

## The Azerbaijani Version of History of National Literature: *A Critical Review*

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We recently happened to get acquainted with a collection of quite an impressive volume named “The Astral Cluster. Folklore and Monuments of Azerbaijan’s Literature.” This collection was published in 2009 in Moscow by the publishing house Fiction (Khudozhestvennaya literatura) with the support of the Interstate Fund of Humanitarian Co-operation of the States – CIS members in the series of “Classics of CIS Literature”. The compiler of the collection is A.M. Bagirov, the introductory article is written by the director of NASA<sup>1</sup>, the Institute of Literature after Nizami, academician of NASA B. Nabiev, and the deputy director of the same institute, corresponding member of NASA T. Kerimli, that is, by two authoritative scholars, presenting modern literary criticism, historical-literary science of Azerbaijan; commentaries belong to T. Kerimli and the compiler A. Bagirov. At the very beginning the word of Polad Byulbyul Ogli under the title “Motherland Begins with the Native Language” is placed where the Extraordinary and Plenipotentiary Ambassador of Azerbaijan to Russian Federation, People’s Artist of Azerbaijan and professor appeals to “the dearest friends, respectable lovers of books”.

While getting properly acquainted with the book published by the efforts of all the above mentioned participants, we observed in it, as expected, a lot of scandalous inaccuracies, illogical and anti-scientific statements, conscious and unconscious falsifications of historical facts, a more than obvious intention to appropriate the literary-cultural values of other peoples and many other phenomena which have nothing to do with such concepts as “science”, “culture”. Frankly speaking, the fact that the Azerbaijani scholars who have created this book (the compiler, the authors of the introductory article, commentaries, partially the translators) could allow themselves to do this does not surprise us at all, because this practice is not new, but has long been established since Soviet times. We are surprised at the utter indifference of the Interstate Fund of the Humanitarian Co-operation of the CIS member-states to the contents of the book, published with its support. We are even more surprised at the completely careless attitude towards the publication with the support of the above mentioned fund on behalf of an authoritative publishing house such as “Fiction”, highly cultured, in our traditional understanding. First of all we surely mean the staff of the publishing house and those listed on the last page, directly responsible for the quality of the “product”. Here are some of them: academician of the Academy of Russian folklore G.V. Pryakhin – head of the publishing group, A.A. Grishanov, N.A. Mukhametishina – deputies of the head, B. Ryabukhin – head of the editorial office, A. Kapustiuk – editor. At what level of humanitarian arts – either intellectual or verbal – did such a, one would think, authoritative publishing group work on this book can be particularly judged by the coherency of thoughts and coherency (or to be

more exact, incoherency) of the language use by the two academicians of the introductory article.

It goes without saying that in one article it is impossible to consider in detail everything that puzzles and causes objection in this book, that is why we will try to invite the reader's attention to what we think to be most important.

Every reader starts reading a book in his/her own way. As far as we are concerned, we first of all prefer to get acquainted with the annotation, which is usually given by the authors, or by the compilers if it is a collection. We begin with this as we believe the annotation reflects the book in the best way. And if within a few minutes one can get a preliminary idea of what the book is about, why should one miss such a chance? Accordingly, while reading the annotation in the book "The Astral Cluster," we had a great desire to read the book itself. Because of the importance of the annotation for our conversation about the book, we think it important to give it full, bringing out certain parts in it.

"The collection 'The Astral Cluster' reflects folklore and ancient monuments of literature of the Azerbaijan people in the best way. Its pieces of verbal folk art and written literature have always stood out with rich and deep **humanistic ideas**. Folklore, having been created by the people for centuries, is its spiritual national wealth. The first folklore samples the **baiatis**, which are mythical embellishments, are supposed to have been created **as far back as BC**. The heroic epic 'The book of our Father Gorgud' which **appeared in written form in the VII century A.D.** is presented in the publication.

The poetry of the Azerbaijan people has its rich thousand-year-old history. Mekhseti Gyanjevi, Khagani Shirvani, Nizami Gyanjevi, Imadeddin Nasimi, Mukhammed Fizuli and Alekper Sabir are names among the world famous masters of the word.

**The best samples of folk arts and masters of the poetic word** comprising the **top** of Azerbaijan literature are included in the book.

The collection is intended for a wide circle of readers."<sup>2</sup>

As can be seen from the words marked out by us, the characteristic feature of the Azerbaijan verbal folk arts and written literature is the richness and depth of humanistic ideas. As it is further mentioned, the book presents "the best samples of the folk arts and masters of poetic word, comprising the top of Azerbaijan literature". Thus, we can conclude, that the one who has written the annotation considers richness of humanistic ideas typical of all the works included in the collection. There is and there cannot be any doubt, that many works included in the collection – either folk or written creations, either in verse or in prose – are deeply penetrated with humanistic ideas. However, there are undoubtedly quite a few pages in the book full of antihumanistic ideas and moods. We mean, in particular, the "Book of our Father Gorgud" defined as a heroic epic which, just like the Azerbaijanians, the Turks consider to be their own national epic. Moreover, according to the research of many scholars, in terms of its folklore origin, it goes back to the epic stories formed during centuries by the Oguz – the Turkish speaking peoples of Central Asia – which the scholars, presenting the structure of the book, did not think important to mention about either in the article or in the commentaries, perhaps supposing that there is no need to burden "the general reader" with superfluous information con-

cerning the text intended to assert the antiquity of the Azerbaijan literature and by the number of the pages in the book (200p.) exceeding even Nizami Gyanjevi (140p.) about whom there is at least, some information, though evasive.

It is not a secret, that every folk epic exaggerates and praises the physical force and beauty of its hero, his mental and emotional qualities, ascribes to him supernatural force, unusual beauty, intellect, quick wit, whereas the enemy or enemies are, on the contrary, physically weak, deformed, mentally and emotionally helpless, and miserable, which is quite understandable, for it is an epic which aims at evoking heroism, courage, pride and similar qualities in the compatriots. In this respect the Oguz epic is not an exception and this is quite natural. It is not a secret either, that in all epics various military actions and battles take place, where people are killed and blood is shed, but all this happens in the battlefield in direct conflict with the enemies. Numerous similar episodes can also be found in the Oguz epic, which is also quite natural. However, unlike other epics, here “to cut heads, to shed blood” is something usual not only in the battlefield but also in everyday life and these are considered to be the highest virtue and valour. Therefore, the basic and, perhaps, the only condition of cognizing the maturity of a boy, a son, as well as the courage, honour and dignity of a mature man is the ability of beheading and shedding blood. This must be the reason why boys are not given names before they are sixteen, i.e. before they display and prove their capability in this respect. Likewise, the social status of a mature man, the honour and high regard for him are determined by the number of heads he has cut and the amount of blood he has shed. Difficult to believe? Here are examples to verify the fact.

