

Creation and Formation of Document Flow in the Field of Library-Bibliography (on the Basis of Tazkiras)

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Abstract

The study of document flow is the most important condition for evaluating the current situation, trends, and development prospects in a certain field. Scientific information obtained with the help of conducted research is successfully applied in various assessment processes, which in turn allows to accurately determine the development of a certain scientific direction.

In the article, the study of document flow in the field of library and bibliography becomes the object of scientific research in the following areas: drawing up a list of actual thematic problems; identification of authors and collective authors directly related to the development of the field; evaluation of the speed of development of document flow in certain scientific directions; determination of the level of development of the individual scientific activity of individual scientists, scientific organizations and enterprises engaged in the development of a certain problem; assessment of the role of specific specialists, research groups and organizations in solving a scientific problem; forecasting the development trends of the studied area (Bunyadov, 1985).

Document flow in the field of library-bibliography is based on the general legislation of information dissemination in society. At this time, the first problem is the increase in the volume of document flow, the second problem is the re-creation of documents during the continuous growth, and the third problem is the distribution of information. All these problems are solved by studying primary documents (Ismayilov, & Khalafova, 2022a).

In the article, the problems of creation and formation of document flow in the field of librarianship-bibliography in Azerbaijan are investigated. National bibliographic products from the Middle Ages to the end of the 19th century were involved in the research, and each period was grouped under separate headings. Here, bayazis and tazkiras are studied as historical forms of document flow in the field of library-bibliography, and information about each tazkira and tazkiras is given. Based on the research of local authors, tazkira authors and their works are grouped by centuries according to the years of their publication (Chernyaevsky, 1867).

Keywords: library and bibliography, document flow, historical source, memoir, national bibliographic product

Створення та формування документообігу в галузі бібліотечно-бібліографічної справи (на основі Tazkiras)

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Анотація

Вивчення документообігу є найважливішою умовою оцінки поточної ситуації, тенденцій і перспектив розвитку певної галузі. Наукова інформація, отримана за допомогою проведених досліджень, успішно використовується в різноманітних процесах оцінювання, що в свою чергу дозволяє точно визначити розвиток певного наукового напрямку.

У статті дослідження документообігу в галузі бібліотечно-бібліографічної справи стає об'єктом наукового дослідження за такими напрямками: складання переліку актуальних тематичних проблем; виявлення авторів і колективів авторів, які мають безпосереднє відношення до розвитку галузі; оцінка швидкості розвитку документообігу за окремими науковими напрямками; визначення рівня розвитку індивідуальної наукової діяльності окремих учених, наукових організацій і підприємств, які займаються розробкою певної проблеми; оцінка ролі конкретних спеціалістів, дослідницьких груп та організацій у вирішенні наукової проблеми; прогнозування тенденцій розвитку досліджуваної території.

Документообіг у галузі бібліотечно-бібліографічної справи базується на загальному законодавстві поширення інформації в суспільстві. У цей час першою проблемою є збільшення обсягу документообігу, другою проблемою є відтворення документів у процесі безперервного зростання, третьою проблемою є розподіл інформації. Всі ці проблеми вирішуються шляхом вивчення первинних документів.

У статті досліджено проблеми створення та формування документообігу в галузі бібліотекознавства-бібліографії в Азербайджані. До дослідження було залучено національну бібліографічну продукцію від Середньовіччя до кінця XIX ст., кожен період згруповано за окремими рубриками. Тут досліджуються баязи та tazkiras як історичні форми документообігу в галузі бібліотечно-бібліографічної справи та наводяться відомості про кожну tazkira та tazkiras. На основі досліджень місцевих авторів автори tazkiras та їхні твори згруповані за століттями за роками видання.

Ключові слова: бібліотеко-бібліографія, документообіг, історичне джерело, мемуари, національний бібліографічний продукт

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Introduction.

During the study of the history of Azerbaijani literature, it is known that Azerbaijani poets and scientists did not lay the foundation of literary history by writing works in Arabic, they also laid the foundation stone of bibliography in order to help the study and research of literature. Referring to the researches of A. Khalafov, who conducted research in this direction, we can note that these bibliographic works were syncretically created in the form of jungs and bayazs. The scholar notes that "in Maulana Saibin's poem "Beyaz", 25,000 verse poems of famous wordsmiths who are his contemporaries are given, and bibliographic information about 800 poets is presented. "Beyaz" is reminiscent of a collection of poems, anthologies and almanacs published in modern times (Khalafov, 1997, p. 82).

