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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**FUZULI TRADITIONS IN THE CREATION OF
SHEIKH QALIB**

Speciality: 5717.01 – Literature of Turkic peoples
5716.01 – Azerbaijani literature

Field of science: Philology

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Baku – 2023

Dissertation work was performed in the literature department of the Turkic people of the Institute of Literature named after Nizami Ganjavi of the Azerbaijan National Academy of Sciences.

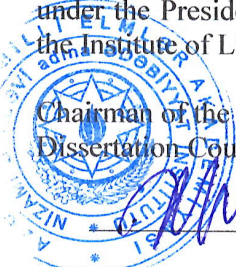
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GENERAL CHARACTERISTICS OF WORK

Relevance of the topic and degree of elaboration. The subject of "Fuzuli traditions in the works of Sheikh Ghalib" is one of the important issues facing our literary studies, it is very important in terms of expanding, researching and studying the literary relations of Azerbaijani literature and Turkic-speaking people and studying them in a mutual context. Such mutual research and study of literature provide an opportunity for in-depth study and research of the common literatures and cultures of these people. This is also valuable as factors that reveal the origin of the national roots of the Turkic-speaking people.

There have been close historical-cultural and socio-political relations between the Azerbaijani and Turkic people from the earliest times until today. The ethnic national values of these people have always brought them closer to each other, in the words of our great leader Heydar Aliyev, the relations of "one nation, two states" united these two people in a unique way in the Turkic world. Even at a time when the Soviet empire was raging, it could not sow the seeds of separation between these two brotherly people, and despite some bans and pressures, Azerbaijani-Turkish literary relations never weakened, they constantly developed and strengthened.

After Azerbaijan gained national independence, the interest in studying the literature of the Turkic people began to increase. In addition to writing a number of scientific research works in this field, there was a great need for translation and publication of works. Tendencies to study the artists whose works were examined in a comparative manner began to increase. In recent times, many achievements of scientific importance have been achieved in this field.

One of the poets whose creativity needs to be studied is the Turkish Sufi poet Sheikh Ghalib. Comparative study of the poet's work with Fuzuli's poetry is one of the current issues of the day.

The work of the great master of words of the 16th century, Muhammad Fuzuli, has influenced the literature of many people of the world, and has always been in the center of attention due to its

relevance. Both in his time and in the following centuries, hundreds of his followers were born under the influence of his poetry. The power of the poet's words did not remain only within the framework of Azerbaijani literature, but spread across the borders to other countries as well. Even in his own time, the magic of Fuzulı's words shines like a guide.

One of the artists who wrote and created under the influence of Muhammad Fuzuli was Sheikh Ghalib, the last great poet of Ottoman poetry. The influence of Fuzuli is clearly evident in the 18th-century Turkish Sufi poet Sheikh Ghalib's work "Beauty and Love", as well as in his ghazals, odes and verses.

Our main goal in the dissertation work is to study the main sources of the works of Muhammad Fuzuli and Sheikh Ghalib, to reveal the common features, and to involve the worldviews of these two artists in a comparative study. One of the main goals is to analyze and compare the similarities of theme, content, form, idea, image, motif and composition in the poem "Leyli and Majnun" and "Beauty and Love" based on actual material. Under the influence of "Leyli and Majnun" writing "Beauty and Love" and conducting their comparative analysis is one of the main principles of the research. In terms of the allegorical writing of "Beauty and Love", its poetic closeness to the poetry of Muhammad Fuzuli is compared. The similarity of the themes Sheikh Ghalib's Divan with Fuzuli's ghazals is explained by parallels.

Comparative literary sophistication is of great importance in terms of further researching and analyzing the creativity of these two artists, and in this respect, it confirms the actuality of the subject of the dissertation work.

When we look at the research history of the subject, we see that Sheikh Ghalib is one of the poets whose creativity is little known and little studied in Azerbaijani literary genius. That is, the life and creativity of Sheikh Ghalib and the analysis of his works are given extensive space, and the poet's influence from the creativity of Muhammad Fuzuli is analyzed on the basis of comparisons. In a separate part of the research work, the poem "Leyli and Majnun" by Mohammed Fuzuli and the poem "Beauty and Love" by Sheikh

Ghalib were translated into comparative analysis.

The main source of the research is the "Divans" of Muhammad Fuzuli and Sheikh Ghalib. It is based on the studies of the researchers of both Azerbaijan, Turks, Russian and other people, based on the creativity of Muhammad Fuzuli and Sheikh Ghalib, and the opinions of the scholars. The creativity of Mohammed Füzuli and Şeikh Ghalib is compared, interpreted and analyzed in a comprehensive and systematic manner in parallel.

For the first time in the Azerbaijani literary tradition, Sheikh Ghalib was mentioned in the monograph titled "Fuzulinin's lyric"¹ by Mirzaga Quluzade. While talking about the literary influence of scholar Fuzuli, he compared the poem "Leyli and Majnun" by Mahmud Fuzuli with the poem "Beauty and Love" by Sheikh Ghalib, as a result of the comparison, he found that the works were written under the influence of same source and he complimented the style and composition.

Later, about Sheikh Ghalib's life and creativity, brief information was given in "History of Turkish Literature"² of Aydın Abi and with the creativity of Mohammed Fuzuli, the stack comparison has found its own opposite.

The same comparisons can also be seen in Aydın Abi's monograph titled "Fuzuli and Turkish poetry"³. Later, we come across the analysis of Sheikh Ghalib investigations in the articles of X. Hümətova. In his articles, he investigated the role of Sufism in Ghalib poetry in the analysis of various ghazals.

In the preparation of the dissertation, Azerbaijani scholars and researchers Mirzaga Quluzadə, Aydın Abiyev, Nazakət Məmmədli, Məmməd Əliyev, Xuraman Hümətova, Turkish scholars and researchers Ali Nihat Tarlan, the researches of Abdülbaqi Gölpınarlı, Ali Alparsla, Hüseyin Aya, Muhammed Nurdoğan and others were

¹ M.Y. Füzulinin lirikası / M.Y.Quluzadə, red. H.Araslı, – Bakı: AMEA Nəşriyyatı, –1965. –s.474.

