

A Literature Review on Karabakh Women Poets of the 19th Century

XIX. Yüzyıl Karabağ Kadın Şairleri İle İlgili Bir Literatür Değerlendirmesi



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Abstract

The 19th century was the beginning of a period in the history of Azerbaijan in which new views, different approaches, and judgments emerged. The upheavals in social life as a matter, of course, led to the awakening of literary and artistic thoughts, and enlightenment, and elucidated the development of public, ethnic, and national identity. In the 19th century, the poetic assemblies functioning in Karabakh contributed to the development of literature, especially poetry, and the inclusion of poetry in social life and its impact on it. Thanks to the "Meclis-i Uns" and "Meclis-i Feramushan" literary assemblies, poets living in Karabakh came together and depicted the problems of the period, social life, and nature in their poems. Referring to these literary samples, it is feasible to see the view of 19th-century Karabakh. Aghabeyim Agha, Khurshidbanu Natavan, Fatma Khanim Kamina, and Ashuq Peri were female poets grown up in the Karabakh literary environment in the 19th century. Research related to the life, art, and literary personality of women poets who grew up in Karabakh was thoroughly scrutinized and investigated based on the qualitative method in the article. As a result of our research, we have come to the following conclusions; There is a need to prepare coherent comparative texts from the work of female poets. The works of these poets were published due to the permission of Soviet censorship. Poems with religious content were not included in these books, and Sufi works were presented as secular and divine poems.

Keywords: Karabakh, Enlightenment, Poet, Literary Heritage, Azerbaijan.

Özet

XIX. yüzyıl Azerbaycan tarihinde yeni görüşlerin, farklı yaklaşımların ve yargıların ortaya çıktığı bir dönemin başlangıcı olmuştur. Toplumsal hayattaki çalkantılar doğal olarak edebiyat ve sanat düşüncesinin uyanmasına, aydınlanmaya, ulusal ve millî kimliğin gelişmesine yol açmıştır. 19. yüzyılda Karabağ'da faaliyet gösteren şiir meclisleri edebiyatın, özellikle şiirin gelişmesine, şiirin toplum hayatına girmesine, onun üzerindeki etkisinin artmasına katkıda bulunmuştur. "Meclis-i Üns" ve "Meclis-i Ferâmûşan" edebî meclisler sayesinde Karabağ'da yaşayan şairler bir araya gelerek dönemin sorunlarını, sosyal hayatını, tabiatını şiirlerinde işlemişlerdir. Bu edebî örneklerden yola çıkarak XIX. yüzyıl Karabağ'ının manzarasını görmek mümkündür. Ağabeyim Ağa, Hurşidbanu Natevan, Fatma Hanım Kemine ve Aşık Peri XIX. yüzyılda Karabağ edebî muhîtinin yetiştirdiği kadın şairleridir. Makalede nitel yöntem esas alınarak Karabağ'da yetişmiş kadın şairlerin hayatı, sanatı ve edebî kişiliği ile ilgili yapılan araştırmalar incelenmiştir. Yaptığımız araştırmaların sonucu olarak şu kanaatlere varmış olduk; kadın şairlerin eserlerinin yeniden karşılaştırmalı sağlık metinlerinin hazırlanmasına ihtiyaç vardır. Bu şairlerin eserleri Sovyet sansurunun izin verdiği şekilde yayımlanmıştır. Dinî içerikli şiirler bu kitaplara alınmamış, tasavvufî eserler ise dünyevî şiirler olarak sunulmuştur.

Anahtar Kelimeler: Karabağ, Kadın, Şair, Edebi Miras, Azerbaycan.

Introduction

Even in the 12th century, the immortal female characters created by the Azerbaijani poet Nizami Ganjavi - Mahinbanu, Shirin, Nushaba - were characters rooted in Turkish thought and Turkish culture. Nizami mentioned in "*Khosrov and Shirin*" that women play chowkan together with men. The creation of such an image of a woman in the 12th-century Eastern environment represented a leap and awakening in contemplation and thought illustrating Nizami Ganjavi not only as a representative of Azerbaijan but also as a prominent figure in the Eastern Renaissance.

Examining the difference in perspectives on women between Turks and non-Muslims in the Middle Ages, Associate Professor Tahmina Badalova, in her article "*Who is a woman in the viewpoint of Nizami Ganjavi and Nizam al-Mulk?! What is she?!*" compared the ideas of two great minds of the East:

When studying the creativity of the genius born in Azerbaijan and spread to the world in the 12th century - Nizami Ganjavi, you become even more convinced that the poet's ideals not only transcend his era but also extend far beyond centuries. Nizami Ganjavi not only revolutionized medieval Eastern thought regarding women but, in his depiction, the woman was not a development or progress discussed by Nizam al-Mulk over a century; she was the Turkish woman created and grown in this way from time immemorial, and Nizami portrayed her as such because he saw this woman precisely in his living environment. (Badalova, 2023, p. 18)

It is well-known that in the Middle Ages, poetry and poets in the East received great respect. Poets were patronized by rulers, invited to palaces, and became close and trusted individuals to state leaders. An interesting fact is the presence of a female poetess named Mahsati Ganjavi among the palace poets of Sultan Sanjar, and her being a product of the literary environment of Ganja, the ancient cultural center of Azerbaijan.