For information, let's note that until the 20th century, among Azerbaijani intellectuals, manuscripts kept in families were called bayaz. Selected pieces of poetry, prayers, notes on the good and bad of the family (death, birth of a new child, marriage, travel, etc.) were written here. Lovers of literature would write down their favorite poems and words of wisdom here. In other words, the bayaz partially replaced the modern memorial albums, partially the jungs, and partially replaced the current citizenship documents (Khatayi, 1975).

In addition to this syncretic form, tazkiras of a purely bibliographic nature also appeared. The word "Tazkira" means "mentioned, talked about". In ancient times, those who were engaged in writing in the Iranian territory in official circles were called "tazkirei" or "tazkirechi" in Turkish. Starting from 1221 with the work of the Persian scholar Muhammad Ovfi "Lubab al-albab" (The Selection of Minerals) until the beginning of the 20th century, tazkiraism began to be written as literary historiography (Aslan, 2005). Azerbaijani scholar K. Nehmatova came across the word "tazkira" in M.F. Akhundov's "Adventure Molla Ibrahim Khalil Chemist" and came to the conclusion that in the 19th century, tazkira had the meaning of "identity card" (Nehmatova, 2012, p. 18).

The Method of the Research.

In the article, attention was paid to the scientific interpretation of the issues, systematic approach, historical research, analysis, and accurate grouping methods were used (Valuable "library", 2013). Based on the historical research and analysis method, it is noted that in the article, first of all, it is necessary to consider two sides of the document - its ideal content and its material form. Both sides are necessary within bibliographic terminology, so the designation of the document should include both of them. In other words, there is a need to give two definitions of the same meaning of the document: the first - from the point of view of the content of the document, and the second, from the point of view of the form. These promotions are (Nuraliyeva, 1998):

1. In terms of content: a document is a certain social information fixed (fixed) by a person in a certain material carrier for the purpose of protection, distribution and use.

2. In terms of form: a document is a certain material carrier on which some social information is fixed (fixed) by a person for the purpose of protection, dissemination and use (History of Azerbaijan, 1965).

Memoirs as a Source of Bibliographic Information.

Tazkiras contain biographical information about prominent people. As they perform the function of remembering the people gathered in the work, this type of works has gone down in history under the name of "tazkirah" (Sharifli, 2009).

It is possible to find information about the emergence of tazkira in Iranian literature in the researches of the Turkish scientist Ahmet Gabaklı (Kabakli, 1983, p. 6).

Near and Middle Eastern examples of tazkiras include Muhammad ibn Sallam al-Jumahi's Tabaqatush-Shuara, Ibn Qutayba's Kitab al-Sher washshuara, Kitab al-Aghani (The Book of Songs), and Al-Marzubani's Mojamush-Shuara (Topalova, 2001, p. 7).

In the course of our research, it is known that tazkirs are divided into 3 groups according to their content:

- Tazkirat al-Shuara (Tazkirat of Poets) (Ahmadov, 1982),
- Tazkirat al-Khattatin (Tazkira of Calligraphers) (Afshar, 1971),
- Tazkirat al-Avliya (Tazkeera of Saints) (Aliyev, 2007).

In addition, sources such as "Hadigatu'l-Vuzara" and "Safine-i Mawlaviiya", which are named Hadiqa and safina, also have the feature of tazkira (Naghiyeva, 1976).

