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Alakbarova L. Z.

<https://orcid.org/0000-0002-5910-8038>

Institute of Literature named after Nizami Ganjavi
of the National Academy of Sciences of Azerbaijan

THE GHAZAL TRADITION IN FUZULI AND SHAHRIYAR CREATIVITIES

Muhammad Fuzuli is the greatest master formed in our literature during the Middle Ages or Renaissance period. Growing on the basis of the best traditions of Eastern culture, the artist had a strong influence on subsequent literature. Growing on the basis of the best traditions of the Eastern culture the master had a strong influence on the subsequent literature. Some poets such as Govsi, Masihi, Saib, Nabati, Seyid Azim Shirvani, Vagif, Vidadi, Alaga Vahid had accepted Fuzuli as their master and had used the rich literary school created by him. It is especially necessary to note the poet Mahammadhuseyn Shahriyar who brought a new direction to the literature of the 20th century among the poets continuing the tradition belonging to Fuzuli's activity. It should be noted that Fuzuli's Turkish divan was investigated more widely than the Persian divan. From this point of view in the article a number of ghazals (a kind of eastern poem) selected from Fuzuli's and Shahriyar's Persian divan and the word line, meaning, motif, close and similar aspects have been investigated in both poets' activities. The system of the artistic repetitions, meaning and motif tradition acting as one of the main stimuluses of the poetic language and style directions which occupy an important place in the Turkish and Azerbaijani languages have been studied and brought to the scientific level.

The study primarily focuses on the internal structure of poetic texts and highlights the functional role of linguistic elements that create harmony within the ghazals. Through concrete textual examples, it demonstrates how expression model's characteristic of classical poetry is adapted to the aesthetic demands of different historical periods in the works of Fuzuli and Shahriyar. The analyses reveal that, for both poets, poetic tradition is not a static form but a dynamic system continuously renewed in terms of meaning and style. In this respect, the article has scientific and methodological significance for understanding the transhistorical development of classical Eastern poetry and contributes to explaining the artistic and aesthetic connections between the literary thought of the 16th and 20th centuries.

Keywords: *classical literature, repetition, motif, plot, poetical traditions, Fuzuli, Shahriyar.*

Introduction. Literature of the classical period is the basis of the general literature. One of the obvious features of the literary heritage of the peoples of the Middle Ages is the traditional character showing itself from the poem technique, the system of images, the literary genre, motif, plot and different points. Some main points in the classical Eastern poetry are the usage of the Holy Quran by poets, to give examples with different means of artistic expression from this magnificent Book, to add value to the value of poems and to give an important place to the style features of Quran in their activities.

In the article “The poetical traditions: Fuzuli and Shahriyar” the investigation is carried out in a number of ghazals by Muhammad Fuzuli, who created a new, original literary school in the history of Azerbaijani poetry and Mahammadhuseyn Shahriyar who brought a new development direction to the literature of the 20th century, the word line, the poetics of the word assignment, meaning, motif and some other close and similar points are investigated in both of the poets' activities.

In Turkic languages, including in the Azerbaijani language the system of repetitions acts as one of



the main stimuluses of the poetic language and style directions. In such texts rhythm, the poem signs are strong and in fact, the ancient Turkish poem is based on this system.

The main place in the article is not based on the ordinary repetitions on the Persian divan (selected poems of a poet) of both poets, but on the beauty of artistic-aesthetic harmony and content created by them in the text.

Degree of elaboration of the problem. The similarities between the ghazals of Fuzuli and Shahriyar stem primarily from the shared characteristics of the classical Eastern poetic tradition and should be considered as a creative benefit Shahriyar derived from Fuzuli. In the ghazals of both poets, syntax, syntactic parallels, word patterns creating harmony and rhythm, and a system of artistic repetition based on motifs of love, sorrow, migration, reunion, wine, and spiritual guides stand out. Shahriyar does not simply copy Fuzuli's motifs and poetic methods; rather, he reinterprets them within the framework of 20th-century aesthetic understanding and individual style. From this perspective, the similarities in the creativity of Fuzuli and Shahriyar are a manifestation of the continuity and inheritance principle of the classical poetic tradition; Shahriyar, building upon the Fuzuli school, developed this tradition in accordance with the spirit of the new age.