Later research revealed that poets like Sita and Raziya Ganjavi lived and created in Azerbaijan in the 12th century, along with Mahsati Ganjavi. Professor Khalil Yusifli writes that in

"Nuzhatul-majalis" only nine rubais of her (Raziya Ganjavi - Z.M.) were recorded. ...The study of Raziya's poems shows that she was one of the prominent poetesses who grew up in the Ganja literary environment in the 12th-13th centuries" (Yusifli, 2009, pp. 98, 100).

All of this valuable information is significant for understanding the place and role of women in literature and verbal folk arts in Azerbaijan. It also demonstrates that women in this region openly showcased their talent for writing poetry, and actively participated in literary processes, even influencing it and playing specific roles in it.

1. A Literature Review on Karabakh Women Poets

In the 19th century, considered a completely new stage in Azerbaijani public opinion and literary thought, a particular revival is observed in this tendency.

Professor Rustam Kamal "*How to explain the reason for the expansion of women in the 19th century Azerbaijani literature?*" In his article, which began with the question, he tried to evaluate the role of women in the literary environment of the mentioned period, their influence on the literary process, and the current social and cultural situation that created conditions for all of this.

The author writes:

...Just listing their names...is enough for you to imagine this extraordinary event: Khan's daughter Khurshid Banu Natavan, Ashiq Peri, Fatma Khanum Kamina, Heyran Khanum, Govhar Khanum, Mashadi Khanum Leyli, Gonchabeyim, Agabeyim Agha... How many women's names have been covered with dust on the pages of junglarins and tazkiras, and How many have been completely forgotten by our unfaithful memory? ...I would boldly say that the works of female poets are the second great literary and cultural treasure and event that brought fame to the literature of 19th-century Azerbaijan after Mirza Fatali and Hasan Bey Zardabi. (Kamal, 2019, p. 10)

In the research about 19th-century Azerbaijani literature, as well as the literary and cultural environment of Karabakh, the works of female poets who lived and created in this geography at that time were also discussed, and their works were investigated to one degree or another.

The works of female poetesses who lived and created in this geography at that time were also mentioned in the studies about the literature of 19th-century Azerbaijan, as well as the literary and cultural environment of Karabakh, and their works were scrutinized in a broad sense.

From the Middle Ages, tazkiras, jungs, and bayazs were considered the main literary anthologies. The tradition of tazkiraism was continued in the 19th century and even in the 20th century (Musali, 2023, p. 798). Like "*Riyazul-ashiqin*" by Muhammad Agha Mujtahidzade (Musali, 2012, p. 273), "*Tazkireyi-Navvab*" by Mir Mohsun Navvab (Musali, 2012, p. 259), "*Daneshmandane-Azerbaijan*" by Muhammadali Tarbiyat (Musali, 2012, p. 295), as well as "*Zanane-sokhanvar*" by Ali Akbar Moshir Salim, "*Tazkireyi-khavari*" by Mirza Fazlullah Shirazi Khavari and two volume "*Tarikh-Zolgarnayn*" works, "*Tazkiratul-Khawatin*" of Muhammad bin Muhammad Rafi nicknamed Malikul-Kuttab Shirazi, "*Kitab-i Khairat-i Hisan*" by Muhammad Hasan Khan Itimad al-Saltana (Musali, 2012, p. 223), "*Acts of the Caucasian Archaeological Society*" In the first volumes of the book, information and examples of the works of female poets of the Karabakh literary environment - *Aghabeyim Agha, Khurshidbanu Natavan, Fatma Khanum Kamina, Ashig Peri* - were given.

One of the most valuable sources on the literary environment of 19th-century Karabakh is Mir Mohsun Navvab's anthology "*Tazkireyi-Navvab*" (Musali, 2022, p. 56). Compiled by Mir Mohsen Navvab, the founder and leader of "*Majlisi-Faramushan*," and prepared for publication by Nasraddin Garayev in 1980, this compilation gathers examples of poems from contemporary poets who lived and created in Karabakh. Poems

of Khan's daughter *Khurshid Banu Natavan* and *Fatma Khanum Kamina* were also included in the tazkira (Musalı, 2014, pp. 128-129). The section about Khan's daughter Khurshid Banu Natavan in the anthology starts with the title "Mohtarama and Mohtashama Natavan." The author briefly discusses the poet's noble lineage, mentions her contributions to the people of Shusha, and presents his verses on the subject, stating, "*She is highly skilled and accomplished in the art of painting. Occasionally, she also writes poetry. The poems listed below are the result of her talent*" (Navvab, 1980, p. 182), then moved on to the poems of the poetess. Humanism, kindness, friendship, and love were the main themes of Natavan's ghazals and ruba'yat.

The section dedicated to *Fatma Khanum Kamina* in the anthology begins with brief introductory sentences. The author notes that she has around 300-400 poems and nine of them are included in the compilation.

In the 19th century, Muhammad ağha Mujtahidzada compiled the anthology "*Riyazül-aşiqin*" which also features samples of the creative works of writers from Karabakh (Müctehidzade, 1328). The anthology provides one poem from *Ashiq Peri* and six from *Natavan*, accompanied by brief information about each poet.

