

**LANGUAGE, CULTURE, COMMUNICATION****“ALI AND NINO”: BETWEEN POETRY AND REALITY****Abbasova Sevinj Zakir**Doctor of Historical Sciences, Professor,  
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**Summary**

One of the most interesting and enigmatic works of art of the history of Azerbaijan culture in terms of a lot of problems is a novel of “Ali and Nino”. This work whose author is still unknown can be considered as the masterpiece of world literature both in artistic and aesthetic terms and also from the point of view of intellectual level. The point is that there are some examples of creativity in the world that they are covered with the secrets between the destiny and love of reader and author and become target of different opinions for a long time. Personality and tragedies of Shakespeare, conflicting opinions around "The Quiet Don" of M. Sholokhov etc. also includes here. The work “Ali and Nino” that can conquer the hearts of readers with its character which is cohere with its generation – pedigree, Baku, Motherland with endless love and deep fanaticism in all respects, translated from German language to Azerbaijani language in the 70s are among such mysterious works of the world literature.

**Key words:** Ali and Nino, Azerbaijan, Y.V.Chamanzamanli, Gurban Said, Georgia, Tbilisi.

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**1. Introduction**

“Ali and Nino” published more than one hundred times, in thirty three language in various countries, worded in a gentle style in the dramatic-lyric plan really became the bestseller of the modern period and the identity of its author still being under question didn’t play little role in this issue. Many commentaries about the identity of the author are made not only in the literary criticism of Azerbaijan, but also in literary and scientific circles of Russia, Europe and America. Though the author is presented as Gurban Said, the identity of Gurban Said itself raises several questions. The signature of Gurban Said was shown as the author of work when it was published in 1937 for the first time by E.P. Tal Verlah in Vienna. However, based on the official documents it is showed that Kurban Said was the pseudonym of Baroness Elfriede von Ehrenfels. In the beginning of XX century as there was great interest to themes obtained from the Eastern life in the European literary environment, the pseudonyms of Arabian, Persian, Turkish origin came into fashion among writers. Of course, a woman not living in Baku and not closely familiar with Azerbaijan even if had perfect writing skills, she couldn’t write such

a high quality work as “Ali and Nino” from an alien nation and alien hero. The next studies, more exactly, the studies of European researchers revealed that the author of the work is the writer named Lev Nussimbaum, who was from Baku and the work was given by that person to Elfriede von Ehrenfels who was his close associate. In the next periods, the researches in West were being carried out around the identity of Lev Nussimbaum.

In 1993 Orkhan Vazirov, the son of Y.V.Chamanzaminli mentioned that the signature of Gurban Said was one of the signatures of Y.V.Chamanzamanli, that’s the work of “Ali and Nino” belong to Yusif Vazir and once it was approved by J.Hajibayli. Based on this claim and agendas among the archive materials of Y.V.Chamanzamanli, the compliance of some documents with the structure of work, Azerbaijan Writers' Union adopted a decision about the work of “Ali and Nino” belonging to Yusif Vazir Chamanzaminli in 1993. Opinions and commentaries about the work and the author of work in the literary criticism of Azerbaijan are not unambiguous. The researchers of the creativity of Y.V.Chamanzaminli and literary critics closely familiar with the creativity T.Huseynov, P.Khalilov, A.Sarajli, H.Guliyev and other scientists spoke with the documents that confirm and don’t confirm the author’s being Yusif Vazir, showed that the idea – poetry features of the work is the a different direction in the history of our literature, in a word, this subject became an arena of controversy for a long time. Of course, lack of access to the original version of the work and referencing to different variants of translations from the German language creates obstacles for objective research work. Unless the identity of the author of the work of “Ali and Nino” is accurate, the opinions about the work become the discussion zone of conflicting views.

