations, provides information about the theoretical and practical significance, approbation and application of the dissertation, as well as the overall scope.

In the first chapter of the dissertation, entitled "Religious motives and images in Nizami's work", Nizami's artistic and philosophical approaches to mythical-religious beliefs, the concept of prophecy and the artistic and philosophical interpretation of issues such as the image of Muhammad as a standard of prophecy and humanity, and the world of religious and philosophical meaning of the verses studied.

The first paragraph of the first chapter, entitled "Artistic and philosophical approaches to mythical-religious beliefs", states that the inclusion of mythological motives in Nizami's work is undoubtedly associated with the extraordinary breadth and depth of the poet's thinking. The mythological motifs in the great artist's work reflected his cognitive and philosophical interests on the one hand, and artistic and aesthetic interests on the other.

The poet was able to incorporate subtly pre-religious mythical beliefs into the artistic and aesthetic harmony of "Khamsa". AhmadagaAhmadov writes that "Poet-scientist" NizamiGanjavi knew that like all ancient peoples, our people, whose history dates back thousands of years, went through various religious stages before Islam.<sup>1</sup>

In Nizami's poetry we encounter many mythological concepts and ideas. One of them is the concept of "tree of life" // "water of life". For example, we read in "Iskendername":

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<sup>1</sup>Ahmadaga Ahmadov. Nizami-scientific researcher. Baku: Mominin, 2001, p. 3

Now you see that everyone is grieving, hoping to drink the water of life.

The "water of life" is one of the most important images of mythology.<sup>2</sup> This image embodies the mythical concept of eternal life. Nizami compares the mythical meaning of the image of the water of life with the divine perception of reality and comes to the following philosophical conclusions:

- Eternity is not in man's material existence, but in his soul;
- Man's soul is eternal, his body is temporary;
- Those who idealize the material deprive themselves of spiritual eternity;

- Poet applies to the Almighty Creator with the phrase "Your chest is the essence of the mirror, because the universe is a mirror. Everything reflected in the mirror is from Almighty God. That is, the manifestation of God can be seen in everything that exists.

- The meaning of human life is to seek eternity when it is temporary. Nizami embodied that "eternity" in the mythical "water of life".

Khalil Yusifli writes, "In the past, to protect young children from the evil eye, they used to wrap them around a paint can and paint them with black paint ("nil") on their faces."<sup>3</sup> We also read in Nizami:

They draw nil (black paint) around his face,

It is to ward off the evil eye of Agyar.<sup>4</sup>

In Nizami's poems, there are motifs that reflect primitive religious beliefs such as shamanism, animism, totemism, and magic. Nizami, who made extensive use of folklore wisdom, folk

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<sup>2</sup> Nizami Ganjavi. Iskandarnameh ("Sharafnameh"). Baku, Lider publishing house, 2004, p. 371

<sup>3</sup> Nizami Ganjavi. The Treasury of Mysteries. Baku: Lider publishing house, 2004, p. 280

<sup>4</sup> Nizami Ganjavi. Layla and Majnun / Philol. translation, explanations, and notes by M. Alizadeh. Baku: Science. 1981, p. 69

wisdom and legends in his work, not only polished these texts artistically, but also thought about the divine secrets of the ancient worldview living in them. The artist observed that the ancient priests and shamans actually encountered mystical beings in their practice, and showed that these mystical beings were giants / demons, as in the story "Alexander's arrival in the village of worshipers."

In Nizami's work we often encounter Zoroastrian motives. Nizami Ganjavi had a deep knowledge of Zoroastrianism. For example, he writes in "Seven Beauties":

The castle of this book is like the Zandi (book) of fire-worshippers

I decorated it with seven brides because ...<sup>5</sup>

"Khamsa" is also rich in motifs that reflect mythical and religious beliefs. Poet in his poems made extensive use of legends, myths and stories reflecting folk philosophy. In "Khamsa" Nizami not only approached the mythical-religious beliefs from the artistic and aesthetic point of view, but also delved into the philosophical depths of these beliefs and evaluated them in the context of the monotheistic religion. The artist also approached the cognitive practice of non-revelation religions as a true philosopher. This is especially evident in his attitude to Zoroastrianism. Although Nizami did not accept Zoroastrianism as a religion of revelation, he made extensive use of the philosophy of this religion.<sup>6</sup>

The second paragraph of the first chapter, entitled "The concept of prophecy and the artistic and philosophical interpretation of the images of the prophet" shows that in Nizami's work the standard of issues such as the promotion of goodness, inclination to

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<sup>5</sup>Nizami Ganjavi. *Seven Beauties* / Philol. translation, explanations, and notes by R. Aliyev. Baku: Elm, 1983, p. 26

<sup>6</sup>**See the results obtained in the first paragraph of the first chapter:** Huseynova, Kh. Nizami basic beliefs in the works of Ganjavi // Materials of the Republican scientific-practical conference on the national-spiritual values of the Western region, - Ganja: - 2015. - p. 72-77.

goodness, the promotion of righteousness are the lifestyles of prophets. For the poet, the model of Muslim identity is the Prophet Muhammad, and one should strive to turn this model into one's own way of life.

