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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**"POETRY OF MOHAMMAD-HOSSEIN SHAHRIYAR IN
THE CONTEXT OF CLASSICAL AND MODERN EASTERN
LITERATURE"**

Specialty: 5718.01-World literature (Iranian literature)

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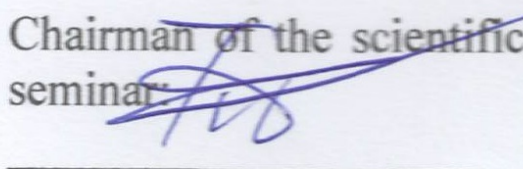
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GENERAL CHARACTERISTICS OF THE RESEARCH

The relevance of the theme and the degree of development. Different literary manifestations are observed in the history of Azerbaijani literature. The conditions that create this difference are based on socio-political and religious-thoughtful grounds. The nineteenth and twentieth centuries also distinguish Azerbaijani literature from medieval literature in many respects in terms of subject matter, poetic form, and stylistic features. While the features that create this difference are, on the one hand, literary values derived from European literature and national qualities, another feature, unfortunately, is the study of Azerbaijani literature in two parts over the last 200 years. Often, the study of Azerbaijani literature under the influence of modern geographical, political and administrative divisions and political-historical processes within the framework of “Northern Azerbaijani literature” and “Southern Azerbaijani literature” does not reflect the whole literary picture, this literary heritage is often not presented as a single national literature, either within the country or in the world. As a result, the unified spiritual culture and national-artistic thinking of the people are incompletely studied, subjective assessment in accordance with ideological and political principles and viewing from different poles do not allow to follow the literary processes as a whole.

After gaining independence, it was possible to obtain and determine the artistic value of the works of many of our artists who wrote and created outside the borders of the Republic of Azerbaijan, including South Azerbaijan. Mohammad-Hossein Shahriyar is one of the great masters of words, whom we had the opportunity to study in more detail during the years of independence his life and activity, his multifaceted creativity. The great leader Heydar Aliyev praised the work of Mohammad-Hossein Shahriyar, who contributed to world literature as one of the rare works in terms of folklore and art, such as “Heydar Babaya Salam”: “It is the sacred duty of our artists and scientists to deeply study, research and teach the works of the great artist Shahriyar, who has played a great role in enriching today's and future generations with high spiritual

values”.¹

The great Azerbaijani poet Mohammad-Hossein Shahriyar is one of the prominent masters of words who had a significant impact on the literary process not only in Azerbaijan, but in all Middle Eastern countries. Known in Iran as the “Hafez of the 20th century”, the poet not only breathed new life into traditional genres such as ghazal, qasida, ruba’i, masnavi, qita, but also played an important role in the literature of the national awakening in Iran as a representative of modern poetry. Mohammad-Hossein Shahriyar renewed classical Eastern poetry in terms of themes, ideas and thoughts, as well as improved it in terms of form and structure, and raised it to a new and higher level.

Shahriyar's life and work have been in the spotlight since his lifetime, and many research papers have been written in Azerbaijan, especially on “Heydar Babaya Salam”. However, the literary value of the poet's diwan in Persian and the features of his mastery in Persian poetry have not been specifically involved in the study. The existence of a gap in this area reveals the need to study his larger legacy in the Persian language – the diwan, and makes this issue a topical subject of literary criticism and studies about Shahriyar.

Today, at a time when the process of integration between peoples and countries is intensifying, the influence of the words of the beloved poet Shahriyar can help to overcome the moral barriers created by historical injustice between the north and the south. In this sense, the study of Shahriyar's work, its deeper study is one of the important issues facing literary criticism. Shahriyar's work has political and social value because it instills a sincere love for Turks and Azerbaijan and has the power to influence the thinking of the general public. His poetry is relevant in literary criticism because it consists of works of high poetic quality in each of the three metres (aruz, syllabic and free) created throughout the history of Azerbaijani literature, a successful synthesis of tradition and innovation, leaving a deep mark on numerous works in Turkic and

¹ Azerbaijani Oriental Studies. Scientific-mass journal. Shahriyar-105. Special edition, №2 (6), 2011, 72 p., p.4

Persian. There is a need for a comparative, detailed, systematic and complex study of Shahriyar's multifaceted and rich poetic heritage. This aspect of the issue also ensures its importance for today's literary criticism.

Special attention was paid to Shahriyar's work in the literature of Azerbaijan, Iran, Turkey, Iraq, Russia and Turkic-speaking Central Asian republics. Although there is a lot of research in this field, there are fewer serious scientific researches than publicistic writings.

In Iran, authors such as S.Nafisi, H.Mafsar, I.Mirza, V.Dastigardi, Saya, Mushiri, Shamlu, Maftun, Mahzun, Nadirpur, S.Kashani, Malikushshuara Bahar, K.Mashrutachi, H.Muznabi, M.Musharraf wrote introductory scientific and scientific-publicist articles of a presentation nature about Shahriyar, covered the poet's personality and word art from different angles. Although Shahriyar's Persian work is in the center of attention in Iran, the researches of J.Heyat and A.Fardi also spoke about his works in his native language. Mammad Amin Rasulzadeh's contribution to the recognition of the poem "Heydar Babaya Salam" outside the country where it was written, especially in Turkey, should be especially noted. Later, scientific researches of A.Jafaroglu, M.Ergin, Y.Akpinar, N.Achiggoz in Turkey, M.M.Bayat in Iraq dedicated to Shahriyar's heritage show the great interest of the poet's word art and the scientific evaluation of the poet's literary heritage proves that there is a special weight of these works in studies about Shahriyar from the point of view of determining the place of his poetic heritage in the history of poetic thought. Y.Gadikli's dissertation and monograph in Turkey, H.Almaz and M.Cengiz's dissertations are the researches that enrich studies about Shahriyar with the scientific analysis of the poet's legacy from the point of view of literary criticism and linguistics and reveal the need to study this field in different directions.

