

The Concept of “Justice” in Fuzuli’s Linguistic Worldview

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Abstract

Every nation holds certain views about the world. These views of the people uniquely manifest themselves in their language. In this historically developed process, reality is conceptualized in a particular way. Language plays the leading and carrying role in this process. Humans express their knowledge of the external and internal worlds through language, which preserves and transmits this information in linguistic material. The relationship between language and consciousness can help clarify many issues related to language and culture. Language is both the carrier and transmitter of culture, as well as an inseparable part of it. The expression of national mentality through the national language leads to the reflection of national-cultural characteristics in the language. This process results from the mutual and harmonious effort of language and consciousness. Memory, habits, and individual subjective characteristics also play roles in this process. Each linguistic unit can reflect both universal and national-cultural features. From this perspective, concepts are important components that reflect this language-consciousness relationship. The period in which Muhammad Fuzuli lived coincides with numerous changes of power in Baghdad. During the 15th and 16th centuries, Baghdad was alternately under the dominion of the Akkoyunlu, Safavids, and Ottomans. The inhabitants of the city, caught between these powers, faced harsh living conditions. Fuzuli wrote and created under these circumstances. Through the pen of a poet, he conveyed the hardships of his era and the injustices in society. Whenever necessary, the poet raised his voice in protest and refused to tolerate social inequality and injustice. The theme of social justice in Fuzuli’s works also manifests itself in forms such as injustice and complaints about the era. Although complaints about fate and the age are among the most frequently used motifs in Divan literature, in Fuzuli’s works, such complaints appear both as formal signs and literary techniques, and also authentically express dissatisfaction with fate, time, people, and society at large. The concept of “justice” in the poet’s works carries various semantic nuances. Here, attention is drawn to the traditional usage patterns of the word. The main factors influencing the word’s usage and similarities in tradition are the shared Turkish and Muslim cultures as well as the general tradition of poetry and literature. Despite the traditional use of the “justice” concept, the semantic features employed by the poet are unique. His goal was to capture the expression of the underlying meaning, and through the use of the “justice” concept, he demonstrated his poetic skill. In this article, we aim to answer questions such as how social, educational, and social justice issues are reflected in Fuzuli’s works, their place and role in his works, and their effects on the formation of Fuzuli’s linguistic worldview. Additionally, the article defines the role and meaning of the word “justice” in Fuzuli’s literary works.

Keywords: *Fuzuli, Concept, Society, Language and Consciousness, Justice, Injustice, Social Justice.*

INTRODUCTION

Fuzuli lived in the 16th century - an era marked by wars, plunder, feudal conflicts, widespread corruption, and the poverty and disease exacerbated by these conditions. The poet

wrote during a time when Baghdad was undergoing frequent changes in rule and was a site of ongoing struggles for power. Naturally, these circumstances left their mark on his work and were reflected in various ways. At different points in his poetry, one can detect a tone of protest against these events. Fuzuli could not remain indifferent to the realities of his time. A defining feature of his poetry is its contemporaneity. As scholars have noted, "He possessed a highly analytical mind and a deep emotional sensibility, with a heart overflowing with feeling; what he saw and felt, he was compelled to write down. Fuzuli's art - his lyrical poems, epic works, and prose alike - is imbued with these qualities. Regardless of the subject - whether love or socio-spiritual themes - his civic stance is always clearly evident" (Azadə, 1994: 42).

Although classical Divan poetry is not typically regarded as the most suitable or fertile ground for realistic depictions, it nevertheless contains detailed and extensive portrayals of societal life, daily scenes, individuals, objects, and events. "Regardless of how much idealism a poem may contain or how idealistic the poet may be, he cannot detach himself from the society he lives in, from human emotions, or from the passions of humanity" (Gölpınarlı, 1961: VIII). In fact, a literary work may offer richer, more illustrative, and even more impartial insights into its era, society, and events than a historical document. One of the most frequently criticized aspects of Divan literature is its perceived detachment from real life. As a result, recent scholarship has increasingly focused on examining the extent to which Divan poetry reflects reality. In terms of its portrayal of society, events, objects, and individuals, Divan poetry provides a wealth of information.