The book "*Historical Materials of Azerbaijani Literature*" by the famous literary critic and pedagogue Firidun Bey Kocherli, is one of the most valuable sources of the history of Azerbaijani literature and has never lost its value for the study of our literature at the time of its creation, there are also valuable articles about our female poets who were products of the literary environment of Karabakh of the 19th century.

In the essay "*Ashiq Peri*", the author, who talks about the lineage of the poetess and some aspects of her life, gave samples of the poems of her contemporaries - Asad Bey Vazirov, Mirza Hasan "Mirza" pen name, dedicated to the definition of her external and inner beauty, and *Ashiq Peri's* response to them with poetry. The main themes in *Peri's* work are love, the objection to injustices, and the expression of suffering and longing. She employs simple and direct language in her poetry. Her poetry is notable for its spirited defense of her independence, using the established structure of the *Ashiq* verbal contest to broaden her expressive potential as a woman. She has been described as "a model of a strong, independent woman from within Azerbaijani culture". Firidun Bey Kocherli introduces *Ashiq Peri* to his readers as follows: "Her homeland is Maralyan village in Dizag district of Jabrayil province belonging to the Karabakh Khanate. The time of her birth and the date of her death are unknown" (Kocherli, 2005, p. 311).

The mentioned book also contains articles about *Khurshid Banu Natavan* and *Fatma Khanum Kamina*. The author also wrote down his interesting thoughts about the Karabakh district, the nature of Shusha, especially the passion and inclination of the Karabakh women for poetry:

As Karabakh district, city-Shusha is located in the Shiraz region of the Caucasus continent, its land and climate are full of talented and

knowledgeable people, and especially gifted and sweet-tongued writers and poets, whose sentences cannot be overstated. ...They were so fond of fiction and poetry that they wrote many poems in verse, and the people of Karabakh tested their strength by reciting poetry, and many poetesses appeared on this path. The most famous of them was Ashiq Peri Maralyani. ...After Ashiq Peri, Mrs. Khurshid Banu Beyim became the pseudonym "Natavan" and Mrs. Fatimah became the pseudonym "Kamina". (Kocharli, 2005, p. 164)

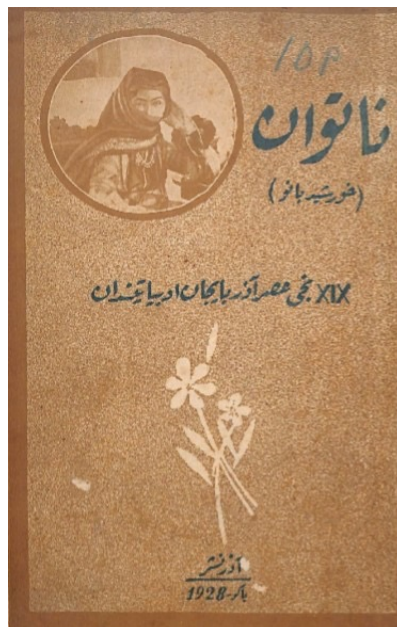
In 1928, under the editorship of Hanafi Zeynalli, the book "*Natavan*" (*Khurshid Banu*) from 19th century Azerbaijani literature was published, discussing the life, creative aspects, and thematic features of the poetess in writings titled ("*Bir neçə söz*") "*Some words*" and "*Natavan*". Samples from her works and writings about her were included in the book (*Natavan*, 1928).

The compiler of this mentioned book was only revealed in 2012 after research conducted by Professor Pasha Karimli. He identified that the manuscript of the unpublished second edition of the "*Natavan Khurshid Banu*" book, preserved under the code C-218 at the Manuscripts Institute, belonged specifically to the eminent literary scholar Aliabbas Muzniba (1883-1938). (Karimov, 2012, pp. 4-5)

In the 1930s, Aliabbas Muznib wrote "*Khurshid Banu Natavan*" (Muznib, 2012), discussing *Natavan's* lineage, relatives, life, poems, critiques of her works, and praises dedicated to her.

Figure 1

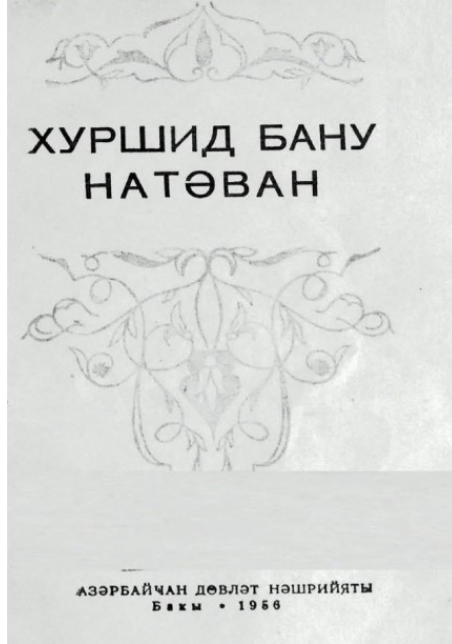
Natavan



The book named "From the Heroic Past of Azerbaijani Women" (Ibrahimov, 1943, p. 27) highlights the esteemed position of Azerbaijani women in the historical context, mentioning *Ashiq Peri* and *Khurshid Banu Natavan*, and briefly discussing Fatma Khanum Kamina.