In Azerbaijan, M.Ibrahimov, B.Vahabzade, M.Rahim, A.Huseyni, M.Arif, M.Alioglu, B.Nabiyev, H.Mammadzade, G.Begdeli, R.Sultanov, M.Alizade, B.Azeroglu, I.Habibbeyli, R.Huseynov, E.Fuad (Shukurova), S.Amirov, N.Rizvan, E.Guliyev,

V.Sultanli, M.Mahammadi, S.Shikhiyeva and other researchers analyzed the works of Mohammad-Hossein Shahriyar from different aspects. Some of this research is at the level of significant scientific works related to his multifaceted work, in the form of separate monographs and dissertations, and some in the form of articles devoted to the study of individual problems. In the work of G.Begdelin, the author of the first monograph on the poet in Azerbaijan, in the dissertations and monographs of H.Billuri, E.Fuad and E.Guliyev, the life and work of the poet were involved in more detailed research, the controversial aspects of his artistic heritage were highlighted. Among these authors, it should be noted that E. Fuad's activity in the study of Shahriyar's literary personality, research and promotion of the poet's native language artistic heritage was especially distinguished. Shahriyar's literary heritage in Azerbaijan has been studied not only in terms of its artistic value, but also in terms of linguistics. It should also be noted that the research conducted by Mujtaba Shuai in this field is of a high scientific level and fills the gap in this field. In general, the vast majority of Azerbaijani and foreign scholars studying Shahriyar's work in their research have paid special attention to the poet's religious-philosophical, socio-political and literary-historical views, artistic merits of his works, language and stylistic characteristics. Shahriyar's work is one of the most frequently asked topics in the world, including Azerbaijani scientists.

The object and the subject of the research. The object of the dissertation is the bilingual heritage of Shakhriyar, the connection and novelty of this heritage with the tradition. The poet's attitude to his predecessors, the level of their training, and the images of their expression of their own poetic individuality within the framework of tradition are the subject of the dissertation work.

The purpose and objectives of the research. The main purpose of the dissertation is determined by its objectives. The purpose of the research is to identify the necessary problems that determine the relevance of the topic, systematize them and reveal the scientific value of these issues for Shahriyar's work. The main purpose of the dissertation is to clarify the relationship of the poet's

predecessors-successors with the poets of the classical heritage and period, to determine its influence scope and to provide a scientific analysis of the characteristics of the art. For this purpose, the following tasks are intended to be performed:

- Scientific analysis of genre and metre features of the poet's literary heritage;
- To determine the level of creation relations with the poet's predecessors;
- Literary innovations under the influence of the poet's predecessors;
- Determining the place of the poet's completely individual literary works in the history of poetry;
- Comparative analysis of the poet's bilingual poetic inheritance;
- Assessment of the mastery features of poet's bilingual inheritance based on factual material and literary-theoretical works.

Research methods. The dissertation work was carried out on the basis of the following scientific methods:

- systematization of collected facts and materials;
- systematic analysis and interpretation;
- comparative analysis;
- complex approach to the problem, the principle of historicity;
- obtaining scientific results on the basis of generalizations.

Basic provisions for defense. The main provisions defended in order to study the work of Mohammad-Hosseini Shahriyar in two languages and to fully cover the subject are as follows:

- Although Shahriyar, as a bilingual poet, is still widely studied, there is a need for a more detailed and, if necessary, comparative study of his writings in the style of classical literature, folk poetry, and modern poetry.

- The artist's creative style was evaluated, the nature of the relationship between the methods of romanticism and realism was determined, and it was emphasized that the poet wrote his works mainly in a romantic style.

- While examining the artistic features of Shahriyar's art and creativity, it was proved that his literary heritage is based on three main sources (oral folk literature, classical poetry, the literary process of his time), and the proportions and nature of the use of these literary ideas were assessed.

- Shahriyar showed high mastery in his works written in Persian, as well as in his works written in his native language.

Scientific novelty of the research. When studying the history of the study of the poet's literary heritage, we noticed that some of his works were involved in more intensive research, there was no certain proportion, certain aspects of the poet's work were frequently studied, and some features were overlooked. Most researchers in Iran who have focused on the poet's work have focused on his religious and poetic views, on social issues, but have preferred to remain silent about Shahriyar's position on political and national problems. However, Shahriyar is a poet who has a special place in the struggle for great social ideals, national and spiritual awakening

Certain gaps in the study of the legacy of Mohammad-Hosseini Shahriyar are reflected in the lack of comparative study of the poet's bilingual heritage, the level of his connection with his Persian-speaking predecessors and the scientific assessment of the impact of predecessor-successor relations on individual creativity. Taking into account such aspects, in the dissertation we have comparatively studied the poet's bilingual inheritance. Comparisons help to reveal Shahriyar's changes in his moral and psychological state as a literary figure and the reflection of these processes in his literary inheritance. For this purpose, in the dissertation, we preferred to analyze the poet's bilingual inheritance of diverse metre, in the context of both his own poetry and world literature. In the dissertation, for the first time, within the requirements of Eastern poetics, we tried to determine the value of its literary heritage, the importance of the innovations it brought to literature in comparison with its predecessors.

In the dissertation, along with the study of Shahriyar's work in the context of the creative traditions of his predecessors, he also

expressed his views on social issues, which are expressed in his poems in both Persian and Turkish. These issues were analyzed in the light of today's requirements, the influence of Shahriyar's poetry on literary, social and national issues was revealed with reference to his works, the poet's literary views and poetic achievements were evaluated on the basis of factual material.