Poems of the thinker-poet who glorified and propagated the ideal human model in each of which he spoke of the prophets. The life stories of the prophets whom God cites as examples in the Koran could also be clearly seen in the poet's works. The artist also told stories in the "Treasure of Mysteries" such as "On the creation of Adam", "The article of the old farmer with the Prophet Solomon", "Iskendername" in the work "Khizr's teaching to Nizami".

Nizami writes:

To Him belongs judgment and dominion,  
He is the One who sends revelation to the Prophets.<sup>7</sup>

For the sake of religious lovers  
The revelation that came to the prophets.<sup>8</sup>

Nizami Ganjavi's works mention the following prophets: Adam, Noah, Saleh, Ibrahim, Ismail, Ishaq, Yaqub, Yusuf, Khidr, Musa, Ilyas, Yunus, Davud, Suleyman, Logman, Isa, and Muhammad.

Since the life stories of the prophets are of great importance, the poet re-enacted these stories in the Holy Koran in his poems. Nizami articulated the concept of prophecy based on the holy book of Islam, and considered the prophet to be the receiver of divine revelation and information. The poet, who considered the prophets to be God's chosen people, approached this event of choice in artistic-psychological, philosophical-poetic aspects. According to the poet, there is a divine criterion in the

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<sup>7</sup> Nizami Ganjavi. Iskandarnameh ("Sharafnameh") / Philological interpretation: Gazanfar Aliyev. Baku: Elm, 1983, p. 258

<sup>8</sup> Nizami Ganjavi. Iskandarnameh ("Igbalnameh") / Philological translation: Vagif Aslanov. Baku: Elm, 1983, p. 600

choice of prophets. There are visible and invisible aspects of this criterion. The visible aspects of the criterion are expressed in the compassionate attitude of the prophets towards their morals, behavior, people and the whole living world in general.

According to the poet, the Prophet is a mediator between God and human beings. Its transmission expresses in the way it conveys information from God to people. The prophets could neither increase, decrease, nor change this information.

The existence of the images of the prophet in "Khamasa" is not limited to the poetic traditions of the time. Every poet of that time, in the "introduction" of his masnavi, in accordance with the requirements of this genre, made "munajat", "nat" and so on. At the same time, these parts reflected the philosophical and cognitive potential of the poet's thinking. Nizami not only referred to the concept of prophecy and the image of the prophet within the framework of "introductory labels", but placed "prophecy" as a concept at the core of the artistic and philosophical concept of "Khamasa".

According to the poet, the Holy Koran is not just a holy book of divine revelation, but a written model of the universe. In the mystical thought with which Nizami was deeply acquainted, the existence of the world and man was equated with the use of the metaphors "world" and "book."

When referring to the hadiths and stories of the Koran about the prophets, Nizami never deviated from his philosophical and artistic ideas for the sake of artistic interest and plot appeal. In all cases, these images and their interpretation served to reveal the conceptual ideas that Nizami wanted to embody.

When the images of the prophet scattered in "Khamasa" and the plots related to them are brought to a single level, the same line of ideas and thoughts followed by the thinker-artist is revealed. Nizami tried to understand and embody the history, essence and

dynamics of the development of the divine message in the example of the prophetic mission of each of these prophets.<sup>9</sup>

The third paragraph of the first chapter, entitled "The image of Muhammad as a standard of prophecy and humanity," states that Nizami, who placed man at the top of the hierarchy of creation, highlighted of the Prophet as a standard of both prophecy and creation. In all his poems, he gave a special place to the Prophet. In The "Treasure of Mysteries", he gave five praising paragraphs about our Prophet.

Nizami points out that the Prophet Muhammad is an example of moral behavior for humanity:

Politeness gained fame from his words,  
Destiny found a shape in his belt.<sup>10</sup>

His command and prohibition are built on the plain,  
His prohibition is evil and his command is good.<sup>11</sup>

In other words:

- The "words" (speech) of the Prophet Muhammad turned the concept of "decency" into a model of honorable, valuable, exemplary behavior in social relations.

- With the "belt" of the Prophet Muhammad, not only the world of society, but also the world of the heavens (fortune) took on a new form and content. Here, the image of the "belt of the prophet" is a metaphor for his devotion to God. "Falak", on the other hand, is a place of prayer between the Prophet and Allah,

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<sup>9</sup> See the results obtained in the second paragraph of the first chapter: Гусейнова, Х. Пророки в творчестве Низами Гянджеви // Дніпропетровський Національний Університет імені Олеся Гончара. Література в контексті культури. Збірник наукових праць, випуск 27(2), – Київ: Видавний дім Дмитра Бураго, – 2017.– с. 78-85.

<sup>10</sup> Nizami Ganjavi. The Treasury of Mysteries / Philological translation, explanations, comments, and notes by R. Aliyev. Baku: Science. 1981, p. 26

<sup>11</sup> Nizami Ganjavi. Seven Beauties / Philol. translation, explanations, and notes by R. Aliyev. Baku: Elm, 1983, p. 18

meaning the heavens and the infinite universe. According to Nizami, it was the prayers of the Prophet to God that became a completely new form of relationship between man and God based on prayer.