² Abiyev, A.M. Türkiyə ədəbiyyatı tarixi: [2 cildə] / A.A. Abiyev, elmi red. f.e.d., professor N.Şəmsizadə. – Bakı: Bakı Universiteti nəşriyyatı, – c.1. – 2007. – 280 s.

³ Abiyev, A.M. Füzuli və Türkiyə poeziyası: / A.A. Abiyev, elmi red. X.C.Quliyeva-Qafqazlı. –Bakı: Ozan, –2002. –280 s.

used theoretically and practically.

Gulay Karaman shows in her research about Fuad Köprülü (1890-1966) who first to write literary articles in Turkey about the 18th century Turkish poet Sheikh Ghalib. Fuad Köprülü wrote his first article called "Sheikh Ghalib's ghazals" in 1912.

Gulay Karaman shows that, "Seven articles about Sheikh Ghalib, along with other articles produced by the youth provinces of Köprülü, were written in today's Turkish alphabet"⁴. It is known from this work that F. Köprülü has seven articles about Sheikh Ghalib.

In 1994, Abdulbaqi Golpınarlı compiled the poet's poems under the name "Selections from Sheikh Ghalib's Divan". Then, Golpınarlı elaborated on the work "Beauty and Love" with extensive prefaces and explanations at various times, and talked about the place of the work in Turkish classical literature. He talked in detail about the influence of this work on the Sufi poetry and how it caused many works to be written after it.

Samples of the poet's works were given in Ali Nihat Tarlan's book "Issues of Literature", and Sheikh Ghalib is presented to a wide readership as the last representative of Sufi literature.

Mina Mengi, in her book "History of Old Turkish Literature", talks about the poet and gives information about his birth in Istanbul, his education in the lodge, his life in the palace of Selim III, and includes selections from his "Divan" in his work.

The poet's "Divan" was published by Naci Okcu⁵ in 2010. He opened a wide conversation about the poet's life, literary identity, general analysis of his poems, and conducted extensive analyzes of his works.

In 2017, Ali Canchelik published the book "Sheikh Ghalib"⁶ from the "Ottoman's Scholars - 9" series. This book consists of five

⁴ Karaman, G. Fuad Köprülü'nün Şeyh Gâlibe Dair Yazıları Üzerine Bir Değerlendirme". Mavi Atlas, 7(1)/2019: –s.143-162.

⁵ Şeyh Galib. Divanı / Hazırlayan Naci Okcu. –Ankara: Diyanet Vakfı yayınları, 1 baskı, –2011. –958 s.

⁶ Çançelik, A. Osmanlı bilginleri /A.Çançelik, Şeyh Galib. –İstanbul: –I baskı. –s.36. –2017. İlke Yayıncılık. Ümumi

chapters.

Matin Akkuş, in his article titled “Sheikh Ghalib’s poetry and poet interpretations: “Beauty and Love” poetics”⁷, talks about the poetic art that started with Aristotle and talks about the features of this art that has continued until today.

Matin Akar, in his article "The cultural bridge extending from Mahmud of Kaşgarlı to Sheikh Ghalib"⁸, shows that the poets associated with the Prophet are encountered for the first time in written literature in Mahmud Kashgarlı's "Divan". Later, the subject of the prophet is encountered in the creativity of all the classics. “By saying that the poet prophet's miracle of wonder took place on a bright night, this thought can be called the art of teaching by allegory, closed metaphor, the art of proportion, a story known by everyone. "It can be called an act of reference because it is not done."

The object and subject of the research. The research object of the dissertation work is the poems "Divan", "Leyli and Majnun", "Beauty and Love " by the 16th-century Azerbaijani poet Muhammad Fuzuli and the 18th-century Turkish poet Sheikh Ghalib. The subject sources of both poets, such as the preliminary work of dissertation, their comparative analysis, the nature of Sufi poetry in the creativity of Ghalib, the qualifications of Azerbaijani poets, the elaboration of the masnavis of both poets. The different maqams, their comparison and the innovations they brought to our literary knowledge, and the synthesis of these innovations with their spiritual characteristics have been carefully considered.

The main advantage of dissertation is the influence of Fuzuli on the creativity of Sheikh Ghalib and the typological similarities in the creativity of both writers. In the creativity of Sheikh Ghalib, Muhammed Fuzuli approached to establish the analysis of the work on "Leyli and Macnun" because the essence of the poets was shown

⁷ Akkuş Metin. “Şeyx Qalibin şeir və şair yorumları: “Hüsən Eşqdə poetika” / Eseri – Eşq // Şeyh Qalib haqqında Məqalələr və Biblioqrafiya. çapa hazırlayan: Hanifə Koncu – Müjgan Çakar və Leyla Alptekin Sarıoğlu. –İstanbul: Bəylikdüzü. –2016, –s.128.

⁸ Akar Metin “Kaşgarlı Mahmuddan Şeyx Galibe uzanan kültür körpüsü” / Eseri – Aşq // Şeyh Qalib haqqında Makaleler ve Biblioqrafi. çapa hazırlayan: Hanife Koncu – Müjgan Çakır və Leyla Alptekin Sarıoğlu. –İstanbul: Bəylikdüzü. –2016. –s. 170-174.

in the poem "Beauty and Love". The comparison of the lyrical poems of both artists in terms of subject matter was analyzed.

Research goals and objectives. The purpose of the study is to analyze the work of Sheikh Ghalib as a whole, to clarify its poetic peculiarities and the level of using tradition. In the work of Sheikh Ghalib, the influence of the humanist artist Muhammad Fuzuli and his creative use in terms of subject and idea, content and artistry were revealed:

- The main themes of the works of Muhammad Fuzuli and Sheikh Ghalib are compared;
- Sheikh Ghalib's relations with his predecessors, which he spoke about using tradition, were revealed;
- As one of the main tasks of the topic, didactic work and its main features are defined;
- The theme, idea, image, motive and compositional similarities of the work "Beauty and Love" and the poem "Leyli ve Majnun" were comparatively analyzed;
- The ideological effects of "Leyli and Majnun" on "Beauty and Love" have been explained;
- "Beauty and Love" masnawi analyzed from an allegorical and mystical point of view, etc.

Research method. The basis of the dissertation is the historical-comparative analysis method. At the same time, the historical-typological method was also used in the research work.