Figure 2

Khurshidbanu Natavan



In 1978 the play "*Khurshidbanu Natavan*" written by Ilyas Efendiyev and it was firstly published in 1985 and released in the 11th series magazine of "Azerbaijan". The play "*Khurshidbanu Natavan*", which consists of two parts and fifteen pictures, due to the given name it was dedicated to the famous poetess *Khurshidbanu Natavan*, the daughter of Karabakh Khan Mehdigulu Khan. The main hero of the play is *Khurshidbanu Natavan*. Although the play "*Khurshidbanu Natavan*" was written on a historical theme, it is a valuable work that resonates with our modern life (Əfəndiyev, 2002, p. 87).

Additionally, one of the valuable monographs preserving and discussing the creative endeavors and personalities of the literary environment in Karabakh is Nasraddin Garayev's ("*XIX əsr Azərbaycan ədəbi məclisləri*") "19th century Azerbaijani literary gatherings" monograph, which will always uphold its significance.

The book prepared for publication by V. Musalı describes the literary gatherings, that functioned in various regions of Azerbaijan, as well as in Karabakh, Shusha, the climate for their emerging, the creativity of their members, relations between meeting members, literary correspondence

and exchanging letters, writing poems, reciprocal links with literary gatherings from other regions and finally, the reasons for closing of literary meetings in detail. As it's known from the author's writings, the establishment of literary meetings was the requirement of the environment itself, in which there was an abundance of poem-art lovers and brought them together, keeping the literary process under control, guiding it, determining the direction of development:

In the first half of the 19th century, tens of poets wrote and created in the villages of Shusha and Karabakh. Poets such as Gasim Bey Zakir, Muhammad Bey Ashig, Jafargulu Khan Nava, Mirza Asad, and Ashig Peri came together, held heated disputes, and exchanged bandy words. Along with these, new literary generations were also budding in Shusha. As a result of the necessity arising from the creative spirit instilled in old and young Karabakh poets and deepening their love for poetry, the idea of creating a meeting of poets emerged here, as in other cities. (Qarayev, 2012, p. 149)

One of the most important studies on collecting, publishing, and researching the works of women poets of the 19th-century Karabakh literary environment is the book "Fatma Khanum Kamina, selected works" compiled by Professor Aziza Jaferzade.

Figure 3

Fatma Khanum Kamina

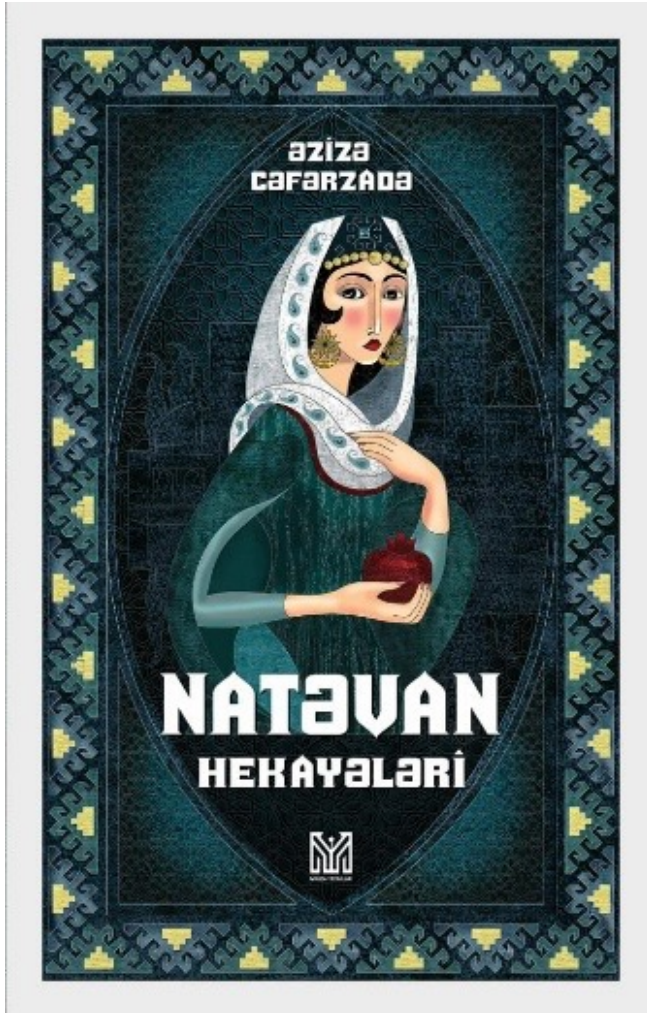


The second edition of the book, whose first edition was published in 1971, was revised and added and published in 2002 under the editorship of Omar Bayram. In this issue, Aziza Jafarzadeh's articles published in different media organizations on the subject in different years have also been added. Omar Bayram, who wrote the foreword of the book, thinks that it is a great courage to accept a woman as a poet in the 19th century.