- The Prophet Muhammad is an ideal example of the commandment to enjoin what is good and forbid, what is evil. His whole life, existence, thought and perception without exception is based on the call to goodness and the deterrence of evil.

He declares His truthfulness, that His words are the direct word of God. These words of NizamiGanjavi are confirmed in the 7th verse of Surat“al-Hashr” in Koran. “... Take what the Prophet gives you; give up what it forbids. Fear God. Surely the punishment of Allah is severe.”

Nizami defines the name "Muhammad" as follows:

Inevitably, he ("alif") is from that "mim" and "dal"<sup>12</sup>

He received the decree of the land of happiness and perfection.

Muhammad is that from time immemorial everything is engraved with the beauty of His name.<sup>13</sup>

S. Haji writes that Nizami created a figurative form by using the spelling of the letters "dal" and "mim". It is noteworthy that Nizami used the opportunity to look like a necklace of "dal" and to resemble the belt of "mim".<sup>14</sup>

According to the poet:

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<sup>12</sup>Nizami Ganjavi. *The Treasury of Mysteries / Philological translation, explanations, comments, and notes* by R. Aliyev. Baku: Science. 1981, p. 25

<sup>13</sup> Nizami Ganjavi. *Iskendernameh ("Sharafnameh") / Philological interpretation*: Ghazanfar Aliyev. Baku: Elm, 1983, p. 29

<sup>14</sup>Sirajeddin Haji. *The concept of prophethood and Hazrat Muhammad (SWT) in the works of Hazrat Nizami Ganjavi. Book 1*. Baku: Nafta-Press, 2008, p. 85-86

- The whole history of creation has been pre-modeled and schemed by the Divine. He is known only to Him.

- The birth and activity of the Prophet Muhammad pre-existed in the scheme of creation of the universe. From this point of view, when and where the prophet will be born and with what mission he will be assigned is a matter of the divine logic of creation.

- The name "Muhammad" is a symbol that reflects the structure of the universe with all its system of graphic signs. In this sense, the Prophet Muhammad is a divine mystery, a code of divine creation, a formula of divine existence, not only in terms of his physical existence and spiritual identity, but also in the name that individualizes him in society.<sup>15</sup>

The fourth paragraph of the first chapter, entitled "The world of religious and philosophical meaning of the Merajnamas", states that the place of the "Merajnamas" in "Khamasa" is unparalleled in terms of studying Nizami's work in a religious-gnosis context. Here, the divine meaning of the artistic word complements each other.

Nizami Ganjavi guides man to find the higher truth. In this sense, his work is addressed to humanity as a whole. M. Alizadeh writes, "Nizami's world of ideas has a universal nature. Its artistic and philosophical heritage does not belong to one nation, but to all peoples and humanity"<sup>16</sup>.

"Merajnama" literally means a book or work about Ascension (Mohammed's spiritual journey to God). Ascension is one of the most important events in the history of Islam. The word "ascension" literally means "to ascend." "Ascension" also means a

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<sup>15</sup>**See the results obtained in the third paragraph of the first chapter:** Huseynova, X. Hazrat Muhammed, Qurani-Karim and Sheikh Nizami // Materials of the Republican scientific conference on the current problems of the literature of the Turkic peoples, - Baku: - 2015. - p. 258-269.

<sup>16</sup>Alizadeh Mubariz. Human is a creative force / Nizami Ganjavi-850 (collection of articles). Baku: Baku University Publishing House, 1992. p. 98



ladder. Our Prophet Muhammad was taken to the heavens and taken to unknown places.<sup>17</sup> This event is also called "Isra" in Islamic history. He was called Isra because this great event took place at night and the word Isra means "to walk at night."<sup>18</sup>

Nizami Ganjavi, one of the brightest representatives of the Eastern philosophical and cognitive thought of the Middle Ages, also repeatedly referred to the motive of ascension as a philosophical-metaphorical image and category in his works.

The cradle of this province,  
Muhammad, the sultan,  
was the crown prince of several caliphs.  
He opened the belly full of musk in "Beyti Aqsada",  
From the depths of the earth he bowed his head.  
He saved himself from the bondage of the world,  
He was chosen as the favorite of the angels.<sup>19</sup>

The poet describes the Prophet Muhammad's arrival from Mecca to Al-Aqsa Mosque in the middle of the night in body and soul during the ascension trance, and from there to the heavens.

The research shows that in Nizami's work there are two main sources of information has a function: artistic-aesthetic and philosophical-cognitive. The artistic and aesthetic function of "Merajnamas" in "Khamsa" is connected with the Masnavi (the spiritual couplets) tradition. Thus, in the Masnavis of that time, the hymns of God and the Prophet, as well as "Merajnamas" were a poetic tradition. Following this tradition, Nizami also turned to the genre of "Merajnama", glorifying the Prophet with his high talent

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<sup>17</sup> Ahmet AĞIRAKÇA. Kaynaklar Işığında İsrâ ve Miraç Olayı. [http://www.artuklu.edu.tr/dosyalar/DergiMakale/00000/00000022\\_yupirjd\\_m5p4nw.pdf](http://www.artuklu.edu.tr/dosyalar/DergiMakale/00000/00000022_yupirjd_m5p4nw.pdf)

<sup>18</sup> Hafız Ather Hussain al-Azhari. The Night of Isra and Mi'raj. [www.IslamicCentre.org](http://www.IslamicCentre.org).+

<sup>19</sup> Nizami Ganjavi. Iskandarnameh ("Sharafnameh") / Philological interpretation: Gazanfar Aliyev. Baku: Science, 1983, p. 31

and skillful pen, and created the best examples of the genre of “Merajnama” in the East.

