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NATIONAL MEMOIR LITERATURE AND ITS POETICS

The article discusses the emergence of memoirs in world and Azerbaijani literature, development history, stylistic features, and research issues. Samples of national memoirs are compared with memoirs in advanced world literature, the creativity of individual authors in this field is reviewed, parallels are made, and the state of research of this type of works in literary studies is studied. Based on the facts, it is concluded that the literature of national memoirs originates from the Orkhon-Yenisei inscriptions, which cover the 5th-8th centuries and are a common literary monument of the Turkic peoples, and were popular in European countries in the middle ages in the person of Oruj Bey Bayat. The national memoir literature, which had an interesting and rich development in the 19th and 20th centuries, refers more to the world literary experience. The state, which ordered well-known statesmen, prominent military men, scientists and writers to write their memoirs, has encouraged the enrichment of the national memoir literature. It was A. Shaik, M.S. Ordubadi, S. Huseyn, A. Shikhlinski and others who wrote their memoirs on the order of the Academy of Sciences. The article clarifies the issue of political, historical, autobiographical and memoirs, which differ in terms of their subject, as well as being an independent literary genre, created in emigration. This can be explained by the fact that the general theoretical issues of memoir literature in literary studies have not been developed at the level of the requirements of modern literary studies, and the position of memoirs in fiction and the issue of memoir literature in literary studies has not been clarified. However, memoirs in world literature should be studied from the standpoint of universal values. The theoretical-methodological basis of the research is based on historical-comparative and typological methods. The scientific innovation of the article is the first time the subject is involved in the research from the point of view of literary studies.

Key words: memoir, national, poetics, fiction, genre.

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НАЦІОНАЛЬНА МЕМУАРНА ЛІТЕРАТУРА ТА ЇЇ ПОЕТИКА

У статті розглядаються питання виникнення мемуарів у світовій та азербайджанській літературах, історія розвитку, стилістичні особливості та проблематика дослідження. Зразки національної пам'ятки порівнюються з мемуарами передової світової літератури, розглядається творчість окремих авторів у цій галузі, проводяться паралелі, досліджується стан дослідження цього виду творів у літературознавстві. На підставі фактів зроблено висновок, що література народної пам'ятки бере свій початок від орхоно-єнісейських написів, які охоплюють V-VIII століття і є загальною літературною пам'яткою тюркських народів, а в середні віки були популярні в країнах Європи. в особі Орудж-бея Баята. Вітчизняна мемуарна література, що мала цікавий і насичений розвиток у XIX-XX ст., більше звертається до світового літературного досвіду. Держава, яка замовляла мемуари відомим державним діячам, видатним військовим, ученим і письменникам, сприяла збагаченню національної мемуарної літератури. Свої спогади на замовлення Академії наук написали А. Шайк, М. С. Ордубаді, С. Гусейн, А. Шихлінський та інші. У статті з'ясовується проблематика різних за тематикою політичних, історичних, автобіографічних і мемуарних творів, а також як самостійний літературний жанр, створений в еміграції. Це можна пояснити тим, що загальнотеоретичні питання мемуарної літератури в літературознавстві розроблені не на рівні вимог сучасного літературознавства, а становище мемуаристики в художній літературі та проблематика мемуарної літератури в літературознавстві значно змінилася. не з'ясовано. Проте мемуаристику у світовій літературі слід досліджувати з позицій загальнолюдських цінностей. Теоретико-методологічну основу дослідження складають історико-порівняльний та типологічний методи. Наукове новаторство статті полягає в тому, що тема вперше залучена до дослідження з точки зору літературознавства.

Ключові слова: мемуаристика, національність, поетика, художня проза, жанр.

Introduction. National memoir literature is one of the problems of literary studies that needs systematic research and is waiting for its full scientific solution. Although this issue has not been a special research object for a long time in the history of literary studies, it has attracted the attention of researchers at certain times, and different and sometimes repeated conflicting opinions about it have appeared. Although these ideas and considerations are important from the point of view of the history of studying memoirs, they could not clarify the true nature of this type of literary examples and their position in literary studies on scientific grounds, and therefore, this important problem is still waiting for its scientific solution today. This can be explained by the fact that the general theoretical issues of memoir literature in literary studies have not been developed at the level of the requirements of modern literary studies, and the position of memoirs in fiction and the issue of memoir literature in literary studies has not been clarified. However, memoirs in world literature should be studied from the standpoint of universal values. The theoretical-methodological basis of the research is based on historical-comparative and typological methods. The scientific innovation of the article is the first time the subject is involved in the research from the point of view of literary studies.