## 2. Main text

Depending on the moment and aim, there are literary critics who name this work as ““Ali and Nino” in which Azerbaijanis were presented as wild” (Aslan Mammadli, Doctor of Philology) and in some cases they are not seen as unfair. As noted by Betty Blair, the chief editor of “Azerbaijan international” magazine published in America, after comparing various documents in Azerbaijani, German, English, French, Turkish, Russian, Italian, Persian and Swedish languages, researches conducted in the Institute of Manuscripts of the Azerbaijan, its archives, Kiev, Tbilisi, Germany, he declared that the work of “Ali and Nino” belongs to Y.V.Chamanzaminli and revealed his opinion with reasonable evidences. One of the interesting information in the mysterious history of the work is the opinions of Asad bey who is supposed to be one of authors of the work was acquired from “The Snake's Skin” of Grigol Robakidze, Georgian writer in the parts of the work related to Georgia, Tbilisi and Iran. As the trust, love, will, beauty, wisdom, modern outlook to life of Nino, another principal character of the work, charismatic features of both characters that complete each-other and such high qualities didn’t leave Georgian readers indifferent and “Ali and Nino” became one of the works much-loved and sincerely welcomed. One of the two principal characters of the work being a Georgian, the love of these two young person that had passed all the test is assessed not only with Georgia and Azerbaijan’s being neighbor, but also a symbol of nativeness to each – other. The love of Georgians to this fine lyric-dramatic work became a history with symbolic monument in avant-garde style named “Eternal love” erected in honor of “Ali and Nino” (the author is Tamar Kresotadze). And in Azerbaijan, writer – translator Nariman Abdulrahmanli wrote and published a voluminous documentary novel named “Kurban” (*Abdulrahmanli, 2014*) based on the events around “Ali and Nino”, as well as, its author and on the historical documents collected from

Tbilisi, Kiev and Baku. In our opinion, the issues presented by Ramiz Abutalibov, who have made important contributions to the collection of materials and historical documents about our Nation from French archives in making the most consistent decisions have great importance: According to him: “For the first time, the novel was translated from German language to Azerbaijani by Majid Musazade, by the worker of Azerbaijani Department of “Azadlig” radio-station in the 70s of the last century in Munhen. The second translation belongs to the worker of that radio. Just his translation was published in “Khazar” magazine in 1990. “In fact, there is no any manuscript of Asad Bey (the author of “Ali and Nino” – Mahammad Asad Bey, Lev Nissimbaum writing with the signature of Gurban Said is also noted – S.N.) in Azerbaijani language and even no any line about Ibrahim Arslan, businessman in State Archive of Azerbaijan. There is no any information about him in telephone reference catalog published in Baku before revolution. There is no any information about his son, Mahammad Asad and no any document on his being adopted as son by Abram Nussimbaum.

There was revealed a lot interesting information about Lev Abramovich Nussenbaum himself (certificates on marriage of their parents, date of boirth of his father, Lev’s studying at primary school in Baku etc.) in Baku, Kiev and Tbilisi... Attention should be paid to decoding of the name of Asad bey. “Lev” (Leo, Lion) is translated into Arabic language as “Asad”. “Abram” as “Ibrahim”. So, “Lev Abramovich” is converted into “Asad, the son of Ibrahim (Asad Ibrahim oghlu)”. And his father Abram Livovich into Ibrahim Arslan oghlu... Information about the complaint of the ex-wife of Asad bey, Erika Lovendal (in marriage – Erika Nussumbaum Asad bey) to local police department and about Russian emigrants who lived in Positano, Italy is given in the article. She writes that her ex-husband Lev Nussumbaum introduces himself as Azerbaijani...”. Ramiz Abutalibov put forwards reasobanle scientific results according to the documents obtained about the personality of Gurban Said:

“However it is very difficult to identify that who has hidden under the names of Asad bey and Gurban Said as before.