Theoretical and practical significance of the research. The research work is important in terms of revealing a number of points in Shahriyar's work that have not been involved in research so far and clarifying a number of controversial issues. Theoretical provisions of the research can be used in the teaching of literary history, literary theory courses and literary relations in universities, as they reveal the essence of literary relations, the level of influence of classical heritage on contemporary heritage and the influence of medieval poetry on the literary process in the twentieth century.

Approbation and application of the research. The research work was approved by the Scientific Council of the National Museum of Azerbaijani Literature named after Nizami Ganjavi of the Azerbaijan National Academy of Sciences and discussed in the department "The investigation and presentation of Azerbaijani literature of the ancient times and middle ages" of the museum. The main content of the dissertation is reflected in the author's published scientific articles, reports at national and international scientific conferences.

Name of the organization where the dissertation work is performed. The research work was carried out in the National Museum of Azerbaijan Literature named after Nizami Ganjavi of ANAS.

The structure and total volume of the dissertation. The dissertation was written in accordance with the requirements set by the Higher Attestation Commission under the President of the Republic of Azerbaijan.

Dissertation work (12,875 conventional signs) consists of 3 chapters (first chapter 4 paragraphs – 104,505 conventional signs; second chapter two paragraphs – 45,100 conventional signs; third chapter 4 paragraphs – 99,190 conventional signs), a conclusion

(5,256), list of references.

The total volume of the dissertation consists of 269,563 conventional signs.

MAIN CONTENT OF THE DISSERTATION

In the **“Introduction”** part of the dissertation the relevance and degree of processing of the theme are discussed, the purpose and objectives, methods of research are defined, the main provisions of the defense are shown, scientific novelty, theoretical and practical significance of the dissertation are substantiated.

The first chapter, **“The Influence of Classical Oriental Literature on the Poetry of Mohammad-Hossein Shahriyar”** consists of four paragraphs.

The first paragraph, entitled **“Classical literature in Shahriyar's work and the ratio of exposure from the “sher-e nou” trend”**, provides an overview of the works of many authors who study the work of prominent Azerbaijani poet Mohammad-Hossein Shahriyar. On the basis of this research, the issues of tradition and inheritance, especially the specificity of his art, were touched upon. When analyzing the poet's work in Russian-language Soviet studies, European and Persian studies, as well as in Azerbaijani literary criticism, firstly, it was emphasized that he was one of the most talented poets of the twentieth century, rising above the classical heritage, and his work was considered a mirror of Middle Eastern literature.

In general, Shahriyar's work is a separate stage in Persian literature, which organically synthesizes classical and modern poetry. Therefore, those who wanted to attribute Shahriyar to “sher-e nou” in Persian literature in the 1930s and 1940s often came across supporters of classical poetry and had to look for serious arguments to substantiate their claims, and this attitude was shown to those who took the opposite position.

Mohammad-Hossein Shahriyar mainly wrote in the genres of aruz metre, old sabk and diwan literature. However, his choice of a flexible, playful form in accordance with the content, although his works were written in classical genres, their language was simple, clear and concise, which was especially noted by the literary critics of this period.

Shahriyar's work has risen above the classical heritage in terms of both form and content, assimilated its best traditions and enriched it with new unique poetic examples, turning it into a unique school of poetry. The poet himself calls it “maktabi-Shahriyar”.

Benefiting from the classical poetic heritage manifests itself in Shahriyar's poetry in three directions:

1. Influenced by the epic-romantic works of Firdovsi, Nizami and Sadi, the propagation of didactic-moral ideas;

2. Poems written under the influence of gnosistic poetry of Sanai, Rumi, Hafez, Fuzuli and other poets;

3. Also, poems with a fighting spirit, written under the influence of the revolutionary ideas of the progressive writers of the early twentieth century (Tofiq Fikrat, Mirza Alakbar Sabir, Muhammad Hadi, Abbas Sahhat, etc.).

It should be noted that none of the above conventional directions denies the other, on the contrary, they generally present Shahriyar's poetry as an exhaustive school, containing its characteristic features, general style, and his own writing.

The second paragraph, entitled “**Thematic classification of Shahriyar's literary heritage and classical heritage**”, involves the analysis of thematic features of the poet's rich creativity.

There are several reasons why it is difficult to fully cover the subject of Shahriyar's poetry, a highly educated, in-depth intellectual of his time, fluent in Azerbaijani and Persian, as well as French and Arabic, and a poet who wrote poetry in two languages. Because the range of subject of Mohammad-Hossein Shahriyar's work is very wide. In addition to writing works on traditional lyrical, didactic and social topics, he sought answers to new, complex questions posed to the artist of the twentieth century, thought about the fate of all Iranian and world peoples along with the Azerbaijani people, touched on everyday issues and met his immortal predecessors imaginary. The greatest difficulty in the study of the subject matter of the poet's works is that he often moves from one subject to another in the same work, covering a variety of subject shades in a poem. For example, Shahriyar's poem

“Prince's Garden of Tabriz” refers to the garden where princes once lived, but now it is divided into separate parts, this garden is like a mirror that reflects the history of the country. The poem states that Prince Abbas Mirza Gajar, who died for his homeland, lived here. After recalling the good deeds of Abbas Mirza, the author recalls some events, the Iranian revolution led by Sattarkhan, the forces opposing him, and Russian troops. After talking about the previous happy days of the garden, Shahriyar described the unpleasant situation of the time and said that the country was in mourning. The author, who sees the main culprit in the situation in the judges, complains of poverty, unemployment, and the lack of consideration of people's applications. He goes on to say that the development of science threatens to destroy the earth, and that it is always necessary to give thanks to God.

An important part of Shahriyar's poetry can be considered as a memoir and epistolary literature. In each of these works, numerous socio-political, national, etc. issues are highlighted.