In the third dastan (chapter)<sup>3</sup> of the epic, entitled “Canto about Bamsi-Beirek, son of Kan-Bur”, it is told, that Bai-Bura-bek had no offsprings, which upset him very much, and here he comes to a feast to Bayundur-khan and begins to wail and sob that he has no son, nobody to inherit his crown, and after his death his position and lodging will be inherited by nobody. Heeding his sobbings, the beks pray the Most High God asking for a son for Bai-Bura-bek. “In that age the beks’ blessings were believed to be real, their curses could call down upon the cursed, their prayers were heard indeed” (p. 32). The Most High God naturally gave a son to Bai-Bura-bek, and the latter was extremely glad. He called his merchants, told them to go to the country of the Greeks and bring good gifts for his son before the boy grew up. Sixteen years passed before the merchants’ returned, but the bek’s son had no name yet, because “in that age the young man was not given a name before **he cut heads, shed blood**” (p. 33). It so happened that the djigit still without a name went hunting and on his way he met the merchants returning from Istanbul<sup>4</sup>. They had been attacked by the unfaithful from the fortress Onik<sup>5</sup>. The young man without a name, conquered the giavurs, who had stopped somewhere and were busy dividing the money (“whoever of the giavurs raised his head, he killed him, accomplishing a feat for their faith and took back the merchants’ goods”, p. 33). Returning home the son tells his father about the merchants’ return, but he does not say anything about his feat. The merchants arrive, welcome the bek, but seeing that their rescuer is sitting next to him – “the djigit, who **cut the heads, shed blood**” (p. 34), come up to him and kiss his hand. The bek is filled with indignation: “you worthless, born from worthless! Why do you kiss

the son's hand, when his father is before you?" The merchants apologize, explain that their goods would have been lost in Georgia, and they would have been in captivity but for this djigit. This is what the bek-father says: "Tell me, did my son **cut heads, shed blood**? The merchants replied: "Yes, he **cut heads, shed blood**, threw people down on to the ground (ibid). Thinking that it was time to give his son a name, Bai-Bura-bek invites the Oguz beks to a feast, and, according to the tradition, Grandfather Korkut gives a name to the young man and says: "Listen to my word Bai-Bura-bek! The Most High God gave you a son, let Him keep your son! Let your son be a support for the Muslims carrying a heavy banner! Let the Most High God ease his ascent when he climbs up the black, snowy mountains lying before us! Let the God ease his crossing when he crosses the **rivers stained with blood**! Let the Most High God give your son success when he invades the dense crowd of giavurs!" (ibid).

In the fourth dastan of the epic ("Canto about how Kazan-bek's son Uruz-bek was taken captive") Kazan-bek orders to put up tents, to place silk carpets and call "ninety detachments of young Oguzes to him for a talk." The beks are given golden glasses with red wine, in the centre of all this, is Kazan-bek, distributing rich presents. His brother is sitting on his right, the governor on his left, and his son Uruz is standing in front of him, leaning on a bow. Kazan looks to the right and laughs loudly, looks to the left and is filled with great joy, looks at his son and is extremely upset. His son does not like it, he wonders why his father began to cry looking at him. He wants to know the reason, otherwise he says, "I will get up from my seat, take my black-eyed djigits with me and go to the blood-thirsty people of Abkhaz, I will press my hand to the gold cross and kiss the hand of the man dressed in chasuble, I will marry the black-eyed daughter of the giavur and never appear before your eyes any longer". His father has to explain what the matter is: "When I looked to the right I saw my brother Kara-Gyune, he **cut heads, shed blood, received an award, attained fame**. When I looked to the left I saw governor Aruz who had brought me up: he had **cut heads, shed blood, received an award, attained fame**. When I looked in front of me, I saw you, you have lived sixteen years; there will come a day when I die, and you remain; you haven't drawn the bow, haven't shot an arrow, you **haven't shed blood, neither have you received an award among the brave Oguzes**. Tomorrow will come the time when I die, and you remain, alas, you won't be given my crown or my throne; thinking about this, I thought of my end and began to cry" (p. 49-50). The son's answer is not less attractive: he first wonders who learns from whom – the son from his father or the father from his son, and then he adds: "**When you used to take me with you, took me to the giavurs' borders, did you strike with your sword, did you cut heads? What did I see from you, what was I to learn?**" Feeling happy with this answer, the father decides to start off at once and show him the place "where I shot arrows, where I struck with my sword and **cut heads**; I will take him with me, go to the borders of the giavurs... this is what the young man needs, beks" (p. 50). Kazan-bek, of course, goes to the giavurs' borders, but it so happens that his son Uruz is taken captive, and what happens next has nothing to do with the question we are dwelling on.

Dastan ten ("Canto about Sekrek, son of Ushun-Kodja") deserves special attention from the perspective of our interest. It is told here that in the age of Oguzes there was a

man called Ushun-Kodja, and he had two sons; Ekrek – the elder, and Sekrek – the younger. Ekrek is said “to go to Kazan’s divan (palace) – the bek of beks, without any obstacle; attacking the beks, he sat in front of Kazan without paying any attention to anybody”. Once, when he, having attacked the beks was sitting, a djigit named Ters-Uzamish says to him: “Listen, son of Ushun-Kodja! Each of the beks sitting here has won the seat where he is now sitting at by the strikes of his sword, by distributing bread: **and did you cut heads, and did you shed blood**, did you feed a hungry man, did you dress a bare-foot?” (p. 89) Ekrek asks; “Tell me Ters-Uzamish, **is cutting heads, shedding blood a valour?**” He answers without beating about the bush; “**yes, it is a valour**”. Under the influence of such speeches Ekrek gets up and asks Kazan-bek to give warriors for a foray. Kazan gives him warriors for the foray and tells them to set off. The army of raiders gathers round Ekrek, they drink and eat for five days in a public house, then they “struck” the people from Sherigyuz to Gekche-denz<sup>6</sup>, collected a lot of plunder” and went on “striking”, but they came across an unapproachable fortress, the raiders were beaten by the giavurs, Ekrek was captured and put to prison. Years passed, and his younger brother Sekrek accidentally heard where his elder brother was imprisoned, and made up his mind to liberate his brother at any cost. Three days and three nights he rode his horse, “passed across the plain Sham” (“an area between Nakhichevan and Djulfa” according to the note on p. 277). The way Sekrek liberated his brother is not so important in this particular case. What is of interest to us in this story is that for the first and the only time in the whole epic, Ekrek questions the Oguz moral, according to which “**cutting heads, shedding blood**” is a valour, but hearing the determined reply of Ters-Uzamish, he gives way at once, asks for warriors and starts a robber’s raid with them, that is to say, in order to secure a high position for himself, he goes to **cut heads and shed blood**.