Discussion. The history of our national memoir literature is the history of the national-cultural development of our nation, its struggle for a happy life, aesthetic feelings and emotions, mind and thought formation. Memoirs are of special importance as a source of studying the nation's national and cultural history. Due to its specific role and function, the history of national memoir literature is distinguished by its periods, exhausted stages, and theoretical-aesthetic problems. From this point of view, the socio-political life of different periods, the forms of the authors' relationship to existence, the uniqueness of their creative nature, and the degree of their artistic talents are of great significance. Also, if we take into account the people's way of life and historical reality, the historical development stages of our national memorial literature can be imagined more clearly. Searches provide a substantial opportunity to comment on the rich history and tradition of national memoir literature. Therefore, this judgments "in our Azerbaijani literature, the history and tradition of this genre has been weak" (Pashayev, Khalilov, 1972, p. 157) and "the number of memoir works in Azerbaijani literature is not so great" (Azerbaijani Soviet literature, 1988, p. 103) needs serious correction. In the later stages of its development, the national memoir literature, which tends to use

the world literary experience, developed along with all this, with its own national characteristics, on the socio-historical and literary grounds.

These literary examples are of great importance as both a historical document and a source that reflects the period and environment, historical figures and, in general, life scenes as they are. It is no coincidence that after reading A. Shikhlin'sky's "My Memories", Professor A.L. Sidorov of Moscow State University named after M.V. Lomonosov wrote about the importance of these memories in military history and their valuable source for historians: "Shykhlin'sky's memoirs as a special source for studying the history of the Russian army it is valuable" (Radtsig, 1977, p. 131).

O.S. Malikov, who studies the history of the 20th century Iranian state, takes the memoir literature of that period as a historical source for studying the history of Iran (See: Iran and Turkey: History issues. Baku, "Elm", 1986. "Persidskaya memuar'naya literatura XIX veka kak istochnikpo istorii Irana" article). In general, the study of memoirs as a historical source is widespread in many countries of the world, including in Russian historiography (Kardin, Plutarch, etc.). Studies confirm that the fact that memoirs are a valuable historical source has always worried both their author and researchers. V.G. Korolenko wrote in the preface of his memoir "History of My Contemporary": "In my work, I have tended to sacrifice the beautiful, bright aspects of artistic truth to the perfection of historical truth as much as possible. There will be nothing in this work that I have not encountered, experienced, heard, or seen in my life" (Korolenko, 1954, p. 8).

Strabo, Yaqut al-Hamawi, Antony Jenkinson, Adam Oleari, Evliya Chalabi, who visited Azerbaijan at different times for different purposes, expressed very interesting and valuable opinions about the history of our nation in their diaries, travel notes and memories. For example, the Arab philologist, geographer and historian, who visited Azerbaijan twice in the 1220s and gave remarkable information about the cities of Tabriz, Maragha, Marand, Ardabil, Nakhchivan, Ganja, Shamakhi, etc. Yagut al-Hamawi's work "Mujam-al-Udaba" ("Alphabetical List of Writers") contains information about Azerbaijani scientists such as Yahya ibn Salam, Ibn al-Husayn al-Khatib al-Khaskafi, Makki ibn Ahmad al-Bardaii, Said ibn Amiri al-Azdi, Abd al-Hasan al-Bardai, Khatib Tabrizi and others, as well as biographical materials (Khamavi, 1983, p. 7).

As is known, memoirs were widespread in Europe in the 19th century. It is very interesting that a large part of these memories were related to the Eastern

environment, Eastern life, especially Azerbaijan. Therefore, these memories are important sources for studying the social, political and cultural life of Azerbaijan at that time. For example, the French traveler Count Suzanne "Travel Memories" In his work, besides sharply criticizing Russia's colonial policy in Transcaucasia, he presented the author of "Gulüstani-Iram" as a tireless scientist who conducts serious research in the field of history, and talked about his discoveries in this field. The German scientist Karl Koch, in his three-volume "Journey to the East" published in Weimar in 1845-1847, mentions A. Bakikhanov and notes that he was a knowledgeable scientist, thoughtful, original thinker, especially in the field of astronomy (Gasimzadeh, 1974, p. 135).

In 1858, Alexander Duma visited Russia, the Caucasus, including Tiflis and Baku, and wrote the books "From Paris to Astrakhan" and "Caucasus" on this occasion. A. Duma, who is supposed to have met with M.F. Akhundov during the trip, met and met Kh. Natavan personally, told interesting facts about the social environment of 19th century Azerbaijan in his memoirs and travel notes.