There four versions about this: The first one – American journalist Tim Ris argues that the author of all books ublished in the name of Asad bey and Kurban Said is Lev Abramovich Nissumbaum”. The second one – Our compatriot, living in Germany Mrs. Nurida Atashi considers that the real author of the work is Mahammad Asad Bey who is an Azerbaijanian. The third one – Azerbaijani professor Hasan Guliyev came to such a result that Gurban Said and Lev Nissumbaum is in fact the pseudonym of Mahammad Asad Bey who was adopted as a son by Abram Nissumbaum living in Baku, the son of Ibrahim Aslan oghlu, an Azerbaijanian businessman, afterwards, the husband of his aunt. The forth one – Chief editor of the magazine of “Azerbaijan international” published in America, Mrs. Betty Blair shares the views of many scientists from Baku and Azerbaijani political emigrants about Asad bey’s using “works or developments” of other authors, such as Yusif Vazir Chamanzaminli. Betty Blair conducted serious researches and revealed new documents in Baku, Tbilisi and Kiev along with foreign archives. In my opinion, the conclusions of Mrs. Betty Blair are more convincing”. One of the reasonable issues put forward by R.Abutalibov about Mahammad Asad Bey is related to non proper determination of the direction of searches. There are the books “Ali and Nino” and “The Girl from the Golden Horn” translated under the names of “Ali khan” and “Asiyade” in Italian language in my library. They existed during the time of Mussolini and prepared for publication by the East Literature Institute in Rome. The initiator of the publication was the friend of Asad Bey, Jamil Vakka – Mazara (true name – Bello Vakka). Their original names were shown on these two books. – “Ali khan”, “Yellow-haired girl”. Jamil Vakka noted in the article about the biography of Asad bey that the author is the son of Azerbaijani businessman,

Ibrahim Arslan. So, here it can be concluded that there are manuscripts in Azerbaijani language and the author is an Azerbaijani. However, while studying the nationality of Asad bey, some researchers pass over the first part of the opinion of Jamil Vakka, that's its having an original, and they refer to the second part" (Does Asad bey steal "Ali and Nino" from Chamanzaminli?).

As can be seen, there are a lot of contrasting opinions about the author of work. The number of versions put forward as a result of the mentioned long term researches and studies are many for one work, but this is not yet the end, the studies can result in new considerations. The main truth is that the aesthetic – artistic quality and the scope of theme of the work are relevant for all time. In our opinion, the work is the product of a person's pen who deeply knows the history, geography, statehood traditions, ethnic and moral views of Azerbaijan, at the same time, our recent past, lives in the circumstances of the first times of the establishment of the Republic of Azerbaijan and closely knows the political elite of that period in its all variants. On the other hand, no doubt that the author is an Azerbaijani person.

First of all, it should be noted that one of best aspects of the work is its having expressive composition in generally. Both events occurred around principal characters and also background events develop very dynamically and this allows the novel to be read with great interest. And the main perspective manifests itself in the development dynamic of Ali khan, the principal character of the work. The main characteristic feature of Ali khan as a principal character is the thirst of fight till the end for his commitment to nation, native land, love of country, future, liberty and independence of his country which is prevailing among all of its essence and being revealed in a more powerful way throughout the plot. Psychological state, spiritual world of the young character having highest national qualities in specific situations are described by the great master pen with real artistic details and emotions and feelings, psychological mood of an Azerbaijani character are presented with very cognate relations in the context of mental sensations. The arisen initial impression leads to such a thought that the professional writer who had achieved in the highest craftsmanship in the description of human emotions couldn't succeed in such real description of features arising from national qualities of alien mentality. In this regard, native feelings towards the private emotions of the character described by the author of the work and artistic opportunities with all its richness leaves no doubt about the fact that the author is the child of this nation. Of course, future researches and studies will create condition for making unanimous conclusion about the work and its author as a result. And we, in our turn, wait for the last decision of specialist with the probability of perhaps this work is the work of any of our intellectual, political figure, writer staying beyond our attention, who we know or don't know and whose destiny is not known for us. The issues taken forward by the writer against the background of the lyric-dramatic plot related to experiences of characters in 'Ali and Nino' novel mainly have the socio-political in nature and at the same time, specific answers are given by the course of events in the plot towards the raised issue or with the relation of the character, that's there stays no any unknown features for the reader away from imagination. The main essence of the work is making fiction the global issue such as not only unanimous geographical unity with equal level of Asia and European Union on Eurasian idea, but also the union achieved for the benefit of Europe by the collapse of Asia. The work begins with the interpretation of the class of Thani, the teacher of the high school character: "Western borders of Europe pass through North Arctic Ocean in the north, Atlantic Ocean in the West and Mediterranean Sea in the south. And the eastern border of Europe passes down along the Ural mountains of Russia, the Caspian Sea and the Caucasus. Some scientists ascribe the region in the south of Caucasus Mountains to Asia. And other scientist ascribe it to Europe as it has developed from cultural point of view. So, children I want to say that to determine whether our