Aims and objectives. The aim of this article is to examine the classical Eastern poetic traditions within the context of the principles of succession and continuity, based on the Persian ghazals of Muhammad Fuzuli and Muhammad Husayn Shahriyar, and to determine the mechanisms of influence and developmental level of Fuzuli's poetic understanding in Shahriyar's work. To this end, the study conducts a comparative analysis of the lexical and poetic structure, lexical-semantic and syntactic features, artistic repetitions, methods of creating harmony and rhythm, and main motifs such as love, sorrow, migration, reunion, and wine in the ghazals of both poets. It systematizes similarities and differences and, based on the results obtained, scientifically demonstrates that these similarities represent a creative adaptation of the classical literary tradition and a manifestation at the individual stylistic level.

Methods. In the article, comparative-typological, structural-semantic, and hermeneutic methods are employed in accordance with the scientific objectives of the research. Within the analytical framework, the poetic structure, word order, and system of artistic repetitions in the Persian ghazals of Fuzuli and Shahriyar are examined from a structural-semantic

perspective, while the comparative method is applied to identify common semantic and thematic elements. Additionally, a hermeneutic approach is used to interpret the deeper layers of meaning and the aesthetic functions of the poetic texts.

One of the features that attract the attention in the literature of the peoples of the Middle Ages East is the continuity of literary and poetic traditions. Even sometimes, at first glance, a number of researchers considered that problem an obstacle for the movement in the wide circle of the artistic imagination in Eastern poetry. As if the molded literary types, poem genres and the system of images fetter the creative imagination. Once upon a time European orientalist scientists presented it as a defect in the literature of Muslim peoples, especially in terms of the development of individual styles. However, the sources of Eastern poetry, observations and investigations carried out on the artistic heritage of various writers have revealed that this claim is wrong.

Thus, one of the obvious features of the literary heritage of the peoples of the East of Middle Ages is the traditional nature. The traditional nature shows itself both in poem technique and in the system of images. But the traditional nature has not been considered the act of imitation blindly, that is, the newcomers to literature have investigated the creative works learning from the previous authors. Thus, the works of a number of famous authors in classical literature become a kind of example for masters who came after them and one of such masters is Muhammad Fuzuli. The great master tried his ability in many literary genres and his ghazals gained more fame. The poet has a perfect divan in two languages – Persian and Turkish, he has also written odes in the Arabic language. Fuzuli's Turkish and Persian divan occupies an important place in the poet's artistic heritage. However, his divan in the Turkish language attracts more attention due to its content and poetic richness. The influence of the poet's Turkish divan on his successors was more talked about, but the Persian divan was not widely investigated.

It is known that Shahriyar is one of the powerful literature masters of the 20th century and his Turkish poems were published and studied in Azerbaijan and became more popular. The great master who wrote in the classical style, was undoubtedly influenced by the rich literary heritage of the past and he derived advantage from some poets such as Nizami, Mevlana, Sadi, Hafiz and so on. One of the poets addressed by Shahriyar and the first is the master of Persian ghazal Hafiz Shirazi. He devoted more than ten poems to that master and wrote imitative poems to his ghazals.

Muhammad Fuzuli is one of the classical masters of which Shahriyar feels deep sympathy, loves and enjoys his works. Of course, the excellent works in three languages and in all types of classical poetry Fuzuli's poetry influenced Shahriyar. Estimating Fuzuli's poetry in his poem, Shahriyar names his works the gate of the Quran which is opened in three languages. It should be added that Fuzuli himself was also influenced by Hafiz and it is not accidental that Hasiba Mazioglu carried out a comparative analysis on the activity of these two poets and published a book [1, 1956].

One of the main features that attracts attention in the classical Eastern poetry is the system of repetitions; here it is said not only about the usual repetition of the words, but also about the artistic-aesthetic harmony and beauty of the content created by them in the text. The system of repetitions can become real in lexical-semantic and syntactic form.

It should be noted that the usage of repetition in oral folk literature has spread a lot. However, it is interesting that repetitions are one of the main stylistic features of the Quran text. According to the initial sources on the Quran research M.Guliyeva comes to such a conclusion that repetitions are one of the poetic tricks in the style of the Quran and its main aim is to strengthen the tone of insistence, to focus attention on any meaning [3, p. 56–59].