Traditionally, Divan poetry has not been considered a source for understanding the historical context of its time, largely due to the perception that it lacks realism. However, even when addressing its central theme – love - Fuzuli does not overlook the realities of life and society. Even in his most elaborate metaphors, he does not stray far from reality; he draws upon life itself as a model.

My back bent, my sigh reached the sun, beware, O moon,
For I have sharpened the arrow of torment and strung the bow of sorrow.
Büküldü qəddim, ahim yetdi xurşidə, saqın, ey məh,
Ki, möhnət oxunu peykanladım, qəm yayını qurdum (Füzuli, 1996: 134).

Here, the lover's sorrow has bent his back like a bow, and his sighs are likened to arrows shot from that bow. In this metaphor, too, Fuzuli remains grounded in a realistic framework.

THE CONCEPT OF JUSTICE IN FUZULI'S LANGUAGE

A recurring theme in Fuzuli's works is the reflection of society's perception and judgments, often expressed through phrases such as "they say," "it is said," and "they would say." These expressions serve as a form of social commentary or warning regarding collective attitudes toward certain actions or events.

They call you the idol of China, and your tress a girdle,
They question faith, speak blasphemy, and call it error.
Sənə derlər büti-Çin, zülfünə zünnar söylərlər,
Zəhi-imanı yoxlar, küfr söylərlər, xəta derlər (Füzuli, 1996): 67).

In this couplet, Fuzuli notes that societal interpretation of events or behaviors is not always accurate, yet he does not completely dismiss public discourse; he acknowledges that even in rumor, there may be a kernel of truth.

I did not know; to know the secret of your lips was difficult,
They said your mouth was silent, but it spoke as much as was said.
Bilməz idim, bilmək ağzın sirrini düşvar imiş,
Ağzını derlərdi yox, dediklərinə var imiş (Füzuli, 1996: 105).

Here, he reflects on how public perception might misrepresent reality, but investigation can reveal a deeper, perhaps contradictory, truth.

They said the ascetic put his trust in the Kaaba's sanctuary,
Upon investigation, it was revealed that his trust was in the girdle tied there.
Kəbə ehraminə zahid, dedilər, bel bağladı,
Eylədim təhqiq, onun bağlandığı zünnar imiş (Füzuli, 1996: 105).

They said sorrow fades with wine; I drank much without you, But the pain of separation was not eased—it turned into blood.

Dedilər, qəm gedirər badə, çox içdim sənsiz,
Qəmi-hicranə müfid olmadı ol qan olmuş (Füzuli, 1996: 106).

In such verses, Fuzuli advises against blind belief in what people say or following every piece of advice. He encourages independent thought and decision-making.

They called the beloved a cure for my pain,
But once they understood my suffering, they said there is no remedy.
Dəhənin dərdimə dərman dedilər cananın,
Bildilər dərdimi, yoxdur dedilər dərmanın (Füzuli, 1996: 183).

He often contrasts societal assumptions with personal experience, revealing a tension between collective judgment and individual truth.

Təni-zarimdə dərdi-eşq gün-gündən füzun olmaq
Yetən bidərd tədbirilə dərman etdigimdəndir.
The pain of love in my fragile body grows day by day,
For it is from the futile remedies I have applied to heal it (Füzuli, 1996: 62).

This duality in the public's reaction to events and behavior is a recurring motif in Fuzuli's poetry. While he sometimes places trust in what is said, he also frequently questions and critiques it.

My love has confessed to every bud, saying "I am content," the breeze declares,
One cannot silence the people's tongues; I fear, O rose, they speak of you.
Demiş hər qönçəyə aşiqliğim razın səba derlər,
El ağzını tutmaq olmaz, qorxuram, ey gül, sana derlər (Füzuli, 1996: 67).

Fuzuli predicts the potential negative consequences of becoming the subject of public gossip. In many of his works, including “*Leyli and Majnun*”, the themes of societal judgment, honor, and public opinion play a central role in the plot’s progression. In the poem, Leyli often expresses her concern over social perception. Her mother, worried about rumors, warns her daughter not to stain the family’s reputation. She uses the same “*they say*” formula:

They say you are afflicted by love,
Yet you remain acquainted only with strangers.