city (Baku – expl.) belongs to advanced Europe, or to unprogressive Asia belongs to your position”. (It is referenced to the version of the work translated from Turkish language for the sake of respect to the memory of Orkhan and Fikrat Vazirov Brothers)

The main idea of the work starts from the development from this scene. The character saying – “greater intelligence was required to answer to this question”, understands the main aim of the professor who cannot be neutral even in seemingly in relation to neutral question given by him. “Professor Thanin didn’t get angry. It was assigned to him to educate his students as a real European man”. And this is one of the main issues along the work and when necessary, the author expressing his opinion towards the chauvinist-colonial policy of Russia tries to show that any pursued idea serves to regular, orderly, multi-stage, “colorful” chauvinist policy, beginning from school chairs and the impossibility of speaking about imperialist politics, justice, purity. Though young gymnast Ali khan knows that he stays beyond both in economic and also socio-political directions in comparison with modern European of his scope and environment, but he is able to understand the essence of the policy of “whip ad cooky” and he well understands that he should defense its homeland and feelings of his nation from abhorrent behavior of this policy of which who couldn’t lead to the very depths though he is very young.

Ali khan’s national self-esteem affronts against the irony of auditorium adjusted to with a sense of aversion to the situation of Mehmed Haidar who says “Mr professor, we would rather stay in Asia”, but is incapable of grounding his opinion and Asia: “And while four Armenians, two Poles, three Sectarians and one Russian were highly delighted by his stupidity, I raised my hand said: Mr professor, I too would rather stay in Asia”.

– “Ali Khan Shirvanshir! You too! All right, step forward”.

Professor Sanin pushed his lower lip out and silently cursed the fate that had banished him to the shores of the Caspian Sea. Then he cleared his throat and said pompously: “You at least can give us a reason?”

– “Yes! I rather like Asia”. The simple, acknowledgement which was confessed with high sincerity is transformed into the leitmotif of the work starting from this scene. As all the mighty love, Ali khan cannot or may be doesn’t intend to distinguish between good and bad qualities of this love as in attitude towards Nino. For him the land is not only the place where his foregoers lived and were buried, but also the erected monolithic fortress of the special and universal personalities, of the past and future of identity and this fortress must be protected with honour. “I opened the wagon’s window and looked out. Over the sultry sand hills, from the sea many miles away, came a cool breeze. Then a caravan came into view in the desert. A hundred camels or more, some with one hump, some with two, some big, some small, but all staring anxiously at the train. They moved along with wide flabby steps, their heads nodding in time to the monotonous tinkling of the little bells they wore round their necks. If one of them stumbles, his bell goes wrong, and the rhythm of the caravan is disturbed. All the camels feel this and become restive until unity is restored. The camel born from and made for the hot dreams of desert is the symbol of the desert. The caravan was wandering eastwards and lost in a dream. The train was pushing westwards. This was where I belonged, to the camels, to the men leading them, to the sand! Why did I not raise my hand to pull the communication cord? I did not want to go to that direction. Let the train rush to the West. My heart and soul belong to the East.

I opened the window and leaned out as far as I could. Caravan was already far away”.

