

**THE REPUBLIC OF AZERBAIJAN**

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**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**ARTISTIC PECULIARITIES of  
KADI BURHAN AL-DIN's *DIVAN***

Specialty: 5716.01 – Azerbaijani literature

Branch of science: Philology

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## GENERAL NATURE OF WORK

**Relevance of topic and extent of doing the research.** Dissertation titled *Artistic Peculiarities of Kadi Burhan al-din's Divan (collection of poems)* was devoted to the creativity of Kadi Burhan al-Din – the representative of literature in native language of XIV century and revealing artistic peculiarities of his *Divan*. First of all, let us state that the period Kadi Burhan al-Din lived, i.e. XIII-XIV centuries was complicated period of the Azerbaijani history, culture and art. Unfolding political events did not go without affecting culture and literature most of poets had to create their works in Persian and Arabic. Nevertheless, these centuries are regarded as the ones that saw major milestones and landmarks in the area of literature. As such, the period is characterized in our literature history mainly with the creation of samples of literature in native language and valuable literary monuments. This reason is suffice to make revealing and researching monuments of the period paramount. There is constant need to study literature in native language as well as its representatives.

However, the longevity of time span, the change of Azerbaijani borders for occupations and aggressions, as a result the occurrence of many works at libraries of foreign states or loss thereof creates certain hindrances for researchers in studying our literary heritage. Nevertheless, the discovery of works of XIII-XIV centuries, especially those in native language and their delivery to our country at any costs is vital and fundamental measures are to be taken in this area.

Thus, XIII-XIV centuries are marked with the creation and the development of literature in native language, the establishment of new genres as well as change in form and context features of epic poem creativity.

At that time, the existence of our language proved itself with the works of masters. Gradually it became a tradition to write in native language.

Fineness of oriental poetry was introduced to the samples of literature in native language when creating those works in Persian and Arabic languages, aruz metre created per the rules of Arabic was harmonized to native language bringing forth poetically perfect works.

Study of Kadi Burhan al-Din's *Divan* within the framework of XIII-XIV centuries is ever relevant in this regard.

Relevance of dissertation can be commented by a number of factors mentioned below:

- Theme of *Artistic Peculiarities of Kadi Burhan al-Din's Divan* was not subject to separate research with short touch in some works without systematic research;

- Kadi Burhan al-Din's *Divan* was in native language and is the first *Divan* in native language reaching our days. For this very reason study of *Divan* and research thereof was a key factor;

- *The Divan* is the fruit of XIII-XIV centuries. The level of development of our language - literary language, the type of influence of Arabic-Persian language over it was in constant focus in those centuries. Therefore, the study of *Divan* is ever relevant;

- Information on Kadi Burhan al-Din, the author of such an important work is scarce. The study of work can assist with acquiring certain information on the life of the poet as well;

- It is known that Kadi Burhan al-Din lived and functioned in the territory of Eastern Anatolia. Cultural-literary processes going on there undoubtedly left certain traces in the creativity of the poet. Research of poet from this aspect can define the influence he was subject to. At the same time, it can assist with the discovery of development trends of the Azerbaijani literature in the territory of Eastern Anatolia;

- The poet's lifetime is the period when Sufistic philosophy was widely spread. Like in many other poets, one comes across with the reflection of Sufistic philosophy in Kadi Burhan al-Din's poetry. In this respect researches are at certain divergence in this regard. The extent of reflection of Sufism in our literature in early times and the study of the reasons thereof is crucial;

- Poetry of master had strong influence on many of his followers. Research of Kadi Burhan al-Din's *Divan*, the discovery of his followers can give ground to clearly state on which roots our literary monuments emerged;

- Kadi Burhan al-Din brought a new genre, Turkic poem – tuyugh to *Divan* literature. He masterly utilized a number of poetic schemas and types. Defining form and genre features, as well as the

extent of use of a number of poetic schemas and types in poet's creativity can give ground to state the influence of oriental literature on his creativity and what capacities did his mastery possessed.

These factors prove that research of the creativity of Kadi Burhan al-Din, the representative of our literature in native language is ever relevant. It never loses its relevance.

When reviewing the history of study of the topic it became obvious that poet's works were researched in Europe and Turkey before being researched in Azerbaijan. *Divan* studied by the European and Russian scholars such as E.Gibb, P.Melioransky, A.Krimsky, I.Stebleva and others attracted attention of the most scholars in Turkey, and as a result it has been begun to study Qazi Burhanaddin's heritage in the Turkish literature study since early 20th century. Articles by F.Koprulu, Sh.Suleyman are initial ones in this area. V.M.Kojaturk, N.S.Banarli, E.N.Terlan, M.Ergin did researches about Qazi Burhanaddin as well.

As for research history of Kadi Burhan al-Din in Azerbaijan it was brought to the attention that the *Divan* like other valuable works was overlooked by Azerbaijani intellectuals for a long time and the first large scale research was conducted only by Amin Abid. However, Yusif Vazir Chamanzaminli was first to provide information on the poet. He expressed the idea about Burhan al-Din "*Kadi Burhan al-Din is the most ancient poet after Hasanoglu*"<sup>1</sup>. Amin Abid "brought" Kadi Burhan al-Din to the Azerbaijani literature and introduced him to his nation. Amin Abid dealt with Kadi Burhan al-Din's *Divan* and especially his *tuyughs* in his two articles. Researcher's articles titled *Azerbaijani literature in feudal lords period, poet Burhan al-Din's tuyughs and Peculiarities of mani type in Turkic nations and Azerbaijani bayaties*<sup>2</sup> distinguished for their scientific value are the first steps taken in this area. Since these articles played the role of "path" for the

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<sup>1</sup> Çəmənzəminli, Y. V. Əsərləri. [3 cilddə] / Y.V.Çəmənzəminli. – Bakı: Avrasiya press, –c.3. – 2005. – s. 116.

<sup>2</sup> Əmin A. M. "Dərəbəylik dövrü Azərbaycan ədəbiyyatı və şair Bührənəddinin tuyuqları", Seçilmiş əsərləri. / A. M. Əmin, tərtib edən və ön sözün müəllifi B. Əhmədov. – Bakı: Şərq-Qərb, – 2007, – s. 120.

researchers of later period to research and to study G.Burhan al-Din's creativity. A.Safarli, H.Arasly, M.Guluzada, A.Rustamova, T.Karimli, M.Valiyev, A.Gadimaliyeva, I.Guliyev, A.Asadov, R.Aliyev, S.Haji, Kh.Hummatova and others studied G. Burhan al-Din's activity in later period and conducted important researches. It should be especially noted here that Alyar Safarli's services are indispensable in terms of introducing Kadi Burhan al-Din's heritage to people. Having published the collection of poems titled *Gulshana gal, nigara, bulbulu gor (Come to the rose garden, sweetheart, see the nightingale)* for the first time in 1976 the scholar had Kadi Burhan al-Din's *Divan* published completely in 1988. Interest to the activity of the poet increased and a number of researches have been conducted recently. A.Safarli, M.Valiyev, A.Asadov dealt with artistic issues of the poet in their researches; however it is not systematic and complete. As such, artistic peculiarities of *Divan* were left out comprehensive and wide research while some issues were not almost touched upon.