The Oguz epic asserts this as a type of “valour”, whereas the fact that the compilers of the book - the academic authors of its introductory article and the distinguished worker of culture and diplomacy together with them - consider “The Book of Korkut” to be a work full of humanistic ideas is a matter of their conscience. One thing is doubtless: People’s Artist of Azerbaijan Byulbyul Oglu is quite right saying that “The Astral Cluster” in which, along with other “literary masterpieces”, the epic occupies such an important and an impressive place, will help “to cognize the world of Azerbaijan at least partly, to feel the peculiarities of our national character” (p. 5). In fact, while reading this epic, you understand the specificity of not only the Azerbaijani, but also the Turkish national character, you get convinced, that neither the Genocide of the Armenians in 1915, nor the massacre of the Armenians in Shushi in 1920 were accidental, nor were the quite recent mass beatings of the Armenians in Sumgait, Baku and in Maragh, nor the brutal murder (with an axe!) of the sleeping Armenian officer, committed by an Azerbaijani military man, nor the barbarous destruction of the Armenian khachkars in Djughha, and at last the Turkish-Azerbaijan practice of raising thugs and murderers to the rang of heroes in recognition of their “valours”. We should hasten to add, that it is partly the fault of the specialists in epic studies for however valuable their work in studying the origin and life of the epic may be, they have hardly paid any attention to the sermon and praise of the brutal aggression and blood-thirst in it. We say “hardly”, because in the literature quite

known to us, it is only Academician V.V. Bartold who scratches the surface of the question. In his work "The Turkish Epic and the Caucasus" he writes: "The Book about Korkud" gives quite an obvious idea in what spirit the cantos were created by the epic-tellers. **The cult of war for the sake of war is vividly manifested. The right to be respected is given to those only who have cut heads, shed blood**" (p. 114).

A reasonable question arises: when was the Turkish-Azerbaijani, that is, the Oguz epic created? As we have already seen in the annotation adduced above, it is clearly stated: "The heroic epic "The Book of Our Father Gorgud" introduced in the publication appeared in written form in the VII century A.D." The same in a slightly different way is repeated by Professor Byulbyul Oglu: "So, if I am personally asked what Azerbaijan begins with, I will promptly answer: with the mother tongue, in which our ancestors spoke, with this cherished and essential Word which was at the base of our **first written literary monument** (marked out by us: G.M., N.G.) – the heroic epic "Kitabi-Grandfather-Gorgud", which in word for word translation means "The Book of Our Father Gorgud". This anonymous literary masterpiece **was first rewritten on papyrus more than 1300 years ago**" (p. 4). Displaying diplomatic caution, the professor does not mention the exact century, but what does "more than 1300 years ago" mean – it means the same VII century A.D. In fact, quite a different point of view is expressed in the introductory article, called "A thousand-year-old school of humanism and beauty," the authors of which head the academic institute of literature and, as a matter of fact, know the history of the epic better than others. This is what they write: "Having been created on the territory of Azerbaijan, connected with the toponyms and oiconyms of Azerbaijan<sup>7</sup>, the heroic epic "The Book of Our Father Gorgud" is **the oldest verbal monument of our people**. The life and activity of Father Gorgud, accepted by science as the creator of the epic, coincides with the time of Muslim prophet Muhammed (570-632), and this is testified by the original and by the information given in the introductory part of the literary monument. Consequently, the **appearance of the verbal version** of "The Book of Our Father Gorgud" refers to the VII century A.D., which coincides with the epoch of creating Orchono-Enisei monuments. It is not accidental, as specialists confess, that **there is some similarity in the language and style of both monuments** (pp. 15-16).

As we see, the Azerbaijani scholars consider the Oguz epic "**the oldest verbal monument**" of their people. Hence, the information included in the annotation that "**the first folklore samples – baiatis, mythical embellishments – are supposed to have been created still before Christ**" is not right, to put it mildly. Neither is the respectable ambassador and professor Polad Byubyul Oglu's statement in the annotation, that the epic received a written form in the VII century. It is wrong, because, judging by a number of real historical events, facts (conquest of Constantinople by the Turks in 1453, the kingdom of Trapezund in 1461, and others) mentioned in the epic, academician V.V. Bartold having spent a lot of years on the minute study of the Turkish epic and its translation into Russian, has long and irrefutably proved, that the composition of the "Book about Korkud" should be referred to the XV century. As far as "the appearance of the verbal version of the "Book of Our Father Gorgud" in the VII century A.D." and "certain similarities" in its language and style with Orchono-Enisei monuments are concerned, here

everything is more than natural and clear. Any folk epic, even if it is cursory and unsystematic, directly or indirectly, contains valuable information about the historical past of the people who have created it, about the way they have passed, about their manners and customs, their character and psychology. In this respect the Oguz-Turkic folk epic is not an exception. As shown by the authoritative researchers of the epic (V.V. Bartold, V.M. Jirmunski, A.Y. Yakubovski, K.A. Inostrantsev, A.N. Kononov and others), it really began to form in the VII century A.D., when the Oguz-Turks still lived on the territory of Central Asia, hence “there is certain similarity in the language and style of both monuments.” But as under the pressure of the Uigurs, the Oguz-Turks gradually left their historical motherland<sup>8</sup> and reached historical Persia and Asia Minor moving on throughout the following centuries, it is quite natural for their advances and stoppages, in addition to their achievements and losses, as well as the hardships they caused to others on their way, to be reflected in the Oguz epic. Here is what V.M. Jirmunski – an outstanding scholar and a connoisseur of the Oguz epic – writes, proceeding from the results of V.V. Bartold’s investigations.

“After the fall of the Mongol dominion in Asia Forward since the beginning of the XIV century, the nomadic tribes of Oguzes who were among the settled population of Transcaucasus and Asia Minor, form huge tribal unions of the Turkmens of “the Black sheep” (*кара койунлу*) and “the White sheep” (*ак койунлу*). At the head of the latter was the Oguz tribe Bayindir (V.V. Bartold has the version Bayundur), from which the ruling dynasty originated. The main centre of this group of the Oguz tribes in the XIV century was the town of Amid (now Diarbekir) in the upper waters of the Tigris. The Byzantine sources of this time call the Turkmens of the White sheep Amitiotams. The centre of the other group – the Turkmens of the Black sheep was initially on the **Armenian Plateau to the north of Lake Van**. The struggle between these two groups was completed with the victory of the first one by the end of the XIV century (1389), and for the second time in the middle of the XV century (1467). “The tribe Bayindir”, academician V.A. Gordlevski – a historian of the state of Oguzes writes, – occupied a dominant position in Asia Minor in the XIV-XV centuries”. The peak of its might the power of ak-koyunlu reached in the middle of the XV century under Uzun-Khasan from the dynasty of Bayundurs (1457-1478), when it comprised in its borders “southern Azerbaijan, Karabakh, Armenia, Kurdistan, Diarbekir, Iraq Arabic (Mesopotamia), Iraq Persian(North-West Iran), Fars and Kirman,” and the capital of Padishah was moved to Tebriz (from 1468 to 1501). Towards the beginning of the XVI century it was ruined under the blows of more steady state unions of the Ottoman Turks and Persian Sevefids (“kizilbashes”).

