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ABSTRACT

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THE LYRICS OF MASIHI TABRIZI

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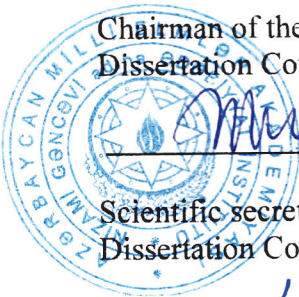
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INTRODUCTION

Relevance and studying degree of the research issue. The lyrical poetry of Masihi Tabrizi, a representative of 16th century Azerbaijani literature, has not yet received its full scholarly recognition in the history of literature. The poet's "*Divan*" of lyrical poems, which was discovered and published by Corresponding Member of the National Academy of Sciences of Azerbaijan (ANAS), Alyar Safarli, still awaits comprehensive academic study. The attribution of this collection of lyrical poems to Sheikh Ruknaddin Masihi, who is also identified by Alyar Safarli as the 17th-century poet and author of "Varga and Gulsha", has given rise to scholarly debate. Therefore, a separate and thorough investigation of this matter remains a pressing issue in the field of literary studies. The study of Masihi's lyrical "*Divan*" holds particular significance for the analysis of the ideological and artistic tendencies, as well as the linguistic-stylistic and poetic features, of medieval Azerbaijani literature. In the history of Azerbaijani literature, the position of Masihi is notable for his synthesis and further development of the literary achievements of his predecessors and the broader Eastern poetic tradition.

The lyrical poems – "*Divan*" by Masihi Tabrizi, remained unknown to the world for many years and was considered lost on the dark pages of history. However, the discovery of the only manuscript of the poet's "*Divan*" in 1997 at the Isfahan Cultural Library marked a significant turning point in the history of Azerbaijani literature and in the field of Masihi studies in particular. The "*Divan*" of lyrical poems, brought to light by Corresponding Member of ANAS, Alyar Safarli, was published in Arabic script in Tehran in 1998 through his efforts. Yet, given the limited number of copies and the restricted circulation of that edition among a wider readership, the compiler prepared a new edition of the "*Divan*" in Latin script in 2012, supplementing it with a foreword, glossary, and commentary. In this regard, the publication created new opportunities for the in-depth study of various aspects of Masihi's lyricism, including its thematic and artistic features, system of imagery, predecessor-successor relationships, as well as its linguistic and stylistic characteristics.

Today, there is a need for a comprehensive and detailed study of the poet's literary legacy, particularly his "Divan" of lyrical poems. A thorough scholarly investigation into the rich artistic-philosophical system of imagery, the multifaceted poetic world, the content and essence of Masihi's poetry, as well as the poetic forms and rhetorical devices through which this content is artistically expressed, stands as one of the current critical issues in Azerbaijani literary studies.

A comprehensive study of Masihi's "Divan" of lyrical poems, the clarification of its unexplored aspects, and the scholarly assessment of the poet's position within the history of Azerbaijani literature underscore the urgency of this research topic.

Masihi's literary heritage was significantly influenced by earlier poets, particularly Navai, Khatai, and Fuzuli. In his lyric poetry, one can clearly observe not only the themes and imagery of Navai, Khatai, and Fuzuli, but also the influence of their prosodic structures, such as meter and rhythm, as well as techniques in the use of rhyme and refrain. Therefore, the study of Masihi's lyrical works stands out as an important and topical issue in the broader context of research on "Divan" literature.

At various times, several studies have been conducted on Masihi's "*Divan*", and numerous articles and essays have been written on the subject. The first academic investigations in Azerbaijani literary studies concerning Masihi's "Divan" were carried out by Corresponding Member of the National Academy of Sciences of Azerbaijan, Alyar Safarli, who was also responsible for its initial publication. Following the publication of Masihi's "Divan" in Arabic script in Tehran in 1998, scholarly attention to his lyrical poetry increased notably. Corresponding Member of ANAS, Professor Azada Rustamova, briefly discussed Masihi's "Divan" in the third volume of the six-volume "History of Azerbaijani Literature", focusing on its ideological and artistic features. Later, PhD in Philological Sciences Pasha Karimov, who investigated 17th-century Azerbaijani vernacular lyric poetry as his research subject, has discussed the poet's lyrical poems from the "Divan". Turkish scholar Shevket Bashturk, in 2006, authored a research study titled "Masihi Tabrizi: His Life, Literary Identity, Works, and the Analysis

of His “Divan”. However, only 28 pages of this study are devoted to Masihi’s life, works, and “Divan”; the remainder consists of the full text of the “Divan” itself. Professor Yaqub Babayev also provides general information on Masihi’s “Divan” in his textbook *History of Azerbaijani Literature (13th-18th centuries)*.

Researcher of classical heritage Ataemi Mirzayev authored a separate essay on Masihi in the third volume of the ten-volume *History of Azerbaijani Literature*, dedicated to the medieval period.

Object and subject of the research. The object of the research is Masihi’s “Divan” consisting of lyrical poems. The subject of the study includes the themes, main motifs, genres, and poetic features of the poems contained in the “Divan”.

Aims and objectives of the research. The main aim of this study is to conduct a comprehensive and in-depth analysis of Masihi’s “Divan” of lyrical poems written in his native language, to reveal the traditional and individual features of form and content within these poems, and to identify the primary sources of the poet’s creative inspiration. In line with this objective, the following research duties have been carried out:

- To review available sources and provide detailed information about Masihi’s literary legacy by examining data related to his lyrical creativity;

- To analyze the history of the study of Masihi’s “Divan” and the directions in which it has been explored;

- To identify the formal and generic characteristics of the poems included in Masihi’s “Divan”;

- To determine the poetic sources that influenced Masihi’s lyricism;

- To uncover the central motifs and the system of imagery within Masihi’s literary heritage;

- To examine the artistic features of Masihi’s lyric poetry and to define his contribution to the enrichment of “Divan” poetry in terms of poetic figures and forms;

- To conduct a thorough analysis of the prosodic system of Masihi’s poetry – including meter, rhyme, and radif – within the context of 16th-century literature.

Research methods: The methodological basis of the research consists of the historical-literary and comparative-contrastive approaches. The study also draws on established scientific opinions and research practices from the field of Azerbaijani literary criticism relevant to the issues under consideration.

Main provisions set for defense. Based on the comprehensive analysis of the formal, thematic, and artistic features of Masihi's "Divan" presented in this dissertation, the following key clauses are set for defense:

- Masihi's literary work holds a significant place in the formation and development of the 16th-century Azerbaijani literary environment;

- Masihi's "Divan" and the poetic genres represented within it reflect the literary landscape of his time;

- Oral folk literature, classical Turkic poetry, religious sources, and traditional artistic imagery constitute the primary ideological foundations of Masihi's creative work;

- The identification of the artistic features of the poet's "Divan" demonstrates the special role of poetic devices in the expression of thought;

- Masihi's use of rhyme and radif, as tools of musicality and coherence in his "Divan", represents a continuation of classical poetic traditions;

- The study of the metrical system in Masihi's poetry reveals consistency with the usage of aruz meter patterns prevalent in the poetry of his time.

Scientific novelty of the research. Although various articles and essays of different character have been written on Masihi Tabrizi's lyricism, his "*Divan*" composed of lyrical poems has not yet been studied as an independent subject, nor has his place within the history of Azerbaijani native-language lyrical poetry been comprehensively and systematically analyzed. The scientific novelty of this research lies in the fact that it represents the first comprehensive study of the ideological-content, linguistic-stylistic, and poetic features of Masihi's lyrical poetry. For the first time, the following issues have been subjected to scientific analysis within this

dissertation:

- Information about Masihi Tabrizi and his historical context, literary environment, and legacy has been clarified based on existing materials;

- Detailed and extensive information has been provided on the manuscript and printed copies of Masihi's "*Divan*", and the current level of research into his lyric poetry has been assessed;

- The poems included in the "*Divan*" have been thoroughly analyzed in terms of their formal and generic characteristics;

- The poet's work has been examined from the perspective of its folkloric sources;

- New aspects of the intertextual relationship among Masihi and his literary predecessors and successors have been identified;

- The main themes and motifs in Masihi's lyric poetry have been determined;

- The artistic and philosophical orientations of Masihi's poetry have been explored;

- The system of imagery in Masihi's lyrical poems has been comprehensively studied;

- The poet's position within the history of Azerbaijani lyrical poetry has been evaluated from a scientific perspective;

- The poetic devices that contribute to the formal aesthetic qualities of the poet's work have been included in;

- The linguistic and stylistic features of Masihi's lyricism have been thoroughly identified;

- His lyrical poems have been individually examined in terms of meter (*aruz*), rhyme, and *radif*;

- The traditional and individual features that characterize Masihi's lyricism have been defined.