**The object and subject of the research.** Research object of the dissertation is "Divan" by Qazi Burhanaddin, prominent representative of the 14<sup>th</sup> century native language literature. Qazi Burhanaddin used traditional poetic figures in his creative work masterly and in a peculiar way. The subject of the dissertation is considered poet's theme sources, poetic language, features of poetica figures, as well as novelties in the divan genre used by him, and the synthesis of these novelties with the traditional features.

**Goals and tasks of the research.** The main goal of research is to study Kadi's creativity within the framework of XIV century Azerbaijani literature and to reveal original artistic peculiarities.

To that end the following tasks were set forth:

– To study literary-cultural poetic environment of poet in connection with his activity, to reveal factors conditioning the writing of *Divan* in native language

– To define topic and idea sources of the poet, to study the influence of Turkic language poetry and folklore samples over the activity;

– To define the role of Eastern Anatolia and Sufism in Eastern Anatolia in the activity of the poet;

– To define *Divan*'s metaphor system and to study its influences over our poetry.

– To define poetic schemas and their types creating harmony in Kadi Burhan al-Din's activity and their role in *Divan*'s rhythm;

**Methods of research.** While researching the theme of dissertation the following methods were taken as basis and they were based on:

- Historicity;
- Systemic character;
- Historical - comparative analysis;
- Systemic and comparative analysis;
- Generalization method.

**Main propositions set forth for defence.** To study **Kadi Burhan al-Din**'s *Divan* and its artistic peculiarities as well as it is intended to defend the following propositions in order to cover the topic completely:

- Influence of literary-cultural environment over revealing Kadi Burhan al-Din's creativity;

- Connection of Kadi Burhan al-Din's creativity with this literary-cultural environment, the reasons for and necessity of writing the work in mother tongue;

- Oral folklore, written all-Turkic poetry, religious sources;

- Substantiating the introduction of Sufistic ideas as idea sources of Kadi Burhan al-Din's creativity;

- Defining artistic peculiarities of poet's *Divan*, the role of figures of speech;

- Use of alliteration and repetition as means of creating rhythm;

- The role of puns, the types of apostrophes and the level of use of paradox and their importance in creation of harmony in *Divan*;

- Defining the level of figurativeness in the system of figures of speech created by simile, hyperbole and metaphors;

- Defining sphere of influence of the work over Turkic language literature.

The following can be indicated as **scientific newness of research**:

- Research in the topic of *Artistic peculiarities of Kadi Burhan al-Din's Divan* is the first ever comprehensive research conducted on Kadi Burhan al-Din's creativity in Azerbaijani literature study;

- Though separate researches dealt with Kadi Burhan al-Din's

artistic peculiarities the dissertation researched poet's mastery systematically for the first time;

- Scientific newness of dissertation was that dissertation introduced the discovery of the reasons for writing of Kadi Burhan al-Din's *Divan* in mother tongue in connection with the period he lived for the first time;

- Defining poet's theme and sources manifests itself in revealing his influence of Turkic language literature, clarification of commonalities with Nasimi creativity as well as the influence of Turkic language literature over him;

- The role of Anatolian environment in literary heritage of the master, revealing the traces of Sufism school in rise left in the poet's creativity, defining Sufism elements in his creativity, discovering his attitude to Sufism broadly was also among newnesses brought about by dissertation;

- Defining use of figures of speech up to their components in Kadi's creativity broadly for the first time.

These scientific newnesses were main features distinguishing the dissertation from other researches.

**Theoretical and practical value of dissertation.** Main propositions and findings of researches can only be used and applied in the following cases.

- In the study of the Azerbaijani classical literature;
- In the research of Kadi Burhan al-Din's *Divan* from various aspects;
- In scientific-practical activity;
- In the study and research of types of figures of speech;
- In the research of Turkish-Azerbaijani literary relations.

**Approbation and application of research.** Dissertation was discussed at Middle Ages Azerbaijani Literature Department of Azerbaijan National Academy of Sciences Literature Institute named after Nizami Ganjavi. Main propositions of research was reflected in articles and theses of the author of dissertation as well as in the materials of lectures delivered at national and international scientific conferences.

**Title of organization dissertation was performed.** Dissertation

was performed at Azerbaijan National Academy of Sciences Literature Institute named after Nizami Ganjavi.

**Structure and general scope of dissertation.** Dissertation was developed in accordance with the requirements of Higher Attestation Commission under the President of the Republic of Azerbaijan.

**Dissertation is comprised of *Preamble* (11.640), three Chapters (Chapter I 2 Subchapters, 111.553 characters, Chapter II 3 Subchapters, 85.920 characters, Chapter III 3 Subchapters, 74.004 characters), *Findings* (8.603) and *Bibliography*.**

Total scope of dissertation is 291.708 characters.

## MAIN CONTENT OF DISSERTATION

Dissertation Preamble dealt with the relevance of topic and extent of doing the research, goals and tasks of research, methods of research, theoretical basis of research, scientific newness of research and main propositions set forth for defence.

Chapter I titled *Literary-cultural environment bringing up Kadi Burhan al-Din phenomenon* is comprised of two Subchapters. Subchapter I titled *Political, literary-cultural environment in Azerbaijan in XIII-XIV centuries* dealt with the period Kadi Burhan al-Din lived as well as the level of development of political, literary and cultural environment of overall XIII-XIV centuries. It is stated that XIII-XIV centuries is the period historical socio-political events became complicated and Azerbaijan was subject to more Mongol attacks. At that period alongside with the attacks by the Mongols Azerbaijan was subject to consistent attacks by Kipchaks, Jalal ad-Din Khwarazmshah, the Golden Horde, Timur and Tokhtamysh. Marches by the Mongols and other foreign troops as well as feudal disputes and popular uprisings weakened the columns of the state. It slowed literary-cultural development just like in a number of other areas. However, after a while, i.e. in late XIII century and early XIV century noticeable advance took place in literature, art and culture. Dissertation made note of the development occurring in the areas of music, calligraphy, architecture, painting, carpet weaving and medicine, the emergence of historians and philosophers as well as the

launch of a number of schools. XIII-XIV centuries were also the period when literature in native language was nurtured.

The reasons for nurturing of literature in native language in this very period were explained in detail defining a number of underpinning causes:

1. Weakening of Arabic-Persian power and contraction of the sphere of influence of these languages;

2. Preference by the Mongols in power to Turkic language. Turkic language was the main at the development of state documents.

This Subchapter clarifies the reasons for the writing in the native language by Kadi Burhan al-Din who lived in Eastern Anatolia. The main reason indicated is large number of the Oghuz in Eastern Anatolia and the Oghuz language playing role of literary language. The process of settlement of the Oghuz and the use of the Oghuz language as literary language is confirmed with the reference to N.S.Banarlı and F.Koprulu. As such, F.Koprulu wrote the following stating that literary language in Eastern Anatolia was the Azerbaijani language in that period: *Another one is the Oghuz language which is the language of Turks of Anatolia, Rum, Caucasus, Azerbaijan, Iraq and Algeria divided into two different languages of Azeri and Ottoman recently*<sup>3</sup>. The Oghuz language Koprulu mentioned is the Azerbaijani Turkish include into the Eastern branch. Dissertation dealt with literary newnesses by reviewing lyric and epic poem samples created in that period.