From another Oguz tribe – Kai – the clan of Osman originated uniting the Oguz tribes in the Western part of Asia Minor, on the border of the Byzantine estates. From the middle of the XIV century, the Ottomans lead the Turkish military expansion to the West, against Byzantine and the Balkan Slaves, occupied Constantinople (1453) and Trapezund (1461), by the end of the XV century overrode the remnants of other state unions of the Oguzes in Asia Minor and Azerbaijan, and later the Arab countries of the Forward East, creating on this basis the Ottoman Empire, the greatest multinational

Muslim state with the centre in Istanbul (Constantinople)” (pp.136-137).

Since the historical process of the formation of the Oguz-Osman state lasted centuries, as rightfully remarked by the scholar, “while dating the origin of epic stories with the help of the historical and geographic facts in them the duration of the process of making the epic should also be taken into account” (p.142). Keeping to his methodological principle the scholar writes: “In their last form fixed in “The Book of Korkut”, the Oguz epic stories, as V.V. Bartold has shown, are closely connected with the historical and geographic situation of the Transcaucasus and, we should add, the eastern part of Asia Minor, where the Oguzes have found their new motherland since the XI century.” “The action”, says V.V. Bartold, “takes place on the Armenian Highland; the giavurs, who the giants have to deal with, are Greeks from Trapezund, Georgians, Abkhazians.” The Oguz knights make marches as far as Amid (in the upper waters of the Tigris) and Mardina in the South, up to Derbent and Traspuzund in the North; the fortresses Baiburt and Dizmert (near the Black Sea) are in the giavurs’ hands; Bard and Ganja (in the Transcaucasus) are on the border of the Oguzes’ region”. Fairy tale giants live on this very locality – in the Armenian Highlands – a nomadic or seminomadic way of life, like the contemporaries of the singers, with herds of horses, camels and sheep, with summers in the mountains, as well as gardens and vineyards” (above and here the reference is made to V.V. Bartold: G.M., N.G.). Perhaps, it would be better to say more exactly: in the stories of the cycle of Korkut, the militant tribes are depicted who settled down as owners among the settled population of another tribe or on the borders of the region of ancient settlement, towns and fortresses of “giavurs”, which are the target of their continuous raids” (pp. 142-143).

Against the background of these raids on the towns and fortresses of the giavurs, continually made by the militant tribes let us remember about the “**humanistic ideas**” and return to the dating of the epic, fixed by the scholar:

“Thus, we have every reason to suppose it is in the tribal atmosphere of ak-koyunlu, in the period of the political hegemony and the military expansion of the Bayundurs, that is approximately from the middle of the XIV century till the first half of the XV century, that the originally ancient stories of the Oguz people, received the last verbal-poetic form, which lay at the base of “The Book of Korkut”. This process was durable and proceeded in various chronological frameworks for different stories (Baiburt as a fortress of the giavurs in the story III makes us think about the very beginning of the mentioned period). Anyway, it had been completed by the time when “The Book of Korkut” received literary treatment (supposedly in the second quarter of the XV century).

However, this latest, Middle-Eastern period of the creative history of the Oguz epic, for a number of epic stories is, undoubtedly, preceded by an earlier, Central Asian period. As rightfully mentioned by V.V. Bartold, “the legends about Oguzes, Korkud and Kazanbek are undoubtedly moved to the West in the epoch of Seldjuk Empire (XI-XII cc.) to which also refers Turkization of Azerbaijan, the Transcaucasus and Asia Minor.” This statement is asserted by studying the contemporary folklore of Turkic speaking peoples of Central Asia, first of all the Turkmens, the nearest descendants of Central Asian Oguzes, and then of their neighbours – Kazakhs, Karakalpaks, nomadic and seminomadic Uzbeks. Vast material of historical and folklore legends is also contained in the



“Genealogy of the Turkmens” by Khivin Khan Abulgazi (1660)... It is partly based on the written sources, first of all on the wonderful work by Rashid-ad-din (1247-1318), compiled in the Persian language: “Djami’ at-tavarikh” (“collection of chronicles”, the beginning of the XIV century), which is the basic source on the early history of the Turkic and Mongol peoples. On the other hand, Abulgazi repeatedly refers to the verbal legends of the Turkmen people, to the “bakhshi (folk tale narrators) of the past years and notable people from the Turkmens, who had spent their life in battles, to “wise old people among the Turkmens, who know the history,” to the “notable people and bakhshi among the Turkmens, knowledgeable about history”. Referring to the historical and folklore sources of Central Asia, in a number of cases, enables us to assert with quite a high degree of authenticity, which particular stories of the Korkut cycle were created by the Oguzes in more ancient times in the low waters of the Sir-Daria, where we find them in the IX-X centuries, and which appeared later in the XII-XIV centuries, already on the territory of the Transcaucasus and Asia Minor. Since the move of the Oguzes to the West under the leadership of the Seljuks took place in the first half of the XI century, we can conclude that the legends about Korkut, Salor-Kazan, Alpamishe-Bamsi and some others, testified in “The Book of Korkut” and at the same time in the Central Asian sources, appeared in Central Asia not later than at the beginning of the XI century.

It goes without saying, that in the verbal tradition of a later time these more ancient epic stories also underwent quite a considerable creative treatment, before they got the ultimate form in which they have reached us in “The Book of Korkut” (pp. 144-145).

At the end of his great, classically scientific historical-philological investigation, V.M. Jirmunski summarises: “The Book of Korkut” is a recording and a written treatment of epic stories and cantos of the Oguz folk tale narrators - epic tellers. These stories, or “bilins” in terms of Bartold (“Oguz-name”) were created in different times and by various folk tale narrators, partly on the territory of Central Asia, in the low waters of the Sir-Daria (IX-X cc.), partly in the new motherland of Oguzes, in the Transcaucasus (Azerbaijan) and in the neighbouring regions of Asia Minor (XI-XVcc.). The characters of Korkut and Salor-Kazan, his wife – the stalwart Burla-Khatun, and his son Uzur-bek refer to the Centralasian period of the Oguz epic; Kara-Gyne could perhaps join them, as well as Kazan’s brother, cantos about whom haven’t reached us, and, possibly, his son Kara-Budagh, too. The legendary “age of Korkut” and Salor-Kazan, as Abulgazi knew from the Turkmen tradition, were the IX-X centuries, a time “three hundred years later after our prophet”, connected with the names of the Oguz khans from the tribe Kai in the semihistorical legends of the Turkmen people” (p. 256).

