APPLICATION OF METHODOLOGICAL FUNDAMENTALS OF TEXTUAL CRITICISM IN XIX CENTURY AZERBAIJANI MANUSCRIPT COLLECTIONS

Abstract. Literary criticism, formed by literary-critical thought, has a long way of development that continues to this day. Textual studies, which deals with the study, analysis and re-arranging of manuscripts of various forms of ancient religious texts, laws, historical events, philosophical meetings, also has certain methods and principles in the study of literary heritage. Azerbaijan is one of the countries where the literary trends formed in the Middle Ages in the Middle Ages and in Europe in the New Age harmonized with each other and formed perfect examples of literature. Being a part of the Islamic Ummah for centuries, Azerbaijan has been synthesizing Western literary genres with our classical literary heritage for the last two hundred years and includes scientific and creative examples and literary genres of each period. Written monuments of Azerbaijan, as well as literary samples, studied on the basis of literary-critical ideas and "comments" in classical textology, have been studied on the basis of a number of innovations since the 19th century.

Keywords: textology, textological research, Mirza Nasrullah Dida, 19th century Azerbaijani manuscripts

The 19th century has a special place in Azerbaijani literature. During this period, when the Enlightenment movement was gaining momentum, a literary environment emerged in which classical Azerbaijani literature and Western literary genres were written in parallel and harmonized with the developed Eastern literary style. Organization of literary meetings in different regions of the country, formation and development of publishing houses, study of European languages, etc. factors further enrich this environment. This period, when printing was new, was a unique
period in which there were two different sources of writing. Manuscripts of the scribes' manuscripts, as well as additional literature, began to appear in print in the second half of the 19th century. In modern times, when there are such technical errors in the writings written by electronic means, it is not difficult to manage the typographical errors and distortions in the manuscripts. Since the Middle Ages, a number of our scientists and artists, who can be proud of transmitting science and creativity to future generations as if they were the author, have tried to protect their works from outside defenses by writing them in several copies in accordance with the author's will. From the beginning of the modern century, the valuable texts of Azerbaijan have made great efforts to preserve our heritage in classical literature as scientific, creative and examples, and to present it to future generations. The theoretical and methodological principles of the scientific-critical texts of the work are applied in accordance with the requirements of each period. The principles used in the interpretation of works in classical textology were preserved in the XIX century. An example of each written monument here has dangers associated with the research of its author, in accordance with the time associated with textological research. The social clarity of the text should be examined in the life of the author and the scientific and literary environment of the period in which they lived. The geographical area, historical period, religious and national affiliation, living conditions of the author directly or indirectly affect the work he writes. Even in large works without an author, the subject of the text can be studied on the basis of some of these principles. Successors of the classical heritage based on the Azerbaijani literature of the XIX century prevail. Many of the works were written in Persian and native Azerbaijani Turkish, the use of genres and design rules in classical literature, and the continuation of the legacy of excellence are also characteristic of this period. However, in the written literature of the XIX century, there are a number of innovations in the significant events that are characteristic of the examples of classical poetry. These innovations are available in different forms and shapes.

Modern textological research is based on the provisions of modern science on the issues of literary criticism, research methods that have emerged as a result of the rich experience of modern philologists, scholars conducting research on written
monuments. To study the diversity of 19th century Azerbaijani literature in terms of form and content, it is enough to look at a collection of poetry samples and anthologies. The role of collections of poems – “jungs” and biographical information books – “tazkirah” in the history of Azerbaijani culture and our historiography is great. The rich biographical information of Seyid Azim Shirvani, Mir Mohsun Navvab and others is important from the point of view of historiography. Manuscripts on 19th century Azerbaijani literature have their own characteristics not only in terms of structure, form and content, but also in terms of paleography. Many manuscripts of the 19th century are kept in the fund of the Institute of Manuscripts named after M.Fuzuli of the Azerbaijan National Academy of Sciences. Among them are works copied by calligraphers and printed in stone, as well as autographed manuscripts.

When studying the manuscripts of the 19th century, it is necessary to take into account the socio-domestic life of the period, the political and economic situation, the technological development of the writing method, literary significance and other factors. Printing in Azerbaijan has been possible only since the second half of the 19th century. Therefore, calligraphic writing style, i.e. calligraphy, prevails in the manuscripts of 19th century Azerbaijani literature.

Speaking of 19th century Azerbaijani literature, it is necessary to mention the literary environment of Shamakhi. Mirza Nasrullah bey Dida is one of the prominent representatives of this literary environment who remained faithful to the classical heritage. Mirza Nasrullah Bey, a member of the "Beytus-Safa" literary assembly, was also engaged in administrative and pedagogical activities to the best of his ability. The purpose of presenting the application of methodological bases of textual criticism in the examples of XIX century Azerbaijani literature against the background of Mirza Nasrullah Dida's work is to take a deeper look at the individual creative qualities of writers in the literary environment of the time. The lives and activities of a number of our poets and writers who lived in the 19th century and influenced literary creativity in Azerbaijan have been repeatedly studied and analyzed.

However, there are people among these writers whose work has not been widely studied for subjective and objective reasons. Subjective reasons include the
fact that the initial research on the history of textual studies in Azerbaijan over the past hundred years has been conducted in a one-sided manner in accordance with the system of ideological propaganda over time. The most important goal in the development of textual science, which has become widespread thanks to our hard-working scholars such as prominent philologists Salman Mumtaz and Firidun bey Kocharli, is to reveal and preserve all the potential and diversity of Azerbaijani literature for future generations of our people. Mirza Nasrullah Bey's poem "Bahariyyah" (spring poem) has survived to this day thanks to these outstanding polymath writers. [1, 86]. Our enlightened intellectuals have not changed their beliefs, and with great will and determination have taken important steps to protect our national and spiritual heritage. There is little information about Mirza Nasrullah Dida's work. Only a few manuscripts of Mirza Nasrullah Dida's works, which are included in the commentary of Seyid Azim Shirvani and in the literary publications of Salman Mumtaz, have survived to the present day. These include the author's works "Kitabun-nasayeh" and "Rawzatul-athar". Let us briefly refer to the palaeographic features of the manuscripts of both works.

Mirza Nasrullah Bey's work "Kitabun-nasayeh" was a work of moral and didactic content and was written in Azerbaijani Turkish. In the linguistic style of the work, eloquent Arabic and Persian expressions are widely used in accordance with the examples of classical literature. The work has a unique value in terms of textual criticism, as it contains a number of innovations in addition to the classical style. The first innovation in the work, which strictly follows all the requirements of the classical book-composing tradition, begins with the preface of the book. The preface traditionally speaks of the virtues of God, followed by a twenty-two-verse definition of the Creator in the form of a verse. Then he thanked the Russian Emperor Alexander II and praised him in the qasidah form of a poem of twenty-two verses.

The praise of the Russian tsar is a novelty of the 19th century in Azerbaijani literary criticism. Continuing the classical tradition of praising rulers, Dida also praised a non-Islamic throne for the first time because of the country and political environment in which he lived. [2, D-353].

After the preface of the Kitabun-nasayeh, the main content is given in two
chapters and in the Khatima sections. Both chapters are symmetrical and consist of twelve chapters, the first of which is devoted to the positive qualities of man, and the second to the twelve main characters of the negative. The spirit of ancient Eastern philosophy is felt in this arrangement of the book; The human aspects of the struggle between good and evil are presented in various legends. The variety of content of these stories, embellished with examples of poetry, clearly shows how rich the author is in knowledge and literacy. Rhymed prose - written in the form of saj, at the end of each chapter of this work is given a continent according to the theme. Written in a complex language style, the author makes extensive use of adverbs. There are so few words in the book that it is difficult to find them in dictionaries. The manuscript of the work is written on yellow and black pages with black ink. In some places, the inscriptions are in the form of semi-titles with red ink [2, D-353].

Looking at the writing style of the book, it is clear that the author is influenced by the works of classical writers. Here we can note that the genius Mohammad Fuzuli used examples of fiction, which is directly related to the educational features of the time. Thus, for a long time, the works of the great Fuzuli were used as a textbook in primary schools of the East, including Azerbaijan. This could not go unnoticed in Dida's work. Speaking about Mirza Nasrullah Dida's "Rovzatul-Athar", Seyid Azim Shirvani compares it with the similar work of Mohammad Fuzuli and notes that he is not far behind this work. [3, III].

The book tells the story of one of the greatest figures of Islam, the martyr of Karbala, the beloved grandson of the Prophet Muhammad (pbuh), Imam Hussein (pbuh). The work is written in Persian and consists of 12 chapters. The fact that the chapters are 12 is also symbolic and is probably designed to refer to the 12 imams that the author considers sacred to the Ahl al-Shia. The first five chapters of the work are devoted to general information about the life of the Prophet Muhammad and his Ahl al-Bayt, his daughter Fatima-Zahra, his son-in-law Hadrat Ali, his grandchildren Hadrat Hasan and Hadrat Hussein. In the following chapters, the events surrounding the Karbala tragedy are discussed in detail. The work was written in prose and enriched with a large number of poems. The work also contains examples of Arabic
CONCEPTS FOR THE DEVELOPMENT OF SOCIETY’S SCIENTIFIC POTENTIAL

poetry. “At the end of "Rawzatul-Athar" it is noted that the book was written in 1260 AH (1865). The manuscript part of the book consists of 216 pages and has recently been paginated with a lead pen. This manuscript was also written in Persian in black ink with a cuneiform line. The sheets are white, numbered sheets. The word "nazm" (poem), which marks the beginning of some examples of poetry, and the word numbers of the chapters are written in red ink. At the same time, certain important words and names are underlined with red ink. The skin is made of brown leather with medallions and decorated with certain ornaments [4, D-363].

Salman Mumtaz tells the story of Mirza Nasrullah Dida's innovative content.

“Qəribə bir nəql əyləyim, ey cavan
Bir dəm eşt, mələbim əlsən əyan”

The story, which begins with these words, was written by Mirza Nasrullah Bey in five languages. This can be considered a unique work in the literary environment of Azerbaijan in the XIX century [5, 6-12].

In general, the Azerbaijani literature of the XIX century plays the role of a kind of bridge in the existence of our classical heritage and its detailed study today. Because in the example of Mirza Nasrullah Dida, nineteenth-century Azerbaijani writers are probably the representatives of the last transition period of works bearing the shades of classical literary style. There is no doubt that works in this style were written in the twentieth century, and we hope that this style will be used in the future, as it is today. However, in terms of textual studies, the XIX century as a whole is the end of a great traditional period in Azerbaijani literature, the beginning of a new era.

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