Based on the poet's own works, we can classify the themes that are expressed in his Persian poetry as follows:

1. Lyrical-romantic poems;
2. Poems with socio-political and patriotic themes;
3. Poems with philosophical and gnosistic-religious content;
4. Expression of literary-theoretical thoughts.

Not all of these themes were developed at the same level in Shahriyar's poetry and were not in the poet's interest. First of all, Shahriyar is a lyric poet. In his poetry, romantic and socio-political lyrics come to the fore. But his concept of love was not narrow. In his ghazal, written in Persian in his youth, Shahriyar said that he was afraid of forgetting his homeland and also that his longing for his beloved would exceed his longing for his homeland and thus, in fact, he proves that he never forgot his homeland, even when he was in fiery love:

If one day the longing for love make me forget the longing for
the homeland,

Which way the wind will take me like autumn leaves ²

In his poems from this series, on the one hand, we see that he benefited from the great masters of Persian classical poetry Hafez and Fuzuli, on the other hand, he added completely new features and colors to love lyrics, and brought many new expressive beauties to this wing of poetry.

Socio-political motives play an important role in Shahriyar's work. Gulamhuseyn Begdeli, who shows that the poet skillfully expresses his feelings and thoughts, desires and wishes in love poems, writes: “However, socio-political poems occupy the main place in Shahriyar's work. We noted that Shahriyar is a sad poet. This sorrow and grief of the poet stems not only from his personal life and living in difficult conditions, but also from his inability to dream of a high social structure, freedom and not be able to achieve these dreams”.³

Patriotism has always been one of the most popular topics in Azerbaijani literature, and this topic has been the leading direction in the works of well-known Azerbaijani writers on both sides. In the works of Mohammad-Hossein Shahriyar, the ideology of Azerbaijanism, patriotic works dedicated to the life of the native people, the fate of Azerbaijan divided into two, the glorious history, children, the description of the nature of the homeland have an important place.

We see in Shahriyar's literary and artistic thoughts, in his thoughts on the art of speech, both classical literature and modern literary researches and new tendencies have left a deep mark.

The third paragraph of the first chapter is called “**Shahriyar's attitude to his predecessors**”.

Mohammad-Hossein Shahriyar's attitude to the legacy of his predecessors is reflected not only in the combination of a number of poetic forms and ideas in his work, but he also mentions the sources and names of authors he read and studied as a number of medieval poets. Among the predecessors whom the poet respectfully

² Shahriyar M. Selected works. Baku: Book club, 2014,404 p., p.204.

³ G.H.Begdeli. Mohammad-Hossein Shahriyar. Baku: Azerneshr, 1963,39p.,p. 12

remembers are the poets of the Middle Ages and the New Age, as well as the names of his great contemporaries. The appreciator poet, by the way, mentioned the names of these geniuses of art - Omar Khayyam, Nizami, Khagani, Sadi, Jalaladdin Rumi, Khaja Hafez, Fuzuli, Mojuz, Abulhasan khan Saba, Mirzadeh Eshgi, Iraj Mirza, Mirza Alakbar Sabir and others in his works, appealing to their creative traditions, he was able to make extremely successful artistic receptions for the expression of his thoughts and ideas.

In the 123-verse Masnavi entitled “Mevlana der khanegah-e Shams Tabrizi” (“In the khanagah of Mevlana Shams Tabrizi”), written on the days of the 750th anniversary of Mevlana, Shahriyar imaginatively brings together all his predecessors, skillfully summarizes the place and style of each of them in the literature, their unique creative feature, and at the same time adds to the poem the fact that the problems of the time “ruined the heart” of the poet:

امشب ای تبریزیان غیرت کنید
آستین معرفت بالا زنید⁴

(Tonight, O people of Tabriz, try, fold the arm of enlightenment).

Hafez is the most remembered poet in Shahriyar's Persian diwan: “Fal-e Hafez” (“Hafez fal”), “Hafez, xodahafez” (“Hafez, khudahafiz”), “Toyi Hafez” (“You are Hafez”), “Hediyye be Hafez” (“Gift to Hafez”), “Barigah-e Hafez” (“Hafez’s dargah”), “Hafez-e cavidan” (“Eternal Hafez”), “Maktab-e Hafez” (“Hafez school”) etc. The poet's sympathy for Hafez and his knowledge of his art as an example for himself are also reflected in his numerous imitative poems to his predecessor.

Although Shahriyar called himself the successor of Hafez's art, He also creatively took advantage of the legacy of great masters of the word such as Firdovsi, Asadi, Asjadi, Qatran Tabrizi, Khagani, Nizami, Sadi and others. He benefited from the native environment and mother nature in Qatran art, Khagani's freedom love, Nizami's humanism, and was connected with the tradition not

شهریار، محمد حسین. دیوان. ج. ۳، تهران: نگاه، ۱۳۷۵، ص ۴

only in terms of form and genre, but also in terms of content. Nushaba Arasli writes about this: “The master poet did not forget the cultural heritage in his poems on the most topical issues of the day, in his works, which express his noble dreams, excitement and worries, hopes and beliefs about the homeland and had a real artist's attitude to the past, as well as to the present and future of the native people”.⁵

At the same time, the author states that Shahriyar did not simply repeat the classical heritage, he treated it as an art school, benefited from the creativity of his predecessors locally, and approached them creatively.

The fourth paragraph of the first chapter is about the **“Influence of Hafez and tasavvuf literature on Shahriyar's work”**.