Subchapter II is titled *Topic and idea sources of Kadi Burhan al-Din's creativity*. Subchapter researched idea sources of Kadi Burhan al-Din's *Divan*. At first, poet's topic and idea sources are defined. Linguist scholar A.M.Damirchizada's opinion on poet's idea directions

"Kadi Burhan al-Din's poems are connected with two sources: *1. People's folklore 2. Arttitude is expressed on Persian and Arabic literature*"<sup>4</sup> was not agreed with. It is shown that G. Burhan al-Din's

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<sup>3</sup> Köprülüzadə, F. M. Azəri ədəbiyyatına aid tədqiqlər / F.Köprülüzadə. – Bakı: Sabah, –1996. – 58 s.

<sup>4</sup> Dəmirçizadə, Ə.M. Azərbaycan ədəbi dilinin tarixi: [cildli] / Dəmirçizadə Ə.M, elmi redaktor, prof., A. Qurbanov. – Bakı: Maarif, – I hissə. – 1979. – s. 144.

creativity sources are not limited only to these two sources. Alongside with the aforementioned written Turkish poetry, Quran's chapters and verses, religious sources, Middle Ages Sufism ideas are defined as poet's idea directions.

The role of oral folklore was especially stressed among these sources. This was justified with poet's connection with national roots. As the second reasons it was stated that in that period oral literature was still joint with written literature and not separated yet. Such a conclusion was drawn that *Kitabi Dede Gorgud* epos, proverbs and sayings, cheers and curses, legends and tales as well as fairy tale motifs were used more to create figurativeness in poet's creativity. Expressions like "to avoid", "the light of my eyes", "have an eagle eye" from folk language in Kadi Burhan al-Din's *Divan* "I cannot avoid her anyhow, I am trapped", "Because you are the light of my eyes", "I have an eagle eye"<sup>5</sup> were used.

It was noted that overall Turkish poetry has impact on poet's creativity with the attention drawn to Yunus Emre's poetry. Both poets' couplets are compared. Finally a conclusion was drawn that overall Turkish poetry especially Yunus Emre's poetry played the role of a crucial source for Kadi Burhan al-Din. Though Yunus Emre's creativity had impact on poet's creativity more with Sufistic ideas, some poetic schemas, apostrophes and the identity of manner of expression gave ground for this statement.

Nizami's poetry also played specific role in poet's creativity. As such, both poets' ghazals with radif "Sensiz" (without you) complete each other, the fact was stressed as justification. It was brought to the attention that the poet broadly benefited from Nizami characters as a poetic means in his creativity.

It was indicated that Quran's motifs and a number of religious sources also played role as one of the main sources to poet's creativity. Dissertation connected the fact that religious sources played role of source for *Divan* with several reasons. They are the following:

1. Poet's religious education and religious world outlook. It is

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<sup>5</sup> Bürhanəddin, Q. *Divan* / Q.Bürhanəddin, Tərtibçi və ön sözün müəllifi Ə.Q Səfərli.. Redaktor, S. Əlizadə–Bakı: Öndər, – 2005. – s. 42, s. 86, s.92.

noted that poet has a work titled the *Tardjih al-tawdih* dealing with religious theme.

2. Demand of time. As such, authors turned to religious themes more in Middle Ages, especially in XIII-XIV centuries. Motifs of chapter *Yusif* (Joseph) in epic poetry creativity was among the top.

Reflection of religion, prophets, imams and a number of religious figures, mentioning of Quran's chapters like *al-Fatiha* (The Opening), *Ya-Sin* (*Ya Sin*), *al-Ikhlās* (Monotheism), *al-Maidah* (The Table) etc. many quotations from Quran's chapters and verses, hints to some verses though their names are not revealed in *Divan* proved one more time that religious texts played the role of source.

One of the main issues noted in dissertation regarding religious sources is numerous religious names. Use of the names of prophets like Adam, Noah, Abraham, Moses, Jacob, Solomon, David, Khidr and Job, hint to Quran's verses and hadiths in relation to them when necessary in *Divan* is also among these proofs. Poet turned to the names of prophets like a poetic means while some stories were portrayed figuratively when expressing more moving opinions in a figurative meaning. Prophet Solomon catches attention as the symbol of grandeur, his vizier Asef smartness, his father prophet David passionate lover, prophet Joseph beauty, patience and tolerance, prophet Jacob separation and longing in poet's creativity. It was also stated that since samples related to the name of prophets is broadly commented on in scholar A.Gasymova's researches<sup>6</sup> dissertation did not dealt with this broadly.

Sufistic philosophy being religious-philosophical in essence was also indicated as the idea directions of Kadi Burhan al-Din's *Divan*. At first, dissertation sought the answer to the question of is there Sufistic philosophy in poet's *Divan* and considered the views of researchers. It was noted that Fuad Koprulu, Ali Nihad Tarlan, Duygu Dalbudak, Abdulgadir Garakhan, Ryfāt Araz, English scholar Wickolson Gibb, Azerbaijani scholars Amin Abid, İsmayıl Hikmat, Alyar Safarlı,

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<sup>6</sup> Qasımova, A. Ş. XIV-XVI əsrlər Azərbaycan ədəbiyyatı və Quran qissələri / A.Ş. Qasımova, elmi redaktorları, dos. F. Sadıqzadə, f.e.n. S. Şixiyeva. – Bakı: Bakı Universiteti Nəşriyyatı. – 1998. – 437 s.

Sirajaddin Haji, Khuraman Hummatova, Maharram Valiyev and others touched upon the issue in their researches.

Researchers are divided into two groups in terms of their relation to the issue. As such, a group of researchers assessed Kadi Burhan al-Din's ghazals per their topic as secular like English scholar Wilkinson Gibb and stated that "it was the first case".<sup>7</sup> Thus, it was brought to the attention that while a group of researchers when dealing with Kadi's creativity portrayed him as secular poet glorifying universal love. A. Abid, the author of the first large article on Kadi Burhan al-Din titled *Azerbaijani literature in feudal lords period and poet Burhan al-Din's tuyughs* expressed the following against the above idea stating that Kadi Burhan al-Din's *Divan* is not free from Sufistic ideas "*Considering that Sufistic issue like "pantheism-idealist" reaching its peak with Mevlana Jalal ad-Din Rumi especially in XII century was highly developed in Azerbaijan, Syria, Anatolia in the period of Burhan al-Din it is natural that his works did not escape this influence*"<sup>8</sup>. It was brought to the attention that since Sufistic thought had a place of its own in literary environment of the period of Kadi the poet "*seeks to find his place in this sea of love*"<sup>9</sup> opinion by the author S. Haji Ali Nihad Tarlan and A. Karahan approached the poet's creativity from a broader aspect arriving to a more accurate conclusion like "*poet approached figurative love and real love separately and there are words, sayings that can be explained in both meanings*"<sup>10</sup>. Thus, these researchers make the second group.