The artistic and aesthetic beauty of the poems given in "Khamsa" is their appearance, the top layer of meaning. Beneath this outer layer is a deep layer of philosophical and cognitive meaning. All of Nizami's philosophical thoughts as a thinker, his worldview about man, the world, time, the universe and its Creator reflect in this layer of philosophical and cognitive meaning.

For Nizami, the ascension of the Prophet Muhammad were the first and foremost the key to understanding the meaning and essence of human existence. In “Iskendername”, the poet says, "If he had not lifted his head from the arch of the throne, // who would have torn the curtain of this blue sky?" Conceptualizing the event of Ascension with the fact that he repeatedly emphasized as a human being, on the basis of which he established the system of philosophical view of Ascension.

In Nizami's Ascension system, Man (Muhammad) and Ascension are the two main concepts of thought. Muhammad, as a human being, is the human substrate, the essence of humanity, which includes the Eternal. Muhammad had all the material and spiritual elements of every human being.

That is, all human beings and the Prophet Muhammad have been created from the same material and spiritual essence. However, the most important thing that distinguished the Prophet from all other people was that he was an example of humanity, an example-human, a standard-human. In this, the poet saw the chance of each person to rise from the level of human-ignorance to the level of mature human. According to Nizami, it is from this point that everyone's ascension begin. Again, in “Iskendername”, the poet said, "He gave us the salmon to reach the spiritual world, // He sent us the gift of the throne," referring to this chance, calling

Ascension as the "the gift of the throne to the people" and "the means of ascension to the spiritual world".<sup>20</sup>

The second chapter of the dissertation, entitled "God's Names and Attributes in Nizami's Creativity as Categories of Gnosis -Artistic Thought," embodies the fact that Allah's attributes and names are categories of gnosis-artistic thought, and the poet's embodiment of Allah's name "Tavvab" as a model of human cognition.

The first paragraph of the second chapter, entitled "The attributes of God as categories of gnosis-artistic thought" shows that the most important and complex part of NizamiGanjavi's gnosis is the artistic and philosophical embodiment of his views on the names and attributes of God.

Nizami understood the Creator with his attributes in his thoughts, and the attributes of Allah were revealed to him in the poet's vision. He emphasizes that the greatest way to perfection is to see and understand God through the unseen. Thus, when a person keeps his diet with all his being - body and soul, and manages to raise his soul above the physical requirements of the body, his unseen eyes are opened. At that time, man will find the unseen in them by understanding God, His names and attributes. Thus, the most difficult part of the arduous path to perfection would be left behind.<sup>21</sup>

After beginning his works in the name of God, the poet mentioned His most beautiful names and attributes. This is not

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<sup>20</sup>**See the results obtained in the fourth paragraph of the first chapter:** Гусейнова, Х. Мираджname в творчестве Низами Гянджеви / Университет открывающий и преобразующий мир. Научные исследования в сфере гуманитарных наук: открытия XXI века. Материалы III Международный научно-практической конференции. – Пятигорск: – 2016.– с. 22-30.

<sup>21</sup>**See the results obtained in the first paragraph of the second chapter:** Huseynova, Kh. Nizami Ganjavi's works of God's proof attributes // Ministry of Education of the Republic of Azerbaijan, Baku Slavic University. Scientific works, Language and literature series, No. 1, - Baku: - 2019. - p. 224-230.

accidental. For Nizami, the existence of these names and adjectives were the keys to understanding. Nizami says about the attributes of Allah:

We are powerless to comprehend your face (essence),  
“Who knew Allah? ... We have read (the hadith) many  
times.”<sup>22</sup>

That is, knowing the attributes of God does not mean knowing the divine nature that these attributes signify. Human perception is incapable of understanding this. As Z.Mammadov wrote, "According to Nizami," investigating the source of divine power does not open the knot for anyone. He is only "glorified by His attributes."<sup>23</sup>

According to the poet, the path of science passes through the names and attributes of Allah:

Learn science so that the world would be given to you  
Read the sky so that they give you meaning<sup>24</sup>

The second paragraph of the second chapter, entitled "God's Names as Categories of Gnosis and Artistic Thought," states that there are hundreds of names attributed to God in the Koran and the hadiths of the Prophet. But to make it easier for people, 99 names were chosen. These names are called *asmayi-husna* ("most beautiful names"). The Koran says: "The most beautiful names belong to Allah. Call him by these names and pray. Leave those who disbelieve in His names (those who make names like Uzza from the word *Aziz*, *Al-Lat* from the word of Allah, *Manat* from the word *Mannan*) and go astray. They will be recompensed for what they