The theoretical basis of the research work is formed by the opinions and propositions of eminent scholars about Muhammad Fuzuli and Sheikh Ghalib, which are of scientific and theoretical importance. Depending on the research material, the capabilities of the analysis-synthesis method were used in the research work.

The main propositions defended: The propositions defended in the research that examines the work of the 18th century Turkish poet Sheikh Ghalib in the context of the traditions of Muhammad Fuzuli and fully cover the topic are as follows:

- The role of the literary environment in the formation of Sheikh Ghalib's creativity;
- Interaction with the literary and cultural environment of

Sheikh Ghalib's time;

- The reflection of Sheikh Ghalib's attitude towards his predecessors in his poetry;

- Influence of Muhammad Fuzuli's work on Sheikh Ghalib's poetry;

- The problem is presented on the basis of mutual analysis of different genres and content aspects;

- Giving examples of folk creativity and religious sources, as well as poems with Sufism content as the main source of ideas of Sheikh Ghalib's creativity, is justified on the basis of factual materials;

- Comparison and similarity of the reasons for writing the poem "Leyli and Majnun" and "Beauty and Love";

- Comparison of the places where the events took place in the poem "Leyli and Majnun" and "Beauty and Love";

- Comparison of the similarities between the events that happened to the heroes in the poem "Leyli and Majnun" and "Beauty and Love";

- Content comparison of the poem "Leyli and Majnun" and the work "Beauty and Love";

- Similar characteristics and comparative analysis of the main heroes of masnawi;

- The Sufi nature of the poem "Leyli and Majnun" and "Beauty and Love" is justified on the basis of comparisons;

- Comparison of the poem "Leyli and Majnun" and the work "Beauty and Love" from the point of view of structure.

The scientific novelty of the research: The scientific novelty of the research study, which examines the work of Sheikh Ghalib in the context of the traditions of Muhammad Fuzuli, is as follows:

- The research work on "Fuzuli traditions in the works of Sheikh Ghalib" was involved in extensive research for the first time in Azerbaijani literary studies;

- Although Sheikh Ghalib's work is mentioned in Turkish literary studies, except for two or three articles in the scientific-theoretical opinion of Azerbaijan, almost no mention of Sheikh Ghalib has been made. Sheikh Ghalib's creativity is evaluated in the

context of Muhammad Fuzuli's poetry.

– The influence of Muhammad Fuzuli in the formation of Sheikh Ghalib's poetry has become a research object for the first time;

– the works of both poets are widely analyzed with specific examples in terms of similar genres and themes;

– ghazals, odes, takhmis, composition, etc., used by both artists in their work a comparison of poetry genres is given;

– in the poet's "Divan", the attitude towards Azerbaijani poets and their use are analyzed with factual materials;

– The poem "Leyli and Majnun" and the poem "Beauty and Love" are widely compared in parallel for the first time in Azerbaijani literary studies;

– For the first time in Azerbaijani literary studies, both works are examined on the basis of extensive analysis and comparisons in terms of both structure and subject matter.

Theoretical and practical significance of research. The main provisions of the scientific results of the dissertation, developed on the basis of the principle and theoretical-methodological provisions determined by the literary-theoretical opinion, can be used and applied in the following cases.

– It can be a serious theoretical source for researchers conducting research on the life and creativity of Sheikh Ghalib;

– It can be taught in high school auditoriums as a special course;

– Teachers who teach the subject of literature of Turkic people in higher schools can use it as a methodical resource;

– preparing textbooks on Azerbaijan-Turkey literary relations;

– Preparation of textbooks for bachelor's and master's degrees on the literature of Turkic people;

– In the study of Sheikh Ghalib's "Divan" in the contemporary literary and theoretical opinion;

– Researching the history of literary relations between Turkey and Azerbaijan;

– At the same time, it can be used as an additional resource

in the study of Sufism literature.

Research approval and implementation. The main provisions and results of the research were reflected in the scientific journals and collections recommended by the High Attestation Commission under the President of the Republic of Azerbaijan, as well as in national and international important conference materials.

The name of the institution where the dissertation work was performed. Dissertation work was performed in the literature department of Turkic people of the Institute of Literature named after Nizami Ganjavi of the Azerbaijan National Academy of Sciences.

Dissertation structure. The dissertation consists of "Introduction" (-23.801), three chapters (Chapter I – 82.936 conditional marks, Chapter II – 52.172 conditional marks, Chapter III – 59.351 conditional marks), Conclusion (- 4.699 conditional marks) and the list of references.

The total volume of the dissertation work is 222.959 conditional marks.

THE MAIN CONTENT OF THE DISSERTATION

In the "**Introduction**" part of the dissertation, the general characteristics of the dissertation are given. The relevance and degree of development of the subject, the object, subject, goals and objectives of the research, methodological bases, main propositions defended, scientific innovation are indicated, theoretical and practical importance, approval and structure are explained.

The first chapter of the dissertation entitled "**The role of the literary and cultural environment and the tradition of Salafism in the formation of Sheikh Ghalib's artistic creativity**" consists of two paragraphs. This chapter of the thesis provides detailed information about the life and period of Sheikh Ghalib. The social situation in the Turkish world at that time and the description of the scene of the era of Sheikh Ghalib are explained in detail. Later, the use of tradition in the work of Sheikh Ghalib, the reflection of the attitude towards Azerbaijani poets in "Divan" and the vows written

to them and various poetic images are discussed. Peculiarities such as Sheikh Ghalib's attitude towards the artists who lived and created before him, dedicating separate poems to them in his Divan, and mentioning their names in his masnavi were analyzed. In "Divan", the poet mentions that he benefited from Mawlana, Nizami, Attar, Shams Tabrizi, Sultan Valad, Navai, Fuzuli, Süruri, Gulshani, Khoja Suleyman Nashat, Pertev, Naili, Nabi, Nadim, Shavkat from Bukhara and other artists. The poet expresses that he was influenced by Maulana and his "Masnavi" in his works.

*I got the secret from Masnavi,
I stole, mayor, I stole the property*⁹.

Influenced by his predecessors, the poet sometimes not only mentions their names in his "Divan", but also dedicates poems to them in genres such as odes, ghazals, and takhmis. In one of his Takhmis, the poet who fondly remembers Fuzuli says:

*Asada, I can't do it.
I don't want to tell you why this aggression and anger.
Every action is wisdom, every attitude is a blessing
What's wrong with Fuzuli if I don't have a conversation?
I know he knows what I'm talking about*¹⁰.