Dissertation also came to the conclusion that one of the issues

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<sup>7</sup> Wilkinson Gibb E.J. II bölüm "Dindışı şiirin başlangıcı Taftazani, Kadı Burhaneddin" Osmanlı şiir tarihi A histori of Ottoman poetry Tercümeçi Ali Çavuşoğlu. – Türkiye: Akçağ yayınları. – 2000. – s.143.

<sup>8</sup> Əmin, A. M. "Dərəbəylik dövrü Azərbaycan ədəbiyyatı və şair Bürhanəddinin tuyuqları", Seçilmiş əsərləri. / Əmin A. M, tərtib edən və ön sözün müəllifi B. Əhmədov. – Bakı: Şərq-Qərb, – 2007,- s. 65.

<sup>9</sup> Hacı, S.Q.Qazi Bürhanəddinin yaradıcılığında təsəvvüfün yeri // – Bakı: Azərbaycan Milli Elmlər Akademiyasını Xəbərləri, Ədəbiyyat, dil və incəsənət seriyası,–2001. – № 1-2 – s. 72.

<sup>10</sup> Tarlan, A.N. "Kadı Burhaneddinde tasavvuf" // Türk dili və edebiyatı dergisi, 1958, – cilt 8, – s. 8-15.

that confuse researchers was mixed expression of divine love and universal love in Kadi's creativity as stated by S. Haji, A. Karahan and A. N. Tarlan.

Soviet ideology came to fore in work as the main reasons for overlooking Sufism issue in Kadi's creativity in the Azerbaijani literature.

High level development of Sufism in Anatolian environment where the poet lived was evaluated as the one of the reasons for the application of Sufism in Kadi Burhan al-Din's creativity.

Broad application of Sufi terms in K. Burhan al-Din's *Divan* drew attention as one of the factors proving the reflection of Sufism in poet's creativity. Words like dervish, eternity, evil, alliance, Sufism, Sufi, asceticism, intellectual, hermit, sage, unity, repentance, manifestation, except, devotion etc. used in *Divan* are of these nature. Words like hair, rival, charm, love, wine, ruby etc. used in *Divan* figuratively proved this. At first sight, even when leafing through *Divan* coming across with these terms proved that though the poet did not share purely Sufi views he was not indifferent to this area and possessed certain knowledge. Dissertation stressed repeated mentioning of the name of Hallaj Mansur in *Divan* as key means of revealing inner world of the poet.

*Mansur olur isem nola bu eshq yolına  
Shol zulfu qed ilə bana chun daru resensin*<sup>11</sup>.

*If I become a Mansur for the sake of this love  
May thine hair became treatment for me*

As for the level of Sufism in *Divan* one cannot say on Kadi Burhan al-Din "He is a Sufi poet" as said about Yunis Emre and Shabestari. Research revealed that lion share of researchers dealing with Kadi's creativity came to this conclusion. Research revealed poet's views on the philosophy of the unity of being randomly

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<sup>11</sup> Bürhanəddin, Q. *Divan* / Q. Bürhanəddin, Tərtibçi və ön sözü müəllifi Ə. Q. Səfərli. Redaktor, Samət Əlizadə–Bakı: Öndər, – 2005.– s. 409.

indicated in separate couplets of Kadi Burhan al-Din's *Divan*. On systemizing and collecting of those views it became obvious that the poet dealing broadly with the unity of being reflected propositions on its stages and courses in separate couplets. All of these gave ground to express opinion that Sufistic views, Sufism ideas acted as one of the leading ideas of Kadi Burhan al-Din's *Divan*.

Generally, it can be stated that oral folklore, religious texts of religious-philosophical essence as well as works by literary figures of Persian-Turkic language literature played the role of source for the poet who was formed in seething literary environment of XIII-XIV centuries.

Key propositions related to this Chapter were highlighted in articles published in scientific journals<sup>12</sup>.

The second Chapter of dissertation is titled *Artistic peculiarities in Kadi Burhan al-Din's Divan*. Chapter is comprised of three Subchapters. It should be noted that figures of speech used in *Divan* were researched broadly in this Chapter. At first, the poet's language is reviewed generally. The first Subchapter is titled *Means creating rhythm – the role of alliteration and repetition*. Subchapter highly evaluates masterly and skillful use of poetic schemas in Kadi Burhan

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<sup>12</sup> 1. Aliyeva, I. Əliyeva, S.E. Qazi Bürhanəddin "Divan"ında folklor elementləri" // Şərqşünaslığın aktual problemləri, Respublika elmi konfransın materialları, – Bakı: 14-16 noyabr 2012, – 2012. – s. 284-294, 2. Əliyeva, S.E. "Qazi Bürhanəddin "Divan"ında şifahi xalq ədəbiyyatı əənələri" // Bakı: Ədəbiyyat məcmuəsi, Nizami adına Ədəbiyyat İnstitutunun əsərləri, Nizami adına Ədəbiyyat İnstitutunun gənc alimləri üçün xüsusi buraxılış, – 2014. XXV cild, – s.233-239, 3. Əliyeva, S.E. "XIII-XIV əsrlərdə Şərqi Anadolu ərazisində yaranan anadilli ədəbiyyat" // Ümummilli lider Heydər Əliyevin anadan olmasının 92-ci ildönümünə həsr olunmuş "Azərbaycanşünaslığın aktual problemləri" mövzusunda keçirilmiş VI beynəlxalq elmi konfransın materialları, – 5-7 may– 2015-ci il, – Bakı, 2 hissədə, I hissə – s. 347-350, 4. Əliyeva, S.E. "Qazi Bürhanəddin yaradıcılığında təsəvvüfi ideyaların bədii ifadə çalarları" // Filologiya məsələləri, № 7, Bakı: Elm və təhsil, 2015, 5. Əliyeva, S.E XIII-XIV əsrlər Azərbaycan əbiyyatında əənənə və novatorluq // AMEA Nizami adına Ədəbiyyat İnstitutunun Nəsimi-600 "Ey Nəsimi, cahanı tutdu sözün..." mövzusunda AMEA-nın müxbir üzvü, Əməkdar elm xadimi, professor R.Azadənin xatirəsinə ithaf olunmuş III beynəlxalq elmi konfransın materialları – Bakı: - 22 iyun, - 2017. - s. 251-256.

al-Din's creativity. Dissertation brought to the fore turn to alliteration by many poets from ancient time up to now in order to increase rhythm, melodiousness, emotionality a little, to make a profound impression on the reader and most of all to create nice, perfect work in terms of pietism for this or other purposes when necessary. Study of *Divan* indicated that mainly harmony created by repetition of voices is dominant. Apart from this, dissertation brought to the attention and commented on the difference of alliteration or touzi from rhyme as well as their similarity. It is stated that alliteration played the role of rhyme for ancient Turks later continued its function as poetic schema. The fact that alliteration belongs to the Turks and its antiquity is confirmed with examples cited from oral folklore.

Dissertation expressed position on the opinion by researcher A.Asadov who researched connection of Kadi Burhan al-Din with folklore "*Poet mostly creates nice harmony through the use of words made up by the repetition of consonants like g, c, y, s, n*"<sup>13</sup>. Having reviewed *Divan* dissertation came to the conclusion that there was a need to specify these views to a certain extent.