Despite the contradictions of the time, the resolute struggle of the past with the present, and the cases of denial, Shahriyar became more attached to gnosis. In an interview with Alasgar Zarrabi, the master artist spoke about it in detail, explaining the reasons for his asceticism and isolation: “A person who is accustomed to loneliness for a lifetime is usually concerned about the presence of others, especially inappropriate ones who disturb his peace. At the request of my artistic nature, I have loved solitude and asceticism from the beginning of my life. I say this about my asceticism. The intellect of Persian (or rather, Persian-speaking – N.A) poetry is gnosis. Anyone who does not have access to gnosis will be a light poet. If you read the preface of Sadi's “Gulistan”, then you will understand why I am like this. Sadi was in such a state that he never talked to anyone. His way is one. In his actions and behavior, an gnosistic person must cut off communication with the outside world in order to get closer to his goal. I have chosen gnosis. This is because the purpose of creation is to choose perfect people, and perfect people

⁵ N.Arasli. Shahriyar and classical Eastern poetry // Shahriyar of word property: Materials of the international scientific conference “Mohammad-Hossein Shahriyar: literary influence and relations” dedicated to the 105th anniversary of Shahriyar, Baku: December 7, 2011, p. 7-23.

are perfect sages”.⁶

In his poems with gnosis content, Shahriyar's romantic style becomes more widespread, his artistic style is enriched with the symbols of classical literature, and the successful traditions of medieval poetry are manifested in new content and form. Unlike tasavvuf literature, Shahriyar's gnostic poems have a broad social content, although he considers himself a hermit, in fact, it is not asceticism, but simply the belief that the world as a whole, man, will be perfected, and the perfect will be deified. Therefore, he sees the root of everything in love: “Love is such an attraction that only perfect and wise people benefit from it. Figurative love is the prelude to true love. But there is a special form of figurative love. Its example is observed in famous scholars such as Hafez, Mowlavi, Baba Tahir. I adore love as a poet. I started with figurative love, and now I am on the way to divine love”.⁷

When we read Shahriyar's masnavi “Dar bargah-e Moulana” (“In the presence of Mevlana”), we see that the poet called Mevlana Jalaladdin “treasure of the heart”, “man who does not fit into the world”, “the moon with the sun ceremony” but on the basis of Shahriyar's gnosis poetry not only Mevlana, but also Sanai Ghaznavi, Faridaddin Attar, Sheikh Makhmud Shabustari, Shams Tabrizi, Hafez Shirazi, Mahammad Fuzuli and others' endless vocabulary stand.

The poet clearly defines the place, position, style and handwriting of the Sufi artists he mentions in literature, and contains their creative features in a concrete and clear way, sometimes within one or sometimes several verses. This once again shows that Shahriyar is deeply acquainted with the classical heritage and is connected with it by spiritual ties. In his gnostic poems, Shahriyar often refers to Mevlana Jalaladdin Rumi and Shams Tabrizi, calling both of them “inhabitants of the valley of love”, “suns of the sky and the earth”. The poet expresses the influence of Shams on Mevlana with an original simile, such as “the dazzling of

⁶ Shahriyar in Persian literary criticism. Baku: Nurlan, 2006, p.,182 p.107.

⁷ Again there, p. 110.

the horizons with the manifestation of light”, emphasizes that Shams played a great role in the formation of Rumi's Sufi philosophy.

Some researchers wrote that Shahriyar loved gnosis because of Hafez, while other groups of researchers wrote that he loved Hafez because of gnosis. Based on Shahriyar's love for Hafez, it would be possible to agree with the first opinion, if Shahriyar's source of gnosis ended with Hafez... However, Shahriyar was not satisfied with Hafez alone in the expression of his Sufi views, but effectively used the works of many representatives of classical gnosis literature

The second chapter, entitled **“The place and role of Mohammad-Hossein Shahriyar's poetry in the development of modern Oriental literature”**, consists of two paragraphs and explores the role of the poet in the development of Oriental literature. The first paragraph, entitled **“Poets who wrote and created under the influence of Shahriyar's legacy in Azerbaijan, Turkey, Iran, Central Asia and other regions”**, mainly examines the artistic resonance of the poet's poem “Heydar Babaya Salam”.

“Heydar Babaya Salam”, which appeared as a special event in the literature of the Middle East as a whole and was described by most critics as a “lightning bolt in the open sky”, could not have been created without ground and moral and psychological preparation.

From the moment of its creation, the work caused a great revival in Iranian society – in South Azerbaijan, the awakening of public consciousness, going back of literature from the Shah's palace to the people. The poem, which attracted the attention of a large number of readers, quickly crossed the borders of the country and was met with sympathy and love not only in Iran, but in many countries around the world. Researchers in the Near and Middle East, Pakistan, India, Egypt, Iraq, and Turkey began to analyze and propagate it, aligning it with the rare pearls of world literature. Even then, neighboring Iraqi literature, which was in a period of

deep stagnation, woke up with a storm torn by “Heydar Baba” and began to turn from Eastern literature into a national axis.

Iraqi Turkmen first became acquainted with Shahriyar and his masterpiece in the 1960s. The article titled “Shahriyar and Heydar Babaya Salam” was written by Ibrahim Dakuklu in 1964 and published in “Qardashliq” journal. After that, the famous poet Ata Tarzibashi went to Tabriz and met with Shahriyar. A.Tarzibashi publishes in the form of an article the information obtained about the poet's personal and literary life, as well as “Heydar Babaya Salam” on the basis of conversations. After that, the work quickly spread among the Iraqi Turkmen. As mentioned above, 16 of the imitative poem written by more than 25 poets have been published as books. The first book written under the influence of Shahriyar, “Gur-gur babaya salam” was published in 1964 in Iraq. However, it should be noted that before this book, Hussein Ali Mubarak's work “Tuzhurmatu” was written and many parts of it, consisting of five, were published in the journal “Qardashliq”. However, it was published as a book in 1965. In addition, S.Najioglu, I.Sart Turkman, M.Bayatoglu, Akram Fevzi and other Iraqi Turkmen wrote imitative poems and responses to “Heydar Babaya Salam”.