The research paper provides general information about the poet's influence on Fuzuli. Similar events of each poet's coming to art are described. The first paragraph entitled "**Literary and cultural environment in Turkey in the 18th century and the artistic creativity of Sheikh Ghalib**" provides full information about the circumstances in which the poet was born and grew up in the 18th century. One of the most important events of this period is

⁹ Şeyh Galib. Divanı / Hazırlayan Naci Okcu. –Ankara: Diyanet Vakfı yayınları, 1 baskı, –2011. –958 s.

¹⁰ Şeyh Galib. Hüsn ü Aşk / Hazırlayanlar: Orhan Okay, Hüseyin Ayan. – İstanbul: Dergah Yayınları, 3 baskı. –2005. –464 s.

the wars and reforms carried out by the Ottoman state, the information about the poets who wrote and created in that period, and the rich legacy they left behind.

Throughout history, these events played an important role in the longevity of Ottoman rule. In that period, the historical period and social conditions had the main influence on the creation of divan poets. The study of divan literature and the study of divan poetry have always been in focus, both during the Ottoman Empire and in later periods. This was due to the fact that the rulers of all times highly valued poets and poetry, and many of them were versed in poetry. This love in them came from the divan poem and the wisdom in the words of those poets, from the color that covered their creativity, from the beauty of meaning and expression hidden in those poems. In the poetry of most of these poets, it is mentioned that, along with calling people to the truth and justice, they instilled a feeling of trust and sympathy in the people towards the ruler of the time.

In the second paragraph entitled "**The tradition of Salafism of Turkish and Azerbaijani literature in the work of Sheikh Ghalib**", Sheikh Ghalib's attitude towards Turkish and Azerbaijani poets is reflected in his Divan. In this paragraph, we have talked about Sheikh Ghalib's loving memory of such *khiridars* as Nizami Ganjavi, Shams Tabrizi, Fariduddin Attar, Sultan Valad, Alishir Navai, Muhammad Fuzuli, Saib Tabrizi, Süruri, and Ibrahim Gulshani. In this paragraph, we have also mentioned that Ghalib wrote vows and *musaddas* to some Azerbaijani poets, and *takhmis* to others. In this paragraph, Ghalib's attitude towards his Turkish predecessors was also involved in the study. The attitude of the poet, who creatively benefited from them, towards his predecessors has been clarified. By saying that the poet got his inspiration from the "*Masnavi*", he reflected his endless love for Maulana's art, thereby gaining eternity. He fondly remembered Turkish poets Mavlan, Asrar Dada, Khayali, Naili, Sheikhi, and Neshat, and dedicated separate poems to them.

The second chapter of the dissertation, consisting of three paragraphs, is called "**The influence of Muhammad Fuzuli's work**

on the work of Sheikh Ghalib". In the first paragraph called **"Similarities of ideas and content of the artistic works of Muhammad Fuzuli and Sheikh Ghalib"**, the common aspects that unite both artists are discussed. It is also the theme of love. These poets who glorified love and love with infinite love tasted the pains of worldly love, lived a life full of destiny and were able to turn their mental upheavals into poetry. The fact that love, which is the essence of ghazals, plays the main role in a person's life is comparatively analyzed.

Lyrical ghazals occupy the leading place in "Divan" of both poets. This concept of love changes in different periods of time in their work and moves towards the divine creator. This progression first takes place between the lover and the beloved in real life. In his work, Fuzuli expresses it as follows:

*My heart opens to see its confusion,
My speech is caught, see the bud.*

*When I look at you, my words make you bleed,
My heart is pounding, see the news¹¹.*

According to this, Sheikh Ghalib also praises worldly love and says:

*A love chat matlei divan is good for me,
My life is a blessing to me.*

I am longing for the sweet, the sweet and the bitter¹².

Like Muhammad Fuzuli, the concept of divine love is hidden in the inner meaning of the poems dedicated to the glorification of real, worldly love by Sheikh Ghalib. Sheikh Ghalib is above all a Sufi poet whose heart

¹¹ Məhəmməd Füzuli. Seçilmiş əsərləri / Tərt. ed. və ön söz. Ə.Cəfər, red. M.Sultanov. –Bakı: Yazıçı, –1984. s.268.

¹² Şeyh Galib. Divanı / Hazırlayan Naci Okcu. –Ankara: Diyanet Vakfı yayımları, 1 baskı, –2011. –958 s.

beats with the love of God. The source of ideas of his poems is the love of God, attachment to the "Quran", and love for the prophets. Of course, Ghalib, a Mavlavi sheikh, was able to preserve his love for God throughout his work.

Fuzuli says in a ghazal:

*Amazed, idol, when I see your image, I am speechless,
The image that sees my image dreams of me*¹³.

The Galib says:

*He who sees the dream of Khabi suddenly thinks it's the world*¹⁴.

God created man in his own image in order to understand his existence. Therefore, Human-perfect means the image of God. Man is the image of God. It is the beauty of God that amazes both artists. In the works of both poets, sorrow, sadness, and longing are the joy and happiness of a true lover. A perfect person is a stubborn lover who endures all these sufferings. The cure for all these problems is love.

The second paragraph of this chapter is called "**The influence of Muhammad Fuzuli's creativity on the genre form of Sheikh Ghalib's artistic works.**" In this paragraph, odes, takhmis, masnavi, etc. of both poets. The poems they wrote in different genres were analyzed from the subject point of view. Fuzuli's odes are compared with the idea content similarity of the odes in Ghalib's work. The problems of both artists are reflected in the idea content of the odes. In some of these odes, Ghalib talks about the rulers and well-known personalities of his time, and with these odes, he also sheds light on the situation of the period in which he lived, and the attitude of people towards the well-

¹³ Məhəmməd Füzuli. Əsərləri. [6 cilddə] / Tərt.ed. H.Araslı, red. T.Kərimli, Ön söz. H. Araslı və S.Əlizadə. –Bakı: Şərq-Qərb, –2005. –c.2. –336 s.