As such, the poet used almost all consonants like "d", "c"(j), "ç"(ch), "f", "g", "h", "l", "m", "n", "s", "t", "y", "v", "x"(kh), "r", "q"(g), "b", "ş"(sh), "k", "z" belonging to our language when creating an alliteration. Here the only exceptions are consonants like "ğ"(gh), "p", "j"(zh). Dissertation studied the reasons for inactivity of consonants in the creation of touzi art in Kadi's creativity and came to the following conclusion. "*Observations give ground to state that the following consonants had phonological normativity in XIII-XVI century written sources. a) voiced consonants d, c(j), g, y, v, q(g), b, z, ğ(gh), b) voiceless consonants p, ç(ch), f, h, s, t, x(kh), ş(sh), k, c) sonors m, n, r, l, n (deaf noun "nun" that gives the voice "n" from the nose in the Turkish)*"<sup>14</sup>. Obviously, consonant "j" (zh) was not reflected in this normativity. Thus, in the period of Kadi Burhan al-Din

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<sup>13</sup> Əsədov, A. Qazi Bürhanəddin və folklor: / (fil.f.d. alimlik dərəcəsi əlmaq üçün təqdim edilmiş dissertasiya) / –Bakı, 2010. – s. 104.

<sup>14</sup> Xudiyev, N.. Azərbaycan ədəbi dili tarixi / N.Xudiyev. – Ankara: – {n.y), – 1997. - s. 136.

consonant “j”(zh) did not acquire use in the language and that fact that the voice not only did not create alliteration but also word with the sound were few was related to the fact. Regarding the lack of use of consonant “Ĝ” (gh) at the creation of alliteration it can be stated that “*The sound is not used at the beginning of words belonging to the Azerbaijani language. At the scrupulous study of our language it becomes obvious that there is no Azerbaijani word in our language with the initial sound of ğ (gh)*”<sup>15</sup>. It seems that lack of use of the sound is closely related to this reason. Lack of use of consonant “P” in alliterations is most probably, related to not so successful rhythm in this sound. Moreover, use in alliteration of consonants bears different character for their activity. That is, “d”, “c”, “y”, “q” (g), “g”, “s”, “b”, “ş”(sh), “z” “l”, “n” consonants are more active versus “ç”(ch), “f”, “h”, “m”, “t”, “v”, “x”(kh), “r”, “k”, in creating alliteration.

Research concluded that simple and complex alliteration was used in three positions in *Divan* in ghazal, couplet and line. Alliteration mainly strengthened rhythm, carried out the function of consistent harmony as well as expressed onomatopoeia and scenes, phonetical description of the event overall development in nature while sometimes served to the purpose of creating emotional mood. At the same time, alliteration was used both incessantly and off and on in *Divan*. Dissertation noted repetition alongside with sound repetition as a means of creating rhythm. The poet of XIV century Kadi Burhan al-Din’s *Divan* includes masterly use of poetic schemas and figures of speech strengthening, melodiousness, rhythm and dynamism. K.Burhan al-Din frequently used almost all forms of repetition: anaphora, epiphora, gemination, reduplication, epymona etc. to increase emotionalism, rhythm of ghazals making his thought harmonious, smooth and effective.

It is concluded that repetitions acting as lexical-syntactical device not only ensured rhythm within the line, couplet or overall ghazal and to increase harmony but also carried out semantic-stylistic function by bearing expressiveness, deep shade of meaning and capacity of meaning. For this very reason when studying deeply the

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<sup>15</sup> Mirzəzadə, H. Azərbaycan dilinin tarixi qrammatikası // H. Mirzəzadə. - Bakı: - Azərbaycan Universiteti Nəşriyyatı, – 1990. – s. 21.

types of repetition used widely in Kadi Burhan al-Din's creativity it became clear that they also bear certain capacity of meaning.

The second Subchapter of the second Chapter of dissertation is titled *Paradox, pun and their poetic function*. Subchapter broadly studied paradox and pun as poetic device used in the poet's creativity. Dissertation mainly stated that literary scholars like A.Safarli, M.Valiyev, Y.Babayev, A.Asadov and others who studied Kadi's creativity in this or some other way in their researches noted that paradoxes though little but were used in the poet's creativity. At the same time, and in spite of this paradoxes were not studied within the structure systematically in *Divan* in conducted researches.

Dissertation clarified paradox and antithesis terms. It was concluded that despite the difference juxtaposition of opposing or contrasting ideas though in different manner but serve to the same purpose – conveying the thought to the reader more poetically and vividly.

Words and expression in Kadi's ghazals like cry-laugh, sleep-wake up, die-resurrect, friend-foe, lover-rival, water-fire, night-day, morning-evening, halal-haram (permitted-prohibited), white-black, malady-remedy, meeting-separation etc. condition creation of poeticism acting as simple-absolute paradoxes. These paradoxes were divided into two groups:

1) Antonym – simple or absolute paradoxes made of opposite words;

2) Paradox created by words that express contrasting meaning only within the text, to be precise, paradox created by opposite words.

*Gozundandur konul mejruhu khasta,  
Ne chare, chunki lelundur hekimi<sup>16</sup>.*

*Heart is in malady for your eyes  
No remedy as your ruby is the doctor*

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<sup>16</sup> Būrhanəddin, Q. "Divan" (Tərtibçi və ön sözü müəllifi Ə. Səfərli) / Q.Būrhanəddin. - Bakı:- Öndər,- 2005. - s. 135.

“Goz” (eye) was likened to the one bringing malady, grief; “lel” (ruby) is likened to a treating doctor. At this very moment the words “goz” and “lel” acted in the position of paradox within the text.

Example commented that the master benefits from opposite, absolute and relative, mood, morphological, oxymoron and other types of paradox and was able to create beautiful samples of mastery.

Puns occupied peculiar place in *Divan*. At first, dissertation commented of term of jinas (pun), touching on the issue identity with the term of tajnis. It is stated that though they mean the same many researchers differentiated the terms “jinas” and “tajnis” accepting tajnis as a form of poem or a genre of poem and jinas separately as a figure of speech carrying out artistic stylistic function. Tajnis is accepted as a special genre of poem or a form of poem, especially in ashug poetry and its peculiar types are mentioned. Dissertation considered a number of views and opinions on this term at the end it was stressed that terms of tajnis and jinas were really expressing the same meaning guided by the opinion of folklore studies scholar E.Mammadli. Statement is concluded by the view of E. Mammadli that *“Tajnis or jinas is not a genre or a form of poem. It is a poetic component that is an integral part of artistic-stylistic system completing rhyme structure of a poem, adding colorfulness of form and content to it and enriching couplets with certain shades”*<sup>17</sup>.

Thus, in conclusion of a small and overall study is became obvious that though in previous periods, i.e. at the works of classical theory jinas and tajnis were used in the same meaning, later there was a separation, as a result, tajnis was used when dealing with ashug poetry even as a separate independent form of poem having its own types. However, though tajnis was noted as a separate form of poem in ashug poetry both terms have the same meaning. Finally, in conclusion it was brought to the attention that now in many works related to modern theory tajnis as stated above, is accepted as **special form of poem** and jinas meant joint use of words creating homonym in certain couplets.