Repetitions are mainly used for two purposes:

a. Determination of an issue in the mind and insistence

b. Arrangement of musical harmony of poem.

Why did we start from the first repetition?

The late Jem Dilchin, one of the perfect connoisseurs of Turkish classical poetry, has revealed very interesting points in his research on the theme "A narrative feature based on the word repetition in Fuzuli's poems". The author analyzed this problem mainly on the examples from Turkish poems and at the last part he gave a number of examples from Persian poems by the poet. He writes: "This expression, which is seen as repeating one and more words (two, three, four, five) in the first string of the distich and repeating them in the second string as symmetric, cross or mixed, increases and enriches the inner harmony of the distich based on the voice, and it is effective in directing the meaning as well" [2, p. 63].

It is planned to make comparisons on two interesting aspects of the two artists' ghazals:

I. The artistic repetitions that brighten and strengthen the harmony of the poem

Firstly, let's try to follow the main features of the lexical repetitions which are widely processed in the ghazals of both poets.

1. Four repetitions of a word in a couplet. Such repetitions enrich its harmony by working symmetrically on the distiches.

A. In Fuzuli's poem [7, p. 274]:

نه منم بی غم نه غم بی من دمی ایزد مگر
آفرید از بهر من غم را و بهر غم مرا

(Bir anlig ne men **gemsizem**, ne **gem** mensiz, meger Tanri

Menim uchun **gemi**, **gem** uchun meni yaratmishdir?)

Translation: (I am always together with grief, or grief is always with me, as if God has created the grief for me, or I have been created for the grief?)

In this couplet the word "grief" has been repeated for four times, it has polished the harmony of the couplet and has created the tone of insistence in the meaning.

B. In the ghazal "Bahri-tovbe-sheken" ("The spring breaking repentance") the word "kheber" ("news") has been repeated as the following: [6, p. 146]

خبرت هست که دیگر خبر از خویشم نیست
خبرت نیست که آخر خبر از عشقم هست؟

(**Kheberin** varmi ki, daha ozumden **kheber** yoxdur,

Kheberin yokhdur ki, akhir eshgimden **kheber** var?)

Translation: (Do you know, I don't know myself, You don't know that; there is news about my love?)

2. One can see the repetition of a word three times in a couplet.

A. In this couplet by Fuzuli the word "gem" has been repeated three times: two times in the first line, once in the second line [7, p. 266]:

من به غم خو کرده ام جز غم نمی باید مرا
ور ز غم ذوقی رسد آن هم نمی باید مرا

(Men **geme** oyrenmishem, mene **gemden** bashga shey lazim deyil,

Eger **gemden** zovg yetishse de, o hem mene lazim deyil).

Translation: (I have got accustomed to the grief, I don't need any thing except the grief,

If pleasure is enough with the grief, then I don't need it any more).

In another example the word "gem" ("grief") has been used once in the first line, but in the second line that word has been used twice, last time the word has been used as the content part of the compound word ("gemkhar") [7, p. 394]:

شد فضولی نقد عمرم صرف در ایام غم
بهر اظهار غم ایام غمخواری نماند

(Fuzuli, omrun negdi **gem** gunlerinde serf oldu,

Gunlerin **gemini** izhar etmek uchun bir **gemkhar** galmadi)

Translation: (Hey, Fuzuli, the exact days of the life were spent on the sad days,

In order to explain the sadness of the days there is no any sorrowful man).

In other couplet by Fuzuli the word “khab” (“dream”) has been repeated three times: twice in the first line, once in the second [7, p. 264]:

شبی آمد بخوابم یار و برد از دیده خوابم را
سبب آن خواب شد بیداری چشم پر آبم را

(Bir geje yar **yukhuma** geldi ve gozden **yukhunu** apardi,

O **yukhu** su ile dolu gozumun oyag galmasina sebeb oldu).

Translation: (During a night my sweet-heart came to my dream and took the dream from my eyes,

That dream was caused to be awake of my eye full with water).

The similar word repetition is also used widely in the ghazals by Shahriyar.

B. In this couplet the word “mehrem” (“sincere”) is used once in the first line and it is also repeated twice in the second line [6, p. 333]:

من محرم با یارم و بیگانه به اغیار
او محرم بیگانه و بیگانه محرم

(Men yara **mehremem**, bigane ise egyara,

O biganeye **mehremdir**, bigane de **mehrem**).