Friedrich Bodenstedt in his memoirs about his teacher Mirza Shafi Vazeh in his book "A thousand and one days in the East" gives very valuable facts about the personality and creativity of the philosopher-poet, and creates a complete picture of the literary environment of Tbilisi in the 19th century.

Memoir literature is very close to essays and autobiographical narratives due to certain characteristics. However, in an essay (whether fiction or documentary), documentary, authenticity and accuracy of detail are more. In his descriptions, the writer refers to facts and static figures more than fiction and fantasy. In autobiographical works, for example, "Confession" by J.J. Russo, "Friendship of Nikita" by L.N. Tolstoy, "Travel of Ibrahimbey" by Z. Maragali, and narratives and novels such as "Gelinlar hamayili" by S.M. Ganizade, the freedom in artistic composition and language features distinguishes them from the memoir literature. In addition to all this, "memoir literature pays great attention to typification, the writer chooses from life only typical events for the described period. In a concrete sense, the memoir literature includes those works in which, as a separate type of art, the authors reflect life figuratively" (Literary Terminology Dictionary, 1988, p. 102-103).

Whether memoirs are an independent literary genre or not requires special research. In scientific literature, it is referred to as memoir literature, memoir genre, and sometimes simply as memories

or memoirs. Sometimes memoir literature is mixed with other literary genres. L. Ginzburg defines the aesthetic structure of the evolution of prose genres in the book "Psychological Prose" as follows: "Aesthetic structure it develops from letters and diaries to biography and memoirs, from memoirs to novels and narratives" (Ginzburg, 1977, p. 13). According to this system, autobiographical prose works serve as a "transitional genre" between memoirs, novels and narratives. That's why autobiographical narratives and novels have a stimulating style, composition, means of description, language features, etc. in terms of aspects, it is close to a memoir.

Plutarch, an ancient Greek philosopher, writer and historian, is the first creator of memoir literature. Plutarch's work "Parallel Biographies" covers the biographies of fifty Greek and Roman political and statesmen. This work also contains information about Caucasian Albania, Atropatena. In general, Plutarch's works are important sources in the field of studying the history of ancient Greece, Rome and the East, including Azerbaijan. In addition to Plutarch, works such as Julius Caesar's "Notes on the Gallic War" and Xenophon's "Anabasis" and "Memoirs about Socrates" are also known in antiquity. tells about the rich history of memoir literature.

The emergence and development of memoir literature manifests itself at different historical moments in the literary life of individual nations. For example, if during the period of renaissance culture, Europe turned more to this literary form, although some examples appeared in Russian literature in the XIX century, and in our national literature in the Middle Ages, in the form of A.I. Gertsen, M.Y. Lermantov, A.S. Pushkin, etc., it was more widespread in the XX century. is expressed as In the scientific literature, it is noted that the first perfect examples of memoir literature in the life of the peoples of the world appeared in the Renaissance period and that it underwent a phase of continuous development in the 18th-20th centuries. In the 17th-18th century French memoir literature, there were many memoirs related to political events, military, and diplomacy. Memoirs related to palace stories are also very common, memoir literature is gradually taking on a political, social and literary character and is being met with interest. This was not accidental, it was related to the understanding of the historical importance of the human personality and individual experience in connection with the Renaissance traditions, and a new humanistic attitude towards man and his intelligence. J.J. Russo's "Confession", Saint Simon's "Memoirs", A.I. Gertsen's "If They Were and If They Think", S. Aini's "Bukhara", M. Twain's "Autobiography",

T. Dreiser's "About Myself", R. Rolla's "Memories" works are considered valuable examples of memoir literature. From the 17th-18th centuries in Europe, the memoir was viewed as a historical monument and a work of art. Such literary examples have been met with endless interest, and sometimes even considered superior to fiction. It is no coincidence that D. Defoe, the founder of the English-realist novel, published the world-famous novel "Robinson Crusoe" and did not write his name as an author. He informed the readers that this book is Robinson's own memoirs. It is a very valuable fact that in the Orkhon-Yenisei inscriptions, which are a common literary monument of the Turkic-speaking peoples and cover the 5th-8th centuries of our era, the history of the Yollug tigin is immortalized in the form of memories: "O Turkish gentlemen, listen to this." I wrote here that I gathered the Turkish people and created a tribal union, and I also wrote here that some of you were wrong... The relative of the deceased who wrote this article is Yolluk tigin" (Shukurlu, 1993a, p. 220).