*Derlər səni eşqə mübtəlasən,
Biganələr ilə aşinasən* (Füzuli, 2005: 56).

Leyli initially pretends not to understand what her mother means and denies her love.

Ah, companion of my fate, my mother!
My pearl, my dazzling, shining star, my mother!
If you say I do not understand the words,
I cannot grasp their meaning or their core.

*K`ey, munisi-ruzigarım ana!
Dür-ci-düri-şəhvarım ana!
Sözlər dersən ki, bilməzəm mən,
Məzmununu fəhm qılmazam mən* (Füzuli, 2005: 58).

Later, when crying during her wedding, she allows people to believe that she is crying over leaving her family, not because of her unfulfilled love. This misunderstanding works in her favor.

No one worthy of him would ever
Reproach or blame him in any way.
*Görməzdi onu özünə layiq
Kim, tənə edə ona xəlayiq* (Füzuli, 2005: 138).

Social condemnation becomes a dominant force directing her behavior and decisions. In contrast to Majnun’s freedom, Leyli appears as a prisoner of societal expectations. She expresses her helplessness and lack of agency in a metaphor-laden message to Majnun:

I am a gem; others are mere buyers,
The market's choice is not mine to command.
When fate placed me up for auction,
I do not know who sold me, who purchased me.
*Mən gövhərəm, özgələr xiridar,
Məndə deyil ixtiyari-bazar.
Dövrən ki, məni məzadə saldı,
Bilməm kim idi satan, kim aldı?* (Füzuli, 2005: 150).

FUZULI'S LANGUAGE AND THE DEPICTION OF JUSTICE

Fuzuli frequently addresses moral and ethical qualities in human behavior, highlighting both virtues and vices. Among the negative traits he condemns are greed, drunkenness, tyranny, injustice, vanity, and corruption. He advises discretion and encourages people not to expose others' faults:

Draw a veil of darkness over the people's faults forever,
If you wish to be granted the water of life.
Pərdə çək eybinə zülmət kimi xalqın daim,
Gər dilərsən ki, nəşib ola sənə abi-həyat (Füzuli, 1996: 283).

He criticizes those who waste their lives in the pursuit of material wealth and worldly pleasures, lamenting the lack of suitable intellectual companions:

In this world, there is no worthy companion
Whose speech is heart-opening and nature gentle.
When one cries out to unkind interlocutors,
The noble time is wasted in vain.
Yox dəhrdə bir müvafiqi-təb hərif
Kim, söhbəti dilgüşa ola, təbi zərif.
Fəryad ki, nəşins müsahiblər ilə,
Bifaidə zəyə oldu övqati-şərif (Füzuli, 1996: 311).

Fuzuli's poetry often expresses frustration with his era and the moral decline he observes. He identifies with the fate of misunderstood intellectuals, suggesting that perhaps being unrecognized in one's time is the destiny of true genius:

The friend is indifferent, fate is merciless, the age is restless,
Sorrows abound, no sympathizers, enemies are strong, destiny is weak.
Dust biperəva, fəlak birəhm, dövrən bisükun,
Dərd çox, həmdərd yox, düşmən qəvi, tale zəbun (Füzuli, 1996: 162).

In his didactic poems, Fuzuli urges people not to exchange eternal life for transient material gain:

The worldly people possess no hereafter;
If you seek it, then transcend beyond them.
Əhli-dünyanın olmaz axirəti,
Gər bunu istər isən, ondan keç! (Füzuli, 1996: 44).

He uses hypothetical scenarios and metaphors to remind humanity of the fleeting nature of worldly possessions:

You have recalled a thousand majestic names for the enchanted city,
Yet having broken the spell and forsaken the city, you have forgotten those names.

Tilsimi-gənc üçün min ismi-əzəm yad tutdun, tut!

Tilsimi sındırıb, gənci töküüb, ismi unutdun, tut! (Füzuli, 1996: 38).