¹⁴ Şeyh Galib. Divanı / Hazırlayan Naci Okcu. –Ankara: Diyanet Vakfı yayımları, 1 baskı, –2011. –958 s.

known persons of that time. In this paragraph, the comments written to Fuzuli are analyzed and the attitude towards the poet and his artistry are put into the center of attention.

It is known that compared to other genres of the lyric genre, the ode genre allows the poet to express his thoughts more broadly. The poet also uses the ode genre to convey a certain event and story to the reader uses its wide range of possibilities. By addressing this genre, Ghalib conveys the events of that period to the readers in more detail. With these odes, we also get to know the actions of rulers and prominent personalities who lived in the Ghalib period. Their attitude to the poet, their attitude to the scientists of their time, is once again vividly alive before our eyes. Ghalib says about Sultan Selim III:

*Kerams, who saw the winner in your time?
Huseyn Baykaradan did not see him alone like Cami.*

*Because of you, you were a star in Monla
Iqba with poetry became the name of this abdi kamtar¹⁵.*

We see this in Muhammad Fuzuli's odes dedicated to Shah Ismail Khatayi, the Turkish sultan and various rulers of Baghdad. In his odes, Fuzuli talks about the justice of the rulers, the history of the country and the praise of nature in a unique way. In some of his odes, he does not even hesitate to talk about the social issues of his country. In this respect, Fuzuli's odes differ from the odes of his predecessors. As we know, the first period of Fuzuli's creativity coincides with the years of Safavid rule, and a certain period coincides with the time of Ottoman rule. In one of his odes, the poet says that he did not see sympathy from the rulers:

*Whatever exists, it's not from the world,
It is difficult that there is no judge-adil¹⁶.*

¹⁵ Şeyh Galib. Divanı / Hazırlayan Naci Okcu. –Ankara: Diyanet Vakfı yayınları, 1 baskı, –2011. –958 s.

¹⁶ Məhəmməd Füzuli. Əsərləri. [6 cildə] Tərt.ed. H.Araslı, red. T.Kərimli, Ön sözün müəllifi, H. Araslı və S.Əlizadə. –Bakı: Şərq-Qərb, –2005. –c.5. –224 s.

The second chapter **"Imagination in the works of Muhammad Fuzuli and Sheikh Ghalib; In the third paragraph,** "characteristics of the image of ney and flower in their poetry", the functionality of the images in the masnavis is discussed. In Sheikh Ghalib's didactic work "Beauty and Love" one we see that the series of events was written under the influence of Muhammad Fuzuli's work "Leyli and Majnun", and the characters in the work coincide if some differences are not taken into account. From this point of view, the content, idea, image system of both works were compared. The main idea of both works, "Leyli and Majnun" and "Beauty and Love" poem, is the manifestation of the spiritual journey of a lover who wanders in search of absolute beauty. In addition to the main images in both of the above-mentioned masnavis, images with a metaphorical function are also mentioned.

One of the images addressed in medieval poetry, that is, used as an allegory in literature, is the image of ney. We find this image in the works of Jalaluddin Rumi, Nizami Ganjavi, Muhammad Fuzuli, Imaduddin Nasimi, Sheikh Ghalib and Seyyed Azim Shirvani.

Allegorizing this image in literature has its own characteristics. In poetry, what is separation, longing, anticipation, strangeness, distress, boredom, hijran, boredom, etc. includes functions. The fact that the voice of Ney - the voice of a lifeless reed, is used as a metaphor and a means of poetic expression with such a wide range of functions, has historical roots. Lyrical poets, first of all, compared the voice of ney and the sufferings of a lover and saw that there is a closeness and similarity between them. That's why poets used that voice to show the suffering of a lover and alluded to it. The stories about what comes from the real folk thinking are preserved in the gene memory of the people. Both artists, who received all their creative inspiration from the people, benefited from the memory code and used it.

Fuzuli says:

*Nalandedir ney like avazeyi- my love, it's dark
I won't leave you moaning, what if I am cut alone, stanza stanza*¹⁷.

One of the images of nature that medieval poets often refer to is the image of a flower. Both in oral literature and in written literature, we come across different approaches to the image of flowers and their use as a tool in almost all periods.

Muhammad Fuzuli says:

*I pressed the bud satellite, O fresh rose,
I made a heart of iron for Hijri to endure.*

*Wow, what a genius you are, you made water out of fire,
fire out of water,
It's natural when you sweat and turn your back.*¹⁸.

Sheikh Ghalib says:

*Lafzi- your color becomes verse- smile on a dream
It's nice to be happy - a flower on a sapling in thought.*

*No one played for pure sake
His soul, like him, laughs on the bed.*¹⁹.

The third chapter of the research paper "**Mohammed Fuzuli's poem "Leyli and Majnun" It is called the influence of Sheikh Ghalib on "Beauty and Love"**", artistic language and structural closeness. This chapter itself consists of three paragraphs. In the

¹⁷ Məhəmməd Füzuli. Əsərləri. [6 cilddə] / Tərt.ed. H.Araslı, red. T.Kərimli, Ön sözün müəllifi, H. Araslı və S.Əlizadə. – Bakı: Şərq-Qərb, –2005. –c.1. –400 s.

¹⁸ Məhəmməd Füzuli. Əsərləri. [6 cilddə] / Tərt.ed. H.Araslı, red. T.Kərimli, Ön sözün müəllifi H. Araslı və S.Əlizadə. –Bakı: Şərq-Qərb, –2005. –c.4. –344 s.

¹⁹ Şeyh Galib. Divanı / Hazırlayan Naci Okcu. –Ankara: Diyanet Vakfı yayımları, 1 baskı, –2011. –958 s.

unifying paragraph of the chapter entitled **"The influence of Muhammad Fuzuli's creativity on the artistic language of Sheikh Ghalib's works: features of artistic description and means of expression"**, the closeness and similarity of the structure of masnavis are also compared. In the work "Beauty and Love", the secondary characters have a mythical function, and their distance from the real world increases the Sufism power of the work. The function of the means of description and expression given by the language of the images in both works is discussed.

Muhammad Fuzuli's "Leyli and Majnun" occupies one of the main places in contrast to the means of artistic expression used in Sheikh Ghalib's poem "Beauty and Love". This is manifested primarily in the main idea of the two works. Because there is an insurmountable barrier between the society and the wishes and dreams of the heroes. There is a contrast between the idea of these barrier works and the society, and the final climax of this contrast is the separation of the loving lovers from the society. Majnun goes to the desert, and Beauty goes to the world of meanings to get chemistry.