The author with own symbolic language describes the reality of the Eastern and Western struggle in the background of train and caravan. Internal hesitations and excitations of the hero who looks at remoteness of caravan through the “train window” is a symbolic expression of protest alarms arising from watching the loss of the past and reputation of an Asian “taken to the European train” in the “horizons”. Asian and European conflict, comparisons, judgments,

confessions are described throughout the work or in the plot with different details, symbolic meaning or as a personal opinion of the novel's heroes. A philosophical monology dominating the general mood of the work manifests themselves more clearly at those moments. Discussion of this matter among the heroes from different relations, cultures is presented in novel with more visible sense as well as in ethical and philosophical forms of the areal residents. In the scene where the rest of aristocratic society of each three nation around one table is described near the Spring Isa in Shusha, the author talks about the exchange of ideas about Asia and Europe: "Dadiani looked at me thoughtfully:

– You have the soul of a desert man. Maybe that is one real division between men: wood men and desert men. The Orient's dry intoxication comes from the desert. Hot wind and hot sand make men drunk. The world is simple and without problems. The woods are full of questions. Only the desert does not ask, does not give and does not promise anything. But the fire of soul comes from the wood. The desert man-I can see him-has but one face, and knows but one truth, and that truth fulfils him. The woodman has many faces. The fanatic come from the desert, the creator from the woods. Maybe that is the main difference between East and West.

– "That's why we Armenians and Georgians love the wood" Melik Nachararyan interrupted, a fat man from one of the noblest Armenian families. He had protruding eyes, bushy eyebrows and was inclined to philosophy and drinking. He drank to me and cried:

– "Ali Khan! Eagles come from the mountains, tigers from the jungle. What comes from the desert?"

– "Lions and warriors," I answered and Nino clapped her hands happily.

In fact, the author shows ironic attitude to the situation of our neighbours who try to join the Christian's Europe within the different Christian community and who in fact unfamiliar with Europe. "I admired my father's and my uncle's elegance as I often had before. Without moving their left hands at all they tore off large pieces of black bread, formed them into cones and lifted them to the mouth. With exemplary grace my uncle put two fingers and the thumb of his right hand into the greasy streaming rice, took some of it, squeezed it into a ball and put this into mouth without losing a single grain.

"Why are the Russians so conceited about their art of eating with knife and fork? Even the most stupid person can learn this within a month. I eat quite easily with knife and fork and know how to behave at a European table. But even though I am already eighteen, I cannot eat with complete aristocratic grace, as my father and my uncle do. In the Kipiani's house they always eat at table, the European way. Nino is horrified at the thought of my sitting on the floor, eating with my hand. She forgets that her own father was already twenty years old when he took his fist fork into his hand".

From the beginning of novel Eastern and Western, Asian and European conflict is investigated in terms of all aspects and analyzed at the junction of the modern actual events, both of historical excursion and psychological and philosophical aspects. A reality is looked over in the literary plan of each moment. What the lessons of the near and distant pass gave to and took from the East, Asia, Azerbaijan, Baku combining in itself the specific features of the East and West, Asia and Europe are masterfully described in artistic form. By the way, it worth mentioning that, at the beginning of the XX century, exotic style adventure novels of which subject taken from the Eastern life were popular in Europe. Such works with adventurer and charismatic heroes attracting European reader as well as with variety of artistry of the romantic irony became the "breadfruit" of many European writers. Although the novel "Ali and Nino" of which original is not available in our hands, reflects some characteristics of such novels, take the higher place than the European novels due to more closeness to the reality and by the intervention with the historical events in some points.

Events happening around Baku in the novel can be divided in two parts from historical point of view. Historical events of the far and relatively near past provided in different situation by Ali Khan-hero of the novel. Ali Khan who directly took part in writing the glorious pages of Motherland history, a representative of the Shirvanshirler descendent differs from foregoers by his modern outlook, intelligence, abilities, proper assessment of events, coming to correct conclusions and carry out policies. New generation-soldiering coming from the root, fighting ability became rich with strategy, leadership, polyglotism, higher mental abilities in the image of Ali Khan.