Translation: (I am sincere to my lover, but I am indifferent to the enemy,

He is sincere to indifference, indifference is sincere).

In other couplet the word “kamal” is also used twice in the first line, but in the second line it is used once [6, p. 368]:

بر کمال نقص و در نقص کمال خویش بین
گر به نقص دیگران دیدی کمال خویشتم

(Bashgalarinin nagisliyinde oz **kamalini** gorusense

Kamalda nagislik, nagislikde oz **kamalini** gor)

Translation: (If you see your perfection in others' imperfection,

Then see your imperfection in perfection and your perfection in your imperfection).

Sometimes changing in a close meaning, the word can also be repeated. For example, the word “mest” (“drunk”) is repeated twice in the form of “mestane” in the couplet by Shahriyar: [6, p. 335]

مست آدمم ای پیر که مستانه بمیرم
مستانه در این گوشه میخانه بمیرم

(**Mest** geldim ey pir ki, **mestane** olum

Mestane bu meykhane gushesinde olum)

Translation: (Hey, wise man, I am drunk, I am very much on,

To die in the corner of this drinking-house in the drunken form)

3. Double word repetition is one of the most widely processed molds. It is not a repetition of a word twice, but a double repetition of two words, which makes the harmony and rhythm of the poem much more beautiful.

A. Double word repetition in Fuzuli's activity.

In one couplet of the poet the words “hijr and vesl” which contrasted with each other in the first verse are repeated in a straight line in the second verse [7, p. 292]:

می کند حال مرا هجر تو به وصل تو خوش
هجر تو درد من و وصل تو درمان منست

(Senin **hijrin** benim halimi senin **veslile** khosh edir,

Senin **hijrin** benim derdim, Senin **veslin** benim dermanimdir)

Translation: (Your parting makes me happy with your face,

Your parting is my sorrow; your face is my medicine)

In this couplet two used words (Moon and cypress) in the first verse are repeated in the second verse according to the opposite side. The word “mah” (Moon) used in the first verse is the metaphor of the lover, her figure is likening to the tree of cypress, but in the second verse the word “serv” (cypress) is the metaphor of the lover, her beautiful face is likening to the candle: [7, p. 292]

ماه من نخل قدت سرو خرامان منست
سرو من ماه رخت شمع شبستان منست

(Menim ayim, geddin nekhlî benim servi-khuramanimdir,

Menim servim, ay uzun benim gejem uchun shamdir).

Translation: (My Moon, your body is my cypress, My cypress, your beautiful face is a candle for my night).

It should also be added that according to the structure both of lines act as the syntactic parallel which gives richness to the harmony of the verse. This artistic form of expression is noteworthy for its ability to enhance the rhythm and harmony of the poem. [5, p.84]

In the other couplet again two words, or rather a word “gem” (“grief”) and the other word combination “heme alem” (“the whole world”) are repeated in a straight line [7, p. 308]:

نیست معلوم غم من همه عالم را
همچو من غمزده در همه عالم نیست

(Menim gemim butun aleme melum deyil,

Menim kimi gem yeyen butun alemde yoxdur)

Translation: (My grief is not known in the whole world,

There is no anybody in the whole world that has such grief)

In other couplet by Fuzuli three words (“dream”, “thought” and “heart”) are repeated twice [7, p. 335]:

مرا خیال تو و فکر تست در دل زار
ترا چه فکر بدل می رسد خیال تو چیست

(Menim zar ureyimde, senin kheyalin, senin fikrindir,

Senin ureyine ne fikir gelir, senin kheyalin nadir?)

Translation: (In my heart there is only your dream and your thought,

But what do you think in your heart, what is your dream?)

B. Now let's follow the similar model in the examples from Shahriyar's ghazals.

Let's pay attention to the couplet from the ghazal “Rusiyahi” (“Disgrace”) [6, p. 123]:

دوستان آزرده اید ای دشمنان پرورده ها
دشمنان پرورده اید ای دوستان آزرده ها

(Dostlari injitmisiz, ey dushman perverish edenler,
Dushmanlar perverish etmisiz, ey dostlari injidenler)

Translation: (You have hurt our friends, hey, inspirers of the enemies,

You inspired the enemies, hey, hurter of our friends!)