We think that the adduced results, gained in the process of the long thorough scientific research of the Oguz-Turkic epic by authoritative specialists, undeniably testify that: this epic, could not by any means have appeared “in written form in the VII century A.D”, as asserted in the annotation. It is only by misunderstanding (probably because of disinformation, doubtful sources, or perhaps some other reason), that professor Byulbyul Ogli’s statement saying that “this literary masterpiece (that is, the “Book of our Father Gorgud”, G.M., N.G.) was rewritten on papyrus for the first time more than 1300 years ago” penetrated into the introduction; secondly, neither could the verbal ver-

sion of “the Book...” have appeared in the VII century (as was asserted in the introductory article by the academicians) because only the beginning of the formation of the epic refers to this time, it acquired its final form only hundreds of years later – in the XV century, after which it was recorded and passed to the following generations in written form. And as it began to shape, when the Oguz-Turks (Turkmens) still lived in Central Asia, and was finally shaped in the new territories occupied by them, in particular, in the Armenian Plateau and in Asia Minor, hence the similarity “in the language and style” of the monument, specified in the introduction by the authors, with the Orcho-Enisei monuments and the existence of the toponyms of the occupied territories in it, including those of Azerbaijan.

Let us see now, in what way another folklore genre – the baiatis are presented in the collection. In the annotation it is said: “The first folklore samples – the baiatis, the mythical sayings, are supposed to have been created still Before Christ.” First of all, as already mentioned, the academic scholars consider the Oguz epic, created, in their own opinion, in the VII century A.D. to be “the most ancient verbal monument” of their people. Thus, in fact, they themselves deny the existence of samples of the Azerbaijan folklore before the VII century A.D. It follows that the biatis, included into this collection or not, could have been created neither B.C., nor even before the VII century. This purely logical conclusion is also entirely confirmed by the contents of the baiatis presented in the collection. While reading the thirty nine samples of this genre, it strangely turns out that though, still before our era, the Azerbaijan people had the notions “motherland” (see baiati 1, numeration is ours-G.M.N.G.) “dear parts” (3), “ruined fatherland” (7) and “dear land” (9), however with the impressive size of Azerbaijan’s territory, the unknown authors of the baiati did not choose a single “native” toponym. The only dear to their hearts and worthy of glory were not at all the Azerbaijan “Araks” (11) and “Karabakh” (10, 15, 16). It is obvious how the samples in the collection of nearly the ancient folklore genre are loaded with a current geopolitical subtext. And since in the adduced annotation it is said that the collection “includes the best samples of folk arts and the masters of poetic word comprising the height of Azerbaijan literature”, we will adduce the following baiati(16) in order to give the reader some idea of what they are.

**Both on foot and in a bullock cart**

**By Kaiaks and ships**

**Walked around, travelled all over the world**

**Nothing is better than Karabakh.**

By the sequence of the baiatis in the collection, one can suppose that this sequence is based on a chronological principle, and it means, that baiati 16 was created earlier than the next twenty three. Opportunely, it can be well seen in the enumeration of the means of transport in it. Such means of transport of the XIX-XX centuries as train, automobile, plane, helicopter and others are unknown to the nameless author. However one thing is clear: still many, many centuries before us (“presumably B.C.”) one of the courageous sons of Azerbaijan, who created these baiatis travelled in bullock carts, by ships and by

boats all over the world and got convinced that there was no better place on the earth, than Karabakh. We are rather well informed about the Azerbaijan means of transport, so the travel of the creator of the baiati “on foot” and in “bullock carts” and “by ships” is also quite understandable. But what could it mean “by kaiaks?” As far as this means of transport mentioned by the Azerbaijan creator of the baiati is concerned, we looked it up in the encyclopedia and read: “Kaiak is a small trading boat, in the past it was widely spread among the peoples of the Arctic Region (it is still preserved by part of Canadian and Greenland Eskimos). The latticed carcass of the **Kaiak** is made of wood or bone and is upholstered from above with the skin of sea animals. In the upper part a hole is left, which is stretched by a belt around the girdle of the rower. It is operated by two small oars or by one twobladed oar. K. is almost unsinkable and is well adapted to the movements in the sea.” Thus, we not only found out the meaning of the word, but also learned that in ancient times the unknown creator of the baiati, in order to feel the beauty of Karabakh, had to get even to the Arctic Region and cross its seas by Kaiak. Though it is more than clear why this and similar baiatis are included in the collection, nevertheless a number of questions arise. Let’s ask the compilers and the publishers (who did not think about the literary adequacy but they should have thought about at least the sense quality of the baiatis included in the collection) some of these questions: 1. We wonder if the Azerbaijani polar explorer built the Kaiaks himself or he took ready made ones from the Canadian and Greenland Eskimos? 2. Did Azerbaijan not submit an application to include into the Guinness Book of Records the unknown creator of the baiatis, who travelled in the seas of the Arctic Region in his kaiak? Because this fact will some time serve him as solid grounds to try to establish his rights on the Arctic Region, as he tries today to spread his rights on the territories and cultural values of the neighbouring countries (Iran, Armenia). 3. How can one explain, that many centuries ago, for the unknown Azerbaijanian who travelled in the Arctic Region in a kaiak, out of all regions of Azerbaijan with its natural diversity and richness, with the Caspian Ñea and its picturesque shores, with other wonderful sights, none of these places turned out to be so dear as Karabakh? 4. Was there any sense to place the origin of the genre itself into such a long distance of time (B.C.), and send the poor nameless author to such a vast space as far as the Arctic Region for the sake of this unsuccessful baiati hastily concocted in Baku?

It has long been known, that the Azerbaijan people who, without any doubt, have their unique national culture, and literature in particular, which developed during the last few centuries, but have no, or few cultural, literary values in particular, coming from the depths of centuries, try hard to ascribe the cultural values of other peoples, first of all Persians and Armenians to themselves. To gain their goal, they are ready to make use of any means – obvious falsification and lie, passing over in silence or distortion of historical facts, statements having nothing to do with reality or logic and so on. It is especially notable that under this disguise, they try to lay scientific, so to say, foundation and on the pseudoscientific basis thought of by themselves, to justify their actions. Being guided by this very principle, the academic authors of the introductory article “A thousand-year-old school of humanism and beauty” consciously forget the qualitative difference existing between the natural resources and the spiritual values, and firstly, they put a sign