Up to 20 national tazkiras have been revealed and involved in research by scientists studying tazkiras in Azerbaijan. However, in the research conducted in recent years, it was found that their number is more. Azerbaijani scholar Vusala Musali, in addition to researching 20 known tazkiras in his research, discovered 26 more tazkiras and listed them in the following way (Rahimov, 1970): 16th century authors Sam Mirza's "Tohfeyi-Sami", Ahdi Baghdadi's "Gulshani-shuara", Ibrahim Mirza's "Farhangi- Ibrahim", "Majmaul-khavas" by Sadiq Bey Afshar, one of the 17th-century tazkiras, "Riyazush-shuara" by Aligulu Khan Valeh, one of the 18th-century tazkiras, "Atashkade" by Lutfali Bey Azer, "Tazkireyi-Mohammedshahi" by Bahman Mirza, one of the 19th-century authors, "Khairati" by Muhammedhasan Khan Etimadusseltana. -hesan", "Tazkire" by Seyid Azim Shirvani, "Tazkireyi-Ziyai" by Ziyai, "Tazkireyi-Nawab" by Mir Mohsen Nawwab, "Riyazul-Ashigin" by one of the 20th century tazkireists Muhammad Agha Mujtahidzade, "Tazkireyi-Garadagi" by Hasani Khan Garadaghi, Ibrahim Tahir "Riyazul-arifin" by Musayev, "Danishmandani-Azerbaijan" by Muhammadali Tarbiyat, "Tazkira" by Ghulam Mammadli, "Sukhanvarani-Azerbaijan" by Aziz Dovlatoba-din, "Davist Sukhanvar" by Ali Nazmin, "Tazkireyi-shuarayi Azerbaijan" by Muhammad Deyhim, "Tawfi Tabrizi" Tazkireyi-Tawfi (16th century), Nazim Tabrizi "Nazmi-guzida" (17th century), Ishaq Bey Uzri "Tazkireyi-Ishaq" (18th century), Abu Talib Khan Tabrizi "Khulasatul-afkar" (18th century), Sultan Muhammad mirza Bahadir Khan Safavi "Tohfatush-shuara" (18th

century), Abdurrazzaq Bey Dunbuli "Takrubatul-ahrar va tasliyatul-abrar", "Hadaiyiqul-udeba", "Nigaristani-Dara" (19th century), Muhammad Fazil Khan Gorusi Ravi "Anjumani -khagan" (XIX century), Muhammad Saleh Shamlu "Mahakush-shuara" (XIX century), Hulaku Mirza Qajar "Kharabat" (XIX century), Khudaverdi Khan Qajar "Tazkireyi-madayih-i Elkhaniyya" (XIX century), Muhammad Bagir khan Qajar "Falakul-Marrikh" (XIX century), Heydargulu Mirza Qajar "Tazkireyi-Khavar" (XIX century), Mahammadgulu Mirza Qajar "Tazkireyi-Khosrovi" (XIX century), Seyfuddovla Sultan Muhammad Taghi "Bazmi-khagan" (XIX century), Muhammad Kazim Asrar Alishah Tabrizi "Behcetush-shura" (19th century) (Herischi, 1988; Khalafov, 2004; 19), Ali Reza Mirza Qajar "Bustanul-khaganiya" (19th century), Abulgasim Mohtasham Shirvani "Akhtari-taban" (19th century), Shamseddin Khan Haqi Tabrizi "Anjumanul-udeba" (20th century), Seyyed Abdulhamid Khalkhali "Tazkireyi-shurayi-modern-Iran" (20th century), Yahya Sheyda "Literature furnace" (20th century) (Musali, 2012, p. 17-18).

"Tohfeyi-Sami" written by Sam Mirza in 1550 is considered to be the first work in the history of Azerbaijani tazkirism. 664 The work containing information about Azerbaijan, Persian poets and other artists consists of an introduction and seven chapters: Chapter I about Shah Ismail Khatai and his descendants and contemporary rulers, Chapter II about scholars, Chapter III about official poets close to Shah Ismail's palace, Chapter IV contained information about poets, Chapter V about poets writing in Turkish, Chapters VI and VII about El poets. (Mammadov, 1988, p. 32) Most of the poems collected in the works are poems written in Persian language (Rzayev, 2014).

From the chronological point of view, the second tazkira is considered to be Ahdi Baghdadi's "Gulshanush-Shu'ara" tazkira. There are also many features that connect tazkiras written under the influence of Anatolian tazkiras with tazkiras written in the territory of Azerbaijan. Tazkira went down in history as the first Tazkira written in the mother tongue. (Feizullayeva, 2000, p. 198). Tazkira was written in 1563, it consists of four sections and an index of names (Musayeva, & Musayev, 1997, p. 16). Information about the life and work of 375 poets who wrote and created in Ottoman and Azerbaijani Turkish, who lived between 1552 and 1563, was collected in Tazkira. (Feizullayeva, 2000, p. 199). It resembles a kind of catalog in its layout (Bakikhanov, 1983).

The third work among national tazkiras is Sadiq Bey Sadiq's "Majmaul-khawas" tazkirah. Muhammedali Tarbiyat, one of the researchers of tazkirah written in Turkish, noted that it was written in Cigatai dialect. Sadiq Bey Afshar's tazkirah, which went down in history under the name of Kitabdar, was completed during the reign of Shah Abbas (35, p. 43) and the tazkira contains the biographies of 480 wordsmiths who lived from the era of Shah Ismail Safavi to the era of Shah Abbas. (Tarbiyat, 1987, p. 281). The work written on the

basis of the regional principle consists of 8 "Majma-i khas" (Gafarova, & Gerayzadeh, 2010; Guliyev, 1989; Magsudov, & Abdullazadeh, 1982).