One of the best qualities of Ali Khan is ability of coming to the right conclusion and making a right decision among the events that occur. It should be pointed out that, all the heroes of the novel, are presented as persons who able to set the objective in life, intelligent, purposeful images with noble qualities regardless of their character. Helpless, ignorant persons, coming from the bottom of life, living with daily life and deprived of the greatest desires are not found among these images. In the novel a reader mainly gets acquainted with the heroes who know a friend as a friend and enemy as an enemy, trying to realize the promise of future hoping to the tomorrow in today's life. As to Ali Khan, the future life will be independent – life of the Motherland with fair statehood and each token of the life shall be a part of this future. As Ali Khan, the square in front of the castle walls is significant part of the native land and at the same time is the honour square where the head of General Zizianashvili-who occupied the city as an enemy, being on his horse was cut and this honour to be protected. Ali Khan's education and bringing is based on prioritizing the Land of all the boons and its life law for him who cannot be breached. Ali Khan always remembers the instructive history events: "Then my forefather Ibrahim Shirvanshir drew a big crooked dagger and gave it to Lord Hassan Kuli Khan. Hassan Khuli Khan took the dagger and slowly cut Prince Zizianashvili's throat. Blood spurted on his robe, but he went on cutting, till the Prince's head was in his hand. But the Czar decided to avenge the murder. He sent an army against Baku...When the Czar's soldiers climbed over the wall Hassan Kuli Khan fled through an underground passage to the sea and from there to Persia. Before he entered the underground passage he wrote on the door a single but very wise sentence: "He who thinks of tomorrow can never be brave".

In the background of Ali Khan image, the author brings the essence of the work's idea, the boundaries of and differences between the East and West, Asia and Europe part by part and with patience belonging to the Easterners. Along with the East's hot nature and passion, Ali Khan also reflects wisdom, patience, bellicosity, intransigence, determination to fight for the right. He manages to evaluate the generality and globalism of the events happening around as well as live in terms of modernity. In one words, the author could realize his artistic ideal "modern Asian" with the image of Ali Khan. "The victory was due, not so much to the bravery of the Russian troops, as to the technical superiority of Madatov's guns. The outcome of the Russians victory was the "peace treaty of Turkmentshai", at which the Persians had to agree to pay a tribute, the exaction of which devastated five provinces.

With this I threw away my "passed with honours." I should have said: "The victory was due to the Russian's great courage, with which they forced the enemy though eight times, their strength, to flee. The result of the victory was the peace treaty of Turkmentshai, on the strength of which became possible for Persia to make contact with Western culture and Western markets". But I did not mind-my forefather's honour meant just as much to me as the difference between "passed with honours" and "passed".

The main issue is that Ali Khan wisely approaches to the historical events that he witnessed. Of course, a description of the socio-political events happened in Azerbaijan as well as in the world in 1917–1920, and relation principles to the events give information on the writer's position, and the version of that the author of work is Azerbaijani in terms of emotional attitude to the events prove itself once again. Ali Khan endures all accusations patiently when his friends even his father met by surprise and amazement his refusal to participate in battles when the war began in Russia, he approached farsighted to the events by saying “it is not my war yet”. Notwithstanding that view of world war which followed each other created bitter impression, he before everyone realized that the real struggle is waiting for them in the future.

“Camels came into town from the desert, with long sad steps, carrying sand in their yellow hair, looking far into the distance, with eyes that had seen eternity. They were carrying guns on their humps, the barrels hanging down their sides, crates with ammunition and guns: loot from the big battles. Turkish prisoners of war in their grey uniforms were marched through the town, tattered and bruised. When they came to the sea, little steamboats took them to the Island of Nargin, where they die of diarrhoea, hunger or homesickness. If they escaped they die in Persia's salt deserts, or in the leaden waters of the Caspian Sea. The war, which had begun so far away, had suddenly come close to us. Trains full of wounded arrived from the west.