Two expressions used in the first verse (“dustan azordeid” and “doshmenan perverdeha”) are repeated in the second verse in the reverse order.

In the ghazal “Deryacheye-eshk” by the poet two words (“zolf” and “perishani”) in the first verse are repeated in a straight line in the second verse. [6, p. 124]:

دارم از زلف تو اسباب پریشانی جمع
ای سر زلف تو مجموع پریشانی ها

(Senin sachindan perishanlig sebeblerini jem etmishem,

Ey senin sachinin uju perishanliglarin toplusu (jemi) olan).

Translation: (I have gathered all sadness causes from your hair,

Hey, whose hairs' tips are full of sadness).

In the ghazal “Gelem-endaz” by the poet two words (“naz” and “niyaz”) given in the first verse are repeated in the second verse in the reverse order. [6, p. 159]

ای که گاهت سر ناز است و گهی روی نیاز
من همان روی نیازم که سر نازم نیست

(Ey ki, sen gah naz edirsen, gah niyaz uzu gosterirsen,

Menim hemin niyaz uzum var, naza halim yokhdur)

Translation: (Hey, lover, sometimes you flirt or give alms,

I have those alms, but I have lost my patience).

Let's pay attention to an interesting example. In the ghazal “Karevane-sheker” two words (“suz” and “saz”) are used in the content of the word combination (“delsuz” and “demsaz”), but in the second verse they are used in the straight order, but as a single word. [6, p. 269]:

شمع دلسوزم و با خلوت شب ها دمساز
جان بيسر دارم اگر سوز و اگر ساز آید

(Urek yandiran shamim, geje khelvetinde demsazdir,

Jan sona chatib, ister yandirsin, ister sazlasin).

Translation: (My candle burning heart is speaking beastly during night,

My soul has reached the end, let it burn or put it right).

II. The tradition of meaning and motif

One of the close and similar moments between Fuzuli and Shahriyar is the leading theme of love in the ghazals of both poets. The main motif is love, grief, longing, parting and joining in the examples where the artistic repetitions are used widely by two masters.

It should be noted that the colorful meanings of love are expressed both in Turkish and Persian divan by Fuzuli. Sometimes Fuzuli is called a poet of love, but is there a poet without love in the classical poetry? Let's also add that love in medieval poetry is one of the main aspects of the system of images with a wide meaning. Here love unites secular and spiritual sides in itself and attracts the attention as a symbol of life. In Fuzuli's philosophy of love there is also a connection between the two sides, but the moral side of this concept is more important [4, p. 20].

In general, in classical Eastern poetry the world of love of great masters is very alike to each other, which is caused by a common spirit. From this point of view, many alike points attract attention in the artistic expression of the concept of love in the ghazals by Fuzuli and Shahriyar.

1. First of all, love is connected with the soul and is not subject to the mind, so one of the main signs of love is its disgrace. Fuzuli writes: [7, p. 255]:

عشقت از دایره عقل برون کرد مرا
داخل سلسله اهل جنون کرد مرا

(Senin eshgin meni agil dairesinden chikhardi,
Ehli-junun silsilesine dakhil etdi)

Translation: (Your love made me lose my mind, It included me to the chain of madmen)

But Shahriyar expresses this content in other form, “eshgin suyu agil ile bir arkha akhmir” [6, p. 38]:

با عقل آب عشق به یک جو نمی رود
بیچاره من، که ساخته از آب و آتشم

(Eshgin suyu agil ile bir arkha getmir,
Men bichare ki, su ve oddan yaranmisham)

Translation: (The love water doesn't run to the same arkh together with mind,

But I have been created from the water and fire).

2. Love is considered a fate for a person from the first day, it is a formula of life. Fuzuli expresses this meaning in his couplet so [7, p. 281]:

عشق مضمون خط لوح جبین است مرا
سرنوشت از قلم صنع همین است مرا

(Eshg benim alin lovhemde yazilan khettin mezmunudur,

Yaradanin geleminden benim taleyim ele hemindir)

Translation: (Love is the content of the written line on my forehead,

My fate is the same written with the pen of God)

The poet Shahriyar expresses such a thought in another poetic style as the following: [6, p. 367]

نقش مزار من کنید این دو سخن که شهریار
با غم عشق زاده و با غم عشق داده جان

(Menim mezarima bu iki sozu negsh edin ki, Shahriyar:

Eshgin gemi ile doguldu ve eshgin gemi ile jan verdi)

Translation: (Write these two words on my grave:

Shahriyar was born with the grief of love and died with the grief of love)

The sultan of Love has the highest point, so whatever he (she) orders, the lover fulfills it. Let's look through the following couplet [7, p. 266]:

سر نمی پیچم ز فرمان تو ای سلطان عشق
بنده فرمان پذیرم هر چه فرمایی مرا

(Ey eshg sultani! Senin fermanından boyun gachirmaram,

Ne emr etsen, ferman gebul eden bendeyem)

Translation: (Hey, Sultan of Love! I can't deviate from your order,

Whatever you will order, I am ready to accept it!)

Shahriyar names himself the king of the love country and the eternal lover is the Sultan of beauty [6, p. 405]:

من شهریار کشور عشقم گدای تو
ای پادشاه حسن مرنجان گدای وای

(Men eshg memleketinin shehriyariyam, senin gedanam,

Ey husn padshahi! Gedani injitme, vay!)

Translation: (I am the king of love country and your slave,

Hey, King of Beauty! Don't hurt the slave!)

3. In the classical literature love is very much associated with the motif of wine, as if the lover is drunk with the love, he is separated from the preachers

and hermits with his sincerity. These motifs are widely given in the subsequent literary works starting from Khayyam, Mevlana and Hafiz. Those motifs are widely seen in the ghazals by Fuzuli and Shahriyar.

Fuzuli divides the way of love from the external asceticism and devotion [7, p. 279]:

رسم زهد و شیوه تقوی نمی دانیم ما
عشق می دانیم و بس اینها نمی دانیم ما

(Biz zohd gaydasi, tegva shivesini bilmirik,

Eshgi bilirik vessalam, bunlari bilmirik)

Translation: (We don't know the way of asceticism and devotion dialect,

We know only love, that is all)

The poet addresses to the wine-scooper. However, the poet mentions with the delicate hint that he means not the usual glass, but he is drunk with the love [7, p. 256]:

ساقیا سرمستیم از نشأ جام تو نیست
اینچنین دیوانه سودای دگر دارد مرا

(Sagiya, mestliyim senin jamından deyil,

Bu jur divane olmag mende bashga sevdadandır).

Translation: (Hey, wine-scooper, my drunkenness is not from your glass,

I am drunk with other love).

The motif of wine is associated with the image of wise man which is a spiritual guru, this character is sometimes expressed with the concept of wine-scooper, besides these the word combinations such as "pir-mughan", "piri-kharabat" are also used in the same meaning. To address such a guru is a high opportunity. In one of his couplet Fuzuli writes: [7, p. 297]:

بمن فرشته کجا می رسد ز رفعت قدر
حریم درگه پیر مغان مقام منست

(Gedr-giymet ujaligina gore mene hansı melek yetişe biler,

Piri-mughan dergahinin astanasi minim megamimdir)

Translation: (Which angel can reach to me due to its appreciation?

Threshold of the dervish convent is my position).

Master Shahriyar uses a variety of artistic expressions related to the motif "kharabat" ("ruin"), some of them are given as the examples: In the ghazal "Selaye-surush" it is said [6, p. 272]:

به سالکان خرابات مژده باد که دوش
ز پرده دار شنیدم که پیر می آید

(Kharabat yolchularina mudzhde olsun ki, dunen

Perde arkhasından eshitdim ki, pir gelir)

Translation: (Good news to the travelers of the ruin,

Yesterday I heard that an old and wise man was coming)

The real lover must drink the water from the morality spring, Shahriyar gives it in his couplet with the word combination “Juye-kharabat” (“kharabatarkhi”) [6, p. 256]:

هر که از جوی خرابات نخورد آب حیات
گر گل باغ بهشت است خزان خواهد شد

(Her kim kharabatarkhindan hayat suyu ichmese,
Behisht baginin gulu olsa da khazana ugrayar).

Translation: (If anybody doesn't drink water from the ruins,

That person will run the danger, though he is a flower of the paradise).