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<sup>22</sup>Nizami Ganjavi. *The Treasury of Mysteries / Philological translation, explanations, comments, and notes by R. Aliyev.* Baku: Science, 24

<sup>23</sup>Zakir Mammadov. *The philosophical thoughts of Nizami.* Baku: Science, 2000, p. 27

<sup>24</sup>Nizami Ganjavi. *Khosrow and Shirin / Philological translation, explanations, and notes H. Mammadzadeh.* Baku: Science, 1981, p. 332

used to do. (Surat al-Araf, 180).<sup>25</sup> Nizami also advises readers to memorize Asma'ul-Husna and make it an integral part of our lives in order to remember the Almighty, to know Him (God), to understand the concept of divinity brought by Islam, and to enlighten our hearts with praying:

If you follow Nizami's line (writing),  
You will see the number of a thousand names.

If you come out of Ilyas's Lam again, "b",  
The name is ninety-nine.

So I have a thousand and one fences, I have a hundred  
missing weapons

That is why I am free from suffering,  
I am also free from the theft of my treasure.<sup>26</sup>

The poet describes his work here as a whole in the metaphor of "Nizami's line" and states that his work is based entirely on the name of God 1001. God's 1001 names embody the essence of the universe. Nizami also states that his work reflects the divine nature of the universe, and that the insightful reader, that is, the reader who, as he puts it, "steps on Nizami's line (writing), pays attention, can comprehend the divine nature of the universe through this creation." He states that the 99 "most beautiful names" of God (asmayul-husna) form the basis, or rather, the essence, of His 1001 names, based on the abjad symbolism of the name "Elijah". That is, if the essence of the universe is symbolized by God's 1001 name, the essence of this 1001 name is also symbolized by His 99 most beautiful names.<sup>27</sup>

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<sup>25</sup> Holy Quran / Translated from Arabic: Z. Bunyadov and V. Mammadaliyev. Baku: Azernashr, - 1992. p. 145

<sup>26</sup> Nizami Ganjavi. Layla and Majnun / Philol. translation, explanations, and notes by M. Alizadeh. Baku: Science. 1981, p. 49-50

<sup>27</sup> **See the results obtained in the second paragraph of the second chapter:** Huseynova, Kh. Nizami Ganjavi's creation of God's (c.c.) asmayul-husna // Ministry of Education of the Republic of Azerbaijan, Baku Slavic

The third paragraph of the second chapter, entitled "God's name of repentance as a model of man's gnosis and moral perfection" shows that Nizami in his works interpreted God's name "repentance" as a model of man's gnosis and moral perfection. He calls people to repentance, just as their grandfather, the Prophet Adam, repented and was forgiven:

Dirt will never be removed from your footsteps,  
You will not repent as sincerely as Adam did.  
The best thing for sinners is to apologize,  
And Adam reached that position by apologizing.<sup>28</sup>

The poet then unequivocally relies on the Koran: Indeed, He is the Acceptor of Repentance, the Merciful. ("Surat al-Baqara", 37)<sup>29</sup>

According to Nizami, there is no sin that repentance cannot erase, no evil that it cannot eradicate. Even the most serious sin, polytheism, can be eradicated by believing. Because no sin is greater than God's mercy and forgiveness. Nizami also showed in the "Treasure of Mysteries" with the story "The Epic of the Desperate King" that he accepted God's infinite mercy, the repentance of his servants who repented after committing sins, and that the door to repentance was always open. When left unmanaged, they can be left astray and lose the right path. No matter how many sins he commits, sometimes a good deed he does unknowingly saves his working life. The poet conveys his message to the sinners with the remorse of the cruel king in the story.

The third chapter of the dissertation, entitled "Gnosis Motives and Images in Nizami's Works" examines issues such as

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University. Actual problems of the study of humanities, No. 5, - Baku: - 2018. - p. 93-98.

<sup>28</sup>Nizami Ganjavi. The Treasury of Mysteries / Philological translation, explanations, comments, and notes by R. Aliyev. Baku: Science, p. 81

<sup>29</sup>Holy Quran / Translated from Arabic: Z. Bunyadov and V. Mammadaliyev. -Baku: Azernashr, - 1992. p. 7

the gnosis essence and artistic embodiment of the concept of nafs (lust) in Nizami's work, the gnosis-religious category and artistic idea of the soul, the world of gnosis-poetic meaning of the perfect man.

The first paragraph of the third chapter, entitled "The Gnostic Essence and Artistic Incarnation of the Concept of the Self," shows that in Nizami's works he artistically embodied the ways of man's ascension to the level of perfection and the essence of the nafs that hindered him in this way. The most important means of attaining a high position in the sight of God is to cultivate the nafs. The poet reveals to man the ways of entering this mysterious world (methods of purification and education of the nafs), the secret he keeps in himself, and introduces himself to man.