In the literary scene where male poets are generally at the forefront, and being a female poet and writing love poems in a male voice in an environment where the type of poet and lover is male and the type of mistress is female should be taken into consideration. It is both a brave move and a great success. (Bayram, 2002, p. 3)

Figure 4

Natavan



The book "*People Who Left Eternal Mark in History*", written by Professor Vilayat Guliyev based on rich archive materials, also includes portrait articles about *Ashiq Peri and Fatma Khanum Kamina*. The author writes: "Never has the Azerbaijani woman won such a brilliant victory over age-old religious dogmas and superstitions as in Shusha, her voice has never sounded as loud and majestic as in Shusha" (Guliyev, 2000, p. 105).

The researcher states that all collections compiled in the 19th century included samples of the poems of *Ashiq Peri and Fatma Khanum Kamina*, whom he calls the "*Karabakh Perisi*". The passage discusses the appreciation of the creative work of female poets in Karabakh, Azerbaijan. Scrutinizing the archival materials related to the topic and the periodical press of that time, Vilayat Guliyev was right in his quotes that, in addition to local science and art figures, foreign authors also highly appreciated the creative activity of women poets who wrote and created in Karabakh, he added all of these to his book as an honorable and proud hearted fact.

He highlights the high regard given by local intellectuals and artists, as well as foreign authors, to the creativity of women poets who wrote in Karabakh. Importantly, he emphasizes that these women poets are not limited in their recognition solely to their female counterparts.

The author cites statements

supporting this prideful fact, indicating that Azerbaijani poets in the 1980s, such as Orientalist N.I. Qulak, acknowledged the significance of Muslim poetesses in the Caucasus, particularly praising a female poet named Ashiq Peri. Also, Ashiq Peri is not the only exception among the Turkish women of Transcaucasia (Quliyev, 2000, pp. 67-68).

Eventually, she was the first renowned female ashig in the region.

Writer-publicist Alisahib Eroglu's book "*Ashiq Pari: Life, Environment and Art*" (2014) talks about the life and work of Ashiq Pari, the founder of the classical female love poem who lived and created in the first half of the 19th century. As an independent researcher, he clarified many contradictory points and information about *Ashiq Pari* by uncovering valuable facts. In the book, the life and creativity of *Ashiq Pari* was studied, and her poetry, couplets and dialogues were systematized and presented. In the last chapter of the book, the relation of literary and historical thought to the work of *Ashiq Pari* is evaluated (Əroğul, 2014).

Furthermore, in the article written by the author in 1985 and dedicated to *Fatma Khanum Kamina*, "*Dönübdür gane konlunm şeşe ichre*", which was included in the mentioned book, he analyzed the creativity of the poetess on the literary background and artistic environment of the time and tried to evaluate her heritage.

In this context, Quliyev notes that while *Fatma Khanum Kamina* based her poetic style on the traditions of classical Azerbaijani, Persian, and Chagatai (Uzbek) poetry, her creativity was more influenced by the lyrical works of Fuzuli. Most of her poems are written in classical form (Quliyev, 2000, p. 99).

Discussing the history of the publication and research of the heritage of Karabakh's female poets, the text highlights Baylar Mammadov's monograph "*Khurshid Banu Natavan*" (1983) from the "Literary Portraits" series. Mammadov sheds light on Natavan's life and creativity, evaluating her personality and her place in Azerbaijani literary history against the backdrop of contemporary socio-political and literary-cultural events. The monograph also discusses Natavan's activities in Karabakh and her involvement in the "*Mejlisi-Uns*" ("Society of Friends") literary circle. (Mammadov, 1983). Khurshid Banu left an eternal mark in the memories of the Shushavians and her glory will pass on from generation to generation.

Figure 5

Könül Səsi

М. ШОКӘТ

A32
U74

Көнүл сәси

(Шәирә Хуршид Бану Натәван һаггында поема)

107152



АЗӘРБАЈҶАН
ДӨВЛӘТ
НӘШРИЈАТЫ
БАКЫ -- 1967

Among the monographs dedicated to the literary environment of 19th century Karabakh, the work "*Gasim bey Zakir and Contemporaries*" by Professor Ragub Karimov should be specially pointed out. The author spoke in detail about Zakir's close relations, friendships, and creative correspondence with well-known personalities of his time.

Gasim Bay Zakir, who is considered a representative of the high elite in the socio-political environment of 19th century Karabakh, had a very wide circle of friends and became one of the leaders of the community. It is no coincidence that most of Zakir's public satires were written in the form of letters or addresses to his friends and acquaintances, whom we mentioned by name (Karimov, 2013, p. 4).

S. Ahmadova's monograph "*Literary and Cultural Environment of Karabakh (second half of the 19th Century and the beginning of the 20th Century)*" talks about the creative activity of artists, poets, writers, and publicists who grew up, wrote, and created their works at this geography in certain dates. Literary genres are rightly taken into account at this time, and essays are arranged according to literary genres. That is, essays dedicated to poets (poetry) are given first. In the period we mentioned in these essays, the development of poetry in the Karabakh literary environment is highlighted and finds its scientific interpretation" (Babayev, 2002, p. 7).