This historical stone inscription immortalized by Yolluk tigi in the form of memories consists of two large parts. The first part of the monument is thirteen lines. Researchers consider this part to be a prologue to a fictional work written in honor of Ash. It is clear from the memories of Yollug tigi, the main narrator of the monument, that this person, who was the commander of the Goyturk army from the age of 16, was known throughout the East during his lifetime. It is no coincidence that the envoys who came from China, Tibet, Sogd, Bukhara, Gidan state and many other countries took part in his funeral.

In the text we give as an example below, the traces of our old heroic history are reflected, and the style of the first examples of our commemorative literature is also shown:

"...When Gül Tig was twenty-seven years old, the Garlug people became enemies to us because they were not free and dependent. We fought with them on the holy Tamag. Gul tigi was thirty years old at the time of that fight. He mounted the white horse of Alp Shalchi and attacked, bayoneted two warriors one after the other: We killed and took the people of Garlug. The people of Az became our enemies. We fought near the Black Lake. At that time, Gül Tigi was thirty-one years old" (Shukurlu, 1993b, p. 237).

This monument, which was created based on memory, is also a very valuable historical source for learning the rich past of the Turkic peoples, the documents of the "first history written on stone" (M. Ergin) of all Turkic-speaking peoples, and the first pearls of Turkish-language literature that have reached our time. These inscriptions are the petrified

history of ancient Turkish monuments, sacred pages of Turkish artistic thinking.

One of the grandsons of Emir Teymur, the founder of the Babur dynasty and the Great Mughal Empire, poet, prose writer, historian, geographer, ethnographer Zahiruddin Muhammad Babur is a person who has a unique position in the history and literary life of the Turkic peoples. Jawaharlal Nehru compared the two Uzbek rulers who marched to India - Amir Timur and his descendant Babur, and recognized Amir Timur as "a great general, but a complete savage". According to J. Nehru, Amir Timur "left no stone unturned in Delhi", but Babur "captured the Indian empire in 1526 after winning the battle on the Paninota plain near Delhi. A great empire, known as the Mongol Empire, was reborn in India, and Delhi became the capital of this empire and rose again" (Jawaharlal, 1986, p. 147).

In 1499-1500, Muhammad Babur, who is valued as "the genius who founded the Mongol Empire and the Homer of the Turks", wrote "Baburnama", the first perfect example of memoir in the Turkish-Islamic literary life, and in fact, this work is a copy of the Orkhon-Yenisei inscriptions, which are a common literary monument of the Turkic peoples. raised on traditions. The famous English scientist and researcher Annette Susanna Beverich, who translated "Baburnama" into English, wrote that this work is as important as Gibb's and Newton's discoveries. It is no coincidence that the work has been translated into more than thirty foreign languages, and Babur's literary heritage, including "Baburnama", is studied in the oriental studies centers of the USA, France, Germany, Italy, Turkey, Pakistan, India, Russia, Kazakhstan, Uzbekistan and many other countries. The work was first published by N. Ilminiski in 1857 in Kazan. That text was translated into French in 1922 by Pavet de Courtille. The most perfect translation of the work in Western literature belongs to A.S. Beverich in 1922. R.R. Arat translated "Baburnama" into Turkish Turkish in Ankara, and Ramiz Askar translated it into Azerbaijani and published it in Baku in 2011.

The events in "Baburnama" are a chronicle of the events that took place in Turkestan, Afghanistan and India in the years 1494-1529. The memoir consists of three parts: "Fergana", "Kabul", "India". The first part covers the events of the end of the 15th century in Mavarnahr from June 10, 1494 to June 14, 1504, the second part covers the events in Afghanistan from June 14, 1504 to December 12, 1520, the third part covers the events in North India, as well as the country's geography, which includes the period from October 30, 1526 to September 5, 1529, obtaining information about the peoples who settled here. In the history of

the Turkish people, there are Gazi Burhaneddin, Mirza Jahan Shah Haqiqi, Huseyn Baygara, Sheybani Khan, Shah Ismail Khatayi, Sultan Salim Yavuz, Sultan Suleyman Qanuni and other generals and statesmen who were also artists, and some even defined a new literary school. In this sense, Muhammad Babur entered the literary history of the Turkish peoples as a creator of memorial literature and an eruzhologist. Orientalist E. Denison, one of the translators of the work into English, highly appreciates its artistic value and writes that "Babur's memoirs are among the most valuable and romantic works of all literary periods. He wrote this work in various literary genres of his mother tongue - Turkish."