“Fuzuli also categorizes members of society based on their labor and contributions to the public good, distinguishing among:

- 1) Intellectuals (artists, scholars, religious clerics),
- 2) Monarchs, feudal lords, bureaucrats, military commanders,
- 3) Merchants,
- 4) Farmers,
- 5) Craftsmen” (Məmmədov, 1994: 34.).

In his qasida “*Anis al-Qalb*” (*The Companion of the Heart*), Fuzuli vividly expresses his social and ethical views. He critiques tyrannical rulers, ignorant doctors, hypocritical clerics, and greedy individuals:

If the king is tyrannical, people will find no happiness in the world;
A sheep cannot be saved from harm, even if the shepherd is a wolf.

Olarsa şah zalim, xəlq xoş görməz aləmdə,

Xilas olmaz bələdən bir qoyun, qurd olsa çobani (Füzuli, 2005: 265).

Fuzuli's highest ideal is a just, knowledgeable ruler who serves the welfare of the people. His art consistently aims to promote lofty moral values. He enriches his didactic messages with proverbs and folk wisdom, such as: “There are two types of people who are never satisfied: those who seek knowledge and those who seek wealth”. He adapts this to poetic form:

The insatiable greed of a covetous person never rests, for even

If he becomes the Shah of Iran; he will seek to seize the dominion of Turan.
A heart ignited by avarice never lets its fire die out;

For gold's sake, it constantly acquires fierceness and turmoil.

Gözü doymaz hərisin dəhrdə, çünki həris insan

Olarsa şahi-İran, tutmaq istər mülki-Turani.

Tamahla odlanan bir qəlbin heç vaxt atəşi sönməz,

Qızıldan ötrü şiddət kəsb edər hər ləhzə böhrani (Füzuli, 2005: 265).

“*Anis al-Qalb*” serves as an encyclopedic reflection of Fuzuli's worldview, his moral philosophy, and his ethical teachings. Its social themes are representative of his broader poetic legacy.

Drawing on a rich tradition, Fuzuli references figure such as David, Khidr, Plato, Luqman), Khosrow, Rustam, Pharaoh, Moses, Nimrod, Solomon, Joseph, Noah, Rizwan, Salman, and the Messiah, using their stories to support moral lessons. “Literary works provide vivid depictions of injustice, allowing readers to engage with the experiences of individuals navigating flawed or biased judicial institutions.” (Ghosh, 2025: 268)

If anything stands in your way, pierce through it like a needle and move on,
For even the Messiah, who ascended to the heavens, was delayed by a single needle he carried.

Çıxarsa qarşına hər şey onu iynə kimi dəl, keç

Ki, iynə saxlamış yoldan göyə qalxan Məsihamı (Füzuli, 2005: 266).

In this verse, he alludes to a mystical belief that the Prophet Jesus was stopped in the fourth heaven because he had retained a single worldly possession - a needle. Through this, Fuzuli illustrates that even the smallest attachment to the material world can prevent one from attaining eternal salvation.

He builds the palace of Khosrow and raises it to Saturn,

Unaware that each of its bricks represents yet another Khosrow.

Tikər eyvani Kəsra, qaldırar Keyvanə, bilməz ki,

Onun hər kərpici təmsil edər bir başqa Kəsranı (Füzuli, 2005: 267).

This reflects the recurring theme in classical literature, including the works of Omar Khayyam and Mahsati Ganjavi, that humans are born from dust and will return to it. In one of his rubais, Fuzuli expresses a similar idea:

Majnun was consumed in pure flames of his passionate sighs,

Wamiq drowned in water, perished for love,

Farhad surrendered his life to the wind in longing,

They all turned to dust — and now, I am that very dust.

Məcnun oda yandı şöleyi-ah ilə pak,

Vamiq suya batdı, eşqdən oldu həlak,

Fərhad həvəs ilə yelə verdi ömrün,

Xak oldular onlar, mənəm imdi ol xak (Füzuli, 1996: 313).