Calling Nizami a poet of knowledge, S. Haji writes, "Nizami is a perfect man brought up by the system of statement, burhan, gnosis (mosque, madrasa, takka; revelation, mind, emotion), his personality, thought and masnavi are the result of all three systems - school (statement, Burhan, Irfan - Kh. Huseynova).<sup>30</sup>

Nizami also states that in each of his works, the nafs (lust) has deceptive features:

Blind the eyes of his soul one by one,  
Burn your mind with this good work.<sup>31</sup>

Nizami's call to "blind one's eyes one by one" is based on the formula in the above hadith, "Allahutaala educates the nafs with various hardships." The poet emphasizes that the ontological essence of human existence is based on the logic of God, saying that "everybody has the quality of screaming with anger and every

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<sup>30</sup> Sirajeddin Haji. Interpretation of Hazrat Nizami Ganjavi's "The Treasury of Mysteries" (articles XIV-XVII). Book 9. Baku: Nafta-Press, 2016, p. 25

<sup>31</sup> Nizami Ganjavi. Khosrow and Shirin / Philological translation, explanations, and notes H. Mammadzadeh. Baku: Science, 1981, p. 28

human being has a nature of life." There is a spontaneous power inside a person who is an organic part of nature. This power was given to him by God. That power is his soul. Without the nafs, man cannot exist in the universe. The nafs is a being that embodies the spontaneous power of the universe. It is the nafs that moves and keeps a person alive. But if it is not regulated, if it is not controlled, it will destroy the whole order of the universe.

The poet says that man's nafs has settled in his heart and enslaved him. The only way to get rid of him is to rule over him by enslaving his air and lust to his heart:

To turn away from air and lust is a sign of sovereignty,  
To abandon air and lust is the power of the prophets.<sup>32</sup>

According to many Islamic scholars, a person can change the bad traits of the nafs through spiritual lessons such as "mujahideen", "seyru-suluk", and mathematics, and replace them with good ones.<sup>33</sup> From this point of view, the interesting stories given in Nizami's works seem to have a purely artistic and aesthetic effect at first sight. Indeed, in order to make his works artistically perfect and aesthetically appealing, the poet painted them with a thousand artistic patterns with the power of his artistic thinking and talent. The stories in "Khamsa" are such artistic patterns, aesthetic loops. However, these stories not only perform an artistic and aesthetic function, but also serve cognitive purposes.

Research shows that the poet's philosophical-cognitive approach to the concept of the nafs attracts attention in two ways: First, philosophical views on the nature of the nafs and its place in human existence; The second is the artistic embodiment of how man takes advantage of his ego and attains divine happiness. "Be a slave of religion, not a slave of giant," says the poet, unequivocally

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<sup>32</sup>Nizami Ganjavi. *The Treasury of Mysteries / Philological translation, explanations, comments, and notes by R. Aliyev.* Baku: Science, p. 112

<sup>33</sup> İmam Gazali. *İhyau ulumid-din rubul-muhlikat / Çeviren: Ahmet Serdaroğlu.* Cilt:3. s. 128



declaring that the only way for people to conquer and possess their desires is through the religion of God.<sup>34</sup>

The second paragraph of the third chapter, entitled "The Spirit as a Cognitive-Religious Category and Artistic Idea," states that the main purpose of Nizami's "Khamsa" is to show the way to the "Divine Truth." According to the poet, these paths unequivocally pass through Islam. Therefore, he glorifies the ideal human being as a being with a high degree of Islamic perfection. The concept of spirit occupies an important place in Nizami's teaching of humanity. Our observations and analysis of the poet's work show that he interpreted the soul as a gnosis-religious category and an artistic idea. Thus, in the poems included in "Khamsa", the essence of the soul, the soul-body relationship, the fate of the soul after death are reflected on a wide range of artistic boards.

The spirit is a being that belongs to our Almighty and will amaze man. According to Imam al-Ghazzali, "human intellect is incapable of understanding the true nature of the soul."<sup>35</sup>

In his work, Nizami approached all gnosis and religious issues, including the problem of the soul, primarily in the field of artistic embodiment. He was, above all, a poet: Almighty Allah blessed him to embody his thoughts through words of high artistic and aesthetic beauty. In this regard, the poet also expressed his views on the problem of the soul through artistic motives and images. The final monument and peak of the artist's philosophical thoughts, the poem "Iqbalname" in the story "Conversation of an

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<sup>34</sup>**See the results obtained in the first paragraph of the third chapter:** Huseynova, Kh. Nizami Ganjavi's creation of self-cultivation // Baku State University. Language and literature. International scientific-theoretical journal, 1(101), - Baku: - 2017. - p. 220-224; Huseynova, H. Soul and its attributes in Nizami Ganjavi's work // Institute of Manuscripts of ANAS. Issues of Philology, No. 11, - Baku: - 2017. - p. 372-382.

<sup>35</sup>Imam Gazali. Hak yolun esasları / Tərcümə edən: Dilaver Selvi. İstanbul: Semerkand yayımevi, 2013, s. 42

Indian doctor with Alexander" reflects his views on the essence of the soul.<sup>36</sup>

In this dialogue, Nizami compared two philosophical-cognitive worldviews in the field of artistic imagination:

First, the Indian ontological philosophy of being;

Second, the Islamic ontological philosophy of existence.