Oruj Bayat, known as Don Juan Persidski (Iranian Don Juan) in Europe, traveled to Moscow, Germany, the Czech Republic, Italy, and Portugal as part of the Safavid embassy in 1599-1602. Oruj Bey belonged to the Bayat tribe, which occupies an important place in the ancestry of the Turkic peoples. He was the general secretary of the delegation sent to Europe by Shah Abbas I (1587-1629) in order to create a military alliance against the Ottomans in 1599, and three secretaries of the embassy in Spain in 1601 - Aligulu Bey (King Philip III, who was their godfather, gave him his name: Together with Iranian Don Philip), Bunyad Bey (later Iranian Don Diego), Oruj Bey Bayat accepted the Catholic sect of Christianity and stayed in Europe. King Philip III of Spain gave him the name Don Juan, and Queen Margarita of Austria became his godmother. Oruj Bayat, who gained great fame in a short time, is known in high society as Bayat Don Juan. His fiery temperament belonging to the Orientals, his true masculine beauty, high culture, and courage give rise to various rumors and stories. The presence of Oruj Bey Bayat, who was respected in the environment of Kubar, gives the theme of Don Juan in European literature. The sonnets dedicated to him by his friends are widespread. In 1620, the Spanish playwright Tirso de Molina presented Don Juan as a literary hero for the first time. Tirso de Molina's "El burlador de Sevilla y convidado piedra" (The Trickster of Seville and the Stone Guest) was found in Spain in 1615 and printed in 1620 or 1625. After that, literary and musical works featuring the image of Don Juan were created in Europe, as well as around the world: J.B. Moliere's comedy "Don Juan" (1665), Mozart's opera "Don Juan" (1787), J. Byron's "Don Juan" (1819). -1823), A.S. Pushkin's poem "Stone guest" (1830), etc. Oruj bey Sultanali bey oglu Bayat, a literary-historical figure, became a hero of fiction and was forgotten in the shadow of a literary hero. For example, in J.B. Moliere's "Don Juan", Scaranel presents Don Juan as follows: "Sardanapole

(according to legend, one of the Assyrian kings, famous for his corruption and immorality. He caused the destruction of the Assyrian state - E.E.) leads a life, a dogma of the Christian religion doesn't want to hear either. He considers all the beliefs we believe in meaningless" (See: Library of World Literature. Volume XIV. Baku, "Youth" 1989, p. 169). Adib's memoirs prove with irrefutable facts that Oruj Bey Bayat believed in God alone with all his being and was distinguished by his pure morals. In the sonnets dedicated to him by his friends and contemporaries, Oruj bey Bayat is presented as "just like Neptune", "a hero born in the heavens", "conquering the world with a soldier's sword", "a soldier and a learner", Apollo is ashamed of his actions. In fact, if this was not the case, he would not have been recognized as a person, and he would not have had great influence both in the Safavid state and in the Spanish kingdom.

The book "The Story of Don Juan" by Oruj Bey Bayat was first published in Spanish in 1604 in Spain, in Valoyadoli, which was the center of the kingdom at that time. In this work, he provides valuable information about the political history of the Safavid state, the Gilzbash tribes, his life path, the historical events he witnessed and other issues.

Through this work written in a very original style, European readers got acquainted with the Eastern world, the outlook, beliefs, and historical experiences of the people to whom the author belongs, and they searched for the book hand in hand. In 1926, Le-Streng, a famous expert on Eastern languages and culture, translated the work into English and published it in London. In 1946, in Madrid, the famous Spanish scholar Narciso Alonso Cortes managed to publish the second edition of the original work in Spanish. In 1959, the text of the work translated into English, together with Le Strange's "Introduction" and "Notes", was translated into Persian and published in Iran under the name "Iranian Don Juan".

Professor O. Efendiyevev has important services in the recognition of Oruj bey Bayat in Azerbaijan. In order to determine the identity of Oruj Bey Bayat and to prove that he is an Azerbaijani, O. Efendiyevev conducted effective research for many years and finally, together with A. Farzaliyev, he translated his memoirs, which are very popular in Europe, from English to Russian and published them in Azerbaijan with an excellent introduction, notes and explanations. . The publishers inform the readers in detail about the events that happened in each section of this work, which consists of 3 parts, 13 book I, 12 book II, 18 book III.

The result. Memoirs characterized by exoteric (a text of an artistic and aesthetic character open to everyone) are an unusual means of opening and

conveying an esoteric (hidden, inner text), and belong more to memoirs as a literary genre. Memoirs are a genre that combines the ordinary with the extraordinary to express human attitudes toward life events, personalities, and worldviews. Taken as

a whole, memoirs are necessary and appear when the need to show the rise of personality, the richness of biography, the irreplaceability of creativity in understanding life is felt, in other words, memoir is a child of Renaissance thinking.

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