As it is known, Mammad Amin Rasulzadeh was the first to introduce “Heydar Babaya Salam” in Turkey and in the whole Turkic world. He stated in his article “A Literary Event” published in “Azerbaijan” magazine for the first time in Turkey in 1955 that this work was of great importance for South Azerbaijan, as well as the Turkic world, and was written as a result of the poet's love for his native language, people and homeland.

Later, Ahmet Atesh published the work “Heydar Babaya Salam” with a detailed introduction and brought the topic of Shahriyar back to the agenda in Turkish literature. After that, Maharram Ergin, Saadat Chagatay, Ahmad Gafaroglu, Osman Fikri Sartgaya, Ahmed Bijan Erjilasun, Eldaniz Gurtulan, Yusif Gadikli, Orkhan Aras, Hasan Almaz, Isa Ozkan, Ahmad Polatli and others began serious research into the poet's work, especially his poem “Heydar Babaya Salam”. Maharram Ergin, who studied the linguistic features of the work, expressed his views in his book

“Azeri Turkish” published in Istanbul in 1981.

Numerous responses to “Heydar Babaya Salam” have been written in Turkey, and some of them have been praised by critics for their artistry. Among them are Janani Dokmeji's 79-verse “Our village from our language”, Kheytratdin Tokdemir's 108-couplet “Gojabey”, Zeynalabdin Makas's 50-couplet “Happy moments”, Fahri Unan's “Cichakliya salam”, Mahammad Nur Dogan's “Agri daghina salam”, Asad Gabagli's “Gullubagha salam”, Firat Kiziltug's “Bayburt shikastas”, Akram Kaftan's “Evrans daghina salam”, Ali Akhar's “Yildiz daghina salam”, Yasin Khatiboglu's “Report to Heydar Baba”, Lutfi Shahsuvaroglu's “Jamal Amja” poems.

It should be noted that the work had the most significant impact in Iran and Azerbaijan. Habib Sahir, Shadravan Ali Azeri, Jabbar Bahchaban, Gulamhuseyn Begdeli and others wrote imitative poems on the poem “Heydar Babaya Salam”.

The second paragraph, entitled **“The role of Shahriyar in the development of poetic expression of modern Iranian poetry and the literary trend of “sher-e nou”** discusses the role of Nima Yushic and master Shahriyar in the development of new poetry.

During his lifetime, the poet was closely connected with the literary process in Iranian literature. As it is known, at that time, especially in Persian literature from the 20s of twentieth century, The process of renewal in the literature of all the peoples of Iran manifests itself not only in idea and content, but also in form and In the traditional forms of classical poetry and aruz, reforms were carried out in accordance with the requirements of the time. Although Nima Yushic (1895-1960) is considered to be the main master of new poetry (“sher-e nou”) and free poetry (“sher-e azad”) in literary criticism, the important role of Shahriyar in this process is undeniable.

Under the influence of N.Yushich's poem “Afsaneh” (myth), the master first wrote his masnavis in a romantic style, such as “Myth of the Night”, “Symphony of the Mountain”, “Symphony of the Sea”, later wrote free-form poems entitled “The Artist” and “Poetry and Wisdom”. However, one of his most valuable gifts to

“sher'e-azad” was his poem “Sahandiya”. One of the greatest services of the poet in the history of literature is to bring “sher'e-azad” to Azerbaijani Turkish in Iran.

Shahriyar, who known as a follower of classical literary traditions, Nizami, Sadi, Hafez, Saib Tabrizi, successfully tested his pen in all genres and weights of poetry. After Nima Yushich his joining the literary movement “sher-e nou” can be explained by the poet's need for innovation in content and form in poetry in accordance with the requirements of the new era, his strong sense of modernity. His “free poems” written in both Persian and Azerbaijani allow us to evaluate Shahriyar as a great innovative artist of his time.

The third chapter, **“Literary-theoretical views of Mohammad-Hossein Shahriyar and his poetics in the context of classical heritage”** consists of four paragraphs. The first paragraph, entitled **“Literary-theoretical ideas reflected in Shahriyar's interviews”**, examines Shahriyar's literary-theoretical views. In his poetry and poems, articles, speeches, letters, forewords to publications, interviews with various people, the poet expressed his views on the issues such as the origin and essence of poetry, tradition and innovation in literature, trends in modern poetry, the history of literature, the fact that literature is a mirror of people's life, and so on. expressed his views on the issues. We would like to note that the poet's interviews are an invaluable source for more detailed information about his literary and aesthetic views.

Shahriyar, who has a wide range of knowledge, also expressed his literary and theoretical views in interviews, but also based his experience as an artist. The outstanding poet's views on literature in general, Azerbaijani and Iranian literature, the creativity of individual poets, the relationship of tradition and innovation in literature, new trends are of great interest to researchers in literary theory, literary history and literary criticism.

The second paragraph of the third chapter, entitled **“Classical poetics and its manifestations in the diwan works of Shahriyar”** discusses the artistic features of the poet's bilingual work.

Shahriyar wrote in popular literary genres of classical poetry

(ghazal, qasida, rubai, masnavi, etc.). Shahriyar also gave new life to the qasida genre of classical poetry in the 20th century. Shahriyar has created beautiful poetic examples in this genre as well. However, in his poems of this type, he sang more about patriotism and love of country. In many of the poet's qasidas in the four-volume diwan, Azerbaijan is characterized as a source of light. However, given the chauvinistic nature of the Pahlavi regime at that time, the poet had to give his love for Azerbaijan in parallel with his love for Iran.

تو همایون مهد زرتشتی و فرزندان تو
پور ایرانند و پاک‌آئین نژاد آریان⁸

You are the successful cradle of Zoroastrianism and your children

They are the sons of Iran and they are the believers of the Aryans.