In Sufism literature, the mind helps the lover up to a certain point and keeps him company. After a certain limit, not reason but love becomes a helper for a lover. At the moment of "being one with one" when meeting divine love, the mind disappears and the lover becomes one. In both works, the sufferings on the road to love and the tears shed symbolize the suffering of lovers.

In Sheikh Ghalib's Beauty and Love, all characters, including Beauty and Love, the main characters, are symbolic images. In this poem, symbolic images such as grief, sadness, hijran, calamity, fire, sea of fire, words, medicine, and wax have a leading feature in revealing the whole spiritual world of the poet.

The main hero of the work is Love. According to the winner, the world was established on him. Without him, the world is a world of nothingness, nothinness. Throughout the poem, the poet presents the existence of love both on a real basis and against the background of abstraction.

Love, which is a symbolic image, is the bearer of Beauty. This

beauty is firstly the manifestation of the external form throughout the work, gradually giving way to abstraction. There is no love without beauty, because love is the essence of beauty. From this point of view, both images are metaphorical figures as poetic images. As an abstract concept, Beauty is an image of love that completes it, makes it whole, and forms half of it in the world of love. From this point of view, in the role of a loving lover, Love, the bearer of the image of a lover, is the embodiment of grief. Throughout the work, the images of sadness, sorrow, grief are present as symbolic images. In Fuzuli's work, we see Majnun's role as a lover who is the opposite of grief.

In the world of poetry, which reflects the lyrical and psychological experiences of Sheikh Ghalib, seemingly real concepts hide a multi-layered meaning. This great artist reflected his scientific, philosophical, religious and mystical views through symbolic figures and metaphorical images.

In the second paragraph of this chapter, **"The influence of Muhammad Fuzuli's poem "Leyli and Majnun" on Sheikh Ghalib's "Beauty and Love"** is reflected. In this paragraph, it is proven with exact facts that the theme of the work is taken from Fuzuli's "Leyli and Majnun". In both works, the place where the events took place is Arabia. All the stories take place in a family longing for children. Birth of children, going to school, falling in love at school, school bans by parents, etc. such events are analyzed in a comparative way.

When we compare the works, we see that the plot line and the events of the stories are the same. This reveals the closeness of content of the works.

The theme of both works is taken from an ancient Arabic legend. The events in the work take place in one of the Arab tribes (the land of the sons of love). Wealthy families have been longing for children for a long time, begging God for children, because they may have children who will live forever in this world. In the work "Leyli and Majnun", the poet expresses this story as follows:

*If he does, he will perish.
There is no successor to be the heir.*

*A person without children is a waste,
The person who makes the garden is the successor²⁰.*

As far as the stories in Sheikh Ghalib's "Beauty and Love" are concerned, the events take place in the place called Bani - the land of love. Two Arab families living in this land have no children. Describing these families, the poet exaggerates their suffering due to childlessness. He emphasizes that their faces are darkened by the sun, their tents cover the sky like the fog of the sighs of absence, and their conversations are moaning. After a certain time, God hears the voices of these families and makes them happy. Two children are born in families that have longed for children for years. The poet describes the birth of these children as follows:

*It was a tribute to this palace,
It's night two kubarzade.*

*The morning dawned with hope,
Both mah gave birth and also Khurshid.*

*Be the cause of these two dews,
Each one has a cavalry love.*

*But one of the daughters, bring hay,
One of them is a picture of Christ²¹.*

They give names to newly born children. In both Muhammad Fuzuli and Sheikh Ghalib masnavis, the naming process is carried out with the same ritual. The symbolic meaning of the names given

²⁰ M. Füzuli. Leyli və Məcnun / Redaktor H.Araslı. –Bakı: Gənclik, –1977, –s.210

²¹ Şeyh Galib. Hüsn ü Aşk / Hazırlayanlar: Orhan Okay, Hüseyin Ayan. – İstanbul: Dergah Yayınları, 3 baskı. –2005. –464 s.

to children, as an indicator of the sad fate of the heroes, draws the line of their further life path. Apart from the names of the newly born children, the poet said that they will be known as Leyli and Majnun, Vamig and Ezra among the people, and foretells that there will be a love story that will fall into tongues. It is as if the names of the heroes encode their future fate.

The poet says:

*They said well, name that doctor
Love for Farzandi's face.*

*Husna said later Leyla,
Shirin said like, like Ezra*

*A name for love, as Majnun put it,
Vamik said like, like Farhad*

*Then that dictionary became the next day,
Leyla said Eshga Majnun²².*

One of the similar images in the Masnavis is the image of a nanny. The character of the nanny plays the role of a mediator in the connection of the heroes with this world in both works. The delivery of the events to the heroes is carried out through nannies.

In his work, Sheikh Ghalib mentions the name of the Azerbaijani poet Fuzuli and compares the love of "Beauty and Love" with the love of "Leyli and Majnun" and says:

*I am a lover of Husna,
Gogayi - I am the winner in demand²³.*

In the work "Leyli and Majnun", Muhammad Fuzuli says:

²² Şeyh Galib. Hüsn ü Aşk / Hazırlayan: Muhammet Nur Doğan. –İstanbul: Yelkenli, –2008, –496 s.

²³ Yenə orada

*I want to ruin the repair,
I hope I win*²⁴.

From the events in the work, it is known that the heroes who grow up in the middle of the courtship go to school after a certain period of time. Giving the school as a place of science, upbringing and education is presented as the beginning of the land of love in both works. In short, the school plays the role of a place of science and wisdom. Here the heroes realize themselves and possess the secrets of divine love. Giving this motif as the ties that bind the heroes together, their perfection takes place precisely in the world of science, at school.

In both "Leyli and Majnun" and "Beauty and Love" there are girls who fall in love. After seeing and recognizing Majnun, Leyli is struck by him:

*It was painful with a thousand enthusiasms,
Seldom did he see Casey,
He found a thousand pleasures and lost himself,
He saw that a disaster,
Misli has not entered the hell*²⁵.