THE JUST RULER IN FUZULI'S LANGUAGE

In Fuzuli's literary works, the use of religious and legendary figures serves to enhance the expressiveness of ideas and deepen the thematic content. Among the most prominent examples of a just ruler in Fuzuli's poetry is the figure of Prophet Solomon. In a qasida addressed to Sultan Suleiman the Magnificent (Suleiman the Lawgiver), Fuzuli draws a comparison between the Sultan and the Prophet, subtly implying that the world has only ever seen two just Solomons. This allusion is framed within the broader concept of "the world that did not remain even for Solomon", pointing to the transience of worldly power:

If the realm is called the kingdom of Solomon, what of it?

Since from one Solomon to another, only a legacy remains.

Aləmin vəsfın Süleyman mülki derlərsə nola,

Çün Süleymandan Süleymana qalıbdır yadigar (Füzuli, 1996: 361).

Fuzuli often addresses the issues of tyranny, injustice, arbitrariness, and bribery, depicting them as social ills and moral failings. These themes appear with twofold meanings in his poetry: personal (especially in the context of unrequited love) and social. In line with the

conventions of classical Divan literature, the beloved who is unjust or cruel to the lover is a recurring motif in his ghazals.

O moon-faced one, you turned even my friends into enemies,
Even an enemy would not do what you have done to me.

*Ey məh, mənimlə dustlərim düşmən eylədin,
Düşmən həm eyləməz bu işi kim, sən eylədin* (Füzuli, 1996: 181).

or

To every sick one the beloved gives a cure as a favor –
Why then does she not heal me? Does she not see me as ill?

*Qamu bimarınə canan dəvayi-dərd edər ehsan,
Neçün qılmaz mənə dərman, məni bimarı sanmazmı?* (Füzuli, 1996: 208).

Beyond the metaphorical plane, Fuzuli also engages with injustice in a direct social and ethical context, especially in his qasidas, qit'as, and rubaiyats.

The tyrant takes bribes and then bestows gifts upon people,
And expects gratitude for it.

He does not realize that the cruelty he commits
Will earn him humiliation and divine punishment.

He claims to act for the sake of God's pleasure –
Yet he believes this can be achieved by such means.

But Paradise cannot be bought with gold,
And Heaven cannot be entered through bribery.

*Zülm ilə aqçalar alıb, zalim
Eylər ənam xalqa minnət ilə
Bilməz onu kim, etdiyi zülmə
Görəcəkdir cəza məzəllət ilə
Müddəası bu kim, rizayi-ilah
Ona hasil olur bu alət ilə.
Cənnəti almaq olmaz aqça ilə,*

Girmək olmaz behiştə rüşvət ilə (Füzuli: 1996: 289).

Fuzuli clearly links the concepts of injustice, bribery, and the lack of integrity. Where there is injustice, justice cannot exist. The unjust believe they can even buy their way into paradise. Fuzuli ridicules this mindset, exposing the decay of ethical values in society.

His famous line: “I offered my greeting, but they did not return it –

Because it was not accompanied by a bribe.” ...is a bitter critique of the widespread normalization of corruption in his time. This theme is further developed in his *Shikayetname*

(*Complaint Letter*), where Fuzuli describes how even waqf (charitable endowment) properties were being sold through bribes, and those involved considered it “lawful”.

Confronted with such open corruption and self-righteousness among state officials, Fuzuli finds himself speechless, without recourse. In the end, disillusioned by the corrupt authorities, he turns his lament toward fate itself:

O Master! The revolutions of this indigo dome
Are never in harmony with one’s desires.
Not every blossom bears ripe fruit,
Most wither before they bloom.
Though my suffering is great,
I have no complaint against anyone.
It is fate that brings me torment,
Bringing calamity at every turn.
Yet I still hope that the high throne
Will stand firm until the Day of Judgment,
And that all dignitaries may thrive,
And all pillars remain unshaken.
Sərvəra, gərđiři-sipehri-kəbud
Daim olmaz müvafiqi-məqsud.
Bağlamaz hər şükufə meyveyi-tər,
Əksəri bitdiyi yerində itər.
Gərçi ənduhü mehnətim çoxdur,
Heç kimdən şikayətim yoxdur.
Taleimdir mənə cəfa gətirən,
Hər bir anında mən bəla gətirən.
Yoxsa dərgahi-padişahi-zəman
Lütfə mənə durur, müriüvətə kan.
Var ümidim kim, ol büləndməqam
Ola payəndə ta zəmani-qiyam.
Sərfəraz ola cümlə əyani,
Bitəzəlzül cəmi-ərkani (Füzuli, 2005: 300).