As for the history of the use of puns in the Azerbaijani literature

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<sup>17</sup> Məmmədli, E. H. Təcnis sənətkarlığı / E. H.Məmmədli, elmi redaktoru M.Qasımlı. – Bakı: Nafta-press, –1998. – s. 5.

its ancientness and nationalness was proved by folklore examples.

As to the use of puns in Kadi Burhan al-Din's *Divan* it was noted that there are many types in abundance like complete, mustevfa, complex, repeated etc. Thus, when studying puns in Kadi Burhan al-Din's *Divan* it became obvious once more that great preference was given to puns and puns mainly acted from two positions by playing the key role in the implementation of various functions in the poet's creativity:

1. Stylistic – poetic function as poetic schema.
2. As rhyme creating means.

Puns also played key role in creation of harmony besides ensuring aesthetic view by enriching the poem in form and content from poetic stylistic viewpoint.

The third Subchapter of the second Chapter is titled *Apostrophe in Divan*. Before studying the use of apostrophe in the poet's creativity it was stated that rhetoric question was used long before Kadi Burhan al-Din's creativity and the written literature in folklore samples – in *Kitabi Dede Gorgud* epos in order to increase effect of the thought as well as emotionality and expressiveness. Excerpt is presented from synopses of *Bamsi Beyrek*. Bamsi Beyrek returns from captivity to ask the following questions to Lady Chichek at her marriage with Yalynjig oglu:

*Alan sabah, khan gyzy, yerindən durmadynmy?  
Boz ayghyryn belinə binmədinmi?  
Senin evin uzerine sagin keyik yıgmadynmy?  
Sen meni yanyna chaghyrmadynmy?*<sup>18</sup>

*Did you not arise early, oh, daughter of the khan?  
Did you not mount on the back of the gray horse?  
Did I not bring a fat deer to your tent?  
Did you not welcome me then to your side?*

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<sup>18</sup> Kitabi-Dədə Qorqud (əsl və sadələşdirilmiş mətnlər). / tərt. ed. f.e.d., prof., əməkdar elm xadimi S. Əlizadə. nəşrə hazırlayan və redaktoru AMEA-nın müxbir üzvü, f.e.d, prof/, əməkdar elm xadimi T. Hacıyev –Bakı: “Öndən”, –2004. – s.75.

The goal was not to receive the answer to the question. The main goal was to increase the force of effect of confirmation of the thought, the happened event. The goal was to convey one's thought more clearly by counting the symbols of the golden ring and to make oneself known in this manner and to recall the past in this way. For this very reason there was frequent use of apostrophes in epos. It attracted attention as key factor indicating ancientness of the use of apostrophe as a device before Kadi. Dissertation made generalization that frequent turn to apostrophe playing indispensable role in creating emotionality by the Turks who had quick-tempered and emotional character revealed their character and certainly one of the reasons is this.

Dissertation considered researches conducted on rhetoric question and revealed that this is formed in two aspects.

1. Means of expression and shades of meaning of apostrophe.
2. Type of apostrophes like that are mostly used classical literature *tajahulul arif* (question indicating amazement), rhetoric question, etc. are studied in research.

Considering the sphere of usage of apostrophe in Kadi Burhan al-Din's creativity it is accepted that apostrophe is mainly used in two forms in *Divan*.

1. Ghazal is fully made based on interrogative sentences. Poet's ghazals with radifs "Ne gylam? (What should I do?)" "Degulmidir? (Is not it?)" , "Verelermi? (Should they give?)" , "Gani? (Where?)" etc. were of these nature. Generally, up to 40 ghazals in *Divan* are made in this from which proved poet's mastery and the importance of apostrophe one more time.

2. Separate couplets within ghazal are made based on question.

I. Guliyev, one of the researchers of Kadi Burhan al-Din's creativity though he says that *interrogative sentences in the poet's language made by intonation are not leading*<sup>19</sup>, - anyway came to the conclusion that the use of apostrophe in poet's creativity is performed by three means; Interrogative particles, Interrogative pronouns, Question intonation.

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<sup>19</sup> Quliyev, İ. E., Qazi Bürhanəddin "Divan"ının sintaktik quruluşu / İ.E.Quliyev, elmi redaktor, f.e.d. Q.Kazımov, –Bakı: "Elm və Təhsil, –2010. – s.55.

Dissertation studied types of apostrophe like rhetoric question; *tajahulul arif* in Kadi Burhan al-Din's creativity gave explanation with examples and noted poeticism.

Main acquired propositions related to this chapter were highlighted in articles published in scientific journals.<sup>20</sup>

The third Subchapter of dissertation is titled *Figures of speech in Kadi Burhan al-Din's Divan*. Chapter broadly studied figures of speech turned to in poet's creativity. Chapter is comprised of three subchapters. The first Subchapter is titled *Figurativeness crated by similes system and metaphors*. Similes are indispensable and had special place among the most used figures of speech in K. Burhan al-Din's poetry. Thus, the study of metaphors and overall view thereof in Kadi's creativity showed that when creating resemblance the poet turned to the names of religious personalities – Moses, Adam, Khidr, Solomon, Hassan, Hussein and others. Legendary persons – Leyli and Majnun, Vamig and Azra, Bahram, Rustam, the names of plants related to nature - lilac, flower, bud, cypress, narcissus, tuba, spike, basil etc., rivers – the Nile, the Euphrates, the Amu Darya, cities - Bagdad, Tabriz etc., letters in Arabic alphabet - dal, mim, nun, alif, sad etc., precious stones – ruby, gem, sapphire etc., heavenly bodies - the moon, the sun, the stars, Venus etc. as well as many notions like oil lamp, candle etc. granting them symbolic meanings. Richness

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<sup>20</sup> 1. Əliyeva, S.E. Qazi Burhanəddin "Divan"ında səs və söz gözəlliyi // "Müasir şərqşünaslığın aktual problemləri" Beynəlxalq elmi konfrans, – Bakı: 1-2 iyun 2011.– 2011,– s.282-283. 2.Əliyeva, S.E. Qazi Bürhanəddin "Divan"ında alliterasiya // –Bakı: Filologiya məsələləri, –2012. №4, – s.285-294. 3. Əliyeva, S.E. Qazi Bürhanəddin "Divan"ında cinaslar // Azərbaycan Şərqşünaslıq elminin inkişaf yolları Akademik Vasim Məmmədəliyevin anadan olmasının 70 illiyinə həsr olunmuş Beynəlxalq Elmi Konfransın materialları, – Bakı: 27-28 iyun 2013, – 2013. – s.164 , 4. Əliyeva, S.E Qazi Bürhanəddin qəzəllərində bədii təkrir // Gənc türkoloqların I Türkoloji Qurultayın 90 illiyinə həsr olunmuş "Müasir türkoloji tədqiqatlar: problem və perspektivlər" mövzusunda Beynəlxalq elmi konfransın materialları, - Bakı: - 21-22 noyabr, - 2016, - s.152-153.. 5. Əliyeva, S.E Qazi Bürhanəddin qəzəllərində bədii təkrir və növləri // - Bakı: Filologiya məsələləri, - 2017. № 7, – s. 334-342, 6. Əliyeva, S.E. Qazi Bürhanəddin "Divan"ında cinas fiquru və onun üslubi poetik funksiyası // – Bakı: Bakı Universitetinin Xəbərləri, – 2019. № 2, –s. 20-29.

and colorfulness of poet's similes attracted attention. As such, when glorifying the beauty the master did not only similed her body organs with a notion but also compared them with different notions.