Before moving on to the work of individual writers, the author talked about the history of Karabakh and tried to characterize the main sources of ideas, themes, main features of the literary environment of the 19th century Karabakh, and the main aspects that distinguish this literary environment from other regions. Among the women poetesses who wrote and created in the 19th-century Karabakh literary environment, only Khurshid Banu Natavan's work was included in the monograph. Sabina Ahmadova, in her essay dedicated to Khan's daughter, managed to create a portrait of Natavan as a public figure, as a noble lady who takes care of the people, engaged in kindness and charity, and as a poetess, she was unmatched and philanthropist. She was most notable for her lyrical ghazals (Musali, 11 February 2024).

Professor Ragub Karimov writes the following about the book:

Sabina Ahmadova's monograph sheds light on the glorious history of Karabakh's golden age and simultaneously exhibits a citizenship perspective." "I believe that this book, written with great love, will reignite the flame of Karabakh in the hearts of many young people and that this flame will deliver a heavy spiritual blow to the enemy. (Karimov, 2020, p. 17)

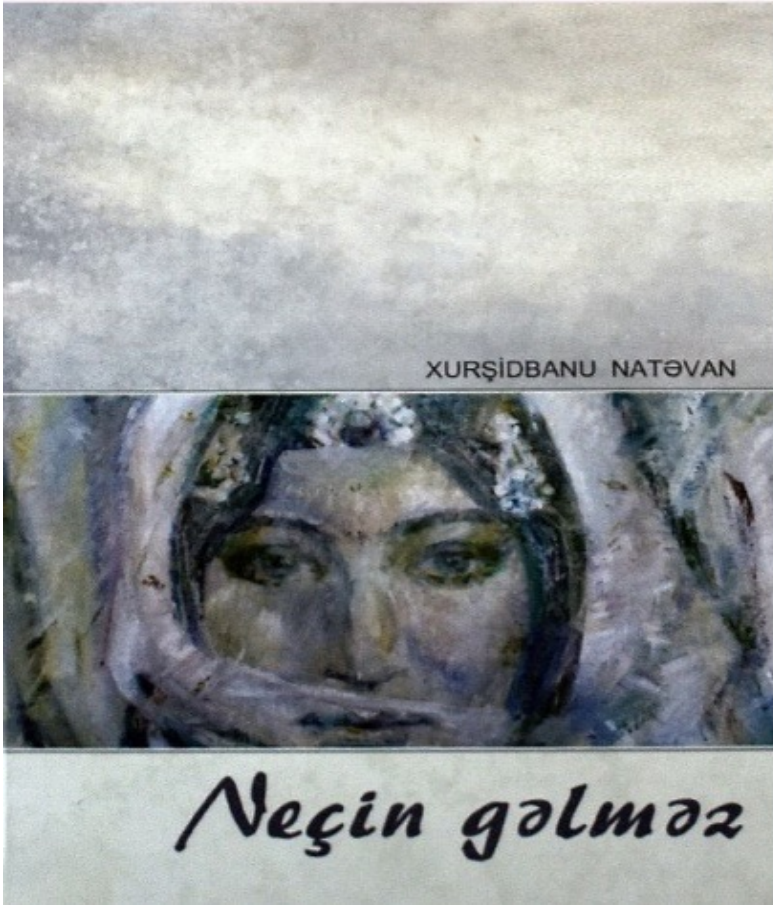
"Islam Garibli's monograph, titled "*Khurshid Banu Natavan: Life and Creativity*" dedicated to the 190th anniversary of Khurshid Banu Natavan, has been published "*Scientific Passport of the Poet*" as part of the series. "In the monograph, the genealogy of the last heir of the Karabakh Khanate, the Khan's daughter, the poet's relatives, life path,

social activities, and poetic legacy have been included in the study, reevaluated with a new perspective." "In the book, the poet's inclination towards various art forms, creating beautiful paintings alongside writing poetry, the publication dates of their works, and the detailed exploration of their creations are narrated."

"In the monograph, Natavan's poetry focuses more on the main themes (love lyrics, separation and loss of children, social motifs, depictions of natural beauty, religiously themed poems, stance on the Kerbela incident), and the artistic aspects in her verses are given greater emphasis, special attention is dedicated to the manuscript known as the ("*Gül Defteri*") "*Flower Notebook*" with a dedicated section."