Unlike Nizami Ganjavi, whose ideal of the just ruler is a dominant theme throughout his oeuvre, Fuzuli only occasionally touches upon this concept. While he does present the image of the just ruler, particularly in panegyrics, it does not reach the comprehensive and systematic portrayal seen in Nizami’s works. Fuzuli is primarily a poet of love. Social and political ideals

do not form the central axis of his poetic vision. However, this should not be taken as apathy toward social reality. Rather, it reflects the nature of his poetic temperament and the metaphysical orientation of his art, which centers around divine love:

Whatever exists in the world is love;
All knowledge is but idle discourse.

*Eşq imiş hər nə var aləmdə,
Elm bir qiylü qal imiş ancaq* (Füzuli, 1996: 286).

If one were to visualize Fuzuli's poetic universe as a vast tree, love would be the root, the trunk, and the core structure, while the branches would represent the peripheral themes he occasionally addresses.

The theme of justice in Fuzuli's work often emerges in the form of lamentation over injustice or as complaints about the state of the world. While such complaints are a common literary device in Divan poetry, Fuzuli's laments frequently go beyond rhetorical convention, reflecting genuine disillusionment with fate, society, and time itself. In one of his *tarcibands* (stanzaic poems), he presents the lover's suffering as a consequence of the cruelty of fate:

The wheel of time never let me live in joy,
Though I was once happy, it made me a prisoner of sorrow.

*Qoymadı dövrani-çərx öz halimə xürrəm məni,
Şad ikən aləmdə çərx etdi əsiri-ğəm məni* (Füzuli, 1996: 243).

In one of his *qasidas*, Fuzuli outlines the qualities of an ideal, just ruler:

The true ruler is one whose judgment aligns with justice;
The true ruler is one whose will conform with divine decree.
The true ruler is one free of greed;
The true ruler is one whose actions are devoid of hypocrisy.

If he sees that the flame harms even a single moth,
He should extinguish the light, saying the benefit is not worth the loss.

*Hakim oldur ki, müvafiq ola hökmünə qədər,
Hakim oldur ki, mütabiq ola əmrinə qəza.
Hakim oldur ki, onun olmaya zatında təmə,
Hakim oldur ki, onun olmaya felində riya.
Şəmdən görsə ki, pərvanəyə bir zülm yetər
Kəsə başın, deməyə zəyə olur nəfi-ziya* (Füzuli, 1996: 422).

In Fuzuli's vision, a just ruler is sensitive even to the suffering of a fragile being like the moth (*parvane*), which metaphorically represents the oppressed. The ruler's justice must be so profound that he would sacrifice his own glory (symbolized by the flame) to prevent the suffering of the innocent.

This conception comes close to Nizami Ganjavi's ideal of kingship, although in Fuzuli's case, such expressions are occasional rather than programmatic. His poetic mission lies elsewhere - namely, in the mystical and emotional exploration of divine love.

CONCLUSION

Fuzuli's literary legacy is broad and multifaceted in terms of both content, idea, and genre. His works hold great importance for understanding the intellectual and socio-philosophical climate of 16th-century Baghdad. This is because the social relations, public consciousness, and philosophical-ethical outlooks of the era, as well as the living conditions of the common people, are to some extent reflected in his writings.

A scholar and thinker who devoted his entire life to science and poetry, Fuzuli conveyed the major philosophical questions of his time not only through his scholarly and philosophical treatises, but also within his lyrical poetry. In his lyrical works, Fuzuli artistically depicts the main flaws of the feudal society of his day, his critical attitude toward the ruling elite, and his deep sympathy for the poor and working classes.

Although themes such as society, education, and social justice may appear secondary against the backdrop of Fuzuli's overarching philosophy of love, a closer reading reveals that he successfully addressed these issues with remarkable artistic power and philosophical depth.

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