The Czar dismissed his uncle and was now himself leading his ten-million-strong army. The uncle now reigned over Caucasia, and his immense dark shadow lay heavy on our country. Grand Duke Nikolai Nikolayevitch! His long bony hand reached down even into the heart of Anatolia.

Maximum proximity of the scenes related with the war to the real historical events in the work draws attention. The great reality is that Muslim-Turkish massacres committed by the Armenian and Russian armies are reflected there. Although the members of Armenian "Dashnaksutyun" party treated with aversion to the Russian Bolsheviks, but they joined with them to annihilate the Turkish-Muslim population, the mass murder of weaponless Azerbaijanis in Baku streets, especially in the square in front of the castle walls, close combats is described in so vivid and outstanding that the writer cannot describe so accurately terrible events in Baku if he was not witnessed that moments. The remaining documents, photos, memories of the people (*Muradzadeh, 1996*) (especially Bakuvian immigrants) who were the witness of events, documentary works show that the events described in the “Ali and Nino” are in tune with the Genocide committed in March 1918 in Baku (*Baykov, 1922*). It is shown in the work that Baku citizens, especially youths gathered at the “Islamiyya” announced that there is a threat and they decided that way out from this dangerous situation is only possible by fight. Actually Ter-Mikaeliants, the former head of Baku city coming to the meeting held in the building of the Islamic charity organization at that time, stated on behalf of the Armenian National Council and "Dashnaksutyun" party that if Muslims will speak out against the Bolsheviks Armenians would join them and will help to the expulsion of the Bolsheviks from Baku. On March 18, early in the morning (in modern style on March 31 – A.I.) attacks began in the Muslims living part of the city. Muslims who believed in the false promises of Armenians could not determine what is happening in the city” (*Isgandarli, 2012*).

Armenian treachery, which is known from history reflected in the work of in some moments depending on the situation and Armenian position to the genocide committed in Baku is shown on the historical reality. “Russian deserts of all political parties are camping around Baku, armed and lusting for loot. There is only one Mohammedan military formation in town: we, the “Wild Division Volunteers. We are fewer than the Russians, and we have fewer weapons. The second military formation in our town is the Military Association of the



Armenian Nationalist Party Dashnaksutyun. Stepa Lalai and Andronik are the leaders, and they have approached us. They are forming an army composed of the Armenians living here, and they want to take this army back to Karabagh and Armenia. We have agreed to the formation of this army and their exodus to Armenia. Therefore the Armenians will, together with us, offer an ultimatum to the Russians. We demand that no more Russian soldiers and refugees should be passed through our town. If the Russians reject our ultimatum, we can, together with the Armenians, get what we want by military means". Painful page in history, drowning of Turkish-Muslim population in blood for the next time by Armenian treachery was written in a very consistent way in the work. An interesting aspect is that the possibility of Armenians' betrayal in such a case is stated on behalf of Syed Mustafa and this warning is expressed very clearly the characterization of "proven" allies in many cases. "Who is the leader of the Armenian troops? Stepa Lalai! I know him. In 1905 his parents were killed by Mohammedans. How can he ever forget that? And I don't believe that the Armenians will fight with us against the Russians anyway. Who are these Russians? Just rabble, anarchist robbers. Their leader's name is Stephan Shaumian, and he too is an Armenian. Armenian anarchists and Armenian Nationalist will make friends much quicker than Mohammedan Nationalists and Armenian Nationalist".

Historical events such as acquisition of independence of Azerbaijan, coming of Ottoman army to help of Azerbaijan, release of the territory of Azerbaijan from Armenian-Russian military units from city to city, village to village under the leadership of Nuru Pasha and coming to Ganja and Baku, the liberation of Baku is fictionalized as a Ali Khan's observation in the work. Ultimately, fall of patriotic Ali Khan into position within the within the young, sovereign government of the Republic of Azerbaijan and his sincerely endeavour in the development of social and political events for the prosperity of the Motherland found its artistic expression very clearly. One of the best virtues of the work is the creation of prototypes of many social and political figures of the period, Fatali Khan Khoylu, Musa Naghiyev, son of H.Z. Taghiyev, Mirza and Ali Asadullayev brothers and interesting and distinctive character of others.