Sheikh Ghalib says in his work "Beauty and Love":

*If the sentence is inconsistent with the accident,
It was good, Jamali fell in love with Eshq.*

*Husni Alamara with a thousand souls,
What happened to Yusif Zuleykha?*

*Falling in love, falling in love
When he became Ezra, he became Vamig,*

²⁴ M. Füzuli. Leyli və Məcnun / Redaktor H.Araslı. –Bakı: Gənclik, –1977, –s. 210

²⁵ M. Füzuli. Leyli və Məcnun / Redaktor H.Araslı. –Bakı: Gənclik, –1977, –s. 210

*He made the soul Husni nesteran dice,
Rukhsari Eshga ashik rukhsar.*

If Alif sings, remember it.

Ta brought out the throne, ahu cry²⁶.

In this example, the poet shows that Husn falls in love with Love when he sees his face.

The third paragraph of chapter III is called "**Structural closeness of the masnavis of Muhammad Fuzuli and Sheikh Ghalib**". Taking the subject of both works from the same source, giving names to the parts in the work, using traditional introduction, referring to the sagi, using ghazals, etc. confirms the closeness of structure, subject and idea of the works.

The reason for their writing and the date of their writing are fully reflected in the contents of both works. These works, written in the form of masnavi, that is, in the form of poetry whose lines rhyme in pairs, begin with the classical tradition. Unlike Sheikh Ghalib, Muhammad Fuzuli uses a preface written in prose form in "Leyli and Majnun". The preface has nothing to do with the content of the work, it has a more scientific-theoretical nature. In this part, we do not find lyricism, lyrical expressions, exaggeration and allusions, which reflect the poet's wide poetic possibilities and have a poetic essence.

Unlike "Leyli and Majnun", "Beauty and Love" is an allegorical work. We do not see poetic poetry and lyricism in the titles of the work. In Ghalib's work, almost all titles are in Persian. The poet begins the story with small titles given to different chapters. Let's consider some of them. For example; "Dar wasfi Mollayi - Junun", "Dar wasfi - Love", "Khitabi sagi", "Hali - Love", "Tazarru kerdeni Eshq ba kabile (Love's pleas to the tribe), "Sifati chak div and adventure" (the adventures of Kuyyla div and Eshq), etc.

Unlike Muhammad Fuzuli, the beginning of his masnavi with traditional titles manifests itself in a slightly different form in Ghalib's work. Before the main part of the poem "Beauty and Love", Tawhid, Nat, the description of Hazrat Mevlana, and the eulogy of

²⁶ Şeyh Galib. Hüsn ü Aşk / Hazırlayanlar: Orhan Okay, Hüseyin Ayan. – İstanbul: Dergah Yayınları, 3 baskı. –2005. –464 s.

the poet himself were given. After the traditional part in the work, there is a part called "tardiya" (delay). This tardiyyah is in the form of mukhammas, that is, five. Here, the poet presents the event that will happen or the story he will talk about in the form of a monologue with an appeal to the sage.

*O bud, sleep for a little while,
The goal of the wheel is bad for you.
Because it's dark and dark,
It is also possible for him to give grace.
My danger is that you will be very spoiled*²⁷.

Different poetry genres were used in both works. By turning to different genres of poetry, poets were able to convey the emotions of the heroes to the reader in a more complete and poetic form.

One of the points that bring the works closer to each other in terms of structure are the letters and their characters. In Fuzuli's "Leyli and Majnun", the letters written by the lovers to each other are in the ghazal genre. When we look at the structure of the work, we see that Majnun was the one who wrote the first letter in Fuzuli's masnavi, while in "Beauty and Love" Husn writes the first letter and sends it to Eshq through Sukhan.

We summarize the results obtained in the research work as follows in the "**Result**" part of the dissertation

- First of all, Muhammad Fuzuli and Sheikh Ghalib "Divan" were comprehensively reviewed in the research work. The study provides detailed information about the impact of the historical conditions that shaped Sheikh Ghalib on the poet's creativity and worldview. The poet lived and created in a period full of turmoil, and during this period, his living in the palace of Selim III, meeting with famous people of his time while in the palace, working in various religious institutions, and his attitude towards the representatives of the religious sect are discussed in detail, and the

²⁷ Şeyh Galib. Hüsn ü Aşk / Hazırlayanlar: Orhan Okay, Hüseyin Ayan. – İstanbul: Dergah Yayınları, 3 baskı. –2005. –464 s.

historical results were obtained that circumstances play a major role in the poet's formation.

- The presence of similarities and agreements between the examples of poems created by both poets, their proof with examples can be evaluated as one of the main factors obtained in the research work. The poet who glorified the historical reality of his time with lyrical colors in "Divan" always remembered the people close to him with love and reflected his attitude towards them. Based on these results, the influence of poets such as Nizami Ganjavi, Shams Tabrizi, Fariduddin Attar, Alishir Navai, Mohammad Fuzuli, Saib Tabrizi, Süruri, Ibrahim Gulshani on the creativity of Sheikh Ghalib and the poet's poems dedicated to them were analyzed and compared.

- At the same time, this provides a basis for studying the poet's "Divan" in the context of Turkish poetry, determining the influence between the images of the poem, and making judgments about these poems. Therefore, among the Turkish poets of Sheikh Ghalib, Maulana Jalaladdin Rumi, Asrar Dada, Mehmed Khayali, Mustafa Çelebi Naili, Yusif Sheikhi, Khoja Suleyman Nashat, etc. it was concluded that he loved the names of poets like.

- The factors that form the basis of the subject sources of the poet's "Divan", as well as the fact that he was influenced by Muhammad Fuzuli's poetry during the study of his work, were evaluated as one of the main results of the research.

- The themes that form the basis of the creativity of both poets and their comparative analysis, based on this analysis, the results of the creativity of both artists benefiting from the same source were obtained.

- In accordance with the tradition of divan poetics, the works of both poets include "Quran" verses, hadiths, stories about prophets, etc. the presence of such topics, the reflection of the attitude towards the socio-political situation of the period in the use of these topics has been revealed as one of the main factors ahead. From this point of view, the peculiarities of the ode genre in the works of both poets were involved in a detailed analysis.

- The theme of love, which is the main theme in the work of

both poets, is in the leading place, and the influence of Ghalib's lyrics on Fuzuli has been involved in the research with visual examples. As in the ghazals of Mohammad Fuzuli, it has been compared that in the poetry of Sheikh Ghalib, the verse has a deep Sufi meaning that leaves behind its external meaning.