Beauty's face was likened to the sun, to the moon, the Kaaba etc., her eyebrows were likened to bow, balance, alter, her height was likened to letter alif, cypress, tuba, her mouth was likened to the letter mim, bud, her tears were likened to pearl, ruby, wine, her eyes were likened to the letter eyn, narcissus, the planet Mars, Babylon birds etc. Colorfulness of these similes, richness of shades of resemblance is astonishing. The poet did not limit himself with it. At the same time, the use hyperbole similes versus other figures of speech in the poet's poetry utilized together with paradoxes to create stronger and poetically more perfect couplets. This drew attention and was researched. This acts as one of the factors proving once more the depth of the poet's creativity capacity and searches. Dissertation broadly researched all similes like detailed or vast simile, tafzil or simile indicating supremacy, perfect simile, "*annealing simile*", simile called tesabih, conditional simile titled Eastern simile in the poet's creativity.

Close study and research of K. Burhan al-Din's creativity revealed that the poet turned to similes both at the expression of certain feelings, thoughts and emotional status and at the description of a beauty.

Metaphors were in abundance like similes in K. Burhan al-Din's creativity. Master widely benefitted from metaphors at the creation of various artistic scenes, at the description of a beauty's beautifulness, at the expression of his feelings and excitements at the resemblance between certain articles and item. It was discovered that the following metaphors were in abundance in this regard in the poet's ghazals.

Mouth – letter mim, gem, Tear – pearl, teeth – mother-pearl, Lips – ruby, Eyes - narcissus, almonds, Height – cypress, Beauty herself –idol, the moon, the sun, lilac, flower, Lover – candle etc.

It became obvious that the author masterly used various precious stones, geographical names, the names of legendary persons, plants, animals, and different items etc. as metaphors.

Metaphors manifested themselves mainly in two forms in Kadi's creativity:

- 1) A peculiarity of notion was used
- 2) Unanimated item were personified.

Metaphors also carried Sufistic symbolic meaning and there were many such metaphors in Kadi's creativity. Thus, Kadi's creativity was distinguished for metaphors and the richness of their content. It was stressed that heavenly bodies, the names of plant, historical personalities, precious stones, items, animals etc. played role in the creation of metaphors in the poet's creativity.

The second Subchapter of the third Chapter is titled ***Hyperbole and its types***. One of the frequently used figures of speech in Kadi Burhan al-Din's creativity was hyperbole. Hyperboles were divided into two large groups. 1. Hyperbole – overstatement 2. Litotes – understatement.

A number of works were considered to prove the view. It was indicated that literary scholars like A. Fahmi, M. Aliyev, A.Safarli, S.Ibrahimov, Mir Jalal, A.Najafzada, M.Valiyev, M.Guliyeva, V.Aliyev, I. Pala noted in their works that hyperbole encompassed both overstatement and understatement notions as well.

Dissertation reviewed the issue of the types of hyperbole too. It was brought to the attention that the late scholar, connoisseur of classical literature A.Safarli stated three types of hyperbole – *tafrig (differentiation)*, *ighrag (overstatement)* and *gulus (exaggeration)*<sup>21</sup>.

It was specifically stated that researchers like M. Rafili, A.Hajiyev, S.Ibrahimov, V.Aliyev, Damirchizada, M.Jalal, Z.Asgarli, M.Valiyev did not touch on the issue of type when dealing with hyperbole conducting their studies in general direction.

Thus, the conclusion was arrived that though many types of hyperbole was created, the three types were focused on as the main direction since they were mostly used in the master's creativity and they acted as basis or beginning for other types. Dissertation was guided by this principle and the study of hyperboles was conducted at

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<sup>21</sup> Səfərli, Ə.Q. Divan ədəbiyyatı sözlüyü / Ə.Q.Səfərli, redaktorlar, f.e.d., prof. X.Yusifli, f.ü.f.d. G.Səfərli. – Bakı: “Elm və Təhsil”, –2015. – s. 461.

this direction.

At last, the study of hyperboles in Kadi Burhan al-Din's creativity it was revealed that the poet broadly used hyperboles mostly expressing with hyperboles tears, pain of separation, hair, eyes, eyelashes, lips of lover and love excitement. The poets masterly benefited from heavenly bodies like the moon, the sun, the names of places and rivers like the Euphrates, the Nile, the Amu Darya, Baghdad, Tabriz etc., items like arrow, bow, catapult stones etc.

Master widely benefited from the form of hyperbole like guluv, tarif, ighrag and litotes in his creativity. Especially, similes played key role in creation of hyperboles in Kadi's creativity and it is impossible to imagine hyperbole without simile.

Litote was not so widely used in classical poetry and generally in the written literature as hyperbole. Nevertheless, litotes were widely used in Kadi's creativity he highly valued figurative interpretation of the word and sought to use word masterly for figurative expression of thoughts in XIV century. The poet mostly gave preference to create litote by signs. One can witness that litotes are mostly created in Kadi's creativity when dealing with the body organs. For example, the poet likens the waist and the body to hair, the mouth to period and the letter mim. As likening of the waist and the body to hair was mostly used it was in dominant position and manifested itself in many couplets. Lover likened the waist to hair sometimes to indicate that he lost weight for the grief and sometimes as the symbol of beauty.

It should be noted that the mouth is likened to period and the letter mim frequently, here the poet likened the beauty's mouth to the letter mim and period, and smallness of mouth is the symbol of beauty. Kadi also used such litotes in his creativity.

The third Subchapter of the third Chapter is titled *Influence of Divan on poetry in Turkic languages*. Subchapter specifically noted that Kadi's creativity rested on the roots of oral folklore, the written Turkic literature as well as religious-Sufistic ideas and elevated on this basis, played key role at his time and afterwards gave impetus to the creativity of many poets in creating fine works. The first reason for citing him as an example is him writing his *Divan* in native language

which was the first and the most beautiful step among those he took as a master. That meant a new course, a new path for the poets of XIII-XIV centuries preferring to write and to create in native language.

It is not fortuitous that the rays of Kadi's poems charming Bagi in Turkish literature, I.Nasimi who was the founder of philosophical poem, afterwards A. Hidayat, M. Fuzuli, M. P. Vagif and others with his magic was passed on to with its artistic peculiarities to their creativity in various forms, both with form signs and its theme and idea as well as its language and style.