The poet, who created his works mainly in two languages - Azerbaijani and Persian, is also the author of some Arabic poems. The poet wrote his poetic works in three metres (aruz, syllabic and free scale) and in all three metres he presented the people with magnificent works of art. The master poet's lyrical-romantic, social, patriotic, philosophical and so on. poems and poems on various topics have won the love of a wide readership. We would like to emphasize that the work of Shahriyar, who created the pearls of lyrical poetry, also attracts attention with its social content. The point is that the idea-content merits of Shahriyar's poetry are closely connected and in harmony with its artistic features and emotional depth.

The unity of form and content is one of the most characteristic features of his work. In the poems of the poet, he also used poetic figures masterfully such as tashkhis, artistic question, repetition, exaggeration, tashbih, contradiction etc.

In his native poems, Shahriyar benefited from the works of Fuzuli, Shukuhi, Khalkhali, Sabir, Mojuz, wrote his poems in the vernacular, in a language close to the spoken language, and thus

شهریار، محمد حسین. دیوان، ج. ۱، تهران: نگاه، ۱۳۹۱، ۶۶۱، ص. ۸.

gained great popularity among a wide readership. His mastery and talent as a poet are first of all expressed in his ability to convey the deepest and most complex issues to millions in simple language.

The third paragraph, entitled **“Artistic features of the poem “Heydar Babaya Salam” from a literary point of view”** examines the forms of the poet's connection to the traditions of classical poetry.

Along with continuing and developing the best traditions of classical Eastern literature, Shahriyar is an artist who determines the ideological and artistic direction, ethical and aesthetic value of twentieth-century poetry.

The fact that his first book was highly valued by such powerful masters of speech as Saeed Nafisi , Malikishshuara Bahar, Pejman Bakhtiyari of Iran, caused him to gain great prestige in the literary world from his youth. But his poem “Heydar Babaya Salam” brought world fame to Shahriyar. Mehdi Rovshanzamir and Abdulali Karang, who wrote the foreword to the poem first published in Tabriz in 1954, rightly compared “Heydar Babaya Salam” to rare works of world literature. Mehdi Rovshanzamir stated with confidence: “Heydar Baba mountain may one day collapse and be wiped off the face of the earth. But as long as the sensitive heart of the Azerbaijani people beats, this poem of Shahriyar will be passed down from generation to generation and will be remembered”.⁹

Mehdi Rovshanzamir emphasizes the simplicity of the work as one of its advantages and says that it is this simplicity that made it loved by both ordinary people and the elite. The author of the article sees another advantage of the work in that it is written in a way that suits the ashug poem. I do not know whether the poet of “Heydar Baba” deliberately or by chance chose such a fruit that it fully corresponds to this harmony”.¹⁰

⁹ E.Guliyev. “Heydarbabaya salam” as is. Baku: Adiloghlu publishing, 2004, p.,148 p. 92

¹⁰ E.Guliyev. “Heydərbabaya salam” as is. Bakı: Adiloghlu publishing, 2004, p.,148 p.96

A.Karang, who wrote the second introduction to the book, also tried to reveal the special merits of the poem and show its poetic character. Indeed, no literary monument in Iran and Eastern literature in general, which has a great poetic tradition and inexhaustible literary figures, could gain world fame so quickly. The author of the article sees the reason for Shahriyar's creative success, which he calls “the pride of not only Iran, but the whole East”, as the poet enjoys the best traditions and the best examples of modern poetry, but is not influenced by any school.

The great work of Shahriyar's poem “Heydar Babaya Salam” resonated in the literary world, spread not only in Iran and Azerbaijan, but also in a number of neighboring countries, and the creation of numerous works under his influence has always been in the focus of studies about Shahriyar.

We can summarize the views of studies about Shahriyar on the poem “Heydar Babaya Salam” as follows:

1. With “Heydarbabaya Salam”, a real turn began in Shahriyar’s work.

2. This work was a confirmation of the victory of the national spirit over the classical art of poetry, not of any party in the struggle between literary currents.

3. Heydarbaba school was formed in Iran.

4. “Heydarbabaya salam” was Shahriyar’s linguistic revolution. In Southern Azerbaijan, the language used at that time at the household level had risen to the literary level.

5. “Heydarbabaya salam” has become a spiritual bridge of the people separated for 200 years.

6. The symbol of the mountain revived the history of pride and couraged of the nation.

7. It stimulated national awakening.

The fourth paragraph of the third chapter, entitled “**Stylistic features of Shahriyar's poetry: the mutual relationship between realism and romanticism**” examines the manifestations of these trends in the poet's work.

In the literature, just as there are similarities and commonalities between the romantic and realist methods of

reflecting the reality of life, there are also differences in the subject, the protagonist, the conflict and its resolution, the means of artistic expression, and so on. Writing in both methods, Shahriyar put forward remarkable ideas about the theoretical foundations of the romantic and realist artistic method. He compares the two types of creativity at the beginning of the fourth volume of his diwan, giving the following definition of realism: “Realism prevents the extreme fantasy of romanticism. Brings it closer to the truth, that is, it takes something from romance and does not add to it. This is a backward trend to be a classic. For example, compared to Sadi Hafez, he is more realistic than Hafez”.¹¹

The main part of the works of the great Azerbaijani poet Mohammad-Hossein Shahriyar was written in a romantic style. Traveling to the world of romantic pathos, fairy tales, legends in different places and times, scenes of imaginary meetings with individuals occupy an important place in his literary heritage. In such works, the poet did not deviate completely from the realistic description of life, but rather wrote about the realities of life, the shortcomings of the society in which he lived, and the injustices he encountered. There are also poems written by the master artist, mainly in a realistic way, which increased the artistic quality of his works by including romantic panels.

