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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

LIFE AND CREATIVITY OF RUHI BAGHDADI

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GENERAL CHARACTERISTICS OF THE WORK

Relevance and development of the topic. The 16th century is one of the most powerful and important periods of development of the Ottoman and Azerbaijani state of Safavids. The wars in the territories of the Ottoman and Azerbaijani state of Safavids, which reached a great political and economic level, at the same time had a serious impact on the economy of both countries, part of the population was relocated to remote areas and forced to leave their homes. All this, of course, is reflected in the literary works, which play the role of a reliable source as historical sources. This period is also important for the rapid development of Azerbaijani-Turkish literary relations. During this period the strong literary environment of Baghdad played an important role in the development of Turkic-language poetry of the century. Suffice it to say that, unlike in previous centuries, more than eighty Turkic-speaking poets lived and worked in Baghdad in the 16th century, the vast majority of whom were Azerbaijanis. The complete set of works of very few poets who lived and worked in the literary environment of Baghdad has survived. Of course, this creates certain difficulties in involving a complete and comprehensive analysis of the literary environment of 16th century Baghdad. To this day, many Turkic-speaking poets and writers who have lived in Baghdad and whose life and written heritage have not been studied are waiting for their researchers.

Ruhi, as one of the most talented representatives of the Baghdad literary environment made his contribution to the history of literature and to the rich heritage of the Baghdad literary environment. The topic of the thesis is relevant, because Ruhi's life and creativity have not yet been specifically studied as a dissertation work in Azerbaijani literary criticism.

The relevance of the research on "Life and Creativity of Ruhi Baghdadi" can be explained by the following specific factors:

– Despite the fact that Ruhi Baghdadi created in the Azerbaijani literary environment, wrote in Turkish, and was mentioned in many medieval sources, his name was not set down in the history of Azerbaijani literature.

The presented scientific work also serves to eliminate the gap in this area.

The literary environment of Baghdad is a special stage in the development of 16th century Turkic literature. This century has given a prominent personality like M. Fuzuli to literary and cultural thought. As the pinnacle of the literary environment of Baghdad, M. Fuzuli is an example of inaccessibility for the East, Azerbaijan, Turkic peoples and world literature as a whole. The fact that Ruhi Baghdadi created in such environment is another indication of the urgency of the issue.

– Ahdi, Shamsi, Rindi, Husseini, Zohdi, Muradi, Fazli, Elmi, Kalayi, Zayei, Zehni, Zamiri, Hasiri and other Azerbaijani poets who contributed to the richness of the literary environment of 16th century Baghdad are among them. Of course, these are some of the Azerbaijani poets living in the literary environment of Baghdad. However, the information provided by the sources about these poets shows the importance of analyzing that environment in a broader context, as well as at the typological level;

Poems written by Azerbaijani poets living in the literary environment of Baghdad in Azerbaijani, Arabic and Persian languages provide a solid material to clarify the peculiarities of the classical tradition and the development trend;

–The study of Ruhi's divan reveals his connection with earlier and contemporary literature, his influence on later Turkic poetry, and even the influence to the creativity of such poet as Seyid Azim Shirvani. Therefore, the study of Ruhi's traces in all-Turkic literature is now one of the most important issues for our literary criticism;

The solution of problems of comprehensive scientific analysis of Baghdadi's creative work in the context of the Azerbaijani literary environment, the study of sources of ideas and topics, etc. is also one of the topical issues of this research.

The analysis carried out in the context of Ruhi's life, environment and creativity is especially important and relevant in terms of determining the flow of the literary process in general, clarifying the ideas and conclusions related to the general ideas of the creative thinking of the environment;

A comparative study of Ruhi's creative work with Fizuli and other poets of the century who lived in Baghdad provides a basis for a more detailed account of that period in our literary history;

Scholars from Azerbaijan, Turkey, Russia, Georgia and Europe have the necessary work to study Ruhi's literary heritage and the literary environment of Baghdad of 16th century. They have taken and continue to take serious steps to inform the wider literary community about Ruhi's life and creative work, the information provided by his commentaries on the literary environment, as well as the works of individual poets that preserved from that time. This work has been going on at an ever-increasing pace since the second half of the 19th century. For example, the following literary works: "Harabat" by Ziya Pasha, "The Kamus al-A'lam" by Sami bey Frashëri, "The Ottoman National Biography" by Mehmed Sureyya, "Tarih-i Edebiyat-ı Osmaniyye" by Faik Reshad, "Ottoman authors" by B. Tahir, "Turkish literature" by A. Kabakli, "History of official Turkish literature" by B. Sami, "Nasimi-Usuli-Ruhi" by A. Golpinarli's, "Ruhi Baghdadi's Life, Literary Personality and Divan" by J. Ak can be noted.

Inasmuch as Ruhi's manuscript of divan not preserved in Azerbaijan, researchers studied his works with the help of manuscripts and publications kept abroad. As a language archetype, prof. Samat Alizadeh at the doctoral dissertation on "Azerbaijani literary language of the XVI century" for the first time ever remarked Ruhi's divan and studied the poet's divan among the actual language materials¹. Prof. A. Musabayli, along with a number of valuable Turkish manuscripts from St. Petersburg, discovered an unknown copy of Ruhi Baghdadi's Divan, transphoneliterated it, then conducted philological research, and in 2001 published the poet's ghazals. Turkologist prof. Aydin Abi Aydin wrote about Ruhi's life and creative work, as well as about his famous "Terkibibent", in the "Satire in Classical Written Literature" section of the monograph

¹ Samət Ə.Q. XVI əsr Azərbaycan ədəbi dili / filologiya üzrə elmlər doktoru dissertasiyası) DD, –Bakı: –1992.

"Satire in Turkish Literature"² and in the book "History of Turkish Literature"³. Researcher of Nasimi's legacy Doctor of Philosophy in Philology Saadat Shikhiyeva made comparisons by referring to the transphoneliteration of Ruhi Baghdadi's divan prepared by prof. A.Musabeyli⁴.

In the former Soviet Union, interest in Ruhi's literary heritage was not consistent. Although the monograph "Ruhil Baghdadi (Life, Worldview and Lyrics)" by Georgian orientalist E. Javelidze was written against the background of Soviet ideology, as its name suggests, it is specifically dedicated to the poet⁵. Russian turkologist E.I. Mashtakova in the relevant section of the monograph "From the history of satire and humor in Turkish literature (XIV-XVII centuries)"⁶ analysed Ruhi's famous Terkibibend.

European authors Hammer (1774-1856) and Gibb in The History of Ottoman Poetry (in German language) focused on Ruhi's literary heritage⁷. Hammer revised Riyazi (*Riyazü's Şuara*) and Riza tezkires.

E.J. Wilkinson Gibb (1857-1901) considers Ruhi one of the best poets of the 16th century living in Baghdad⁸. Based on the writings of Ahdi Baghdadi and Hammer, he gave a new perspective on Ruhi's life, wrote about his "Divan" composed of Sufi poems, about Terkibibent he was famous for and Git'a (poems) reflecting some nuances of the atmosphere of Baghdad⁹. Manuscripts of the Gotha Ducal Library in Vienna, compiled in 1864, also mention Ruhi's name and ghazals¹⁰.

² Aydın Abi Aydın. Türkiyə ədəbiyyatı tarixi: [2 cilddə]. / A. A. Aydın – Baki: Təknur, – c.1. – 2010. – s 352.

³ Aydın Abi Aydın. Türkiyə ədəbiyyatı tarixi: [2 cilddə]. / A. A. Aydın – Baki: Təknur, – c.1. – 2010. – s 352.

⁴ Şixiyeva S. "Nəzirələrdə Nəsimi və Füzuli sözünün həmahəngliyi. // –Baki: "Şərqşünaslığın aktual problemləri" mövzusunda respublika elmi konfransının materialları. BDU, – 2002. – s. 232 – 234.s.

⁵ Джавелидзе Е. Д. Рухи Багдади (Жизнь, мировоззрение, лирика). Тбилиси: –1968. –174 с.

⁶ Маштакова Е.И. Из истории сатиры и юмора в турецкой литературе (XIV-XVII вв.). –Москва: Наука, –1972. – с 140.

⁷ Hammer P. Geschichte der Osmanischen Dichtkunst, Vol. I-V. Pest, 1936–1938. –733 p.

⁸ Gibb E.J. Wilkinson. A History of Ottoman poetry, II-VI. Londo, 1953–1965. – 492 p.

⁹ Gibb E. J. Wilkinson. A History of Ottoman poetry, II-VI. Londo, 1953–1965. –p 139.

¹⁰ Perth W. Die Handschriften der Herzoglichen bibliothek zu Gotha. Wien, –1864, – p 172.

Object and topic of research. The main object of the dissertation is Ruhi Baghdadi's divan.

The subject of the research is a comprehensive study of the life and work of Ruhi, who wrote and created in the 16th century in the Azerbaijani literary environment of Baghdad, at the same time, it examines the attitude to the previous heritage, which he benefited from and inherited, as well as the literary environment in which he lived. To this end, the main subject of this scientific research is the study of the theme and specific features of Ruhi's creativity.

Objectives and tasks of the research. The main purpose of the dissertation is to study Ruhi's life and creative work. The tasks set for the topic to be fully and comprehensively resolved in the dissertation are as follows:

- To study the information about the city of Baghdad, where Ruhi was born, the literary and socio-political environment, his life, friends and contemporaries, to bring scientific and theoretical clarity to the way of life;

- Since there is no other source, to clarify some aspects of Ruhi's life and date of birth based on his works;

- To study materials related to the collection, publication and research of the poet's works;

- To use the poems related to Ruhi in the manuscripts of the Institute of Manuscripts named after M. Fuzuli of ANAS;

- To provide a brief summary of the socio-political and literary environment of Ruhi Baghdadi's era;

- To analyze the impact of the battles in which the poet took part, on his belonging to the Sipahi-soldier group, which is directly connected with his life;

- To study the written heritage of the poet, to discover the oldest manuscripts of his divan and other works on the basis of the obtained catalogs, to give a detailed scientific description of the manuscripts of the divan;;

- Identify manuscripts, old and modern copies of the author's divan;

- To study the poet's lyrical heritage, to analyze the style, ideas and content of the poems in his divan written in different genres;

– To conduct research on the poet's poems, verses, chronicles, famous "Terkibend", git'as and other poems, to show their merits on the basis of examples;

– To give detailed information about Ruhi's verse letters;

Research methods. We have tried to conduct this research using the principles and methods defined in the works of classical literature researchers:

- collect and systematize facts and materials;

- systematic analysis and interpretation;

- comparative analysis and historical-comparative approach;

- obtaining scientific results on the basis of generalizations.

The main provisions of the defense. Turkish researchers attribute the literary heritage of Ruhi, a prominent representative of Turkic poetry in the 16 th century, a talented successor of Nasimi and Fuzuli, to Ottoman-Turkish literature. Being grown up in the literary environment of Baghdad, where most of his representatives wrote and created in Azerbaijani Turkish and having elements of Azerbaijani Turkish language in his works, the poet's literary heritage should also be attributed to Azerbaijani literature.

The main points made in the defense in order to study the life and work of Ruhi Baghdadi and to cover the subject in full are as follows:

– Many researchers attribute to Azerbaijani literature the representatives of the Baghdad literary environment - Fuzuli Baghdadi, Ahdi Baghdadi, Shamsi Baghdadi, Hosni Baghdadi, Husseini Baghdadi, Rindi Baghdadi, Fazli Baghdadi, Elmi Baghdadi, Kalami Baghdadi, Zayey Baghdadi, Zehni Baghdadi, Zohdi, Zohiri, Muradi Baghdadi. Ruhi Baghdadi also created and improved his talent in this environment;

– A number of memoirs, as well as the poet's works make it possible to get some information about the life of the poet.

Ruhi Baghdadi's father Muhammad, was a soldier and came to Baghdad with Ayaz Pasha during the conquest of Baghdad by the army of Suleiman Lawgiver in 1534.

Born and raised in Baghdad, he was known as Ruhi Baghdadi and considered Baghdad his native city;

– It is clear from his poems, that the poet, like his father, joined the Ottoman army's cavalry units and took part in a number of marches of the Ottoman army. According to his poems, we can get information, though he was given a plot of land in Shirvan, he refused the offer. It is clear from his poems, that Ruhi seems to have close relations with a number of high-ranking officials, poets and scholars of Baghdad. Sources indicate that Ruhi, who spent his life wandering around, died in Damascus in 1606;

– Ruhi became famous with his divan written in Turkish language. Research on various copies shows that the poet's divan consists of 40 qasidas, 6 marsiyas (laments) dedicated to different people, 2 terkibibend, 4 terci-i bents, 3 muashars, 2 musemmens, 8 musaddas, 5 mukhammas, 34 chronicles, 2 murabbes, 4 manzumas, 1115 ghazals, 28 rubais and 26 gitas;

– Numerous manuscripts of Ruhi's Divan kept in libraries in Turkey, European countries and Russia indicates that his creative work is quite widespread;

– Ruhi's divan is compiled traditionally. He proved to be a talented poet capable of writing valuable works in every poetic genre he addressed;

–The range of themes of Ruhi's poems is wide. Along with his lyrical-romantic ghazals, his qasidas and Terkibbends depicting war scenes also attract attention. The poet's famous "Terkibbend" is considered one of the most perfect examples of social critical satire in Turkish poetry as a whole;

– In other poems of social content, Ruhi sharply criticized the shortcomings of his time, the hypocritical people, and the greediness of people. Irregular management of Baghdad, injustice of officials became the target of the poet's satire;

– A detailed study of Ruhi Baghdadi's poems shows that he knew the nuances of the Turkish language (Azerbaijani Turkish), the rules of classical poetics, used poetic stylistic devices skillfully, and demonstrated high mastery;

– The literary heritage of Ruhi Baghdadi, the representative of the literary environment of Baghdad, his Divan written in native language should be considered as an example of the 16th century

Azerbaijani-Turkish poetry and should be included in our literary history.

Scientific novelty of the research. The scientific innovations obtained during the study of "The life and creative work of Ruhi Baghdadi" are as follows:

- Ruhi Baghdadi's creativity, like all poets of the time, reflects all the specific features of the literature of the XVI century. However, the life and work of the poet have not yet been fully involved in scientific research. The researches devoted to the literary process of the mentioned century did not touch on the poet's creativity, but spoke about his life in general;

- For the first time, it was in this study that information was given about various aspects of Ruhi's life, the creative features of his poems, and the history of the publication and research of the poet's literary heritage;

- For the first time, Ruhi's lyrical works were systematically involved in scientific research, the ideological and thematic features of his poems, the diversity of genres were studied;

- Ruhi's lyrical work has been studied on the basis of the rules of classical poetics, in a reciprocal and comparative manner with the literary process of both his predecessor and the period in which he lived;

- Traces of Sufi philosophy, symbols of beauty associated with Sufism (handwriting, mole, cheeks, eyebrows, etc.) unlike his other contemporaries more clearly observed in Ruhi's lyrics have been studied on the basis of concrete examples;

- For the first time in our research, Ruhi Baghdadi's Divan was studied in detail, the elements related to Azerbaijan were widely considered and this relation was clarified;

Sources say that Ruhi lived a difficult life after military service, and stressed that the village of Chali in Shirvan was given to him for a living. The study showed that the reason for giving this village to the poet was connected with his relation to Azerbaijan, and for the first time certain information about it was revealed in his gitas. A unique verse of the poet related to the Karabakh region of Azerbaijan was looked thoroughly:

*Xoş buydur saçın Qarabağ ölkəsimidir,
Kəskin axar gözüm yaşı, abi Arazmıdır?!¹¹*

*(Is your opulent hair land of Karabakh. Are the tears I shed the
Aras)*

– Detailed views were expressed on the linguistic features of Ruhi's creativity;

– Ruhi's date of birth has been determined for the first time. This is the main scientific innovation of the dissertation.

Theoretical and practical significance of the research. The main provisions and results of the dissertation can be applied and used in the following cases:

–In the study of the history of Turkish and Azerbaijani literature, especially the stages of development of divan poetry;

–In the preparation of monographs on the life and work of Azerbaijani poets living in Iraq

– In the development of programs, textbooks and teaching aids prepared for the faculties of Oriental Studies and Philology of Universities;

–In teaching of certain topics on the history of medieval Azerbaijani literature and scientific pedagogical activities;

Approbation and application of research work. The research work was discussed together with the department of “Research of multidisciplinary manuscripts” and “Research of Turkic manuscripts” of the Institute of Manuscripts named after Muhammad Fuzuli of Azerbaijan National Academy of Sciences.

The main content of the dissertation is reflected in the author's published scientific articles, reports at national and international scientific conferences and three monographs.

Name of the organization where the dissertation work is performed. The research work was carried out at the Institute of Manuscripts named after Muhammad Fuzuli of Azerbaijan National Academy of Sciences.

¹¹ Ak, Coşkun. Bağdatlı Ruhi divanı. Karşılaştırmalı metin. c. 1–II. –Bursa: Uludağ Üniversitesi Yayınları, –2001. – s 542.

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

Dissertation consists of the following signs: Introduction (15 973 signs), 3 chapters (the first chapter three paragraphs 88356 signs; the second chapter three paragraphs – 74528 signs; the third chapter four paragraphs, three sections – 97230 signs), conclusion (7670), and Bibliography. The total volume of the dissertation is: 283757 signs.

MAIN CONTENT OF THE DISSERTATION WORK

The "**Introduction**" part of the dissertation discusses the urgency of the research and degree of development of the topic, the object and subject, goals and objectives of the work, research methods are defined, the main provisions submitted for the defense are indicated, the scientific novelty, theoretical and practical significance of the dissertation is substantiated.

The first chapter, entitled "**The Historical Period and Life of Ruhi Baghdadi**", consists of three paragraphs. The first paragraph, entitled "**Ruhi's historical period and General Overview of the Literary Environment**", provides a summary of the socio-political situation in the Ottoman and Azerbaijani Safavid states in the 16th century and its impact on the economic and cultural development of both countries has been commented. The main features and peculiarities of the Ottoman and Azerbaijani Safavid literary thought were studied here. It was noted that the sensitive attitude of the Aghgoyunlu, Ottoman and Safavid governments to literature, science and culture did not pass unnoticed to the general flow of the environment. The inclination of Shah Ismail Khatai (Safavids), Beyazid II, Yavuz Sultan Selim, Sultan Suleiman the Magnificent, Sultan II Selim, Sultan Murad III (Ottomans), Babur Shah (founder of the Turkish-Indian state) to art and literature was one side of the issue, on the other hand, the fact that these rulers were directly engaged in artistic creation is also determined by an important

function. Despite political struggles and wars, cultural ties with Istanbul, Herat, Baghdad, Tabriz, and the centers of Central Asia continued, and Baghdad had a special place in the formation of the pearls of world cultural treasures. The great poet Ruhi also presented Baghdad as a "Holy Tower" in his work:

*Övliya bürcünə gəldin yenə, çün layiq odur,
Bərmurad olə qapundə şüərayi-Bağdad.*¹²

*(Come to the "Tower of the Saint" again, Because Deserve it,
To reach my dream, Baghdad)*

The Ottoman Empire treated all its citizens regardless of race or nationality equally during this era and brilliant works were created in the field of literary criticism, historiography, prose, as well as in poetry. Zati, Lami, Usuli, Ahi, Nihani, Behishti Sinan Chalabi, Khayali, Figani, Kamal Pashazade, Sagari, Ishaq Chalabi, Jalili, Agahi, Baki, Mahrami, Nazmi and others lived and created in Anatolia. Over time, the language of Anatolian poets was strongly influenced by Nasimi and Fuzuli.

Represented by great personalities, this period is characterized with the vividness and the appearance of renaissance thinking.

The political environment has also played an exceptional role in the richness and the characterization of the diversity of styles with new qualities. In this century, along with political development, progress showed itself in all spheres of the state, European countries accepted the superiority of the Ottomans, sent envoys and asked for various help: *"In this century, the Ottoman state won the love and admiration of the entire Turkish Islamic world, and was recognized as a land of peace and security. Scholars and artists who came to the Ottoman lands from all corners of the Turkic-Islamic countries also mediated the acquisition of international value and fame of science and art in the country"*.¹³ During this period, *"Turkish poetry "became Turkified in terms of content and structure, and the beauty*

¹² Ak Coşkun. Bağdatlı Ruhi divanı. karşılaştırmalı metin. Cild: 1-2. Bursa: Uludağ Üniversitesi Yayınları, 2001, s 142.

¹³ Banarlı N. Sami, Resimli Türk edebiyatı tarihi. İstanbul. – c.1. – 1971, – s.569.

of music, words in poetry increased. Istanbul has become a full-fledged cultural center”¹⁴.

In the 16th century, Ottoman Turkish was separated from the spoken language as a classical and written language. We see from the preface of Fuzuli's "Divan" that the process of separation in the Turkic languages began in the 16th century. The second paragraph of the first chapter is entitled "**Azerbaijani poets in the literary environment of Baghdad**". This chapter deals with the life and work of Azerbaijani poets who lived in Baghdad in the 16th century. It is noted that our compatriots had a rich culture in Baghdad, and prominent literary figures such as Fuzuli, Ahdi, Shamsi, Hosni, Husseini, Rindi, Fazli, Elmi, Kalami, Zayei, Zehni, Zohdi, Muradi, Ruhi, Zamiri, Hasiri created in this environment.

Apparently, Azerbaijani poetry, which originated in Baghdad in the 16th century, is an integral part of our literary history, and the formation of a part of Azerbaijani literature in Baghdad was not accidental. Throughout the history of Iraq, one of the three main peoples of the population was Azerbaijanis, and even today Azerbaijanis live in Mosul, Kirkuk, Talafar, Sinjar regions of Iraq.

Although there are many valuable materials in Baghdad about Azerbaijani poets and the literary environment since the 16th century, the memoir "Gulshani-shuara" (Poets' collection of sayings) by Ahdi and Ismail Hikmet's valuable study "History of Azerbaijani Literature" is irreplaceable with approach, analysis and style to the object of study. Azerbaijani poets, who wrote and created in Baghdad in the sixteenth century, played an important role in the development of native Turkish literature, preserving their native languages and traditions. Although the examples of poems that have survived from the works of these poets do not allow us to think about them and analyze their works in detail, it is safe to say that Azerbaijani poets in Baghdad were closely connected with the Azerbaijani land, Azerbaijani culture and Azerbaijani literature.

Ruhi's contemporaries were also well-known poets which naturally had a positive effect on his creative work.

¹⁴ Aydın, Abi Aydın. Türkiyə ədəbiyyatı tarixi: [2 cildə] / A. Abi. Aydın – Bakı: Təknur, – c.1. – 2010. – s. 308.

The third paragraph of the first chapter "Ruhi's Life", examines the research history of the poet's life, clarifies the primary sources of information about it, the date of birth, the family to which it belongs, as well as various aspects of his life.

It is shown here that the main object in the scientific study of Ruhi's literary heritage, as well as of his life, is his Divan written in Turkish language. It is possible to obtain information in his divan and in different collection of verses about the personal life of the poet.

Various sources written since the 16th century - memoirs, different collection of verses, historical sources, bibliographies, encyclopedias, manuscripts catalogs - provide some information about Ruhi, show examples of his poems, and commemorate this famous artist as a poet of public criticism and thought. Prominent representatives of the literary and cultural thought memoirists G. Chalabi, Atai, M. Riyazi, K.Chalabi, G. Salimin, Asrar Dede, M.Efendi, Z. Pasha, Sh.Sami, M. Sureyya, prominent literary historians F. Rashad, B. Tahir, A. Kabakli, N. Banarl, N. Oztorpaq, E.Gibb, J.Ak and others have put forward various opinions about the date of the poet's birth, indicating that he was born in 1534. However, none of them could specify the date of birth of the writer, and repeated Ahdi Baghdadi's information with slight differences.

Thus, the study concluded that the idea that Ruhi was born in 1534 was wrong. The primary source of information about the poet's life is the memoir "Gulshani-shuara" by Ahdi: *"He is from Baghdad, but his ancestry was from Rumelia. Because his parent was one of the servants of Ayas Pasha, beylerbey in the province of Baghdad during the time of the late Sultan Suleyman the Magnificent. In Baghdad, he got married. Ruhi Baghdadi was born in Baghdad..."*¹⁵.

The views of such prominent representatives of literary studies as A.Golpinarli and E.D.Javelidze that Ruhi was born after 1544-45 are also of interest. *"He is from Baghdad. His name is Ruhi. It is known that his father was one of the servant of Baghdad*

¹⁵ Ahdi ve Gülşeni Şuarası /inceleme-metin/. haz. S.Solmaz. – Ankara: Atatürk Kültür Merkezi Başkanlığı, –2005. – s 198.

Governor Ayas Pasha. It is seen in the state records that Ayas Pasha became the governor of Baghdad in 1545. ... In this respect, it is considered that Ruhi Baghdadi was born after 1545".¹⁶ Golpinarli's opinion is confirmed by the Georgian orientalist E.D Javelidze.¹⁷

Probably the most accurate information about the date of Ruhi's birth is "Kunhul-ahbar" by Mustafa Ali Galibolulu (1541-1600). When Ali arrived in Baghdad in 1585, Ruhi was among those who greeted him. Ali describes Ruhi as someone who has a great interest in poetry.¹⁸ Ali in his work "Kunhul-Ahbar" stated that when he went to Baghdad, about 30 poets presented him poems, chronicles and ghazals: *"In the year nine hundred and ninety-three, I was appointed as treasurer in Baghdad. More than thirty friendly poets, who welcomed my arrival, presented me with poems, chronicles and ghazals. Ahdi, about who I had heard much, Mullah Tarzi and the young Ruhi, who showed great enthusiasm for poetry, were among them"*.¹⁹ Welcoming Ali in Baghdad in 1585, Ruhi not only commented on his poem, but also wrote gasida about Ali's appointment as clerk in Baghdad. Ali mentioned in his other poems that Ruhi was 41 when he arrived in Baghdad. Summarizing the letters of Ruhi to famous people of his time, the dates of the events of the time, social poems, as well as information from a number of studies, it was concluded that the poet was born in Baghdad in 1544, his real name was Uthman and his father's name was Muhammad. It is also clear from his poems that the poet, like his father, was a Sipahi, professional cavalryman. Although it is estimated that he received his education in Baghdad and outside of Baghdad, there is no exact information where he studied and who was his mentor. In his poems, Ruhi states that he learned from Mullah Ahmad Harizadeh. All sources give the same information about the date of Ruhi's death: he died in Damascus in 1014 according to the Hijri calendar (The Gregorian calendar 1605-1606).

¹⁶ Gölpınarlı A. Nesimi-Usuli-Ruhi. İstanbul, Var.Yay.Evi.1953, – s. 23.

¹⁷ Джавелидзе Елизабер Дмитриевич. Руhi Багдади (Жизнь, мировоззрение, лирика). Тбилиси, 1968, – с.57.

¹⁸ Schmidt, Joannes, Pure Water FOR Thirsty Muslims, Oosters Instituut, Leiden, –1991: –p 103

¹⁹ İsen, Mustafa. Gelibolulu Mustafa Ali "Kühül ahbar"ın Tezkire Kısmı.–Ankara: –1994. – s 319.

The poet's desire to travel around his homeland, to remain in the post until the end of his life, was connected with Ruhi's philosophy of life. Military service was extremely important to him. He also reflects in his creative works that he benefited from the cultural environment being in service near pashas.

In XVI century, after Fuzuli and Ahdi, Ruhi Baghdadi was undoubtedly the third great poet of the Azerbaijani literary environment in Baghdad having manuscripts and a collection of works in Turkish language. Thus, Fuzuli poetry, which has been a school of classical Turkic poetry for centuries, dates back to that period, which gave a great impetus to Ruhi, who lived in the same place with a great poet like Fuzuli.

Chapter II is entitled "Manuscripts and Structure of Ruhi Baghdadi's Divan". The first paragraph of the second chapter deals with the **"Manuscripts of Ruhi's Divan"** and provides information about 30 manuscripts of Ruhi's "Divan" kept in libraries, museums around the world and 9 collection of works, poems in 1 collection which are kept in the Institute of Manuscripts named after M. Fuzuli.

It is noted that the publication "Kulliyati-ashari-Ruhi Baghdadi" (1870) is still the only public publication of the poet. It was first published in the Arabic script in Istanbul in the Hijri year 1287 and this edition was brought to Baku by us. Ruhi's largest manuscript in terms of the number of ghazals is 765 cipher copies.

The second paragraph of the second chapter is entitled "The structure of Ruhi's Divan". Ruhi's "Divan" having four epistolary poems consists of 40 qasidas, 6 marsiyas (laments), 1 terkibbend, 1 terci-i bents, 3 muashars (ten lines in poems), 2 musemmens (8 lines in poems), 7 musaddas (6 lines in poems), 1 mukhammas (5 lines in poems), 2 murabbes, 3 manzumas with variable couplets, 1 muamma, 94 chronicles, 8 takhmis (lyric poetry), 1115 ghazals, 28 rubais, 26 gitas. The number of ghazals in "Divan" covers 29 letters. Unlike the divans of a number of classics, Ruhi's Divan contains poems of different genres. There are also manuscripts containing only Ruhi's ghazals, one of which is kept in the Vatican Apostolic

Library.²⁰ The structure of his poems is also one of the issues that attracts attention. Compared to other contemporaries, the number of couplets in Ruhi ghazals is 8, 10 or even more than 12. The poet repeats an idea in different variants, describes it in more detail. Ruhi's radifs sound more original than those of his predecessors and contemporaries. At the same time, it focuses on the subject in more detail. He wrote his poems mainly in different forms of Arud such as ramal, muzareh, mujtathth, hazaj, rajaz, khafif, sari, munsarih, mutagarib, kamil meters which are more native to Turkic poetry.

The third paragraph of the second chapter is entitled "The Genre Diversity of Ruhi's Divan". Ruhi's divan is rich in examples of classical poetry such as qasida, ghazal, terkibbend, terci-i bend, mukhammas, musaddas, marsiya, rubai, gita, chronicle, tekbeyt, ferd. The preface of the divan begins with the traditional introduction (*introduction beginning with the name of Allah, the Prophet*).

*Var ümidim ki, edəm ruyi-dilarana nigah,
Məzhər et nuri-təcəllanə bəni, ya Allah*²¹.

(I hope to see your beautiful face, Oh Lord, give me the opportunity to see your splendid face)

Here the poet sincerely praises the power and majesty of God, the creator of the world and human being. His poems include the creation of the world, the unity of God - monotheism, views on life and events, thoughts about art and artists, the reflection of an objective attitude to his contemporaries, the dignity and sanctity of the Prophet, Hazrat Ali, Imam Hussein and Imam Hasan.

Lamentations associated with Shiism have not gone unnoticed by Ruhi. In his laments dedicated to individuals, the poet reflects the life, personality, personal attitude to them, feelings of sorrow, and attitude to the month of Muharram. Although the main theme of his ghazals is related to love, in these lyrical poems he talked about other spheres of life and glorified his philosophical and social ideas.

²⁰ Rossi Ettore. Elengo dei manoscritti Turchi della bibliotheca Vaticana. Vaticana, 1953.

²¹ Ak Coşkun. Bağdatlı Ruhi divanı. karşılaştırmalı metin. Cild: 1-2. Bursa: Uludağ Üniversitesi Yayınları, 2001, –s. 61.

Language factor is the main element of Ruhi's oeuvre as he wrote his works in his native Turkic language.

Dilin əmdir,- desəm, dersən:- Sana gəlməz, o mərcandır!

*Həqarətdə nəzər qılma, bənim ruhum umar, candır.*²²

(If I say I want to suck your tongue, you would say:- it's a coral that won't come to you, Do not look disrespectfully at me, my remedy is a soul of you)

After Fuzuli, rich rhymes in the ghazals can be come across in Ruhi's work, one of the poets of the 16th century. There are several ghazals with radifs *bana, gör, odur, edər, eylər, yoxdur, verir, var, biz* (to me, do, it is, there is no, gives, there is, have we). For example: 11 ghazals are written with radif "yoxdur" (there is no)", 21 ghazals are written with radif "var" (there is). Sometimes we come across ghazals written with more radifs, such as "qeydin çəkmərik –will not care", "andım ağladım –reminisce and bemoan", "nə əcəb yerdir -what a wonderful place". According to Ruhi, in the ghazal, the lover's beauty must be glorified in such a way that the readers without seeing her could fall in love.

In the works of the poet, muashars, musemmens, musaddas cover such themes as grievances, infidelity, love and suffering. Ruhi's qita and rubais have a socio-political, scientific and philosophical content. 7 Murabbes included in the divan cover both love and socio-political issues. It is obvious that the poet preferred ghazals and gasida throughout his career, which was in line with the atmosphere of the literary process of the time. In the literary process of the sixteenth century, the socio-political events and personalities of the time found their artistic expression in full reality, and the realist image began to find its way in the themes of love and political-social issues. Ruhi's protagonist is a generalized image of a lover praised with high exaggerations and allegories. This adorer actually reflects the poet's thoughts. His love cannot be limited to love for women and beauty, the poet thinks about more global problems: the attitude of people to each other in society and the

²² Musabəyli, A. Ruhi Bağdadi: mühiti, həyatı, poetikası və Divanı (əlyazma qaynaqları əsasında) /A. Ş. Musabəyli. – Baki: Elm, – 2005. – s 98.

shortcomings in this relationship. A lover who finds the way to salvation of society and the universe as a whole in love sacrifices himself in this way.

These features of Ruhi's poetry surpassed the classical poetic traditions and took another step towards realism.

The third chapter, entitled "**The artistic features and scope of Ruhi Baghdadi's work**", consists of four paragraphs and three sections. The first paragraph deals with the "**Artistic features of Ruhi's creativity**". It is said that although Ruhi gained his true fame with his famous *terkibbend*, each of his works is interesting for many reasons. In the poet's poetic heritage, the protest against the shortcomings of the time and the rebellious spirit come from Nasimi, and the deep lyricism comes from Fuzuli. Ruhi was very close to Fuzuli's poetry not only in form but also in content. Ruhi is the successor of Fuzuli's poetic language to the extent that the first lines of the first ghazal of the divan of both poets is given in Arabic and is consistent in content. Fuzuli's ghazals begin with "*Qəd ənərəl-eşqü lil-üşşaqu minhacəl hüda*"²³, that is with this line "love illuminates the path of guidance for lovers," while, Ruhi's ghazals begin with "*Qəd bəda min əksi-kasil-eşqi-ənvaril-hüda*"²⁴, with the lines "more light of guidance appeared than the opposite of love".

Ruhi's Divan clarifies his worldview and artistic features. The beauty of life and nature is reflected in the poet's work, he writes about art, the artists and about everything for human being in life.

Even though being the Ottoman, the elements of Azerbaijani Turkish are clearly visible in his creative works. The poet's work is rich in unique linguistic facts about the 16th century Azerbaijani literary language and its historical grammar. Many of these linguistic facts are manifested in the tense category of the verb. For example:

Əcəb gördüm dəni dəhri həman gəmxarədir guya,

Gələn əlbəttə bir gəm hasil eylər, şadman gətməz. I saw this lowly world as a nest of grief, Whoever came here wasnot happy,

²³ Füzuli, M. Seçilmiş əsərləri: [6 cildə] / M. Füzuli, tərt. ed., H. Araslı, red., T.Kərimli. –Bakı: Şərqi-Qərb, – c.1. – 2005. –s 37.

²⁴ Ak Coşkun. Bağdatlı Ruhi divanı. karşılaştırmalı metin. Cild: 1-2. Bursa: Uludağ Üniversitesi Yayınları, 2001, –s 303.

but in grief. The expression "gördüm" "I saw" was used here in the past tense.²⁵

"Ol gözdür" (Beautiful eyes), "Yar yürür"(Lover comes), "Zövgü var"(have a good taste), "Gülü var"(have a flower), "Gül-gül olur" (colorific) and other ghazals are beautiful examples of Ruhi's work.

The lively conversations and dialogues in his masterfully written poems distinguish him from other contemporaries:

*Mürgi-canın pərrü balın yoldu dəsti-ğəm,-dedim,
Gül kimi güldi, dedi: -Böylə şikar olmaz bana*²⁶.

(Your beautiful soul and your beautiful face made me mad,- I said, Such a chase is impossible -laughing at me she said)

Here the poet asks a question, gets an answer or vice versa. An interesting interview arises that such pieces of poetry can be found throughout the poet's divan. Taking advantage of the variety of themes in the classical lyric poetry, Ruhi wrote about philosophical issues, secular love and injustice, injustice in society, and so on using the endless possibilities of the poetic word. It is interesting that Ruhi's attitude to art of poetry, as well as his whole work, includes his valuable views in his ghazals. The ghazals that occupy an important place in his divan show that he was a great poet.

The second paragraph of Chapter III deals with "Love Lyrics in Ruhi's Creativity". It is no coincidence that in the 16th century, love became the most important subject of divan poetry. In the Middle Ages, the theme of love in Divan poetry took place in various parables, descriptions and allusions, and for this reason, Divan poetry was also known as "*the love poem*". Ruhi emphasizes that in order to write a poem, one must fall in love, and if a poem is written with love, the main theme must be love. Then a poem written in this way would be beautiful in any way. According to the poet, the poem is written to glorify the beauty and in this sense it finds fame. If the starting point for writing a poem is love, then the fundamental theme of the poem is, of course, love, he says:

²⁵ Hacıyeva, A. A. Ruhi Bağdadi Divanının dili (Morfologiya) /A. A. Hacıyeva. – Baki: SBS-PP, – 2016. – s 167.

²⁶ Ak Coşkun. Bağdadi Ruhi divanı. karşılaştırmalı metin. Cild: 1-2. Bursa: Uludağ Üniversitesi Yayınları, 2001, – s. 317.

*Cahanda hər kimi görsən məhəbbətə tələbkardır,
Ona görə dillərdə söylənən güftarı məhəbbətdir.*²⁷

*(Everyone in the world needs love, Therefore, all elegize
up on love)*

In Ruhi's creative works, we sometimes encounter several metaphors in one verse. It is a feature of divan literature to use metaphors in poetry to make the word more effective. The most common metaphors in the poet's lyrics are related to the face, cheeks, eyes, handwritings and moles. Of the 1115 ghazals of Ruhi that we have studied, 270 contain verses about the cheek, 132 about the handwritings, and 39 about the mole, which are the most beautiful symbols of the face and cheeks, that the poet focuses on. In Ruhi's lyrics, no subject could go beyond love, and in his ghazals he simply glorified love and the state of mind that love brings to a man.

The third paragraph of Chapter III is entitled "Social Motives in Ruhi's Creativity". It is shown that after Fuzuli, among the poets who lived in the literary environment of Baghdad in the 16th century only in Ruhi's creative work social motives in lyric poetry, notes of protest against injustice went down in history in the form of fiction. In the poems of the poet it is possible to see in detail the way of life of the people, the traces of the period in which they lived, social life, customs and beliefs.

Ruhi was a great poet who brought the sharp conflicts of life to poetry, expanded the scope of critical poetry not only in the Baghdad literary environment, but also in Middle Eastern poetry, and whose poems were widely read in later times also. "*Ruhi is a poet of public criticism and thought. In addition to lyrical love poems his place in our divan literature is a poet who notices, thinks and criticizes the social problems*".²⁸

In his creative work lyricism of love and social motives are organically connected. In particular, his famous 17-verse "Terkiyyend" has attracted the attention of poets and researchers from the 16th century to the present day, and dozens of imitative

²⁷ Ak Coşkun. Bağdatlı Ruhi divanı. karşılaştırmalı metin. Cild: 1-2. Bursa: Uludağ Üniversitesi Yayınları, 2001, – s. 446.

²⁸ Banarlı, N.S. Resimli Türk edebiyatı tarihi.c:1.İstanbul:–2001, MEB Basımevi, – s. 580.

poems have been written on this work. Complaint about the period he lived is highlighted in his qasidas with "Dəmdədir" (How is it), "Əksilmədə" (In reduction) radifs, in lyrical poems "Ancaq", (But) "Bulmadıq", (We did not find) "Görmədik", (We did not see), "Gör", (Look) "Nədir" (what is) etc. Qasida with "Əksilmədə" ("In reduction") is one of the most perfect classical examples of the world's literary and cultural environment that written in social motives. His socially motivated poems are written in simple language that is easy for the modern reader to understand, and in these poems the poet has made a formula for the life of the people of his time: "whoever is honest and hardworking, lives as a prisoner in the "dungeon of the era". The life of a person living at such a time is, of course, insecure. Therefore, Ruhi is considered to be a thinker who writes critical and socially motivated poems in divan literature, expresses a sensitive attitude to social life and patriot who speaks openly about the realities of his time.

The fourth paragraph of **Chapter III** deals with "**Various themes in the work of Ruhi Baghdadi**". The first section of the fourth paragraph of Chapter III is entitled "**The theme of war in the works of the poet**". It is stated that Ruhi took part in the battles in the Ottoman army, had the opportunity to go beyond the borders of Baghdad and see different regions, and in his work gave a special place to the victories of the Ottoman pashas. Most of his poems are the poet's thoughts on the battlefield. The poet also uses the word war as a metaphor to show his position, and brings the names of weapons to the poem with various metaphors:

*Lazım olursa akla çək şuleyi badədən qılıç,
Hasili bu ki, Ruhiya əldə gərək silahı eşq.²⁹*

(If needed from the light of the wine get the strength, Oh Ruhi, let love give you strength)

In most of his poems, Ruhi skillfully used the themes of the Turkish nation related to the war, and differed from his predecessors with his talent and ability. Ruhi's qasidas are unique in this respect as a work that sheds light on various aspects of his military and political

²⁹ Ak Coşkun. Bağdathı Ruhi divanı. Karşılaştırmalı metin. Cild: 1-2. Bursa: Uludağ Üniversitesi Yayınları, 2001, – s. 705.

activities. Perhaps the only divan poet who wrote so many poems about war and weapons in the 16th century was Ruhi Baghdadi.

The second section of the fourth paragraph of Chapter III is entitled "Motives of Sufism in the work of the poet". Like a number of famous medieval divan poets, Ruhi has hundreds of verses which are based on the Sufi worldview. Although the scholars did not accept that Ruhi was a Sufi poet, they did not overlook his propensity for Sufism and his travels. Researchers have not always agreed on the poet's connection with different religions. Literary critic A.Golpınarlı considers Ruhi as Hurufi. *"There is no doubt about his Hurufism", "In his divan he glorifies four successive caliphs, Prophet Abu Bakr, Umar, Uthman and Ali".* Alongside this he writes: *"We cannot consider Ruhi a Sufi poet or a Hurufi poet who choose Hurufism and in this regard possess the pleasure of Sufism".*³⁰

There is no eulogy of Hazrat Mevlana in his divan, which belongs to Mawlawi poets. Connection with Hurufism can be found even in the poems of great poet Fuzuli, who lived around Baghdad.

There are important notes in Ruhi's verses which indicate that he was among disciples of Kelami Dede, one of the Abdalani-I Rum. From these poems, it can be concluded that Ruhi is associated with different confessional circles.

*Həqqi biz sirri eyləyüb, ustadə münkir gəlməzüz,
Zərrəyüz biz, şəmsi-pürənvardür ustadimiz.*³¹

(We do not hide the truth and deny enlightener, we are particles, our enlightener is the sun full of light)

In Ruhi's work, the depiction of secularism, real life, real beauty, love, and nature is so strong and influential that the verses about Sufism do not attract attention and are of no particular importance to the modern reader. Even in his verses on Sufism, Ruhi can not be understood as a Hurufi poet.

³⁰ Gölpinarlı A. Nesimi-Usuli-Ruhi. İstanbul, Var.Yay. Evi. –1953, – s 20-24

³¹ Ak Coşkun. Bağdatlı Ruhi divanı. Karşılaştırmalı metin. Cild: 1-2. Bursa: Uludağ Üniversitesi Yayınları, 2001, – s. 654.

The third section of the fourth paragraph of **Chapter III** is called "**Poet's epistolary poems**". Ruhi's 4 epistolary qasidas can be considered one of the most interesting both in terms of content and history. These epistolary poems begin with the words "Ey səba" (O Sheba), "Ey nəsimi-sübh" (Morning Gentle breeze), "Badi-səba" (Gentle breeze) and are addressed to Baghdad, Basra, Damascus and other places.

The first epistolary poem is addressed to the governor of Baghdad Jigalizadeh Sinan Pasha, written with the "*Necədir*" "How is it" radif and consists of 43 couplets. Although it is written as qasida, the two couplets are not in the form of musarra, i.e. in identical rhymes and there is no mahlas, i.e. the last couplet does not mention the author's name: "*Go to Baghdad again, O mad lover, see how is the Conqueror of the land of Ajam?*"³²

The second epistolary poem is addressed from Baghdad to Basra, to Ali Khan and consists of 56 couplets:

*"If the road leads to the land of Basra, O morning breeze, pray and kiss Alikhan's hand instead of us".*³³

Although the third epistolary poem is sent from Damascus to Baghdad, it is not known to whom it was addressed. Although it is written as qasida, the first two couplets are not in identical rhymes. There are only 42 couplets. It is written with "Nə dəmdədir" (How is it) radif. The last couplet mentions the poet's name. "*Oh, the morning's gentle breeze, if you go through Baghdad, see how the ordinary people and the rich live?!*"³⁴

Epistolary IV was sent from Baghdad to Kalami Dede, consists of 69 couplets. It was written with "Eyüdir" "they say" radif. The letter is written in response: "*Govsi's handwriting is as beautiful as his poems. Nobody can find mistakes, because he is a master*".³⁵ The traditional prayers and greetings at the end of the epistolary poems by the poet are very valuable:

³² Ak Coşkun. Bağdatlı Ruhi divanı. karşılaştırmalı metin. Cild: 1-2. Bursa: Uludağ Üniversitesi Yayınları, 2001, – s. 152.

³³ Yenə orada, – s. 155.

³⁴ Yenə orada, – s. 158.

³⁵ Yenə orada, – s. 161.

*“Tell your friends that his life is in prayer from soul
If they ask how is the lifeless Ruhi now?”*³⁶

In these epistolary poems by Ruhi, 89 artists from Baghdad are mentioned, most of whom are Azerbaijanis. Many of these poets are not mentioned in memoirs and other sources.

These epistolary poems of Ruhi are the only source for these poets. These personalities related to the life of the poet are very interesting in terms of studying his epoch and environment.

One can feel poet’s longing for the homeland in his epistolary poems. In these epistolary poems, Ruhi spoke about the poets, whether they were loved or not, whether they were masters in their poems and “*created a real image of the Baghdad environment*”.³⁷

In the **Conclusion** of the dissertation the scientific-theoretical findings carried out during the research are summarized as follows:

Our Turkish poetry, which has undergone a centuries-long development, has acquired completely new features in the 16th century, both in terms of subject matter and formal aspects, depending on the requirements and views of time and literary development. The 16th century, as the last period of the Middle Ages in terms of public relations, goes down in history as the most developed and controversial period in both Ottoman and Azerbaijani history and considered to be a special stage in the development of Turkic literature. This century has endowed literary and cultural thought with such prominent personalities as Khatai, Fuzuli, Usuli, Ahdi, Baki, Ruhi. They brought simplicity and naturalness to the language of poetry written in Turkish, and enriched Turkish literature as much as they could.

As the pinnacle of Baghdad's literary environment, Fuzuli is an unattainable example for the East, Azerbaijan, the Turkic peoples and world literature as a whole. The information about other Azerbaijani poets living in the literary environment of Baghdad - Ahdi, Shamsi, Rindi, Hosni, Zohdi, Muradi, Fazli, Elmi, Kalayi,

³⁶ Ak Coşkun. Bağdatlı Ruhi divanı. karşılaştırmalı metin. Cild: 1-2. Bursa: Uludağ Üniversitesi Yayınları, 2001, – s. 161.

³⁷ Musabəyli, A. Bağdadda yaranan Azərbaycan ədəbiyyatı və Ruhi Bağdadi Divanı /A. Ş. Musabəyli. – Baki: Elm və təhsil, – 2011. –s.109

Zayeyi, Zehni, Zamiri, Hasiri and others and the research conducted clarify the results of the work done. Although there is little information about Ruhi's life in the sources, according to some notes in his works and manuscripts in the Divan, it was concluded that the poet was born and educated in Baghdad in 1544, he deeply mastered the creativity of poets living in Baghdad environment, especially the great Fuzuli, the subtleties of classical Eastern poetics, the secrets of Sufi philosophy. Ruhi, whose real name was Uthman, served in the Ottoman army like his father Muhammad. “*We can not stop fighting. We are a tribe of soldiers. Our food and bread have always been kneaded with blood*”³⁸, In this context we get interesting information about the poet. Ruhi took an active part in the Ottoman campaigns and was aware of all the aims and objectives of the political environment.

Habibi, Nasimi and Fuzuli played an important role in the formation of Ruhi’s creativity. The poet continued the Nasimi and Fuzuli traditions in his creative work and was closely connected with Azerbaijani literature and had successors. Ruhi's creative work is one of the main sources for determining the dynamic flow of artistic thought in the literary environment of Baghdad before and after him. Because the grandeur of the environment in the XV-XVI centuries is connected with the leadership of the historical tradition and the artistic ideas of the cultural environment.

So far, 30 copies of Ruhi Baghdadi's Turkish Divan and 2 copies of his collection of ghazals have been found. The number of ghazals has a traditional structure, covering 29 letters. The divan is rich in examples of poetry such as qasida, ghazal, terkihibend, terci-i bents, mukhammas, musaddas, marsiya, rubai, qita, chronicle, tekbeyt (one couplet). Traditionally, the Divan begins with qasidas. Ruhi was able to characterize the shortcomings of society very well, and to show the flaws of his time and the ability to critically express the flaws of morality and hypocritical people with an explanation that was not used in divan poetry.

³⁸ Ak Coşkun. Bağdatlı Ruhi divanı. karşılaştırmalı metin. Cild: 1-2. Bursa: Uludağ Üniversitesi Yayınları, 2001, – s. 638.

In terms of genre, Ruhi's poems do not differ from the poems of other divan poets. Throughout his career, the poet remained faithful to classical principles, wrote in a language very close to the spoken language, avoiding Arabic and Persian elements and words, and tried to be simple and clear. His poems attract the reader's attention. This attraction stems from the theme of Ruhi's poems, the poet's pure feelings, and reflection of the sufferings of the lover. The harmony and intonation of his poems, the originality of the lines, stem from the high aphoristic power of almost all the verses and the unique magic of Ruhi's poetry. Ruhi, who has a simple and elegant style, wrote his poems in a clear and beautiful language, close to the 16th century spoken Turkish. Rich in folk words and sayings, proverbs, this style reveals the personal essence of Ruhi's poems. It can also be called "*Ruhi's style*". Taking advantage of the variety of themes in the classical lyric poetry, he skillfully wrote in the language of the protagonist, the endless possibilities of the poetic word, his thoughts and opinions on philosophical issues, secular love and injustice in society. Ruhi is a thinker who writes critical and socially motivated poems in divan literature, being a patriotic poet expresses a sensitive attitude to social life, speaks openly about the realities of his time. As a soldier and poet, Ruhi skillfully used the traditional themes of the Turkish nation related to the war in most of his poems, and although using traditional themes in his poems, he differed from his predecessors in his talent and ability. In this respect the poet's qasidas are characteristic as a work that sheds light on various aspects of his military and political activity. Perhaps the only divan poet who wrote so many poems on the names of war and weapons in the 16th century was Ruhi Baghdadi.

Though having verses on Sufism, he is not a Hurufi poet. It is possible to connect the poet's mystical worldview with the poetic tradition, the subject to which he was attached, and the influence of the mystical environment of his native Baghdad, Karbala, Najaf, Al-Hirah and Kufah.

Ruhi is a divan poet sensitive to social life and events. He tried to reflect in his poems the events of the period, the injustices he faced in social life, the region he lived in, and the love of his

homeland according to the tradition of classical poetry. This great poet, who influenced the poets who came after him, especially with his famous *Terkibbend*, is undoubtedly a powerful poet who, despite his linguistic features, is closer to us day by day.

Ruhi can be considered an Ottoman poet, but he grew up in the Azerbaijani literary environment and his work is rich in elements of Azerbaijani Turkish. In this research, we wrote that Ruhi is an Azerbaijani poet and he should go down in the history of Azerbaijani literature. Given these facts, we do not say with certainty that Ruhi is an Azerbaijani poet. In Turkish literature, the great Fuzuli is presented as an Ottoman poet, and Fuzuli is presented in Turkey as a prominent representative of Ottoman literature. This does not mean that Fuzuli is not an Azerbaijani poet. This was normal in the Middle Ages, when there were no clear boundaries and no complete differentiation between the literatures of the Turkic peoples.

In our opinion, it is necessary to take the same approach to Ruhi, who lives not in distant era from Fizuli. When studying the life and work of the poet, this point was definitely taken into account and was in the center of attention.

List of published scientific works on the topic of the dissertation

1. Ruhi Bağdadinin qəzəllərində sufizm // Xəqani Şirvaninin 880 illiyinə həsr edilmiş “Orta əsr əlyazmaları və Azərbaycan Mədəniyyəti Tarixi Problemləri” mövzusunda X Respublika elmi-nəzəri konfransının materialları, AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutu – Bakı: Nurlan–2006, – s. 222-225.
2. Sufi şair Ruhi Bağdadi // – Bakı: Azərbaycan dili və ədəbiyyati tədrisi. Azərbaycan Respublikası Təhsil Nazirliyi, –2008.№ 03 (217), – s. 21-25.
3. Ruhi Bağdadinin gazellerinde sufizmin bedii ifadesi //– Türkiyat mecmuası, Osmaniye Korkut Ata Universitesi, Kirmen,–2009. Sayı: 06,– s.13-15.

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