- One of the main results of the research is that the subject of the "Beauty and Love" masnav, which is included in the research, is taken from the same source as the "Leyli and Majnun" masnav, and that the masnav uses the same source of ideas.

The literary influence of Muhammad Fuzuli is clearly evident in Sheikh Ghalib's poetic meetings.

- Like Fuzuli, Sheikh Ghalib also considered the word as a holy blessing, based on the idea that it is a divine blessing sent by God to the poets. We see that Fuzuli's preference for scientificity in poetry, content rather than form, influenced Sheikh Ghalib's poetry, and he came to the conclusion that poetry should be scientific and say meaningful words, not just glorify the love of the nightingale.

- The idea of having multiple meanings in his ghazals and having a philosophical meaning along with the inner content of some verses is one of the aspects that bring the creativity of both artists closer to each other.

- Inner purification, spiritual perfection, understanding of the truth-absolute beauty in the "Beauty and Love" masnav constitute the last peak of the internal evolution process that a person goes through. The last conclusion reached in the work is that the idea of searching for the truth is echoed with the idea that "the truth that a person is looking for is within himself".

- Fuzuli's Leyli and Majnun in "Beauty and Love" have an impact both in terms of theme, composition, image and motive, and also in terms of ideas. When we compare the Masnavis, the main result we get is that Sheikh Ghalib, inspired by "Leyli and Majnun", tried to write an original work on the topic of love, avoiding repetition, and he succeeded.

- One of the factors that brought the creative styles of these two great artists closer to each other was the widespread distribution of Fuzuli's works, the fact that his poems had a wide readership, and

his art became a standard throughout the East. Therefore, Sheikh Ghalib, who is the last representative of Turkish Sufism literature, is known in the world of poetry as a follower of Fuzuli traditions in his work. All this shows that the magic of the immortal Fuzuli word spread to the entire Turkic world long after his time and cultivated his followers. One of them was the 18th century Turkish poet Sheikh Ghalib.

The main content of the research is reflected in the following articles and conference materials of the applicant:

1. Abdullayeva, G.S. Şeyx Qalib poeziyası Quran rəvayətləri kontekstində //–Bakı: Filologiya məsələləri. –2018. № 18, –s. 310-316.
2. Abdullayeva, G. S. Şeyx Qalib şeirində mənə axtarışları // – Bakı: BDU,- Dil və ədəbiyyat,- 2018. № 1(109) –223-225 s.
3. Abdullayeva, G.S. Şeyx Qalib: söz bir gövhəri-ülvi, lahut məkanıdır // Azərbaycan Dövlət Mədəniyyət və İncəsənət Universiteti. Türksöylü xalqların musiqi mədəniyyətinin tədqiqi problemləri. XVIII Beynəlxalq elmi proktiki konfransın materialları, –Bakı: –2019, –s. 139-144.
4. Abdullayeva, G.S. Şeyx Qalib yaradıcılığında qəsidə // –Bakı: Filologiya və sənətşünaslıq, –2020. №2, –s. 99-104.
5. Abdullayeva, G.S. Şeyx Qalib divanında türk şairlərinin vəsfi. AMEA akad.Z. M.Bünyadov adına Şərqsünaslıq İnstitutu “XXI əsrdə Yunus Emreni anlamaq” mövzusunda simpozium. –Bakı: –2021. –s. 71-73.
6. Abdullayeva, G.S. Məhəmməd Füzuli və Şeyx Qalib qəzəllərinin məzmun yaxınlığı // – Bakı: Filologiya və sənətşünaslıq, –2022. №1, –s. 94-98.
7. Abdullayeva, G.S. Şeyx Qalib yaradıcılığında ənənədən bəhrələnmə // –Bakı: Filologiya məsələləri, –2021. №7, –s. 305-311.
8. Abdullayeva, G.S. Şeyx Qalib Füzuli ənənələri kontekstində // Uluslararası Türk dünyasında milli mücadilə və ədəbiyyat simpoziumu bildiriləri, – Bakı: –2019. –Ankara: –2022. –s. 39-44.
9. Абдуллаева, Г. С. Традиция салафи (преемственности) в творчестве Шейха Галиба Национальные литературы в контексте культурной интеграции сборник статей Международного круглого стола. –Казань: –2021. –s.7-13.
10. Abdullayeva, G.S. Şeyx Qalib divanında Məhəmməd Füzuli şeirinə yazılan təxmislər // –Bakı: Dil və ədəbiyyat Beynəlxalq

- elmi-nəzəri jurnal, –2021. 2(116), –s. 117-121.
10. Abdullayeva, G.S. Nizami Gəncəvi Şeyx Qalib yaradıcılığında //Azərbaycan Milli Elmlər Akademiyası Gəncə bölməsi Nizami Gəncəvi 880, Nizamişünaslıq elmi əsərlər,– Gəncə: –2021. № 6, –s.77-82.
 11. Абдуллаева, Г.С. Сравнение поэмы Шейха Галиба «Хусн и Эшг» по линиям, пересекающимся с «лейли и меджнун» Актуальні питання гуманітарних наук // Міжвузівський збірник наукових праць молодих вчених. Дрогобицького державного педагогічного університету імені Івана Франка. Вип 45, том 1 Видавничий дім “Гельветика”, –2021. – s.94-100.
 12. Abdullayeva, G.S. Şeyx Qalib dühası və onun tədqiq tarixindən // Azərbaycan Elm Mərkəzi, –Bakı: Qədim diyar jurnalı, –2022. –с.4. А Sayı 7, –s.25-32.
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The defense of the dissertation will be held on 30 November 2023 at 15⁰⁰ at the meeting of the Dissertation Council ED 1.05 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating under the Institute of Literature named after Nizami Ganjavi of ANAS.

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It is possible to get acquainted with the dissertation in the library of the Institute of Literature named after Nizami Ganjavi of ANAS.

The electronic versions of the dissertation and abstract are posted on the official website of the Institute of Literature named after Nizami Ganjavi of ANAS.

The abstract was sent to the necessary addresses on 27 October 2023.

Signed to print: 27.10. 2023

Paper format: A5

Volume: 40476

Circulation: 20