It is possible to obtain information about the tezkiras of the 17th and 18th centuries only from the "Danishmandani-Azerbaijan" tezkire of Muhammadali Tarbiyat. Thus, in the work, Khaja Muhammad's tazkira called "Nazmi-guzide" (Agayev, 2003, p. 242), Ibrahim Mirza's "Farhangi - Ibrahim" (Tarbiyat, 1987, p. 162), Tawfi's tazkira (Tarbiyat, 1987, p. 337), Agha Said Saleh's "Tazkiratul-afkar", Fani Mirza Hasan Zunuzi's "Bahrul-Ulum" (1794) and "Riyazul-Jannah" (1801) Tazkiras (Tarbiyat, 1987, p. 345) were systematically interpreted.

The most famous tazkirah of the 18th century is Lutfali Bey Azer's tazkirah called "Atashkeda". Azar Lutfali Bey, the son of Imamudvla Muhammad Momin Khan, who was famous in Isfahan, Agha Khan was also Beydili's son. (Mammadova, 2001, p. 11). The work, written in Persian, was completed in 19 years (1760-1779). As for the title of the work, Lutfali Bey Azer himself writes that: "I am naming this book "Atashkade" and I threw the notebooks of previous tazkirs into the fire of jealousy" (Mammadova, 1974; Mammadov, 1983; Mammadov, 1957; Mammadov, 1991).

The geographical principle was taken as the basis for the writing of the work. (Harun, 1985, p. 34) It is clear from the author's notes that the principle of the alphabet played a key role in the composition of the work. Thus, while giving information about the structure of the work, the author said, "I turned to the history books and determined the poets' birth years and their places of origin. I wrote information about the poet of any country and city on the page dedicated to that poet. "When I mentioned the names of the poets, I did not mean who lived later, whose pen was strong and who was weak, and I wrote the work in alphabetical order" (Mammadova, 2001, p. 69).

Tazkira consists of two parts (Majma). In the first part, there is information about ancient poets, and in the second part, about modern poets (the contemporary of the author). Paying attention to the structure of the work, it becomes clear that the author divided the work into parts called "Pertov" (Part I - the author's contemporaries (Ismayilov, 2022). Part II - provides information about the author himself.) (Travel in Dagestan, 1849). The second part is divided into parts called "Akhgar" by the author, and the work contains information about 842 poets who lived and created in the Middle East (Mosaddiq, 1980). Although the work contains information about up to a hundred Azerbaijani poets, since the work is written in Persian, their poems written in Persian are included in the work (Rzayev, 1996).

Abdurrazzaq Bey Dunbuli is considered to be one of the most important tazkiras in the history of 19th-century Azerbaijani tazkiras. He wrote the tazkirah "Nigaristani-Dara" under the pseudonym Maftun in 1825. Tazkira reflects the biography of the poets who lived and created during the reign of Fatali Shah and their creativity

(Kazimi, 2008). Abdurrazzaq Bey Dunbuli was born in 1762 in the city of Khoy. (Tarbiyat, 1987, p. 204). Maftun also wrote "Hadaicul-jinan" (Gardens of Paradise), "Takrubatul-ahrar wa tasliyatul-abrar" (Experience for free people and consolation for free people), "Hadiqah" (Garden), "Rovzatul-adab and Jannat al-albab" (Garden of Literature and Paradise of Truths), "Hagayiqul-Anwar", "Hadaicul-Udaba" (Gardens of Literature) was the author of Tazkiras (Taghiyev, 1964).

Bahman Mirza, the author of "Tazkireyi-Mohammadshahi" is considered one of the 19th centuries Azerbaijani tazkires. Although the exact date of writing of the work is not known, it is said that it was written during the reign of Muhammad Mirza. It is possible to find notes about this in the preface of the copy of the work kept in the Institute of Manuscripts of ANAS (Kazimi, 2010): "So that the merciful Shah said this matter, for this work I tied my belt" (Nuraliyeva, 1998, p. 80). The tazkirah consists of three parts (about the Mutaqadims; about poets from some princes, prominent merchants, emirs; about poets who were Bahman Mirza's contemporaries), and the alphabetic principle was followed during the compilation. In addition to bibliographic information, it is possible to find examples of poems here (Gafarova, & Gerayzadeh, 2010). After Lutfali Bey, Muhammad Shah wanted the newly created work to be superior to "Ateshkada" when he wanted to write a tazkir after Lutfali Bey, but Bahman Mirza could not go further than "Ateshkada" while fulfilling that order and took most of the information from Lutfali Bey (Mammadova, 2001, p.71).