In the **Conclusion** part of the dissertation the scientific-theoretical conclusions obtained from the researches carried out during the research are summarized as follows:

- Shahriyar's literary heritage was not only a creative continuation of classical traditions in modern times, but also closely related to the literary process of his time, so his work was involved in comparative research with his predecessors and contemporaries, similarities and differences were revealed on the basis of factual materials.

- Although Shahriyar called himself a follower of Hafez's art in his poems, he also creatively benefited from the legacy of other classics, including Persian-speaking poets of Azerbaijan. Analyzing

¹¹ H.Billuri. Mohammad-Hossein Shahriyar. Baku: Elm, 1984, p.,151 p.57.

this connection on the basis of concrete examples, it became clear that Shahriyar continued the connection with tradition not only in terms of form and genre, but also in terms of content in the light of new thinking.

- In the dissertation, the poet, whose work in Persian coincides with a different stage of poetry in that language, is not satisfied with continuing only the traditions of classical poetry, by the way, he modernized some ideas in accordance with the requirements of modern literature, and sometimes added realist features of modern poetry to the romantic style of classical poetry, evaluated based on factual material.

- In Shahriyar's native language poetry, we evaluated the use of the heritage of such classics as Fuzuli, S.A.Shirvani, M.A.Sabir on the basis of relevant examples. These comparisons showed that the poet was connected to the bilingual literary traditions of Azerbaijan by unbreakable strings, and that this literature had a special weight among the sources of his literary imagination.

- While poems with aruz metre show the poet's commitment to tradition, his works which written in syllabic and free metres allow him to be presented as a great innovative artist of his time. Therefore, we analyzed his work "Heydar Babaya Salam", one of his most valuable contributions to the treasury of Azerbaijani literature in his native language, and his poem "Sahandiya" written in free metre.

- The dissertation also assesses the creative style of the master, identifies the nature of the mutual relationship between the methods of romanticism and realism, and emphasizes that the poet wrote his works mainly in a romantic style.

- Since the qualities that increase the artistic value of Shahriyar's works include the unity of form and content, the idea-content and poetic features of his poetry were also involved in the study, and emotional depth and harmony were identified as the most characteristic features of creativity.

- In the dissertation, the poetics of the poet's works were investigated in the context of Eastern eloquence, on this basis, traditional and individual features were revealed. Poems written by

him in the form of an appeal to people, nature, Heydar Baba, Sahand and Savalan mountains, the Araz River, using the means of artistic expression, are typical in this regard.

- In the poems of the poet, poetic figures such as tashkhis, artistic question, repetition, exaggeration, tashbih, contradiction etc. inherent in Eastern poetry were involved in research in his dissertation, as indicators of his mastery, where appropriate, these poetic means have been valued in the context of tradition and innovation.

The following scientific articles have been published related to the subject:

1. Mohammad-Hossein Shahriyar's predecessors in classical Eastern poetry // Works of young scientists, № 8, Baku: Mutarjim, 2013, p. 307-311
2. Benefits of Hafez's legacy in Shahriyar's work // Materials of the “III Republican fair of innovative ideas of young scientists”. Baku, September 16-20, 2013, p. 134.
3. Poetic features of Shahriyar ghazals // Risala (collection of studies), 2014, № 10. Baku, p. 40-46.
4. Responses to “Heydar Babaya Salam” written in Turkey// III International Scientific Conference of Young Researchers dedicated to the 92nd anniversary of the national leader of the Azerbaijani people Heydar Aliyev (materials). Qafqaz University, Baku, April 17-18, 2015, p. 988-989.
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6. Unit of Azerbaijani languor in the literary heritage of Mohammad-Hossein Shahriyar and Suleyman Rustam. // Actual problems of studies about Azerbaijan, Materials of the VI International Scientific Conference dedicated to the 92nd anniversary of national leader Heydar Aliyev, I part, May 5-7, 2015, Baku. p. 335- 337

7. The role of Mohammad-Hossein Shahriyar's native poems in the development of Turkic literature // IV International Scientific Conference of Young Researchers dedicated to the 93rd anniversary of the National Leader of the Azerbaijani people Heydar Aliyev. Qafqaz University, Baku, April 29-30, 2016, p. 1018-1019.
8. Gnostic thoughts in Shahriyar's poetry // Azerbaijan National Academy of Sciences, Institute of Manuscripts named after Muhammad Fuzuli, Philological issues, №1, Baku: Elm & tahsil, 2016, p. 264-268.
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14. Classical literary heritage based on the foundation of Shahriyar creativity // Near East University Faculty of Arts and Sciences, International literary congress in memory of M.H.Shahriyar, Proceedings Book. April 11-14, 2017. № 2, p.187-197.

15. The influence of classical literature until Hafez on Shahriyar's work. // *Risala* (collection of studies), 2017, №13, Baku, p. 61-70
16. Literary-theoretical ideas reflected in the interviews of Mohammad-Hossein Shahriyar // Materials of the republican scientific conference on “Actual problems of Oriental studies” dedicated to the 95th anniversary of the Faculty of Oriental Studies, December 27-28, 2017, p. 140-143.
17. The role of Shahriyar in the development of poetic expression of modern Iranian poetry and the literary movement “sheir-e nou” // Manuscripts do not burn (collection of scientific articles). Azerbaijan National Academy of Sciences, Institute of Manuscripts named after Muhammad Fuzuli, 2018, №1(6), Baku, p. 70-76.
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19. Works written in Azerbaijan, Turkey, Iran, Central Asia and other regions, influenced by the work of Salam Heydarbaba by M.G.Shakhriyar // Вестник КазНПУ им. Абая, серия "Филология". Series «Philological sciences», No1(67), Алматы, 2019, с. 108-112.
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21. Attitude to “Heydar Babaya Salam” in the literary criticism of Azerbaijan, Turkey and Iran // *Risala* (journal of scientific research), 2020, 1(18), Baku, p. 102-111.

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