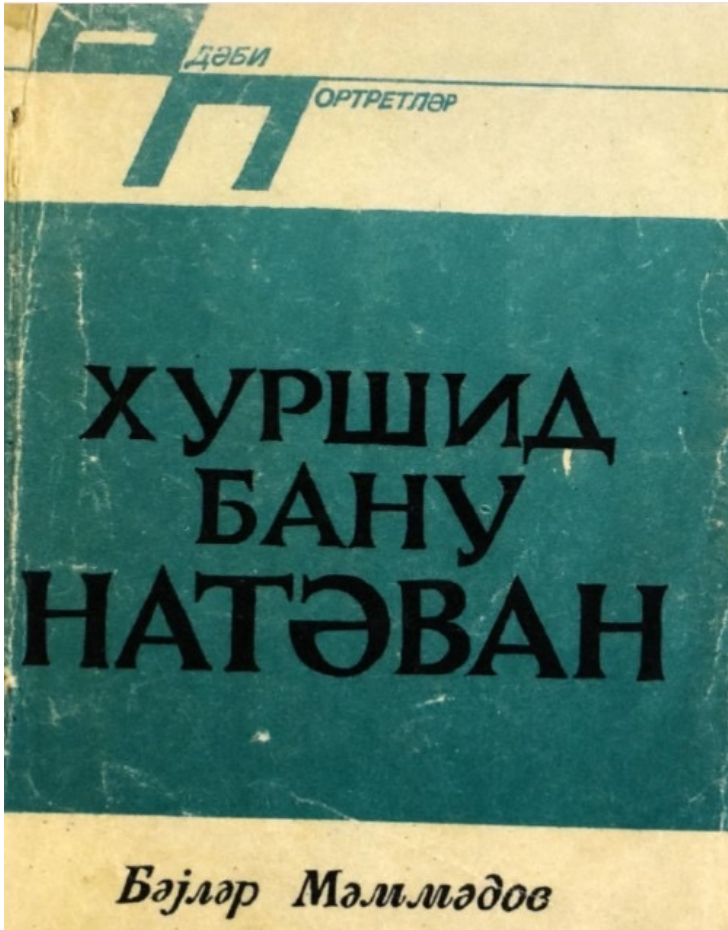
Figure 6

Neçin Gelmez



"In Baylar Mammadov's book titled "*Natavan's Poet Relatives*" (Mammadov, 1989), there was a writing about Aghabeyim Agha Aghabaji, in addition to many other relatives of the Khan's daughter."

Figure 7



Professor and writer Aziza Jafarzade created a portrait image of the poetess decorated with artistic paints in her works included in the series "Stories about Natavan" ("Sea, oh Sea", "Dowryless Girl" and "Khan Daughter's Springs") and brought different moments of her life to literary development. These stories such as "Meeting", "Bibiheybat", "A Human Comes into the World", "On a moonlit night", "Poetess", and "Water Trouble" etc. stories are like this (Jafarzadeh, 1986).

The creativity of representatives from the literary environment of Karabakh is also highlighted in the book "Ashig and poetesses Women of Azerbaijan" (1974). Nigar Rafibeyli, who wrote the preface for the book titled "Longing for a Bright Life", also mentioned Aghabeyim Agha, about whom there is limited information regarding her creativity. Two poems by Agabayim Agha, nine poems by Ashiq Peri, nineteen poems by Khurshid Banu Natavan, and thirty-two poems by Fatma Khanum Kamina are also included in the book.

Vagif Aslan mentions Natavan's name along with those whose names are written in golden letters in the history of Azerbaijan and its literature, emphasizing the importance of Khan's daughter's personality and public activities for Azerbaijan in his article "In the Background of the Life and Creativity of Khurshid Banu Natavan":

When we take a glance the process of coming into existence and prominence of our people and our land from the XIXth century, focusing on historical and literary figures of that period we observe Natavan, renowned as "Khan qızı", also holds a significant place alongside Abbasgulu agha Bakikhanov, Gasim bey Zakir, Mirza Shafi Vazeh, Ismayil bey Gutgashinli, Mirza Fatali Akhundov, Seyyid Azim Shirvani and others. (Aslan, 2021, p. 130)

In Professor Kamran Mammadov's book *"Moments from the Lives of Azerbaijani Writers" ("Azərbaycan yazıçılarının həyatından dəqiqələr")*, the interesting moments and details of the lives of prominent personalities were depicted as they were the outstanding figure of the history of Azerbaijan public opinion. Aphorisms, didactic ideas, and wise sayings written by them have been collected in the book.

In the book, "Most of the sources related to Azerbaijani literature are taken from the writers' works, tazkiras, jungs, historical books, various research works, monographs, literary histories, memoirs. In other words, there are historical foundations behind this book" (Mammadov, 2013, p. 5).

As mentioned, Aghabayim Agha and Natavan, two female poets of the 19th century Karabakh literary environment, were also included in the work, which was compiled based on historical sources.

In Rzaaddin ibn Fakhreddin's *"Famous Women" ("Məşhur xatunlar")* (1993), Masud Alioglu's *"Worried Men" ("Darıxan adamlar")* (2009), Jamil Taghiyev's *"Khan's daughter" ("Xan qızı...")* (2011), Mehriban Vazir's *"Exemplary Ladies who Dare to Change"* (2008) The life and creativity of Khurshidbanu Natavan is also dealt with.

"Khurshid Banu Natavan" prepared by ANAS Nizami Ganjavi Literature Museum, Mirza Fatali Akhundov, in the catalog book *"Memorial Funds"* (1997) talked about the life and creativity of the poetess and photos of her personal belongings were given.

In the book *"Poetic Portrait of the Sun of Shusha"* by Farid Huseyn, poems dedicated to Khurshid Banu Natavan by prominent Azerbaijani poets - Samad Vurgun, Rasul Reza, Hokuma Bulluri, Huseyn Arif, Mammad Rahim, and others works compiled as well as dedicated poetic works written to *"Khan Daughter's Springs"* and to the memorial bust forlorn and pocked with bullets by Armenians were collected (Poetic Portrait of the Sun of Shusha, 2022).