Finally, we can note one issue that the Persian divan of both poets is voluminous and rich in content, and, of course, the comparative analysis of the Persian divan of the two poets is also a research theme. The examples given in the article show that there are close and similar aspects in the ghazals of both masters, both in harmony and rhythmic beauty created by the word orders on repetitions and in the motifs of meaning and content. At the same time this compact comparison also attracts the necessity to carry out a wide and varied research in this and other directions.

Conclusions. The article “The ghazal tradition in Fuzuli and Shahriyar creativities” has been written on the base of the “Divan” in the Persian language (in the original) by the powerful masters of the 16th and 20th centuries, keeping the atmosphere of the period belonging to both poets the traditional themes, motifs and plots have become a research object. The investigation of these themes in the period of independence in accordance with the environment, on the one hand, takes care of our traditions, literature and culture, on

the other hand, is evidence of its antiquity and splendor. In the article it is also said about the remarkable system of repetitions in Eastern poetry, which adds harmony to the poem, its lexical-semantic and syntactic manifestation in literature.

On the one hand, if the main scientific novelty of the work is the investigation of this problem from the point of view of modernity, especially independence, the main scientific novelty is the investigation of the inner worlds of masters not on the basis of philological and line translations, but on the basis of their own words on the original.

Fuzuli tried his ability in many literary genres and his ghazals gained more fame. The poet has a perfect divan in two languages – Persian and Turkish, he has also written odes in the Arabic language. Fuzuli's Turkish and Persian divan occupies an important place in the poet's artistic heritage. Shahriyar is one of the powerful speech masters of the 20th century and has continued the traditions of the great master Fuzuli who wrote in the classical style. The actuality of the subject is that although Fuzuli's and Shahriyar's activities have been studied from different aspects in each period, it is necessary to investigate the classical poetic traditions in the 20th century from a new perspective.

The traditional themes, motifs and plots not only belong to a simple period, but also to the whole periods. This investigation carried out on the original works of poets of the 16th – 20th centuries prove the immortality of the classical literature. This article can be used as a source to study the influence of the classical period literature to the various period literatures.

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Алакбарова Л. З. ГАЗЕЛЬСЬКА ТРАДИЦІЯ У ФІЗУЛІ ТА ТВОРЧОСТІ ШАХРІЯРА

Мухаммад Фізулі – найвидатніший майстер, що сформувався в нашій літературі в період Середньовіччя або Відродження. Зростаючи на основі найкращих традицій східної культури, митець мав сильний вплив на наступну літературу. Зростаючи на основі найкращих традицій східної культури, майстер мав сильний вплив на наступну літературу. Деякі поети, такі як Говсі, Масіхі, Саїб, Набаті, Сеїд Азім Ширвані, Вагіф, Відаді, Алага Вахід, прийняли Фізулі своїм учителем і використовували багату літературну школу, створену ним. Особливо слід відзначити поета Махаммедхусейна Шахріяра, який привніс новий напрям у літературу 20-го століття серед поетів, що продовжують традицію, що належить діяльності Фізулі. Слід зазначити, що турецький диван Фізулі досліджувався ширше, ніж перський диван. З цієї точки зору у статті розглядається низка газелів (різновид східної поеми), відібраних з перського дивану Фізулі та Шахріяра, а також досліджуються рядок слова,

значення, мотив, завершення та подібні аспекти у творчості обох поетів. Досліджено та доведено до наукового рівня систему художніх повторів, смислову та мотивну традиції, що виступають одним з основних стимулів поетичної мови та стильових напрямків, що займають важливе місце в турецькій та азербайджанській мовах.

Дослідження в перше чергу зосереджено на внутрішній структурі поетичних текстів та висвітлює функціональну роль лінгвістичних елементів, що створюють гармонію всередині газелів. На конкретних текстових прикладах демонструється, як модель вираження, характерна для класичної поезії, адаптується до естетичних вимог різних історичних періодів у творах Фізулі та Шахріяра. Аналіз показує, що для обох поетів поетична традиція є не статичною формою, а динамічною системою, яка постійно оновлюється з точки зору значення та стилю. У цьому відношенні стаття має наукове та методологічне значення для розуміння трансісторичного розвитку класичної східної поезії та сприяє поясненню художніх та естетичних зв'язків між літературною думкою XVI та XX століть.

Ключові слова: класична література, повторення, мотив, сюжет, поетичні традиції, Фізулі, Шахріяр.

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