Dissertation specifically brought to the attention that one of the topics least studied regarding Kadi's creativity was namely the followers. Dissertation reviewed the works of a number of researchers and generalized that our valuable scholars A.Safarli, I. Hikmat, R.Azada, M. Guluzada, B.Hasanli, A. Pashayeva and others noted unequivocally Kadi's influence on Nasimi's, Habibi's, A. Hidayat's, Fuzuli's, Navayi's creativities expressed their opinions and views. Nevertheless, the topic was not researched in literature studies independently.

Dissertation brought to the fore that the traces of Kadi Burhan al-Din's creativity is mainly found in I. Nasimi's creativity who was the founder of philosophical poem and who lives today with his fine works of deep meaning moving hearts. At the same time, it became obvious that the connection between Nasimi and Kadi or Kadi's influence on Nasimi's creativity is almost not researched comprehensively up to day. In this respect researches conducted by scholars B.Hasanli, S.Mehdiyeva in linguistics direction are little and not sufficient.

At first, as one of the reasons for connecting Nasimi and Kadi was their living in the same area was indicted. On execution of Naimi his followers including Nasimi left Azerbaijan and lived in Turkey-Anatolia for a while to escape pursuit. Certainly, as Nasimi's creativity closely connected with Anatolia environment won prestige, the Anatolian environment and culture had influence on the poet's creativity in the same manner. Kadi Burhan al-Din's creativity was the part of this culture – the Azerbaijani literature in native language created there. From this viewpoint it did have influence on Nasimi's creativity. Another reason was that they lived in the same century as

well as Sufistic environment already emerged in XIV century in Anatolia also had sufficient influence. All these reasons brought about a number of similarities among these two poets. Emergence of similarities is usually clarified by conducting comparisons between genre, theme and idea sources as well as artistic peculiarities, dissertation mainly stressed that Nasimi's creativity benefited from Kadi in terms of genre.

As such, the Turkic poem tuyugh was introduced to Divan literature for the first time namely by K. Burhan al-Din. It was fact that tuyugh was used in the written literature for the first time by Kadi. It was already the beginning. Tuyughs manifest themselves in Kadi Burhan al-Din's creativity in their initial form. I. Nasimi used tuyugh genre after Kadi improved it with his talent and master and presented it in more perfect form.

When dealing with the influence on the other poets' creativity, adoption of traditions, one cannot leave connectivity of theme and idea out of consideration. It was even stands at the fore. Common points between Kadi and Nasimi, to be precise, common theme; theme and idea sources attracted the attention and played key role in the creation of their similarity. Same manner of use of Quran motifs, the promotion of Sufistic ideas for the same purpose and reflection in poems was especially noticeable. On the other hand, sometimes their turning to traditional and sometimes newly created epithet, hyperbole, simile or manifestation of certain symbolic phrase used at first in Kadi's creativity in I. Nasimi's creativity, mutual resemblance of some ghazals content wise, the use of the same radifs and puns, indicated once more that Kadi Burhan al-Din's creativity played the role of indispensable source for I. Nasimi's creativity and had substantial influence on his creativity.

Various types of puns found in Kadi's ghazals including more complex and **muzdavej** types were used in Nasimi's ghazals in the same manner and in the same moments. Reflection of many radifs used in Kadi's ghazals in Nasimi's creativity emerged as one of the signs conditioning this closeness. All of these are issues that had found their solution in dissertation.

Main propositions related to this Chapter were highlighted in

articles published in scientific journals.<sup>22</sup>

**Findings** part of dissertation generalized scientific-theoretical conclusions arrived at across research in the following manner:

1. Kadi Burhan al-Din's *Divan* was subject to studies by researchers at certain times. However, the poet's artistic peculiarities were not studied comprehensively and systematically in these researches. Dissertation researched systematically the poet's artistic peculiarities;

2. There were factors necessitating Kadi Burhan al-Din to write in native language which were the Oghuz language played the role of literary language in the territory of Anatolia, connection with folklore, the Mongols giving preference to the Turkish, the contraction of the sphere of influence of the Arabic-Persian languages were among these factors;

3. It was revealed that there were some reasons for the fact that oral folklore, religious sources, poetry in the Persian and the Turkic languages, Sufistic ideas acted as the sources of idea and theme for the

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<sup>22</sup> 1. Əliyeva S.E Qazi Bürhanəddin və İmadəddin Nəsimi yaradıcılığında orta q nöqtələr // BDU Şərqsünaslıq fakültəsinin 95 illik yubileyinə həsr olunmuş "Şərqsünaslıq aktual problemləri" mövzusunda respublika elmi konfransının materialları" Bakı: – 27-28 dekabr 2017. – s. 155-157. 2. Əliyeva S.E Həllac Mənsur Qazi Bürhanəddin və İmadəddin Nəsimi yaradıcılığında // – Bakı: AMEA "Filologiya və sənətsünaslıq", – 2019. № 1, – s. 64-67. 3. Алийева, Салтанат Поэтическая фигура «Мубалига» гипербола) (образной системе «Диван»-а Гази Бурханаддина (Qazi Bürhanəddin Divan"ının bədii təsvir sistemində mübaligə) // – Алматы: Казахский национальный педагогический университет имени Абая, Вестник, Серия «Филологические науки», – 2019, № 1(67), – с 113-120., 4. Əliyeva S.E Qazi Bürhanəddin və İmadəddin Nəsimi yaradıcılığı // Azərbaycan Respublikası Dini Qurumlarla iş üzrə Dövlət Komitəsi, Azərbaycan İlahiyyat İnstitutu, Mənavi dəyərlərin təbliği fondu "Mənavi dəyərlər sistemində Nəsimi fenomeni" mövzusunda konfransın materialları- Bakı: – 17 aprel – 2019, s. 165-179., 5. Əliyeva, S.E. Qazi Bürhanəddin şeirlərinin dil və üslubunun Nəsimi poeziyasında əksi // Bakı Dövlət Universiteti, Sivas Universiteti "Beynəlxalq Türk dünyası mədəniyyət səfirləri: Nəsimi simpozyumu", Nesimi kitabı, – Sivas: – 25 oktyabr – 2019, s.437-444., 6. Əliyeva, S.E. Qazi Bürhanəddin yaradıcılığının təsəvvüfi ideya qaynaqları və İmadəddin Nəsimi yaradıcılığına təsiri // – Bakı: Bakı Universitetinin Xəbərləri, – 2019. № 4, – s. 26-34.

poet. a) Poet attached great importance to oral folklore, b) his religious education and religious world outlook, c) wide spread of Sufistic ideas in the area he lived in XIII-XIV centuries, d) he possessed profound education, his acquaintance with contemporaries and followers;

4. Fineness of poetry was observed in *Divan* at the high level. Poet's use of alliteration and repetitions acted as indicator of this;

5. One of the key figures of speech puns had dominant position in Kadi Burhan al-Din's creativity. Many forms of puns were masterly used, puns played key role both as rhyme creating means and as figure of speech in the creation of expressiveness;

6. Metaphors and similes played special role in the creation of figurativeness in the poet's creativity;

7. Kadi Burhan al-Din's creativity had fundamental influence on the creativity of many poets following him. Connectivity with Nasimi's creativity drew attention more. Nasimi benefited widely from Kadi Burhan al-Din in terms of the use of content, form and figures of speech.

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