Khurshid Banu Natavan is a poetess whose works are the most published and explored among the female poetess of the 19th century Karabakh literary environment. The works of the poetesses were published in 1928, 1938, 1956, 1984, 2004, 2013, and 2023. The Decrees of the

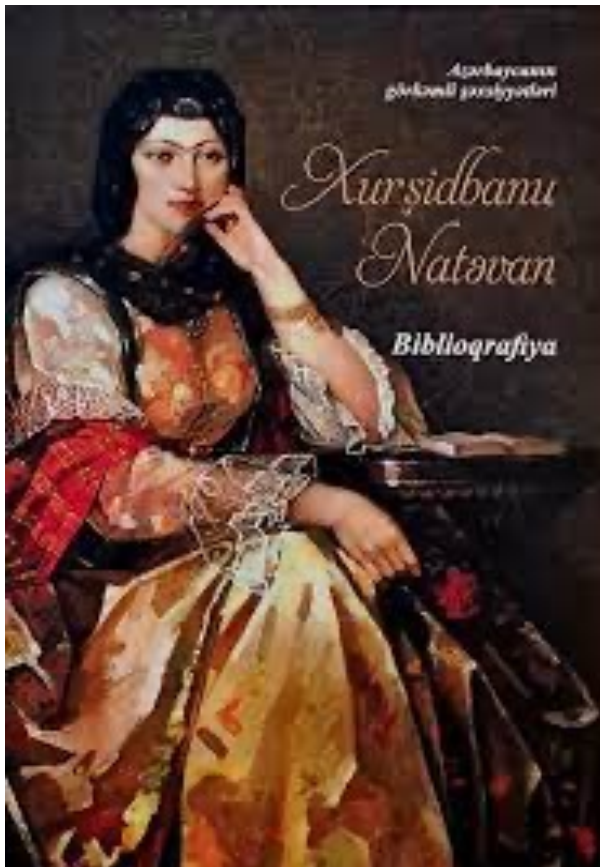
President of the Republic of Azerbaijan Mr. Ilham Aliyev "On the beginning of the 180th Anniversary of the Birth of Khurshid Banu Natavan" in 2012 and "On the 190th Anniversary of the Birth of Khurshid Banu Natavan" in 2022 also encouraged the publication and study of poetess's works.

In addition to separate publications, two very valuable publications in the direction of publishing the heritage of female poets of the 19th-century Karabakh literary environment should be specially mentioned. These are the books we briefly mentioned above "Azerbaijani Ashigs and Women Poetesses" (1991) compiled by Aziza Jafarzade (republished: "Anthology of Azerbaijani Women Poetesses" (2005) and "Anthology of 19th Century Azerbaijani Poetry" compiled by Zaman Askerli (2005). During the research of the topic, the poetic samples included in the mentioned publications were used.

The bibliography contains the works, life and creativity of Khan's daughter, public activities, as well as her publications preserved in the richest libraries of the world (Natavan, 2022).

Figure 8

Bibliografiya



Conclusion

Of course, we have mentioned here only the most important monographs, research works and anthologies related to the topic. Numerous articles containing one or more information about the works of female poets of the literary milieu of 19th-century Karabakh were published in various scientific journals. The "*Khurshidbanu Natavan*" bibliography prepared by the National Library of Azerbaijan from the series "Prominent personalities of Azerbaijan" is dedicated to the 190th anniversary of the birth of Khurshidbanu Natavan, a well-known Azerbaijani poetess of the 19th century, who had great influence in the Karabakh Khanate.

In this regard, studies such as Gurban Bayramov's "*Literary and Cultural Environment of Karabakh-Shusha - from the Distant Past to the Present Day*", Tahira Mammad's "*Women's Role in the Literary and social life of Shusha in the 19th century*" ("*XIX the role of women in the literary and social life of Shusha in the 19th century*"), "Flowers as an element of Sufism in Natavan's poems", "Social and cultural activities of women belonging to the Panahali Khan dynasty (XIX century and the beginning of the 20th century)", Sevinj Guliyeva's article "*The technique of developing some poetic figures in Natavan's ghazals*" and a large number of other researches were highlighted and we can show them as the unparalleled samples.

In the periodical press, we also come across numerous articles on the mentioned topic. While many of these articles may repeat each other, they have played a significant role in promoting the literary heritage of female poets who are the subject of research.

The images of female poetess from the 19th century Karabakh literary environment have been explored not only in Azerbaijani poetry but also in its prose and drama. From this point of view, we can mention Ilyas Efendiyev's play "*Khurshid Banu Natavan*", Mehriban Vazir's historical novel "*Aghabeyim agha Javanshir*" (2006), which tells about the life of Aghabeyim Agha. Yusif Vazir Chamanzaminli's novel "*Between Two Fires*" ("*İki od arasında*") also featured the character of Aghabeyim Agha. In 2008, based on the motifs of Ilyas Efendiyev's play "*The Khan and his daughter*" ("*Hökmdar və qızı*") the character of Aghabeyim Agha was created in the film "*The Fate of the Khan*", written by Elchin Efendiyev and directed by Vagif Asadullayev, and played by Gunesh Aliyeva.

As a result of our research, we have come to the following conclusions; There is a need to prepare coherent comparative texts from the work of female poets. The works of these poets were published due to the permission of Soviet censorship. Poems with religious content were not included in these books, and Sufi works were presented as secular and divine poems.

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