Notwithstanding that final decision on the literary quality and identity of the author of "Ali and Nino" novel has not made in our literary criticism, this novel, although its name was not even mentioned, investigated sufficiently in the articles and research papers in many reliable sources (for example: "Azerbaijan Democratic Republic" (literature, language, culture creative), Baku, 1998) related to the history of literature. But, in a study of many problems of our historiography, especially in the investigation of the ADR events, playing of this work a role as a source is undeniable.

On the other hand involvements of this work to the scientific and theoretical view of our historiography would allow the formation of specific and accurate opinion on the novel.

Social and political landscape of Azerbaijan Democratic Republic which gained independence and should steps to strengthen for standing great difficulties exams is described in the person of Ali khan. "The new flag was fluttering on the old Governor's Palace, and Parliament assembled in our school. The old town seemed to have turned its everyday life into a fancy dress party. Feth Ali Khan, the solicitor, was the new Prime Minister, and made laws and gave orders. Mirza Assadullah, the brother of that Assadullah who wanted to kill all Russians, was Foreign Minister and signed treaties with our neighbouring countries (The author made errors here; Mirza Asadulla was not a Minister of Foreign Affairs in the Republic period – S.A.). I became enthusiastic about the transformation of our country. The unaccustomed feeling of political independence stirred me profoundly and I loved the new coat of arms, the uniforms and laws. For the first time in my life I was really at home in my own country."

Ali Khan, living with the joy of the independence of young Republic and working in the position of the Minister of Foreign Affairs, consciously realizes that situation of the country is still in danger and endless wars can cause great changes to his country. Investigation of the real situation in the initial phase of Azerbaijan Republic in the person of Ali Khan, who has perfect military and political knowledge, could be helpful to our historiography for the restoration of concrete objective situation of that time. When Ali Khan hears that our army which is not perfect yet, is sent to the southern borders by the order of Secretary of War he far-sightedly warns that troops leaving of Baku city could be danger and the biggest threat is expected from the north and subsequent events proved that he was right in his opinion. Historical documents also indicate that the events described in this direction in the work were right. "So the English regiments went, the streets were full of festive flags, our troops marched to the Armenian border, and in Jalama, our station at the Russian border, only a border control and a few Civil Servants remained. We at the Ministry started working on the treaties with both Red and White Russians." Or: "Inside the political parties were quarrelling, and in the suburbs the Russian workers threatened to strike if the government would not allow oil exports to Russia." And so on.

Notwithstanding that national issues, specific features of particular nation are not talked about in the work, but decent impression is created on the reader about the nation which represented by a faceless character as Nacharyan. Feigner affection of Armenian character is expressed in the first part of the work in the satirical and ironic plan during the visit of Ali Khan to Karabakh. "Only yesterday a fat Armenian tried to tell me that the Christian Maras Church in Shusha was five thousand years old. "Don't tell me such tall stories," I told him. "The Christian Faith is not yet two thousand years old. They cannot have built a Christian church before Christianity was even thought of." The fat man was very hurt and said reproachfully: "You are, of course, an educated man. But let an old man tell you: The Christian Faith may be only two thousand years old in other countries. But to us, the people of Karabagh, the Saviour showed the light three thousand years before the others. That's how it is."

– "But which religion will our children be belonged, Ali Khan?

– They will be belonged to the best and pure religion, Nino!" – will be performed as charged to the claims of those who want to outline the borders of the greatest love given by the God to humanity.

### 3. Conclusions

The principal character of novel describes the environment of its period, Baku and Icharishar of 1917–1920 with such reality, plenty of color and the exact details that the reader sees itself as a direct participant of the events. To know the author of this work having high artistic qualities and again meet with it in its private literary – poetry environment is the right desire of reader from any point of view. But unfortunately, unanswered questions around the author of the work and the issues that seem to be impossible to solve them still don't allow it.

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