of equation between them, and secondly, forgetting the specificity of use of natural resources, suggest spreading it over the spiritual values as well. Hence they proclaim the following: "...like all the **natural resources** of the planet Earth - the cradle of human civilization - **refer to the whole mankind** no matter whether this or that people or concrete ethnic group lives on this territory or not, **by the same reason the treasures of the cultural values belong to the whole mankind**, but not to separate peoples, who have created just part of the masterpieces of the world civilization" (p.60). Do these authors themselves believe in what they proclaim? If they really do, let them inform us what natural resources mined from which depth and exactly from which territory belong to "the whole mankind, no matter..." Maybe they mean oil and gas mined on the territory of Azerbaijan, which are sold to other peoples of the planet Earth at high prices, and the sums gained are spent on military and political purposes of "a separate people". If "all the natural resources" really belong to "the whole mankind", why do then for already decades without coming to an agreement, not only Azerbaijan but also all nearcaspien states argue about the oil and gas in the depths of the Caspian sea, or let's ask again why the borders of Azerbaijan, also those of Turkey are closed for Armenia (to please Azerbaijan) for already more than twenty years? The authors of the article would be right, if they formulated a different thesis, that is, "the natural resources of the cradle of human civilization of the planet Earth" belong only to the people living on the given territory or to the ethnic group, to be more exact, to the political and employer's top settled down there, whereas the harmful consequences of barbarous exploitation of these resources (pollution of the air, climatic changes, ecological harm in its numerous varieties and so on) which are equally threatening, belong to "the whole mankind, no matter ...". If the assertion that the natural resources of the planet Earth belong to "the whole mankind" is an obvious nonsense, the inconsistency of the other assertion is even more obvious, for it means that these values belong to any people of the planet Earth, "and not to separate peoples, who have definitely created" these "cultural values." However strange it may be, the academic scholars surely mix the concepts of "belonging" and "using". Of course, unlike "natural resources", cultural, literary values are open to everyone who wants to make use of them frankly and in a concerned way, but of course, they are not birthless and "ownerless", they belong to the peoples who have created them, to the national cultures, and no artificial theories will change anything. The authors of such a theory forget that if the natural resources exhaust themselves depending on their use, the literary-artistic and other written-verbal values not only do not exhaust themselves depending on their use, but, on the contrary, to a certain extent they enrich and get enriched. Another thing is that it is much easier to make use of the mineral resources given by nature, than by spiritual values, because their pure physical, formal possession does not presuppose at all their mastering or understanding. The latter are acquired in the process of spiritual, intellectual and moral maturing – a process which is difficult and long and, unfortunately, not quite available to everybody, let alone instantly and at one stroke.

Continuing to develop their geological theory, the authors of the introductory article enrich the methodology of the composition of the story of national literature by introduc-

ing into it two, in modern terms, innovative approaches – geographic and ethnic. They write in black and white: “Azerbaijani folklore and written literature are inseparably connected with the historical development of Azerbaijan, **it is because of this that while investigating the Azerbaijan literature, the necessity for applying two principles taking into account two factors, i.e. territorial and ethnic, arise**” (p. 14). A natural question is bound to arise: is there a literature of any country in the world, not connected inseparably with the development of the given country? We think, we can hardly find a historian of literature in the world, who would say, that Russian, English, French, German, Indian, Chinese, Japanese, Persian literatures are not “inseparably” connected with the historical development of their countries. It appears, that it is not at all “**because of this**” that the authors introduce the two principles(!) taking into account again two (!) factors: “territorial and ethnic”, but just because they want to ascribe to Azerbaijan cultural values not connected with it either in terms of content, or spiritually or artistically. Can you not believe it? Let us read at least the following: “By the territorial principle, the literature created by the ancient authors on the territory of Azerbaijan, is considered to be the wealth of the literary treasure of Azerbaijan<sup>10</sup>. According to this principle, Zoroaster born on the territory of South Azerbaijan in the valley of the river Araks in the VII-VI centuries B.C. and his creation “Avesta” “**may be**” (!) investigated not only as a common literary monument of the neighbouring peoples, but also as a monument of the Azerbaijan people. Such samples of Albanian literature – people of ancient Albania, which is part of the ethnogenesis of the Azerbaijan people and created an independent state in the IV-VI centuries A. D., the works “Albanian History,” by Musa Kalankatla, “Weeping Over the Death of the Albania’s Ruler Djevanshir” by the Albanian poet Davdak are also monuments representing the ancient period of the development of Azerbaijan literature<sup>11</sup> (p. 14).

Let’s give here a short commentary concerning the two “samples” mentioned. At first about the first one. The authors deliberately Azerbaijanize the name of Movses Kaghankatvatsi (Kalankatvatsi), in order to conceal his being an Armenian. We have before us an example of how the Azerbaijani scholars behave in the postsoviet period. Some 50 years ago the picture was quite different. In the first volume of the multi-volume “Soviet Historical Encyclopedia” published at that time, in the

article “Azerbaijan Soviet Socialist Republic” written by the well-known in those years Azerbaijani historian A.N. Guliev, we read: “At the beginning of the fifth century an alphabet of 52 letters already existed in Albania. Schools were opened here, which were in the hands of the clergy, books basically of religious character were translated into the language of Albans. Literature and science developed in Albania, beginning from the 7<sup>th</sup> century, the formation of the history of Albania started (“History of Aghvans”), the author of the first part of which was chronologist Moisei Kalankaitukski (Movses Kaghankatvatsi)” (ibid, p. 230)<sup>12</sup> We think it is not difficult to see from the clarifications in brackets that the chronologist who composed “the History of Aghvans” was Armenian (it is written just in Armenian and has been preserved). Moreover, in the bibliography “Sources and literature for the article” it is given: “**Kaghankatvatsi M.**, History of Aghvans (translated by K. Patkanov) SPb1861 (p. 262).”

In today's atmosphere it is worth paying attention to the fact, that in the section "Chronology" of the same article compiled by L. Alieva and Z. A. Dulyaeva, it is stated: "1724 - a treaty between the Azerbaijanians of Gandja and the **Armenians of Karabakh** (marked out by us G.M. N.G.) on joint struggle against the Turkish invaders" (p.254). Hence it is clear, that at that time only Armenians lived in Karabakh, and the Azerbaijanians concluded a treaty with them about the joint struggle against the invaders – the Turks, but today they are already in union with the same Turks and try to seize Armenian Karabakh. History is full of paradoxes, isn't it?

Now let's come back to the second "sample". Its author's name is not given in full with an intentional cut off. It is usually given "Davitak Kertogh", which means "Davitak the Poet." The Armenian word "kertogh", which gives out the nationality of the author of the "Weeping", the scholars have taken away, however forgetting that the word "Davitak" (Դավթակ) is the diminutive form from "David" in Armenian. It should be noted that the reader may get acquainted with this "sample" in the following publication: **Davitak Kertogh**. Weeping on the Death of the Grand Duke Djevanshir. The original in Old Armenian (grabar) and the translations into modern Armenian, Russian, English, French, German, Spanish, Polish. Forward, composition and commentaries by Levon Mkrtchyan (Yerevan, 1986).