The first tazkirah in 19th century Turkish is a four-part tazkirah compiled by Seyyid Azim Shirvani in 1885 (Bagirov, 1995).

One of the tazkiras created in Azerbaijan in the 19th century is called "Tazkireyi-Ziyai". Although it is claimed in the "Anthology of Southern Azerbaijan Literature" that the author of the tazkira was Haji Muhammad Ruhim's son Ziyai, this issue has not been resolved to this day (Those who left, 2016).

One of the examples of tazkirah of the 19th century is Mir Movsum Nawab's "Tazkireyi-Nawwab" tazkira. The author's leadership of "Majlisi faramushan" and the exchange of poems with other members of the literary council led to the creation of tazkira. From the remarks made by Mir Mohsin Nawwab in the preface of the tazkirah, it can be concluded that the two-part tazkirah, in which all the prose parts and most of the poems are in Persian, was written in 1891-1892 (Garayev, 1976, p. 84).

In the 19th century, as a continuation of tazkirah traditions, we can give an example of "Riyazul-ashiqin" tazkirah written in Azerbaijani language by Muhammedaga Mujtahidzadeh and published in Istanbul in 1912 (Topalova, 2001, p. 64). According to the information obtained from the introduction of the work, the tazkira was written based on the order of Iskander bey Rustambayev. Giving autographs of poets in tazkirah distinguished it from other tazkiras (Zakiyev, 1992).

Karabakhi, one of the tazkiras who lived and created in the 19th century, included information about the poets who lived in Karabakh in his tazkira. Although the tazkirachi went down in history as the tazkirachi who mentioned Sarı Ashik for the first time, he did not comment on any work in his work (Arasli, 1956, p. 6).

In the 20th century, the traditions of tazkiraism were partially continued despite their weakening. As an example of the tazkiras of this period, the first tazkira that we can show is the tazkira of "Riyazul-ashigin" written by Ibrahim Tahir Musayev in 1918. It is known from the author's notes in the preface of the tazkirah that the tazkirah is a Persian translation of Rzaqulukhan Hidayat's "Mastu'ul-fusaa" at the instigation of Ali Abbas Muznib (Musayev, 1910).

One of the most important tezkiras of the 20th century is considered to be the tezkiras "Danishmandani Azerbaijan" ("Azerbaijani Scholars") of Muhammad Ali Tarbiyat . Volume I of the work, published in Tehran in 1935, consists of 414 pages. From the article "Mirza Mohammadali Khan Tabrizi" published by Mohammad Nakhchivani in "Shafaq" magazine in 1941, it is known that the manuscript of volume II of the tazkirah is kept by the author's family. The author came to this conclusion based on the fact that scientists and writers who were the author's contemporaries were not included in the first volume. After 40 years of research, the author included information about 919 personalities in the work - poets, writers, philosophers, commentators, literary critics, artists, doctors, astrologers, engineers, architects, mathematicians, musicologists, journalists, historians, calligraphers, painters, travelers, theologians. Mammad Amin Rasulzadeh called M. Tarbiyat's work "tazkira", Gafar Tsehli "encyclopedia", and Nazif Kahramanli "gamus type dictionary" in his work "Nizami" (Nehmatova, 2012, p. 54-55; p. 57).

Conclusions.

From our research on tazkiras, it is known that tazkiras include biographical information about the poets and writers written about them, as well as bibliographic information about their authored works. From this point of view, we can consider tazkiras as a form of historical presentation of bibliographic information and primary bibliographic sources (A bright star, 2012). Based on the research of local authors, tazkira authors and their works are grouped by centuries according to the years of their publication (Ismayilov, & Khalafova, 2022b). The founders of libraries were evaluated as the creators of the flow of documents on library-bibliography and studied as the predecessors of today's librarians. In the article, the problems of the formation of document flow in the field of library-bibliography in the 19th century were also touched upon, and the role of educators in this field was emphasized. One of the important aspects of the work is that the working experience of every institution, from Palace libraries to private libraries-reading houses, is examined on a historical level (Ismayilov, & Khalafova, 2022c).

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