Theoretical and practical implication of research. This study holds distinct scientific and practical value in terms of the ideas proposed and the substantiated provisions concerning Masihi's "*Divan*". It may serve as a foundational source for future researchers interested in studying the "*Divan*". Moreover, the research offers a methodological model for the study of Masihi's lyrical poetry and contributes to the scholarly tradition in this field. In this regard, the

main propositions and results of the dissertation may be applied and utilized in the following areas:

- In the study and analysis of medieval Azerbaijani literature;
- In the examination of Masihi’s “*Divan*” from various perspectives;
- In the investigation of the formal and structural characteristics of genres employed in “*Divan*” literature;
- In the analysis of the intertextual relationships between literary predecessors and successors in classical Azerbaijani literature;
- In identifying the role and function of traditional imagery in “*Divan*” poetry;
- In exploring the use and adaptation of poetic devices specific to Eastern poetics within Azerbaijani literature;
- In the study of the rhyme and *radif* system in classical Azerbaijani poetry;
- In tracing the historical development and usage of *aruz* meter and its rhythmic patterns in medieval Azerbaijani literature.

Approbation and application of research. The topic of the dissertation was approved by the Scientific Council of the Nizami Ganjavi Institute of Literature of the Azerbaijan National Academy of Sciences on June 23, 2022 (Protocol No. 4), and by the meeting of the Problem Council for Humanities under the Council for Coordination of Scientific Research of the Republic of Azerbaijan on December 8, 2022 (Protocol No. 3).

The main theses and findings of the research have been reflected in the author's articles published in scientific journals recommended by the Supreme Attestation Commission under the President of the Republic of Azerbaijan, including in a reputable international peer-reviewed scientific periodical indexed in international abstracting and indexing databases, as well as in the author's presentations and reports delivered at international scientific conferences.

Name of the organization where the dissertation work is performed. The dissertation was carried out in the “Department of Medieval Azerbaijani Literature”, specifically within the “Fuzuli

Studies” sector of the Institute of Literature named after Nizami Ganjavi of the Azerbaijan National Academy of Sciences (ANAS).

Structure and total volume of the dissertation. The dissertation has been written in accordance with the requirements set by the Supreme Attestation Commission under the President of the Republic of Azerbaijan. The dissertation consists of an introduction, three chapters, a conclusion, and a list of references. The Introduction consists of 10315 conventional characters; Chapter I 71134 conventional characters; Chapter II – 84124 conventional characters; Chapter III – 66416 conventional characters; and the Conclusion 3602 conventional characters. The total volume of the dissertation is 235591 conventional characters.

MAIN CONTENT OF THE DISSERTATION WORK

In the **Introduction** section of the dissertation, the relevance of the research topic and the degree of its elaboration, the objectives and duties of the study, the research methods, the main clauses set for defense, the scientific novelty, as well as its theoretical and practical significance are discussed.

The first chapter of the dissertation, entitled “*Məsihi Tabrizi and his collection of lyric poems “Divan”*”, consists of two paragraphs. The first paragraph is titled “*The life and literary heritage of Məsihi Tabrizi*”. It is well known that in medieval Azerbaijani-Turkic literature there were several poets who used the pen name “Məsihi”. One of these figures was a poet of the 16th century, who dedicated his “*Divan*” – a collection of lyric poems – to the ruler of his time, Mohammad Khudabanda. For many years, both the “*Divan*” and the poet himself remained unknown to the scholarly community. To date, no information concerning him has been found in historical sources or biographical anthologies (*tazkiras*). Even in the preface (*dibacha*) of the “*Divan*”, there is no reference to the poet’s personal name.

From this, it may be concluded that the name “Məsihi”, appearing in the final couplets (*maqta‘ bayts*) of ghazals as well as in *tarjibands*, *musaddas*, *takhmis*, *mukhammas*, and rubais, serves as his literary pseudonym. Furthermore, certain poems included in the “*Divan*” contain verses that allude to episodes from the poet’s life. In this regard, the following examples are of particular interest:

*Həq lütfi ilə yenə, Məsihi, şəhi-qazi,
Təbrizgə basdı qədəm əlminnətülillah¹.*

*Qürbətdayəm, ey həmnəfəs dərmandəvü bikud kəs,
Çün mürği-zindani-qəfəs ayru gülü gülzaridin.²*

*Təmənnayi-vüsalidin, Məsihi, künci-qürbətdə,
Qəribü bikəsü zar olduğumni yar bilməsmü?³*

¹ Məsihi. *Divan* / tərt. ed. Ə.Q.Səfərli. – Bakı: Elm, – 2012. – s.119

² Yenə orada, – s.112

*By God's eternal grace, once more, O Masihi,
He set His blessed foot upon Tabriz – praise be to the
Almighty!*

*In exile I remain – O soul-companion, healer none, helper
none
Like a bird imprisoned in a cage, torn from its rose and garden
fair.*

*In longing for reunion, Masihi, in this lonely corner of exile,
Does not the Beloved know how I – forsaken, friendless – weep
in sorrow?*

The first example presented not only demonstrates the poet's connection with Tabriz but also provides grounds to assert that he was originally from this city. Likewise, the subsequent examples shed light on his life in exile. The “*Divan*” contains numerous such couplets that allude both to Tabriz and to the poet's estrangement. As previously noted, these references offer sufficient grounds to confirm that the lyrical “*Divan*” under discussion does not belong to the 17th-century poet Shaikh Rukn al-Dīn Masihi, the author of “*Varga and Gulsha*”. Scientific sources indicate that Shaikh Rukn al-Dīn Masihi resided in Kashan.⁴ Therefore, in order to distinguish between the two poets, it is deemed more appropriate to refer to the author of this “*Divan*” with the nisba (attributive title) “Tabrizi.” It is no coincidence that in several studies the poet has indeed been examined under the name *Masihi Tabrizi*.⁵

To date, only one manuscript copy of Masihi Tabrizi's “*Divan*” is known to the science. Following Professor Elyar Safarli,

³ Məsihi. *Divan* / tørt. ed. Ə.Q.Səfərli. – Bakı: Elm, – 2012. – s.119

⁴ Səfərli, Ə.Q. Məsihinin həyatı // Əlyar Səfərli. Seçilmiş əsərləri / tørt. ed. A.B.Mirzəyev. – Bakı: Elm və təhsil, – 2017. – s.49

⁵ Baştürk, Ş. Məsihi-Tebrizi: həyatı, edebî şəxsiyyəti, əsərləri və divânının incelenməsi: / Yüksek Lisans Tezi, Türk Dili ve Edebiyatı Anabilim Dalı / – Afyon Kocatepe Üniversitesi Sosyal Bilimler Enstitüsü, 2006.

who attributed and published this “*Divan*” under Shaikh Rukn al-Dīn Masihi, the prominent literary scholar Khalil Yusifli was the first to address the authorship issue. According to Yusifli’s observation, the author who dedicated the “*Divan*” to Mohammad Khudabanda was a different poet using the pen name “Masihi”. Subsequent studies have also addressed the question of authorship and concluded that the “*Divan*” belongs to another poet known as Masihi.⁶

Masihi’s “*Divan*”, as a valuable example of 16th-century Azerbaijani literature, embodies all the characteristic features of the literary tradition of the time. In the dissertation, the significance of the “*Divan*” and its place and role in the history of Azerbaijani literature are substantiated on a scientific basis.

In the second paragraph of the first chapter, titled “*Formal and genre characteristics of Masihi Tabrizi’s “Divan”*”, the poet’s works are examined in terms of their formal and generic features. It is noted that the “*Divan*” consists of a preface (*dibacha*) and poems written in various genres. The author also devoted a separate preface specifically to the quatrains (*rubais*) included in the collection. Masihi’s poetry is highly diverse in both form and genre. The poet employs nearly all the poetic genres characteristic of classical “*Divan*” literature, utilizing poetic units in both line (*band*) and couplet (*bayt*) forms.

Among the poetic forms composed of couplets, Masihi wrote ghazals, qitas, masnavis (e.g., *Saqiname*), matlas, and mufrad forms. The single-stanza poetic forms in his “*Divan*” include tuyug and rubai, while multi-stanza forms include *mukhammas*, *takhmis*, *musaddas*, and *tarjiband* genres.

In Masihi’s “*Divan*”, the most prominent genre is the ghazal, of which 97 out of 161 examples contain a *radif* (radif). A classification of the ghazals based on length, measured by the number of couplets, indicates that they range from 4 to 15 couplets, with seven-couplet ghazals being the most common. Examination of the poet’s pen name usage in the ghazals reveals that in 151 ghazals, the pen name appears in the final couplet, i.e., the *maqta*, whereas in

⁶ XIII-XVIII əsrlər Azərbaycan poeziyasından seçmələr / tərt. ed. X.H.Yusifli. – Bakı: OKA Ofset, – 2007. – s.270

10 ghazals it occurs in the *husn-i-maqta* (ingeniously integrated final couplet). Subsequently, the ghazals included in the “*Divan*” are categorized according to meaning, form, theme, and content, with each category illustrated and explained through specific examples.

The study also draws attention to a particular aspect of Masihi’s *tuyuqs* (a short quatrain form). In the published edition of his “*Divan*”, the *tuyuqs* are not presented separately but are interspersed with *qit’as* (occasional poems).⁷ In the preface to the book, the compiler, Corresponding member of the Azerbaijan National Academy of Sciences, E.Safarli, analyzed and presented them as *rubais*: “*Masihi’s rubais resonate with homonymic punning tuyuqs. Under the influence of Q.Burhaneddin and I.Nasimi’s tuyuqs, he composed new rubais*”.⁸

As observed, although the scholar noted that these examples resemble homonymic punning *tuyuqs*, he ultimately classified them as *rubais*. However, a metrical analysis shows that these poems are composed in the *ramal* meter, specifically in the third type known as the “three-part incomplete ramal” (fā’ilātun fā’ilātun fā’ilun), and they employ homonymic punning rhymes (*jinas*). Since these characteristics are specific to the *tuyuq* rather than the *rubai* genre, these ten poems should be considered examples of *tuyuqs*.

Another genre-related aspect in Masihi’s “*Divan*” concerns *takhmises* (poems in which a poet extends or elaborates upon a couplet from another poet). In the published “*Divan*”, of the three poems presented under the heading “*Mukhammas*”, two are composed as *takhmises* on works by Alisher Navoi.

The same situation is observed in Masihi’s poems written in the *tarjiband* and *musaddas* genres. For instance, the poem he wrote in the *tarjiband* genre was published under the title *tarkibband*.⁹ Meanwhile, his *musaddas* samples were interspersed with *qitas*.¹⁰ This arrangement reflects the fact that the compiler, when preparing

⁷ Məsihi. *Divan* / tərt. ed. Ə.Q.Səfərli. – Bakı: Elm, – 2012. – s.154-156

⁸ Səfərli, Ə.Q. Məsihi (Ön söz) // Məsihi. *Divan* / tərt. ed. Ə.Q.Səfərli. – Bakı: Elm, – 2012. – s.35

⁹ Məsihi. *Divan* / tərt. ed. Ə.Q.Səfərli. – Bakı: Elm, – 2012. – s.133

¹⁰ Yənə orada, – s.138

the “*Divan*” for publication, relied on the manuscript copy, and the genres of these poems were not properly distinguished.

Overall, Masihi’s “*Divan*” consists of 161 ghazals, 1 *tarjiband*, 2 *musaddas*, 2 *takhmises*, 1 *mukhammas*, 10 *tuyuqs*, 9 *qitas*, 133 *rubais*, 12 *matlas*, 3 *mufrads*, and a masnavi entitled “*Saqiname*”.

The scientific findings obtained in this chapter of the dissertation have been reflected in the following publications by the author.¹¹

The second chapter of the dissertation is entitled “*Thematic and content features of Masihi Tabrizi’s lyric poetry*”. This chapter consists of three paragraphs. In the first paragraph, titled “*Masihi Tabrizi’s lyric poetry: sources and predecessors*”, it is noted that when studying the work of any artist, it is essential to consider the extent to which they drew upon sources that played a significant role in shaping their art. An analysis of Masihi’s poetry demonstrates that the poet, through the use of folkloric materials, composed exemplary poetic works reflecting popular wisdom as well as folk expressions and idioms. His engagement with proverbs, sayings, idiomatic phrases, and expressions of blessing or cursing imparted a distinctive beauty to his language and enabled more precise expression of ideas. In describing the breaking up and suffering of the lyrical persona, Masihi drew upon expressions from the vernacular to achieve a more accurate and emotionally resonant articulation of thought. For example, in the couplets: “*Min bilürmin nə çəkər bidadi-hicrandin könül, Dərdməndün haləti dərd əhliğə məşhumdur*”¹² – beytində “*Dərdi çəkən bilər*”, “*Dərdini dərd bilənə söylə*”¹³ (“*I understand the anguish that sorrow brings to the heart; the sorrow of the afflicted is known only to those acquainted with suffering*”). The poet conveys ideas traditionally expressed in proverbs such as “*uffering is truly known only to those who have endured it*” and “*Sorrow should*

¹¹ Hübətova, P.R. Məsihi Təbrizinin tuyuqları // – Bakı: Poetika.izm, – 2023. №2, – s.100-105; Hübətova P.R. Məsihi Təbrizinin təxmisləri // – Bakı: Azərbaycan ədəbiyyatşünaslığı, – 2024. №1, – s.47-52

¹² Məsihi. *Divan* / tərt. ed. Ə.Q.Səfərli. – Bakı: Elm, – 2012. – s.76

¹³ Atalar sözü və deyimlər / tərt. ed. T.Ə.Əhmədov, A.Qurbanov. – Bakı: Nurlar, – 2007. – s.103

be shared with those who are themselves familiar with suffering” rendering them in a form close to the spoken language of the people.

Expressions and blessings still widely used today, such as “*may you be protected from the evil eye*” and “*may you not be shamed*”, frequently occur in Masihi’s poetry. Consider the following examples: *Nihali-qamətinin, ya rəb, yaman gözün irağ olsun...*¹⁴ ...*Sənqə dəgmasun yaman göz ki, qəribi-dilsitansan,*¹⁵ *Barəkəllah yüzün aq olsun...*¹⁶ In the first two examples, the poet wishes that his beloved be protected from the evil eye, while in the second and third examples he praises his beloved by saying “*may never be embarrassed*”.

Masihi’s works also feature frequent use of the expression “*Qurban olmaq*” (literally, “to be sacrificed for”), characteristic of the vernacular. The poet employs this expression in various poetic contexts, both within individual verses and as a *radif* (radif).

*Eydi-qurban buldivü qurban dilərmin can sənqa,
Eyləgil qurban mini kim olayım qurban sənqa*¹⁷.

*İşveyi-nəgisi-bimaruna qurban olayım,
Qəmzeyi-qatili-xunxarunqa qurban olayım*¹⁸.

*May my life be sacrificed for you;
Who am I to offer myself as a sacrifice, yet I wish to be yours?*

*I am yours, even to your ailing form, I am yours to sacrifice
I am yours, even to your wrathful and fierce sides, I am yours
to sacrifice.*

¹⁴ Məsihi. Divan / tər. ed. Ə.Q.Səfərli. – Bakı: Elm, – 2012. – s.78

¹⁵ Yənə orada, – s.114

¹⁶ Yənə orada, – s.132

¹⁷ Yənə orada, – s.58

¹⁸ Yənə orada, – s.108

This paragraph also discusses the influence of poets preceding Masihi, particularly Alisher Navoi, Shah Ismail Khatai, and Muhammad Fuzuli, emphasizing that the literary heritage of these artists constituted one of the primary sources for his own work.

Masihi drew upon the rich oeuvre of the Uzbek poet Alisher Navoi in a distinctive manner. He extensively employed elements characteristic of the Chagatai Turkic language in his poetry, which primarily reflects Navoi's influence. Masihi composed *naziras* (imitative poems) to Navoi, used the same *radifs* and rhymes, wrote *takhmises* on his two ghazals, and reproduced entire lines from several of Navoi's ghazals and rubais in his own works. Examples of Masihi's ghazals that share the same radif as those of Navoi include: "Cüda," "Görüb," "Küstax," "Ləziz," "İrür," "Göz," "Kuj," "Biş iməs," "Etmiş," "Xilas," "Ərz," "Heyf," "Eşq," "Etti fəraq," "Qılmadın," "Ey könül," "Könlüm," "Etmişəm," "Bu," "Bilə". As an illustration, let us examine a sample composed as an imitative poem to Navoi's ghazal with the radif "Göz" ("Eye"). As an example, consider the *nazira* composed in response to Navoi's ghazal with the *radif* "Göz".

Navoi: *Yordin ayrilgali shaydo ko'ngul bexob ko'z,
Har zamon zohir gilur savdo ko'ngul, xunob ko'z...*¹⁹

*Since parting from the beloved, the mad heart, the sleepless
eye.*

*At every moment it reveals turmoil: the afflicted heart, the
tearful eye.*

Masihi: *Vəh ki, sevmişlər yenə şeyda könül bixab göz,
Qatili kim bar anqa xara könül qəssab göz...*²⁰

¹⁹ Navoiy, A. To'la asarlar to'plami: [O'n jildlik] / Xazoyin ul-maoniy, G'aroyib us-sig'ar / Nashra tayyorlovchlar. H.Sulayman, S.Rafiddinov. – Toshkent: G'afur G'ulom nomidaği nashriyot-matbaa ijodiy uyi, – Birinchi jild. – 2012. – s.237

²⁰ Məsihi. Divan / tert. ed. Ə.Q.Səfərli. – Bakı: Elm, – 2012. – s.82

*Alas! Whoever has loved ends up with a mad heart and
sleepless eyes.
The killer of such hearts is none other than the cruel beloved —
with her dark, butcher-like eyes.*

The ghazal with the radif 'Cüda' written by Masihi under the influence of Navoi also attracts attention from another perspective. Specifically, in addition to employing the same radif and rhyme, Masihi incorporates – through the technique of *tazmin* – the very lines contained in the *matla* couplet of Navoi's ghazal into various couplets of his own.

Navoi: *Ne navo soz aylagay bulbul gulistondin judo,
Aylamas to'ti takallum shakkaristondin judo.
Dema, hijronimda chekmaysen fig'on-u nola ko'p,
Jism aylarmu fig'on bo'lg'an nafas jondin judo?...²¹*

*What song could a nightingale sing, once torn away from the
rose garden?
How could a parrot speak sweetly, when far from the land of
sugar?
Do not say I do not cry out and lament in separation—
For how could the body raise a voice once breath and soul are
gone?*

Masihi: *Mürği-dil rüxsaridin ayru nəva saz eyləməz,
Ney nəva saz eyləni bülbül gülistandin cüda.
Can quşi lal olsa ayru ləbləridin yoq əcəb,
Eyləməs tuti təkəllüm şəkkəristandin cüda²².
The heart as a bird that needs the beloved's beauty (face/lips).
The nightingale needing the rose garden.
The bird needing sugar to speak sweetly.*

²¹ Navoiy, A. To'la asarlar to'plami: [O'n jildlik] / Xazoyin ul-maoniy, G'aroyib us-sig'ar / Nashra tayyorlovchlar. H.Sulayman, S.Rafiddinov. – Toshkent: G'afur G'ulom nomidaği nashriyot-matbaa ijodiy uyi, – Birinchi jild. – 2012. – s.59

²² Məsihi. Divan / tert. ed. Ə.Q.Səfərli. – Bakı: Elm, – 2012. – s.59

Without the beloved's presence, voice, joy, and life itself fall silent.

The influence of Navoi is also distinctly evident in the rubaiyyat section of Masihi's *Divan*. Following his predecessor's example, the poet composed the same number of rubais – 133 in total – thus creating a complete and refined collection of quatrains. Both poets also share a number of identical *radifs*, such as “*Bais*”, “*Qədəh*”, “*Ələzz*”, “*İrür*”, “*Eylə xilas*”, “*Anqa şərt*”, “*Fəraq*”, “*Eylədi eşq*”, “*Mən tək*”, “*Qıldım*”, “*Bulsun*”, “*Xuramanın üçün*”, “*Ey saqi*”, among others.

In the dissertation, two examples of *takhmis* written by Masihi in response to Navoi's ghazals are also examined comparatively, with particular attention to the predecessor–successor relationship between the two poets, illustrated through concrete examples. After Navoi, the poet who exerted the greatest influence on Masihi was Fuzuli. A comparative study of both poets' “*Divan*”s reveals that in many of his ghazals and rubais, Masihi likewise employed rhymes and *radifs* identical to those of Fuzuli. Among Masihi's ghazals that share the same *radifs* with Fuzuli, one may cite the following: “*Mana*”, “*Sana*”, “*Küstax*”, “*Ləziz*”, “*Yetər*”, “*Etmış*”, “*Bar*”, “*Ərz*”, “*Könlüm*”, “*Bu*”, “*Görüb*”, “*Kimi*”, “*Qalmadı*”, and others.

There are numerous poetic imitations (*naziras*) written by Masihi in response to Fuzuli's ghazals. As an example, let us consider the ghazal with the radif “*Qalmadı*” (“*Has left*”). In this case, Masihi not only adopts the radif “*Qalmadı*” but also makes use of 5 out of the 7 rhyme words employed by Fuzuli, thereby creating an elegant example of a *nazira*. For illustration, let us examine the opening couplets (*matla*) of both ghazals.

Məsihinin Füzuli qəzəllərinə yazdığı nəzirələr çoxdur. Örnək olaraq “Qalmadı” rədifli qəzələ diqqət edək. Məsihi “Qalmadı” rədifi ilə yanaşı, Füzulidə işlənən yeddi qafiyə sözün beşindən istifadə edərək gözəl bir nəzirə nümunəsi yazmışdır. Örnək olaraq hər iki qəzəlin mətlə beytlərinə nəzər salaq.

Fuzuli: *Gördüm ol xurşidi-hüsnün, **ixtiyarım qalmadı,**
Sayə tək bir yerdə durmağa **qərarım qalmadı...***²³

*When I beheld that sun-like beauty, I lost all power over myself.
Like a restless shadow, I could no longer stand still in one place."*

Masihi: *Sinsiz, ey arami-can səbrü **qərarım qalmadı,**
Ni qərarü səbr, əqlü **ixtiyarım qalmadı...***²⁴

*O beloved, without you, my calm soul has lost all patience and steadiness.
Neither reason, nor patience, nor any control over myself is left*

The ghazals of both poets with the radif “Görüb” (“Having Seen”) also attract attention. Notably, while Fuzuli created two ghazals with this radif, Masihi wrote only one. Nevertheless, Masihi’s ghazal demonstrates correspondence with both of Fuzuli’s ghazals in terms of content, rhyme, radif, and meter.

Fuzuli: *Payibənd oldum səri-zülfi-pərişanın **görüb,**
Nitqdən düşdüm ləbi-lə’li-dürəşşanın **görüb.**
Oda yaxdım şəm ’vəş canım, baxıb rüxsarinə
Çərxə çəkdim dudi-dil, **sərvi-xuramanın görüb.***²⁵

*Captive I became, enchanted by her disheveled, fairy-like hair;
Speech abandoned me, struck by her ruby lips.
I set my candle-like soul ablaze gazing at her radiant cheek,
And my smoky, ardent heart whirled upon seeing her cypress-like form.*

²³ Füzuli, M. Əsərləri: [6 cilddə] / tərt. ed. H.M.Araslı. – Bakı: Şərq-Qərb, – c.1. – 2005. – s.302

²⁴ Məsihi. Divan / tərt. ed. Ə.Q.Səfərli. – Bakı: Elm, – 2012. – s.130

²⁵ Füzuli, M. Əsərləri: [6 cilddə] / tərt. ed. H.M.Araslı. – Bakı: Şərq-Qərb, – c.1. – 2005. – s.71

Masihi: *Gül yüzün görgəc bolur şeyli-sirişkim laləgun,
 Tirə olur gözlərim zülfi-pərişanın görüb.
 Zar könlüm kim, irür qan gözlərudin dəmbədəm,
 Qətrə-qətrə saçılır ləli-dürəşanın görüb.
 Dudi-ahum sərvi tək çərxi- bəriğə çakti baş,
 Cılva birlə bağ ara qəddi-xuramanın görüb.*²⁶

Seeing your rose-like face, my modest demeanor blushes like a tulip;

My eyes grow dark with longing at your disheveled, fairy-like hair.

Alas, my heart bleeds, like a fountain from your eyes;

Each drop scatters, struck by your ruby lips.

My smoky, yearning soul spins like a cypress beneath the glittering sky,

Enchanted by the playful sway of the beloved's graceful form.

In Masihi's "Divan", there are also examples of quatrains (rubais) influenced by Fuzuli. Notable instances of these rubais include those with the radifs "Qədəh", "Ərz", "Üçün", "Bu", "Getdi", and others. The influence of Fuzuli on Masihi's rubais can be observed not only in terms of radif and rhyme but also in meaning and thematic content.

The impact of Khatai's poetry on Masihi's work is also clearly evident. Similar to other predecessors, Khatai's influence manifests not only in form and content but also in rhyme and radif. Examples of Masihi's ghazals that share the same radifs with those of his predecessor include: "Mana", "Sana", "Etmişdurur", "Bənzər", "Gedər", "Kimi", "Könlüm", "Yenə", "Üstinə", "Bilə", "Bar", and "Gəlmədi". In some of these poems, the similarity is limited to the radif, whereas in others, there is a correspondence in radif, meaning, and expression.

Masihi's ghazal with the radif "Oldu heyf" was composed under the influence of Khatai's poem "Olmadı, heyf oldu, heyf".

²⁶ Məsihi. Divan / tørt. ed. Ə.Q.Səfərli. – Bakı: Elm, – 2012. – s.62

Although the words forming the radif are not identical, both poems share similar meaning and content, with the lyrical protagonist lamenting the beloved's inconstancy.

Khatai: ***Ol pəri peykər mana yar olmadı, heyf oldu, heyf!***
*Aldı könlümmi, vəfadar olmadı, heyf oldu, heyf!*²⁷

*That angelic beloved never became mine, how unfortunate,
how unfortunate!
She captured my heart but proved unfaithful, what a pity, what
a pity!"*

Masihi: ***Ey könül, dil bivəfa əğyarğə yar oldi heyf,***
*Atəşi qeyrini canumğə rəvadar oldi heyf*²⁸.

*O my heart, my voice, alas! the unfaithful beloved went to
another, what a pity.
The fire of jealousy now burns devotedly in my soul, what a
grief.*

As can be seen, in Khatai's couplet, the lyrical hero laments that the beloved, whom he describes as a "fairy-like figure," is not faithful to him, whereas in Masihi, the lament arises because the beloved chooses another instead of him.

Although Masihi created the following example, dedicated to the arrival of spring, in the rubai genre – unlike Khatai – the influence of Khatai is clearly evident in terms of content, rhyme, and radif.

Khatai: *Mövsimi qış getdi, dövri novbahar oldu yenə,
Məclisi-gəştə əcaib ruzigar oldu yenə...*
*Mövsimi-gül gəldivü gülşən bəzəndi bəzm üçün,
Bağü səhra cümlə yeksər lələzar oldu yenə*²⁹.

²⁷ Xətayi, Ş.İ. Əsərləri / tərt. ed. Ə.Q.Səfərli, X.H.Yusifli. – Bakı: Şərq-Qərb, – 2005. – s.113

²⁸ Məsihi. Divan / tərt. ed. Ə.Q.Səfərli. – Bakı: Elm, – 2012. – s.92

*Winter has passed, and once more the cycle of spring returns.
In the strolls and gatherings, curious events unfold again.
The rose season has come, and the garden is adorned for
celebration.*

Every garden and field blooms with tulips once more.

Masihi: *Açıldı gülü fəslı-bahar oldi yenə,
Bostan ilə bağ laləzar oldi yenə,
Gülşən səhni əbirbar oldi yenə,
Mey ber ki, qərıbi-ruzıgar oldi yenə*³⁰.

*The roses of spring bloom once more,
Gardens and orchards are carpeted with tulips again.
The rose-garden floors are beautifully adorned anew,
Bring wine, for the times have turned unusual once more.*

In the second paragraph of the second chapter, titled “Main motifs in Masihi Tabrizi’s lyric poetry”, it is noted that the motifs present in the poet’s lyrics are broad and multifaceted. In Masihi’s poetry, love and affection, as well as the moods they evoke in people, occupy a central place. The poet gives great importance to love not only in his ghazals but also in his rubais, tuyuqs, and other genres, striving to depict it in all its subtlety. Several of his poems feature the radif “Eşq” (“Love”).

*Ah kim könlümni qıldı hicr ara əfkar eşq,
Etti bağrumni kəbabü gözümi xunbar eşq...*³¹

* * *

*Qaşun təkı qəddümni düta eylədi eşq,
Gözün təkı günümni qəra eylədi eşq...*³²

²⁹ Xətayi, Ş.İ. Əsərləri / tərt. ed. Ə.Q.Səfərli, X.H.Yusifli. – Bakı: Şərq-Qərb, – 2005. – s.173

³⁰ Məsihi. Divan / tərt. ed. Ə.Q.Səfərli. – Bakı: Elm, – 2012. – s.185

³¹ Yenə orada, – s.92

³² Yenə orada, – s.177

*Ah, who has filled my heart with the torment of love's
separation?*

Love has burned my chest and made my eyes bleed.

The love bends my very frame,

Your gaze darkens all the light of my days.

In the given example, Masihi poetically expresses his being overtaken by love and the suffering and hardships that this love brings him. Undoubtedly, where there is love and affection, there is also union, separation, sorrow, grief, and torment. Thus, the elements highlighted in the poet's works form a coherent unity.

In his "*Divan*", Masihi also addresses themes such as homeland, love of the homeland, and exile. From his ghazals, we learn that the poet was born and raised in Tabriz and experienced separation from his native land. He expresses his longing for Tabriz in his ghazals with heartfelt lamentation:

*...Dimə qürbətə nədir halun, Məsihi, hicr ilə,
Qürbətü firqətə qalan haləti məlumdur³³.*

*Do not ask, O Messiah, how one fares in exile and separation;
The plight of those left in distance and estrangement is clear to
all.*

In this couplet, the poet expresses the magnitude of his suffering by asking, "What can the condition of one living in exile be?" In his "*Divan*", Masihi also wrote ghazals with social motifs. Addressing the socio-philosophical issues of his era, the poet highlights the prevailing conditions in the world, the greed of people for wealth, and the weakness of the human inner self. In such poems, he opposes false ascetics and preachers, urging people not to trust their words but to observe their actions. This is because, very often, what they say does not correspond to what they do. Although they

³³ Məsihi. *Divan* / tørt. ed. Ə.Q.Səfərli. – Bakı: Elm, – 2012. – s.76

may claim to venerate God and religion in their speech, in practice they are driven by worldly greed. The poet conveys these ideas in one of his poems as follows:

*Zahida, vurmagilən məşrəbü irfan lafi,
Məşrəbun bar isə nuş eylə şərabi-safi...³⁴*

*O ascetic, do not condemn the cup of knowledge with mere words;
If there is a cup, partake of its pure, enlightening wine.*

In the poems included in Masihi's "Divan", there are traditionally examples dedicated to the oneness of God, the praise of the Prophet Muhammad, and the expression of religious-philosophical ideas. In this research, examples related to these themes are analyzed and interpreted.

The third paragraph of the second chapter is titled "The System of traditional images in Masihi Tabrizi's lyricism". The mythological sources, traditional images, figures, and heroes used in Masihi's poetry stand out for their diversity. In his works, one can find references to nearly all the well-known love heroes, prophets, and figures of Persian origin that are common in classical literature.

As noted, Masihi is a poet of love, and the central theme of his lyricism is affection. His works often depict the lover – the lyrical hero – being unable to unite with his beloved, being separated from them for long periods, and experiencing longing for union. These situations have led to comparisons with famous love heroes. At times, the poet identifies his own love with that of characters such as Majnun, Farhad, and Vamiq, while at other times he asserts that his love surpasses theirs. Among these figures, Masihi shows a particular preference for the image of Majnun. In expressing the depth of his boundless love, the poet compares himself to Majnun, claiming a superior devotion in love, and portraying himself as solitary amid infinite sorrow and suffering. The lyrical hero's love for the beloved

³⁴ Məsihi. Divan / tərt. ed. Ə.Q.Səfərli. – Bakı: Elm, – 2012. – s.129

is so profound that, in comparison, Majnun's passion appears almost faint:

*Yoq dəhrdə bir valehi Məcnun mən tək,
Məcnun təki avazəvü məhzun mən tək.
Bağrı məcrühü könli pürxun mən tək,
Canan qədimdin əşki cigərgün mən tək*³⁵.

*In all the world, none is as madly in love as I, like
Majnun.
Alone, I sing and grieve, just like Majnun.
My chest is pierced and my heart filled with sorrow,
alone I endure.
Since long ago, my beloved's love has set my soul aflame
— alone I suffer”.*

Masihi uses the image of Majnun as a versatile poetic device to convey his admiration for his beloved, the magnitude of his suffering, and his exalted position in love.

Among the traditional figures found in Masihi's literary heritage, religious personalities also hold a significant place. Of these, the central figure in his poems is the Prophet Jesus (Isa). According to tradition, Jesus had the ability to revive a deceased person with his breath. In Divan poetry, the term “*Isanəfəs*” (literally “Jesus’ breath”) is frequently employed in reference to him. *According to the Turkish scholar Iskender Pala, the Prophet Jesus is known in Divan poetry by the epithet Mesih and is referred to as Ruhul-Kudus. In poems, he is often mentioned alongside the word dem (breath) as a symbol of life. For instance, the beloved's lips are compared to Jesus in granting life.*³⁶ In Masihi's poems, there are also allusions to Jesus' ability to revive the dead and to impart life to them:

³⁵ Məsihi. Divan / tørt. ed. Ə.Q.Səfərli. – Bakı: Elm, – 2012. – s.169

³⁶ Pala, İ. Ansiklopedik Divân Şiiri Sözlüğü / İ.Pala. – İstanbul: Kapı Yayınları, – 2004. – s.236

*Ruhpərvər ləbləründin ayru, ey İsanəfəs,
Bu Məsihiyi-həzingə qəsdı-can etti fəraq³⁷.*

*O life-giving, Jesus-breathed beloved, apart from your
soul-nourishing lips,
This sorrowful Messiah in me is struck to death by
separation.*

*Ləlündür, ey İsanəfəs dərd əhliğə fəryadrəs,
Ni eyb əgər andin həvəs itgəy, dili-bimarəm³⁸.*

*O Jesus-breathed beloved, your ruby lips are salvation
for all who suffer in sorrow.
What fault is it if my sick heart longs for them?*

In both examples, Məsihi refers to the beloved's lips as "İsanəfəs", emphasizing their power to bestow life and grant new breath to the human soul. In Divan literature, expressions associated with the speech of the Prophet Jesus are also common, and the poet makes use of these phrases in his works as well.

In addition, the names of prophets such as Khidr, Solomon, and Joseph are employed in Məsihi's poems as traditional literary images.

The scientific conclusions obtained in this chapter of the research are reflected in the author's academic articles.³⁹

³⁷ Məsihi. Divan / tərt. ed. Ə.Q.Səfərli. – Bakı: Elm, – 2012. – s.94

³⁸ Yənə orada, – s.105

³⁹ Hübətova, P.R. Füzulinin "Var" rədifli qəzəlinə yazılan nəzirələr // – Bakı: Azərbaycan ədəbiyyatşünaslığı, – 2024. № 3, – s.128-133; Hübətova, P.R. Məsihi Təbrizi yaradıcılığında Nəvai ənənələri // – İstanbul: Doğu Esintileri A journal of Iranology Studies, – 2024. № 20, – s.25-33; Hübətova, P.R. Məsihi Təbrizi Lirikasında Ədəbi Qaynaqlar // – Bakı: Azərbaycan ədəbiyyatşünaslığı, – 2025. № 1, – s. 156-161; Hübətova, P.R. Məsihi Təbrizi yaradıcılığında Füzuli təsiri // "Dahi Azərbaycan şairi Məhəmməd Füzuli müştərək müsəlman mədəniyyətinin yetirməsi kimi" mövzusunda Beynəlxalq Elmi Konfransı, – Bakı: Elm, – 15-16 aprel, – 2024. – s. 183-184; Hübətova, P.R. Məsihi Təbrizi divanında mitoloji kahramanlar // Söyləm 4. Uluslararası filoloji sempozyumu, Bildiri özetleri. – İstanbul: Güncə yayımları, – 2025. – s.181; Hübətova, P.R.

The third chapter of the dissertation is entitled “*The poetics of Masihi Tabrizi’s lyric poetry*”. This chapter, consisting of two paragraphs, begins with the paragraph “*The rhetorical mastery of Masihi Tabrizi*”. In this paragraph, the tropes and rhetorical devices characteristic of classical Eastern poetics, which appear in Masihi’s works, are examined. It is emphasized that the poet skillfully employed a wide range of artistic techniques in the expression of thought, producing literary examples distinguished by a high degree of craftsmanship.

Among the figurative devices, Masihi made extensive use of epithets. The principal elements employed by the poet in similes are the beloved, her stature, her hair, and the features of her face. Consider the following examples, where artistic qualifiers are used to depict the beloved: *Your shining face is like the sun, and even clouds seem jealous enough to block its brilliance;*⁴⁰ *Your rose-like beauty makes my flowing tears resemble red tulips (since tears falling on cheeks redden like tulip petals)*⁴¹; *Beside the beauty of your moon-like face, O most beautiful among the beautiful...*⁴² *It is such that the narcissus-eye is astonished at the sun;*⁴³ *The tall, graceful, tulip-faced beloved whom I yearn for did not arrive.*⁴⁴

The use of simile in Masihi’s poetic language is also distinguished by its diversity. His works contain various types of similes depending on the number of elements involved in their

Məsihi Tebrizi divanında mitolojik kahramanlar // Söylem 4. Uluslararası filoloji sempozyumu, Tam metin. – İstanbul: Günce yayınları, – 2025. – s.723-741; Hübətova, P.R. Məsihi Təbrizi Füzuli ədəbi məktəbinin nümayəndəsi kimi // – Bakı: Ümummilli Lideri Heydər Əliyevin anadan olmasının 102 illiyinə həsr edilmiş “Azərbaycan Filoloji Fikri Çağdaş Tədqiqatlarda” Mövzusunda Respublika Elmi Konfransı, – Bakı. – 2025, 14 may. – s.553-557; Hübətova, P.R. The influence of Shah İsmail Khatai on the heritage of Məsihi Tabrizi // Ases x. International social sciences congress, – Türkiyə, Niğde: – May 02-04, – 2025. – s.1062-1063.

⁴⁰ Məsihi. Divan / tərt. ed. Ə.Q.Səfərli. – Bakı: Elm, – 2012. – s.61

⁴¹ Yənə orada, – s.62

⁴² Yənə orada, – s.91

⁴³ Yənə orada, – s.96

⁴⁴ Yənə orada, – s.126

construction. In the following example, Məsihi employs the comparative particle *kimi* (“like/as”) as a radif, combining the device of simile with repetition and rhetorical questioning. The poet likens the beloved’s figure to a cypress tree and her pearl-scattering lips to a budding rose.

*Qaysı bustan sərvidür qəddi-xuramanun kimi?
Qaysı gülşən qöncəsi ləli-dürəfşanun kimi?*⁴⁵

*Nowhere can one find a cypress as tall and elegant as your figure.
No rosebud in any garden glows as beautifully as your ruby-red lips.*

In another type of simile, only the object of comparison and the object being compared are present. In Eastern poetics, such examples are referred to as *tashbih-i baligh* (“eloquent simile”),⁴⁶ while in contemporary literary studies they are often termed “perfect simile”.⁴⁷ In the following couplet from the poet’s works, a perfect simile is constructed: the beloved’s face is likened to a rose, and her beauty to the moon.

*Gülzari-rüxün tazə güli-gülşəni-xubi,
Fürxəndə cəmalın məhi-tabani-səadət*⁴⁸.

*Your face is like a blooming rose, the freshest flower in the garden of all beauty.
Your joyful beauty shines like the moon, bringing light, fortune, and happiness.*

⁴⁵ Məsihi. Divan / tər. ed. Ə.Q.Səfərli. – Bakı: Elm, – 2012. – s.127

⁴⁶ Saraç, Y.M. Eski Türk Edebiyatına Giriş: Söz sanatları / Y.M.Saraç. – Eskişehir: Anadolu Üniversitesi Yayınları, – 2011. – s.18

⁴⁷ Əliyev, M.İ. Ədəbiyyat nəzəriyyəsinin əsasları / M.İ.Əliyev. – Bakı, Elm və təhsil, – 2009. – s.84

⁴⁸ Məsihi. Divan / tər. ed. Ə.Q.Səfərli. – Bakı: Elm, – 2012. – s.64

Məsihi's poetic language is also rich in metaphors. The poet most frequently employs explicit metaphors (*isti'āra-yi sarīḥa*), in which only the object of comparison appears. Let us consider some examples: *When the beloved casts even a sidelong, playful glance, it torments the lover's soul in countless ways.*⁴⁹ *In the garden, dear rose (beloved), every tulip is covered with glistening dew.*⁵⁰ *One night, the moon-faced beloved came forth from the house and said to me: Ragib...*⁵¹ In these examples, the words "rose" and "moon" are used instead of "the beloved", which marks them as explicit metaphors.

In Divan poetry, one of the most frequently employed metaphors is the use of "narcissus" instead of "eye." In the opening couplet (*matla*) of the following ghazal, the word "narcissus" is not only used as an explicit metaphor for "eye" but also functions as a radif.

*Eylamiş heyran məni ol növ cadu nərgisun,
Kim baxam hər yan gilür gözümğə qarşu nərgisun*⁵².

The enchanting charm of your narcissus-like eyes has utterly captivated me.

Wherever I gaze, I see your mesmerizing eyes, as if they are everywhere before me.

In the poet's works, explicit metaphors are also frequently employed in which "ləl" (red rose) stands for "lips" and "sünbül" (hyacinth) for "hair": *"Her rose-like lips are full of delight"*⁵³; *"The hyacinth of the fragrant garden is the hair of the beloved's tresses"*.⁵⁴

⁴⁹ Məsihi. Divan / tər. ed. Ə.Q.Səfərli. – Bakı: Elm, – 2012. – s.73

⁵⁰ Yenə orada, – s.121

⁵¹ Yenə orada, – s.151

⁵² Yenə orada, – s.98

⁵³ Yenə orada, – s.85

⁵⁴ Yenə orada, – s.78

Masihi's poetry also makes extensive use of the figure of *laff-u nashr* (literally: "folding, gathering, and spreading"). In this rhetorical device, the elements of comparison – the object and the thing compared – are not placed adjacent to each other but appear in different parts of a couplet or hemistich. Consider the following example:

*Zülfü rüxsarun qılur sünbül bilə gülni xicəl,
Bağ keştin etəsin, ey sərvi-simintən, bahar*⁵⁵.

*Your hair and cheeks make the roses blush, even the wheat
bends shyly in your presence.*

*You stroll through the garden paths, O cypress-waisted, rose-
faced spring itself.*

In the first hemistich of the couplet, the words "zülf" (hair) and "rüxsar" (cheek) function as the objects being compared, while "sünbül" (hyacinth) and "gül" (rose) serve as the objects of comparison; that is, the poet likens the beloved's hair to a hyacinth and her cheek to a rose. In this example, alongside simile and the figure of *laff-u nashr*, a metaphor is also present: the hyacinth and the rose are depicted as blushing upon seeing the beloved's hair and face.

The following ghazal, whose opening couplets are by Məsihi, is written entirely in the fusion of the **tajahhulī-‘ārif** and **interrogative** figures. The **tajahhulī -‘ārif**, literally meaning "to strike oneself as ignorant", refers to the poet's technique of expressing a subject through a mode of ignorance by framing his statements in the form of questions.⁵⁶ In this example, the combination of the **tajahhulī -‘ārif** with the interrogative figure draws attention as a distinctive feature of the poet's style. The poet does not seek answers to the ideas posed in the form of questions. In this ghazal, which conveys admiration for the beloved's beauty, Masihi creates a unique portrait of the beloved through a variety of vivid metaphors.

⁵⁵ Məsihi. *Divan* / tört. ed. Ə.Q.Səfərli. – Bakı: Elm, – 2012. – s.71

⁵⁶ Quliyeva, M.H. *Şərq poetikasının əsas kateqoriyaları* / M.H.Quliyeva. – Bakı: Maarif, – 2010. – s.291

*Ol xətti ləb yanlaridə güzgü tək rularmıdır?
Ya süxəngu eyləyən tutini güzgülərmidiür?
Xallarmudur ləbin küncidə xəst içrə nihan,
Ya şəkər qəsdigə qəlqan gecə hindularmıdır?...⁵⁷*

*Are all the lines on lips like mirrors flowing?
Or does the smoke made by speech get reflected in mirrors?
Are the moles hidden in the corner of the lip within a line,
Or are they like nights of India, guarding the intent of sugar?*

In Məsihi's poetry, antitheses are also employed judiciously. Consider the following examples: “*Qürbətğə meyl eyləməyiniz, ey vətən eli*”;⁵⁸ (Do not incline toward estrangement, O the homeland); “*Vəsli-sübhin bizqə qıldın şami-hicran aqibət*” (the beloved's meeting (or union) ultimately led to the pain of separation);⁵⁹ “*Kim qəra xətdin beyazi-hüsnünə cəkdi səvad*” (Who drew black lines upon the white of your beauty?);⁶⁰ “*Hicr istən eşq ara vəsl istəmən, ey əhli-dil*” (people who speak of love but avoid true union, highlighting a contrast between words and actions).⁶¹ In these examples, the pairs forming the antithesis – “**qürbət**” (estrangement) vs. “**vətən**” (homeland), “**vəsl**” (union) vs. “**hicran**” (separation), “**sübh**” (morning) vs. “**şam**” (evening), “**qara**” (black) vs. “**bəyaz**” (white), and “**hicr**” (separation) vs. “**vüsəl**” (union) – provide a foundation for expressing the ideas more powerfully.

In Məsihi's poetry, artistic apostrophes (direct addresses) also play a significant role in emphasizing the nuances of meaning. In fact, many couplets, and sometimes an entire poem, are created around these apostrophes. The following ghazal, whose opening couplet is provided, is built entirely on artistic apostrophes:

⁵⁷ Məsihi. Divan / tər. ed. Ə.Q.Səfərli. – Bakı: Elm, – 2012. – s.70

⁵⁸ Yənə orada, – s.61

⁵⁹ Yənə orada, – s.65

⁶⁰ Yənə orada, – s.68

⁶¹ Yənə orada, – s.74

*Lalə tək bağrımğə qoydun daği-hicran, ey fələk,
Qönçə tək könlümüni qıldın təhbətəh qan, ey fələk*⁶².

*You placed separation in my heart like a tulip, O fate,
You made my heart bleed like a bud, O fate.*

The poet expresses his dissatisfaction with fate by portraying, through the use of simile, how separation has struck his heart like a tulip and how his soul has been turned into blood like a bud. In the *raddus-şadr 'alā al-'ajz* figure, the first word of the couplet is repeated at its end, which not only reinforces the meaning but also introduces a new rhythmic harmony. In this regard, in the following example from Masihi's poetry, the word "nərgis" (narcissus), which also functions as a metaphor, operates as a *raddus-şadr 'alā al-'ajz* figure.

*Nərgisə göz yümmaq irməs rəsmi-mehr etkəc tülu,
Cün yüz açdun ni səbəbdin eylər uyxu nərgisun...*⁶³

*Narcissus does not close its eyes because of the sun is rising
Why would it make the narcissus sleep since it has fully
opened its face.*

The various types of figures of speech and poetic devices employed in Masihi's poetry also serve as indicators of his distinctive individual style.

The second paragraph of the final chapter is entitled "Meter, rhyme, and radif in Masihi Tabrizi's poetry". It is well known that in classical Divan literature, the primary elements that create harmony are meter, rhyme, and radif. Masihi wrote his lyrical poems in aruz, the principal meter of Divan poetry. The Turkish scholar Shevket

⁶² Məsihi. Divan / tər. ed. Ə.Q.Səfərli. – Bakı: Elm, – 2012. – s.94

⁶³ Yənə orada, – s.98

Bashtürk, who studied the text of Masihi's "Divan", also paid attention to the meters of his poems.⁶⁴

Research on Masihi's literary heritage shows that he wrote his poems using 9 out of the 12 aruz meters traditionally employed in Azerbaijani poetry. The meters he utilized include ramal, hajaz, rajaz, muta qarib, muzare, mujtas, khafif, sari, and kamil.

It is necessary to pay attention to several aspects regarding the metrical features of Masihi's poetry. The first point concerns the quantity of metrical patterns employed by the poet. As established in previous studies, "Depending on the type of meter (baħr), each line may consist of a different number of meters (*taf'ila*). From this perspective, lines (patterns) are classified into three groups based on the number of sections: four-section, three-section, and two-section lines".⁶⁵

When grouping the metrical patterns in Masihi's poems by quantity, it becomes evident that he used only four-section and three-section patterns. Based on research conducted on his poetry, it can be stated that in Masihi's "Divan", 14 four-section patterns corresponding to the *ramal*, *hajaz*, *muzari*, *muta qarib*, *mujtas*, *rajaz*, *sari*, and *kamil* metres were utilized.⁶⁶ Furthermore, observations and studies regarding the meter of Masihi's poems indicate that five three-section patterns associated with the *ramal*, *hajaz*, *muzari*, *khafif*, and *sari* meters were also used in his "Divan".⁶⁷

In this research, the metrical patterns used in Masihi's poetry are also classified qualitatively – that is, based on the diversity of the metrical feet (*taf'ila*) that constitute the patterns – and each group is studied individually through examples drawn from the poet's works.

⁶⁴ Baštürk, Ş. Mesihî-Tebrizî: hayatı, edebî şahsiyeti, eserleri ve divânının incelenmesi: / Yüksek Lisans Tezi, Türk Dili ve Edebiyatı Anabilim Dalı / – Afyon Kocatepe Üniversitesi Sosyal Bilimler Enstitüsü, 2006. – s.5-6

⁶⁵ Mirzəyev, A.B. Nəsiminin Azərbaycan – türk "Divan"ının vəzn və qafiyə sistemi // Böyük Azərbaycan şairi İmadəddin Nəsimi (kollektiv) / red. İ.Ə.Həbibbəyli. – Bakı: Elm, – 2019. – s.190

⁶⁶ Baštürk, Ş. Mesihî-Tebrizî: hayatı, edebî şahsiyeti, eserleri ve divânının incelenmesi: / Yüksek Lisans Tezi, Türk Dili ve Edebiyatı Anabilim Dalı / – Afyon Kocatepe Üniversitesi Sosyal Bilimler Enstitüsü, 2006. – s.5-6

⁶⁷ Yenə orada, – s.5-6

Among the classical prosodic meters (*aruz*) employed in Masihi's "Divan", the *ramal* meter holds the foremost position. According to the analysis, 119 poetic examples in Masihi's literary legacy were composed in the *ramal* meter. The majority of these examples are found in his ghazals: specifically, 101 ghazals, 2 masnavi, 10 tuyuqs, 3 qitas, 2 takhmises, and 1 musaddas are written in this meter.⁶⁸

The second most frequently used meter in Masihi's poetry is *hajaz*. A total of 35 poems – comprising 32 ghazals, 1 takhmis, 1 tarjiband, and 1 qita – were written in the *hajaz* meter. The third most frequently employed meter is *muzari*, with 15 examples, all of which are ghazals. Other meters used by Masihi include *mutaqarib*, *mujtas*, *khafif*, *rajaz*, *sari*, and *kamil*. In the dissertation, poetic examples in each of these meters are analyzed from a prosodic perspective. Additionally, Masihi's tuyuqs and rubais have also been examined in terms of their metrical structure, with the distinctive meters of each form studied separately.

In this paragraph, the poetry of Masihi is also analyzed in terms of rhyme, which is one of the essential elements of harmony in classical (Divan) literature. Particular emphasis is placed on the poet's mastership in his use of rhyme. In the research study, the rhymes used in the poet's works are categorized into various groups – such as letter rhyme, pun rhyme (*jinas*), double rhyme (*züqafiyäteyn*), internal rhyme, and those based on phonetic and syllabic features – and each group is interpreted with specific examples.

The repeated *radifs* employed in Masihi's lyrical poetry, as found in his "Divan", also draw attention for their distinctive qualities. Some of the *radifs* used in his poems can be considered products of his original creativity, while others may be seen as drawing inspiration from his predecessors. A statistical analysis of Masihi's poetry indicates that *radifs* are employed in 163 of his poems. The distribution of these *radifs* by genre is as follows: ghazal

⁶⁸ Baştürk, Ş. Mesîhî-Tebrizî: hayatı, edebî şahsiyeti, eserleri ve divânının incelenmesi: / Yüksek Lisans Tezi, Türk Dili ve Edebiyatı Anabilim Dalı / – Afyon Kocatepe Üniversitesi Sosyal Bilimler Enstitüsü, 2006. – s.6

– 96, rubai – 63, musaddas – 2, and takhmis – 2. In the study, the *radifs* used by the poet are categorized according to the number of words, their parts of speech, and whether they consist of native or borrowed words, and are analyzed through concrete examples.

The scientific findings presented in this chapter of the study have also been reflected in the following articles published by the author.⁶⁹

In “**Conclusion**” of the dissertation, the scientific and theoretical findings obtained through the course of the research are summarized as follows:

– The lyrical collection (“*Divan*”) of Masihi, known to the academic community, consists of 335 works. A formal and generic analysis of the poems included in the “*Divan*” reveals that it contains 161 ghazals, two masnavis consisting of 21 couplets, a *tarjiband* of 7 stanzas, a *musaddas* of 6 stanzas, 2 *takhmises*, 1 *mukhammas*, 10 *tuyuqs*, 9 *qitas*, 133 *rubais*, 12 *matlas*, and 3 *mufrads*. Additionally, the “*Divan*” includes a masnavi titled *Saqiname*, consisting of 83 couplets.

– A close examination of the poet’s “*Divan*” indicates that Masihi gave particular prominence to the ghazal form within his lyrical output. These ghazals primarily focus on themes of love. The sorrow of separation, longing for union, loyalty in love, and sincerity and sacrifice in friendship constitute the core content of Masihi’s ghazals.

– Studying Masihi’s work in terms of literary continuity – relations between predecessors and successors – is also significant for identifying the primary directions and patterns of literary interaction evident in 16th-century Azerbaijani literature. His inspiration from the legacy of Alisher Navoi further underscores the vital role of Azerbaijani-Uzbek literary relations during this period.

⁶⁹ Hübətova, P.R. Məsihi Təbrizi divanında rədif və onun yeri // – Bakı: Filologiya və sənətşünaslıq, – 2022. № 2, – s.159-164; Hübətova, P.R. Füzulinin “Var” rədifli qəzəlinə yazılan nəzirələr // – Bakı: Azərbaycan ədəbiyyatşünaslığı, – 2024. № 3, – s.128-133

– The thematic and semantic study of Masihi’s “*Divan*” enables the identification of key motifs, subjects, ideas, and systems of imagery that characterize the lyrical poetry of the era.

– The traditional imagery employed in the poet’s works not only plays a crucial role in conveying meaning but also reflects common features characteristic of classical *Divan* literature.

– The poetic devices used in Masihi’s lyrics – verbal and semantic embellishments – are indicative of his artistry and serve as indicators of his unique literary style.

– The metrical analysis of Masihi’s poetry is noteworthy in that it provides insights into the use of *aruz* meters in 16th-century Azerbaijani literature. The poet’s application of these meters offers a comprehensive view of the metrical landscape of Azerbaijani lyric poetry of the time. It is evident that, like his predecessors and contemporaries, Masihi favored the *ramal* and *hajaz* meters in his compositions.

– Masihi’s poems demonstrate a masterful application of the rhyme and *radif* system characteristic of *Divan* literature. The use of rhyme and *radif* in his works reflects one of the traditional features of the lyrical poetry of his time.

– Masihi’s literary legacy should be approached from various angles, and each study can serve as a foundation for future research. In this regard, the present dissertation represents a pioneering attempt at a systematic study of Masihi’s “*Divan*”, highlighting the importance of a comprehensive and in-depth exploration of the poet’s literary heritage.

The main content of the dissertation is reflected in the following published works-articles and conference proceedings:

1. Hübətova, P.R. Məsihi Təbrizi divanında rədif və onun yeri // – Bakı: Filologiya və sənətsünaslıq, – 2022. № 2, – s.159-164.
2. Hübətova, P.R. Məsihi Təbrizinin tuyuqları // – Bakı: Poetika.izm, – 2023. № 2, – s.100-105.
3. Hübətova, P.R. Məsihi Təbrizi yaradıcılığında Nəvai ənənələri // – İstanbul: Doğu Esintileri A jurnal of Iranology Studies, – 2024. № 20, – s.25-33.
4. Hübətova, P.R. Məsihi Təbrizinin təxmisləri // – Bakı: Azərbaycan ədəbiyyatşünaslığı, – 2024. №1, – s.47-52.
5. Hübətova, P.R. Füzulinin “Var” rədifli qəzəlinə yazılan nəzirələr // – Bakı: Azərbaycan ədəbiyyatşünaslığı, – 2024. № 3, – s.128-133.
6. Hübətova, P.R. Məsihi Təbrizi yaradıcılığında Füzuli təsiri // “Dahi Azərbaycan şairi Məhəmməd Füzuli müştərək müsəlman mədəniyyətinin yetirməsi kimi” mövzusunda Beynəlxalq Elmi Konfransı, – Bakı: Elm, – 15-16 aprel, – 2024. – s.183-184.
7. Hübətova, P.R. Məsihi Təbrizi lirikasında ədəbi qaynaqlar // – Bakı: Azərbaycan ədəbiyyatşünaslığı, – 2025. № 1, – s.156-161.
8. Hübətova, P.R. Məsihi Təbrizi divanında mitoloji kahramanlar // Söyləm 4. Uluslararası filoloji sempozyumu, Bildiri özetleri. – İstanbul: Günce yayınları, – 2025. – s.181.
9. Hübətova, P.R. Məsihi Təbrizi divanında mitoloji kahramanlar // Söyləm 4. Uluslararası filoloji sempozyumu, Tam metin. – İstanbul: Günce yayınları, – 2025. – s.723-741.
10. Hübətova, P.R. The influence of Shah İsmail Khatai on the heritage of Məsihi Təbrizi // Ases x. İnternational social sciences congress, – Türkiyə, Niğde: – May 02-04, – 2025. – s.1062-1063.

11. Hmbtova, P.R. Msihi Tbrizi Fzuli dbi mktbinin nmayndsi kimi // – Bakı: mmmilli Lideri Heydr liyevin anadan olmasının 102 illiyin hsr edilmiř “Azrbaycan Filoloji Fikri aędař Tdqiqatlarda” Mvzusunda Respublika Elmi Konfransı, – Bakı. – 2025, 14 may. – s.553-557.



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