From the fragment from the introductory article adduced above we can see that its scholarly authors apply quite different approaches to the Persian and the Armenian literary monuments which have nothing to do with Azerbaijan literature: in the case of "Avesta", they say, that it "can be investigated not only as a common literary monument of the neighbouring peoples, but also as a monument of the people of Azerbaijan", whereas in the case of the Armenian authors Movses Kaghankatvatsi and Davtak Kertogh - that their works "are also monuments, representing the ancient period of the development of Azerbaijan literature." We think that though the scholars write it, they themselves do not believe that "Avesta" may be investigated not only as a common literary monument of the neighbouring peoples, but also as a monument of the Azerbaijan people" and that the works by Movses Kaghankatvatsi and Davtak Kertogh "are monuments representing the ancient period of the development of the literature of Azerbaijan". How can they believe, that "Avesta" created in the VII-VI centuries B.C. and the works by the Armenian authors created in the VII century A.D. can be "theirs" and included into the history of Azerbaijan literature, if they know perfectly well, that during the creation of these works or even later the ancestors of the current Azerbaijanians - the Oguz-Turks were still in Central Asia and came to the Caucasus only in the XI century A.D. as testified by their epic and the investigations of such authoritative specialists as V.V. Bartold, V.M. Jirmunski, A.Y. Yakubovski and others. This is not denied by the academic scholars either, who write on the next page (15): "The study of our literature by the ethnic principle shows that monuments created by the Turkic ethnos before the XIII century had already received citizenship in it and contributed a lot to the formation of the ethnogenesis of the Azerbaijan people who had their own contribution to their literature (responsibility for the word order and the use of the capital A in the Russian sentence lies on the editors of the Moscow publishing house – G.M., N.G.). These monuments of the VI-VIII

centuries are basically presented by Orchono-Enisei carvings on cliffs, by Turkic translations and original monuments of the VIII-X centuries, by the work of XI century "Divanu lu-gat-i-Turk ("Combined Dictionary of Turkic Languages") by Makhmud Kashgari and by the poem of his contemporary Yusif Khaza Khadjib - "Kutadgu bilik" – "Knowledge of happiness", considered to be the Turkic "Shakname." "We quite agree with the respectable authors that belonging to the Oguz-Turkic group of tribes and having lived until the XI century in the language areal of Orchono-Enisei characters on cliffs, the Azerbaijani ancestors naturally had to be nourished and were nourished by "the monuments originally created on this territory and those translated into Turkic languages." But they could not in the same period, i.e. before the XI century, have in any way been nourished by the above mentioned written sources, created in Persia and the Transcaucasus - thousands of kilometres away from Central Asia. Nothing like this could have or has happened in the history of not only the Azerbaijan people but any people in general.

What has been said above can be proved by the composition of the collection itself with its more than six hundred pages. Here in the section "Folklore" are presented "Myths and legends," "Baiatis," "Lullabies," "Proverbs and sayings," "Tales" (pp. 21-61), "Book of our Father Gorgud" (pp. 62-162), "Ashugh poetry" (three ashughs are presented: Gurbani, Ali, Alesker, (pp. 263-294). In the second section - "Poetry" (pp. 295-552) - the works of 17 poets, including Nizami Gianjevi, to whom 140 pages out of 257 are devoted, 16 others have a little bit each, though each of them is presented as "an outstanding founder of the Azerbaijan poetic renaissance", "a great Azerbaijani poet-thinker," "a brilliant figure of Azerbaijan poetry," "a sensitive lyric poet, a brilliant representative," "one of the brightest figures," and so on. Even **"the magician of the word, singer of love, luminary of the poetry of the East, highly gifted poet-thinker Mukhammed Suleiman ogli Fizuli"** who, according to the reference, was born in 1494 in the city of Kerbel near Baghdad, who died and was buried "in the Iraqi land," **"the unsurpassed master of lyric poetry,"** who wrote in three languages – Turkic, Arabic, and Persian (p.476) covers only 12 pages in the collection. Finally, the section "Prose" (pp.555-593) with one story by Mirza Fatali Akhundov and one by Mirza Jalil Mamedkulizade.

As we see, neither "Avesta", nor Movses Kaghankatvatsi, the more so Davtak Kertogh are presented even by a single line, let alone by a page which is quite natural and understandable, because how can they appear among the pages of Azerbaijan literature if they do not belong to it and so far have not been read by the Azerbaijan people, as, there is no doubt, they have not so far been translated into Azerbaijani.

It is even more than logically harmful, rather funny to consider this or that writer to be Azerbaijani on the basis of "ethnic factor", without taking into account other factors – namely, in what language, hence within the scope of what particular poetics the given writer created his works, to what extent they were perceived and understood by the people, and in what way this writer contributed to the historical development of the given people's literature, which he belongs to by birth. As being guided by these purely-logical, natural principles it is in fact impossible to find at least one writer who created in

Persian, Arabic, even in Turkish and consider him to be an Azerbaijani writer, the scholars are trying to ground their thesis in the following way: “After being included in the territory of Arab Khalifat in the VII-VIII centuries up to nearly the XI century, the Azerbaijani poets had to create their works in Arabic (why only the Azerbaijani, unlike the Persian or Armenian? – G.M.N.G.). Their poetry found its reflection in various anthologies under the name of “al-Azerbaijani” (Azerbaijani poets). In the works of these poets, the greater majority of whom came from famous Azerbaijani families, who had been taken to Aravia as amanats – hostages, the theme of Motherland, homesickness towards native places, nature, sadness and pain of separation, love to their Motherland prevails“ (pp. 14-15). It is at least strange, that the scholars, without taking into account either the historical facts or the most important condition of the trustfulness of a scientific theory, i.e. absence of contradictions in it, assert something contradicting both the facts and the logic. In fact, the territory of present-day Azerbaijan was occupied by the Arab Khalifat “in the VII-VIII centuries until the XI century”, but the Azerbaijan people had nothing to do here, for at this very time, as has long been fixed by the historical science and as we saw above, the ancestors of the Azerbaijan people were still in Central Asia, and the territory of present-day Azerbaijan was inhabited by non-Turkic peoples. The authors themselves do not deny this, because they see close links “in the language and style” of the Azerbaijani-Turkish, to be more exact, the Oguz epic and the Orchono-Enisei monuments. More than that, the authors do not notice the apparent contradiction between the two principles-factors (territorial and ethnic) offered by themselves for the investigation of the Azerbaijan literature.” If it is true to say that “those who came from Azerbaijan families” and wrote their works in Arabic, can be considered representatives of Azerbaijan literature only because “the theme of Motherland, homesickness towards their native land, native places, nature, sadness and pain of separation, love for native land prevail in their works”, it is also justified to mention that we can see the same feelings in the works by Persian Nizami Ganjevi, moreover that he wrote in his **native** Persian language<sup>13</sup> and on Persian subjects (for example, “The Seven Beauties”), naming many toponyms of historical Iran. Is it congruous with the principles put forward in the introduction of the book in question, is it convincing, is it scientific to present Fizuli (1494-1556) as an Azerbaijani poet when, born in Iraq, he had never seen and could never know Azerbaijan (because this name appeared only in the XX century, you know) and wrote in Arabic, Persian and Turkic? The same question can be asked about Nizami (1141-1209) - a Persian who lived on the territory of present-day Azerbaijan and wrote in Persian. As a matter of fact neither of them is a representative of Azerbaijan literature, as they did not write in the language of this literature. At least, either one or the other, but not both, because one is in contradiction with the other.

What has been considered above does not, of course, exhaust every question deserving attention in the book “The Astral Cluster”. However, we will confine ourselves to this in the present article, reminding the Azerbaijani academic scholars, that literatures of all peoples and nations, besides their own peculiarities and uniqueness, also possess universal regularities avoiding which is not permissible in science.