Thus, Nizami does not compare his views on the soul in this story.

This, on the one hand, made the story artistically interesting and readable, and, on the other hand, allowed the author to look at the problem, which is as complex as the soul and is ruled by the "mystery of God". Although the Indian philosopher considers the soul to be fire by its substantive nature, NizamiIskanderin states that the substantial essence of the soul is not fire, it is from God: the soul enters the body when a person is created, leaves the body when it dies and returns to its previous state. The substantive essence of the soul is divine light. However, this light belongs to the material world, that is, it is a divine light of an immaterial nature, not a material light created by a material effect.

Nizami affirms that the soul is a being incorporated from the body:

He has given the houri to the paradise of your body.

He has given light to the daffodils you see. <sup>37</sup>

He gave life to living beings,

How can you give more treasure (blessing)?<sup>38</sup>

Instead of the word "spirit" in his works, the poet mainly used the word "soul", which is the equivalent of this word:

Who else but you could give a crooked turn to disaster?

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<sup>36</sup> NizamiGanjavi. Iskandernameh ("Igbalnameh") / Philological translation: VagifAslanov. Baku: Science, 1983, p. 502

<sup>37</sup>Nizami Ganjavi. The Treasury of Mysteries / Philological translation, explanations, comments, and notes by R. Aliyev. Baku: Science, p. 17

<sup>38</sup>Nizami Ganjavi. Layla and Majnun / Philol. translation, explanations, and notes by M. Alizadeh. Baku: Science. 1981, p. 172

Who could pour salt into the cauldron of the body?<sup>39</sup>

Here the author rhetorically confirms that the soul is given to the human body by God. As it is commanded in the Koran: "And I have perfected it, and breathed into it of My spirit" Prostrate yourselves. (Surah Sad, 72)<sup>40</sup>

Our observations on "Khamisa" show that the mental problem is constant, being the focus of Nizami, the poet developed this theme from his first work "Treasure of Mysteries" to his last poem. Nizami's philosophy of spirit is based entirely on Islamic ontology and epistemology. In other words, the poet speaks of the Islamic principles of the teaching of the soul, both when talking about the essence of the soul as an event of existence (ontological context) and perception (epistemological context). Summarizing the poet's views on the soul as a whole, it is clear that he was deeply acquainted with all the religious and philosophical views of his time on the soul. The fact that he speaks of different images and different characteristics of the essence of the soul is an indisputable proof of this. Nizami commented on the views of even non-monotheistic religions on the soul, which is the "mystery of God," in a comparative-polemical context.<sup>41</sup>

The third paragraph of the third chapter, entitled "The world of gnosis and poetic meaning of the image of a perfect man," states that Nizami was also a scientist and philosopher. His greatest advantage was that he wrote his scientific thoughts and philosophy in a highly poetic style. Nizami's main goal and idea is that the human being should rise to a higher level, reach his Creator by understanding his Creator. Of course, the first person that comes to

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<sup>39</sup>Nizami Ganjavi. The Treasury of Mysteries / Philological translation, explanations, comments, and notes by R. Aliyev. Baku: Science, p. 20

<sup>40</sup> Holy Quran / Translated from Arabic: Z. Bunyadov and V. Mammadaliyev. - Baku: Azernashr, - 1992. p. 461

<sup>41</sup> **See the results obtained in the second paragraph of the third chapter:** Huseynova, X. Soul theme in Nizami Ganjavi's creativity // Institute of Manuscripts of ANAS. Issues of Philology, No. 13, - Baku: - 2017. - p. 324-336.

mind when we say "the most perfect human being" for all people is the Prophet. Allahutaala states that He created the entire universe for Him. Nizami also thinks:

He is the brightest point of the circle (the universe) created (by God's command),

It is the most beautiful point of all the words spoken.<sup>42</sup>

In his work, Nizami always presents the Prophet as the most valuable of mankind. He also mentioned other prophets among the perfect. In the works of the poet, his advice to his son Muhammad, various stories, even the height of Khosrow's love for Shirin and Majnun's love for Leyli, as well as the rise of Alexander to the level of a prophet - all this clearly shows his thoughts and ideas about a mature person.

According to the poet, it is important for a person to go through several floors in order to reach the highest level. Nizami first reminds us of the covenant we made with Allah and says:

Your covenant was that in which your heart would be strained and you would return.

Now if you break the covenant with the divine,

How can your soul cope with this?<sup>43</sup>

Nizami shows that one of the main conditions of human perfection is honesty. According to the artist, one of the most beautiful human qualities is kindness. The poet puts forward eating and forgiveness as conditions for becoming a perfect human being. One of the most important qualities a perfect person possesses is patience. Man came into the world to work hard, and this is the test of the world. According to the poet, one of the best qualities of a perfect human being is to be scientific. Religion is the cornerstone of a perfect human being. NizamiGanjavi spoke about religion in all his works, especially emphasizing the importance of Islam.

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<sup>42</sup>Nizami Ganjavi. *The Treasury of Mysteries / Philological translation, explanations, comments, and notes* by R. Aliyev. Baku: Science, p. 26

<sup>43</sup>Ibid, p. 140

The following results are summarized in the "Results" part of the dissertation:

1. Nizami was inextricably linked with Islam and performance with all his philosophical-poetic, cognitive-aesthetic thinking. The poet's moral, philosophical, historical, religious thoughts, especially those related to Islam, unequivocally confirm this.

2. In the works of the poet, the concept of religion is reflected in all its historical dynamics. This is clearly confirmed by the poet's appeal to primitive religious beliefs. The artist not only used these beliefs as material for artistic content, but also approached them as manifestations of the creative initial search of the first man.

3. The exemplary way of life of the Prophet and the point of perfection he reached on the path of humanity became the object of Nizami's artistic thought as an example. The aim was to show the stages of the human race to perfection in an artistic and aesthetic way.

4. Almost every verse of Nizami echoes the Holy Quran in terms of its poetic spirit and ideological energy. Nizami's deep religious education has an exceptional role in the vivid and fresh reflection of the concept of religion in his work, both historically and jurisprudentially, as well as spiritually.

5. In Nizami's works, the names Rahman and Rahim of Allah are embodied as a special cognitive category and artistic ideas.

6. Nizami's works reflect his enlightened views on the path of man to the truth and how man can rise to the status of monotheism. According to the poet, when a person reaches the point of monotheism, that is, when he sees the spiritual nature behind nature with the eyes of insight and is illuminated by the light of knowledge, he finds God in his being from hair to nails.

**The main content and provisions of the dissertation are reflected in the following articles and conference materials of the author:**

1. The Prophet Muhammad, the Holy Koran and Sheikh Nizami / Materials of the Republican Scientific Conference on Actual Problems of the Literature of the Turkic Peoples, Baku: 2015, p. 258-269.

2. Primary beliefs in the works of NizamiGanjavi / Materials of the Republican scientific-practical conference on the national-moral values of the Western region, Ganja: 2015, p. 72-77.

3. "MirajNama" in the works of NizamiGanjavi / University revealing and transforming the world. Scientific research in the field of humanities: the discoveries of the XXI century. Materials of the III International scientific-practical conference. Pyatigorsk: 2016, p. 22-30.

4. Prophecies in the works of NizamiGanjavi // Dnipropetrovsk National University named after OlesyaGonchara. Literature in the context of culture. Collection of Scientific Practices, Issue 27 (2), Kiiiv: Vidavniy dim DmitraBurago, 2017, p. 78-85. 5. Self-purification in the works of NizamiGanjavi // Baku State University. Language and literature. International scientific-theoretical journal, 1 (101), Baku: 2017, p. 220-224.

6. Nafs and his faces in NizamiGanjavi's works // Institute of Manuscripts of ANAS. Philological issues, No 11, Baku: 2017, p. 372-382.

7. The issue of spirit in the works of NizamiGanjavi // Institute of Manuscripts of ANAS. Philological issues, No 13, Baku: 2017, p. 324-336.

8. Asmayul-Husna of God (c.c.) in the works of NizamiGanjavi // Ministry of Education of the Republic of Azerbaijan, Baku Slavic University. Actual problems of studying humanities, No 5, Baku: 2018, p. 93-98.

9. Proof of God in the works of Nizami Ganjavi // Ministry of Education of the Republic of Azerbaijan, Baku Slavic University. Scientific works, Language and literature series, No 1, Baku: 2019

10. Attributes of God's evidence in the work of Nizami Ganjavi // Ministry of Education of the Republic of Azerbaijan, Baku Slavic University. Scientific works, Language and literature series, No. 1, Baku: 2019, p. 224-230.

11. Negative attributes of Allah Ta'ala in Nizami Ganjavi's work / Ganja State University. Scientific news, No. 1, Ganja: 2021, p. 238-241.

12. Nizami Ganjavi's views on the essence of the soul in the story "The conversation Indian doctor with Alexander" / International conference on the role of Nizami Ganjavi's "Khamsa" in the system of eastern political and civil relations and the new directions it created, Baku: 2021, p. 166-168.

13. The image of an enlightened human in Nizami Ganjavi poems / "Nizami Ganjavi in the 880th year of his birth" 1st World Culture, Science and Education Congress, Ganja: 2021, p. 114-116.

14. The artistic aesthetic and philosophical perception of Merajnames in the works of Nizami Ganjavi / International Ganjali Nizami Symposium, Erzurum, 2022, p. 34-38

The defense of the dissertation will be held on 24  
October 2023 at 14<sup>00</sup> at the meeting of the  
Dissertation Council ED 1.27 operating under the Institute of  
Folklore of ANAS.

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The dissertation is available at the Scientific Library of  
the Institute of Folklore ANAS.

Electronic versions of the dissertation and abstract are  
posted on the official website of the HAC and the Institute of  
Folklore of ANAS under the President of the Republic of  
Azerbaijan.

The abstract was sent to the necessary addresses on  
21 September 2023.



**Signed for publication: 14.09.2023**

**Paper format: 60x84/ <sup>1/16</sup>**

**Volume: 20**

**Issue: 37056 sign**