To complete this critical review of the Azerbaijani version of the history of national



literature we would prefer to refer to a very important warning or a lesson contained in the article “On the Public Responsibility of Literary Criticism” by D.S. Likhachev (whose name does not need any commentaries and speaks for itself): “Mixing the tasks of investigation with the tasks of popularization creates hybrids, the basic defect of which is its pseudo-scientific nature. Pseudo-science is able to squeeze out science or lower the academic level of science. This phenomenon is very dangerous on a world scale, because it opens the gates to various kinds of chauvinistic or extremist tendencies in literary criticism... It is only the high science (a detailed philological study of literary works, texts and their language, demonstrable and unprejudiced nature of arguments, methodical and methodological exactness) that is able to soothe the extremist forces in the struggle for Cultural heritage.”<sup>14</sup>

#### Notes and References:

1. NASA (National Academy of Sciences of Azerbaijan).
2. Later to refer to this publication we mention the page in the text. Everything marked in the citations here and further is done by the authors of the present article (G. M., N. G.).
3. It consists of an introduction and twelve dastans (chapters). See, scientific publication in Russian: “The Book of My Grandfather Korkut”. Oguz heroic epic. Translation by academician V.V. Bartold. Prepared for publication by V.M. Zirmunski, A.N. Kanonov. M.- L., 1962. Since this is the best of all the Russian publications, all our references are made to this publication. In case we refer to both the translation of the epic, and the works by V. V. Bartold (“The Turkish Epic and the Caucasus”, p. 109-120), by A.Y. Yakubovski (“Kitab-and Korkud and Its Meaning for the Study of the Turkmen Society in the Epoch of Early Middle Ages”, p. 121-130), and by V.M. Zirmunski (“The Oguz Heroic Epic and “The Book of Korkut”, p. 109-259) placed in the section “Appendices”, the page is mentioned in brackets in the text.
4. Evidently, all this takes place after 1453, that is after Constantinople was changed into Istanbul. Meanwhile, it is stated in the book “Astral Cluster”, as we shall see later, the epic was created orally in the VII century A.D. According to another assertion, it is in this century that it was rewritten on papyrus (!)
5. In the appendices of the translation by V.V. Bartold “Onik” is given as “fortress in the district Basin, in the region of Erzurum, to the South-East (SE) of it” (p. 266).
6. In V.V. Bartold’s notes: “Lake Giokcha”, and the compilers have added “Now lake Sevan” (p. 277).
7. According to a number of investigations of the Turkic epic, it was originally created on the territory of Central Asia, and then together with the Oguzes nomadized and penetrated into new occupied territories, that’s why it is connected with the toponyms and oikonoms of not only Azerbaijan but also with many others. See the articles in “the appendix and on pp. 281-283 in the publication of 1962 mentioned by us: “Literature about “The Book of My Grandfather Korkut.”
8. It is noteworthy that at the beginning of the XIX century, the Turks displayed a wish to return to their motherland, because as the source says: “Asia Minor in their eyes is an alien land occupied by force - a place for residence, from where sooner or later they had to leave; they consider their motherland to be the countries of South-East which they can’t comprehend fully, it is a motherland but not a fatherland; there is no word “fatherland” in the Turkish language, and the concept connected with it is not only unknown to a Turk from Anatolia but also quite unin-

- telligible.” S.V. Lurye, *Historical Ethnology. Manual for HEI (Higher Educational Institutions)*, Aspect Press, 1997, p. 243).
9. “Extended Soviet Encyclopedia,” V. 11 M., 1973. pp. 561-562
  10. Could it be possible to imagine that in France or in Italy, in Germany or in Check Republic, the historians of national literature announced by the territorial factor that the wealth of the literary treasure of their countries are the works created on the territory of these countries by Russian writers and poets, such as Gorkey, Bunin, Tsvetaeva and many others? Of course, this is unimaginable.
  11. We would like to remark that such and even more incompatible phrases in the article introducing the book to the Russian reader are abundant. If not in terms of ideas and facts, at least in terms of the normative use of the Russian language the head of the Moscow publishing house “Fiction” B. Riabukhin and the editor A. Kapustiuk could have felt more responsibility for the text, so important for the book, not to spoil it even more with the language use.
  12. It should be mentioned in this connection, that in the same volume in the article “Albania Caucasian”, the outstanding scholar Z.I. Yampolski writes: “Beginning from the 5th century the written language of A.C., accustomed to one of the local languages (the Gargarian) began to develop. The alphabet of the Albanian language consisting of 52 letters had common features with Georgian and Armenian alphabets” (p. 354). What the scholar has said is true, because all the three alphabets were created by Mesrop Mashtots personally or under his direct leadership.
  13. It is worth mentioning here, how prof. Biulbiul Ogli entitled his introductory word: “Motherland begins with one’s mother tongue”. Further in the text itself: “...if you ask me from what Azerbaijan begins for me personally, without thinking, I will answer: with mother tongue, in which our ancestors spoke” (p. 4). One had better stop and think if he/she perceives motherland and mother tongue in this way, before ascribing to Azerbaijan literature the works by Nizami created in the Persian (mother) language.
  14. D.S. Likhachev, *Literature - Reality - Literature. L.*, 1984, pp. 244-245.

### **Ազգային գրականության պատմության աղբյուրների տարբերակը քննական դիտարկմամբ**

Հոդվածում հանգամանորեն քննության առնելով 2009թ. Մոսկվայի «Գեղարվեստական գրականություն» հրատարակչության լույս ընծայած «Աստղային ողկույզ: Աղբյուրների բանահյուսությունը և գրական հուշարձանները» ստվարածավալ ժողովածուն, հեղինակները մի շարք անառարկելի փաստերով ցույց են տալիս, որ նրանում տեղ են գտել բազմաթիվ ու բազմապիսի ակնհայտ սխալներ, անտրամաբանական ու հակազիտական պնդումներ, պատմական ստույգ իրողությունների գիտակցված ու չգիտակցված կեղծումներ, այլ ժողովուրդների գրական-մշակութային արժեքները սեփականելու անթաքույց նկրտումներ և հոգևոր մշակույթի պատմության գիտական ուսումնասիրությանն անհարիր համանման շատ այլ երևույթներ, իսկ որ ոչ պակաս կարևոր է՝ այդ ամենն արված է լեզվական ցածր կուլտուրայով: Հեղինակների խորին համոզմամբ աղբյուրների գիտնականները նման մոտեցումներ դրսևորել են մահ խորհրդային տարիներին, ուստի, եթե այդ

տեսակետից անսպասելի ու զարմանալի ոչինչ չկա, ապա միանգամայն զարմանալի ու ցավալի է այն, որ այդ ամենը թույլ է տրված ԱՊՀ մասնակից պետությունների հումանիտար աջակցության միջպետական ֆոնդի հովանավորությամբ «Գեղարվեստական գրականություն» հեղինակավոր հրատարակչության տպագրած գրքում: