

THE FORMATION AND DEVELOPMENT OF THE MUKHAMMAS GENRE IN THE AZERBAIJANI LITERATURE

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ABSTRACT

The word of “mukhammas” formed from the Arabic verb “khammasa” (to divide into five parts) means “five pointed”, “five-sided”. As this genre develops, we see that during the 18-19th centuries there were some mukhammases which had more couplets.

The mukhammases are generally written on the theme of beauty and love, but we can also find those ones written on social, philosophical, historical-patriotism, mode of life, satiric and other themes. All hemistiches in the first couplet of the mukhammas are rhymed, but in the next couplets the first four hemistiches rhyme with each other and the last hemistich is rhymed with the first hemistich.

In the classical Oriental literature the forms of verses are divided into verses consisted of distiches and those ones consisted of couplets. The genres of poetry consisted of distiches include ghazal, qasida, mustazad, qita, nazm and masnavi. The genres of divan literature called musammat that consist of couplets are murabbe, mukhammas, musaddas, musabbe, musamman, mutassa, muashshar, tarbi, takhmis, tashtir, tasdis, tasbi, tasmin, tarkibband, tarjibband and tashir. It should be noted that the forms of poetry called musammat which consist of mentioned couplets came to the Azerbaijani poetry from the Arabic literature. Researchers show that the mukhammas appeared in Arabic literature a bit later, during the Abbasid’s reign.

The literal sense of takhmis is “divided into five parts” and it is the form of poetry which appears by adding three hemistiches rhymed with the first one to the couplet of each poet’s verse (mainly ghazal and qasida).

The mukhammases which were dedicated to the old age, different questions of life proved that this genre of verse of Turkish poetry which was developing towards realism was able to reflect various sides of life. A lot of valuable mukhammases written in the 19th century influenced Turkish poetry of the 20th century and mukhammases written during this period.

KEYWORDS: Mukhammas, Turkish Poetry, Five Pointed, Literature, Takhmis

INTRODUCTION

The genre of the classical Azerbaijani lyrics, which consists of five lines in each paragraph is called a mukhammas. The word of “mukhammas” formed from the Arabic verb “khammasa” (to divide into five parts) means “five pointed”, “five-sided”. A. Mirahmadov noted in his dictionary “Literary criticism” that the mukhammas consisted of five or six, sometimes ten or fifteen couplets (1, p.149). As this genre develops, we see that during the 18-19th centuries there were some mukhammases which had more couplets.

The mukhammas are generally written on the theme of beauty and love, but we can also find those ones written on social, philosophical, historical-patriotism, mode of life, satiric and other themes. All hemistiches in the first couplet of the mukhammas are rhymed, but in the next couplets the first four hemistiches rhyme with each other and the last hemistich is rhymed with the first hemistich.

The form of the system of rhyme is: aaaaa, bbbb, ccca... Researchers call such rhymed verses a mukhammas-muzdavich. Besides, there is also mukhammas-mutakarrir and it has got two forms of the system of rhyme: 1) aaaaA, bbbbA, ccccA...; 2) aaaAA, bbbAA, cccAA... (2, p. 96). The last hemistich or the last two hemistiches of mukhammas in such verses are reiterated. Academician Teymur Karimli names such poems “mukhammas-tarjibband” (3, p.359) In some mukhammases the refrain couplet or tarji couplet also comes down the couplets after separately given in the beginning of the verse. The mukhammas which is the classical genre of poetry is written in Aruz metre and the metre is never changed from the beginning to the end.

In the classical Oriental literature the forms of verses are divided into verses consisted of distiches and those ones consisted of couplets. The genres of poetry consisted of distiches include ghazal, qasida, mustazad, qita, nazm and masnavi. The genres of divan literature called musammat that consist of couplets are murabbe, mukhammas, musaddas, musabbe, musamman, mutassa, muashshar, tarbi, takhmis, tashtir, tasdis, tasbi, tasmin, tarkibband, tarjibband and tashir. It should be noted that the forms of poetry called musammat which consist of mentioned couplets came to the Azerbaijani poetry from the Arabic literature. Researchers show that the mukhammas appeared in Arabic literature a bit later, during the Abbasid's reign (750-1258).

THE DEVELOPMENT OF THE MUKHAMMAS IN THE AZERBAIJANI LITERATURE

After formation of the mukhammas, appeared its new kind named takhmis. Each couplet of takhmis consists of five hemistiches. The exact date of the formation of takhmis is unknown. The oldest takhmis known to us belongs to Usama bin Munqiza (?-1188). Researchers have informed that takhmis in the Arabic literature spread to Bagdad, Algeria, Damascus and Egypt (1258) after the occupation of the Bagdad city (1217-1265) by the Hulakid.

The literal sense of takhmis is “divided into five parts” and it is the form of poetry which appears by adding three hemistiches rhymed with the first one to the couplet of each poet's verse (mainly ghazal and qasida).

Between added hemistiches and the couplet must be an identity of metres, an association of thoughts and the last hemistiches of all couplets must be rhymed separately. Writing such verses demands great mastership, it is not simple to add appropriate hemistiches to the meaning of the distich of another verse to each couplet. Otherwise, these hemistiches could seem as odd to the distiches.

Researchers show several reasons of the formation of takhmis: writing takhmises poets wanted to prove their skills that they had been able to contend with well-known poets and they wanted to express their respects to the classical authors. There were also historical and political reasons: It is said, after the occupation of Bagdad by the Hulakid, the authors of that period didn't prefer verses, so, such works as imitative poems, takhmises appeared the most (4, p. 61). We cannot completely agree with the last opinion; we think, after looking through new related resources, this question should be examined again. From the history it is known that, most of the Turkish written samples of literature, including first Turkish mukhammas appeared during the period of the Hulakid. The power of Azerbaijan preferred poetry in the country, but in Arabic countries they approached this field indifferently. How and why did it happen? The appearance of the Arabic

takhmises and first Turkish mukhammas during the period of the Hulakid can be explained in this way that, for unknown reasons such poems were preferred in that period or as a result of changes happened in the literary taste, any changes occurred at more influential genres, too.

It should be noted that in literary criticism there is no unanimity about mukhammas-takhmis relationship. In several Turkish written monuments we don't meet any differences between the mukhammas and takhmis. The Azerbaijani poet of the 16th century Garibi named the takhmises "mukhammas" in his manuscript of divan, he had written to Khatai's ghazals that is preserved in "Majlise-Shuaraye-Islami" Library of Tehran. The author gave titles to these verses as: "This is a mukhammas from Shah Khatai's saying" (5, p.178), "Mukhammas from Shah Khatai's saying (5, p. 178), "This verse is also a mukhammas from Shah Khatai" (5, p.183). As we see, the author of the 16th century named "mukhammas" the form of poetry called takhmis. Researchers also show the word "takhmis" is used in the meaning of mukhammas in the manuscripts (6, p.401). The equal number of hemistiches in the couplets made some researchers come to the conclusion that the mukhammas and the takhmis are the same forms. Haluk Ipekten, a Turkish scholar writes in his book named "Old Turkish literature. Forms of verses and Aruz": The takhmis which means "divided into five parts" is actually a mukhammas. Forming mukhammas by adding three hemistiches in the same metre or rhyme before each distich of a ghazal or qasida is called "forming of takhmis" and mukhammas which appears as a result of this process is called takhmis" (2, p.100). The researcher shows the system of rhyme as: aaa (aa), bbb (ba), ccc (ca). Besides, in Elchin and Vilayat Guliyev's book named "Ourselves and our words" the takhmis isn't appreciated as an independent form of poetry, it is called as "synthetic mukhammas" (7, p.95). The reason for the name "synthetic mukhammas" is that actually, there are two authors of this form of poetry, of which couplets consist of equal hemistiches with mukhammas: "The first three hemistiches of the takhmis are the original samples of the author's creativity, the next two hemistiches are taken from the other poets' works" (7, p.95). Saltanat Aliyeva notes the importance to differ the takhmis and the mukhammas according to the book named "Mukhammas in Turkish literature" by the Turkish scholar Mustafa Erdogan: "As a result of this brief research, we can say, too, that for distinguishing the takhmis from the mukhammas, at least we must pay attention to the features given in Mustafa Erdogan's research work and also support these opinions that the takhmis and the mukhammas must be distinguished. For this, firstly, let look through their system of rhyme" (6. P.408). The system of rhyme of all takhmises is the same. Three hemistiches which are added to the distich of the takhmised ghazal is rhymed with the first hemistich of the same distich. As the takhmis depends on the distiches of the ghazal, it is impossible to make changes, create an independence in the system of rhyme of the takhmis. But the all hemistiches of the mukhammas belong to the same person and different variants of the system of rhyme are possible here. The first variant is the same system of rhyme with the takhmis. Sometimes, the last hemistich of the first couplet of the mukhammas or the last two hemistiches are repeated in the ends of the couplets. In Mir Jalal and Panah Khalilov's book "Principles of literary criticism" writes about the growth of the form, content and modification of the mukhammas: "A mukhammas, which is the classical form of poetry has been undergoing a lot of changes in our poetry... Notwithstanding, most of the classical mukhammas were written on the theme of love, Sabir and contemporary poets created absolute social-political poems and satires" (8, p.147). Actually, either from the content or form standpoint, the genre of mukhammas has passed a great way of development in the Azerbaijani literature.

In former times, mukhammas were written mainly on the theme of love, but in Molla Panah Vaqif's activities, who lived in the 18th century, are found mukhammas written on the topic of social-philosophy and mode of life. The changes formally undergone in this genre were also noted by Huseyn Afandi Gayibov in his own journal. In the first and

second volumes of this collection, he noted four types of the mukhammas according to the examples of Gasim bey Zakir and Molla Panah Vaqif's poems: a complete mukhammas, a mukhammas with radif, a complete mukhammas-mustazad and an incomplete mukhammas-mustazad.

In the 19th century, in Abdulla bey Asi's activities appeared a mukhammas-bahri ravil from the combination of the two classical genres. Here we see that poetry combines with prose. About this genre we read in Elchin and Vilayat Guliyev's book "Ourselves and our words": "The mukhammas written in the form of bahri-tavil. Besides the inherent rhyme here, the arrangement of the hemistiches which is typical to the mukhammas is also met where necessary" (7, p. 071). In the 19th century appeared mukhammases with jiga under the influence of folklore, ashug poetry. The structure of this genre is mainly in this form: After four hemistiches of the mukhammas comes jiga – additional short hemistiches with different quantities, in the end, the fifth hemistich of the mukhammas completes the couplet.

The mukhammas is always in syllabic metre in ashiq literature, so, this fact doesn't let consider it as a complete classical genre of mukhammas. Prof. Abbas Hajiyev writes about mukhammases in ashiq literature: "The mukhammas is divided into couplets, it is written only in syllabic metre in ashiq literature. Besides, the ashiqs break hemistiches and each couplet of mukhammas consists of ten hemistiches" (9, p. 250).

Besides all of the opinions about the takhmis – a form of the verse, we would like to add that, notwithstanding this genre which was created on the basis of the ghazal, it gives an opportunity to create a variegation of wider thought and meaning. On the other hand, adding proper hemistiches to the form of (rhyme and metre) distiches of another poet's ghazal by the author of the takhmis demands great mastership and ability. All these features create an opportunity to look over takhmis as an independent form of verse.

But in our opinion, if we considered takhmis as a kind of the mukhammas for its formal signs, the significance of the takhmis wouldn't abate. This fact shows that both mukhammas and takhmis are the kinds of musammat for their formal signs and it doesn't abate their significance, at all.

The first known takhmises in the Azerbaijani literature belong to Kishvari, who lived in the 15-16th centuries. The first mukhammas written in the Azerbaijani language by Nasir Bakuyi appeared in the 14th century. Probably, in the 14th century in Azerbaijani poetry existed takhmises. But as we haven't found any fact in the written sources, for the present, we know that the first Azerbaijani takhmis concerns the 15th century. Nasir Bakuyi's mukhammas which was found in the collection of the 17th century named "Jungui-shuarayi-gadimi-Baku" by the researcher Jafar Ramzi in the eighties years of the 20th century, set us looking through again the views about mukhammases in the history of literature, from different standpoints. There has been an opinion that the mukhammas in the poetry of the Turkic people firstly appeared in Alishir Navai's (1441-1501) creation, then came into Azerbaijani poetry under his influence. Nasir Bakuyi devoted his mukhammas to Uljaytu khan, who was a sovereign of Hulakud and Elkhani during 1304-1316 years. As it is clear that Nasir Bakuyi's mukhammas had been created a century ago before Alishir Navai. It is said that mukhammas is a relatively young genre from the standpoint of chronology; at the beginnings, it was only written on the theme of love, its main feature was the lyrics. Later appeared mukhammases in social, common and other topics. But Jafar Ramzi Ismayilzadeh's research shows that there was another view in the Azerbaijani literature written in the Turkish language: Besides ghazals and masnavis there were also mukhammases among the verses written in the Turkish language. As it is known, Izzaddin Hasanoglu's ghazals, "Yusif and Zuleykha" masnavi written by Ali, Mustafa Zakir and Suli Faqih, Yusif Maddah's masnavi "Varqa and Gulshah" and a poem "Dastani-Ahmad Harami" of an unknown author are the first Turkish samples

of verses of the 13-14th centuries. Nasir Bakuyi's mukhammas is the single one among these works, for the present. The theme of Bakuyi's mukhammas doesn't match with the mukhammases in Arabic, Persian and other Turkic languages, because it wasn't devoted to love. Though this verse is a praising poem devoted to Uljaytu khan, there are also some motives which show the poet's proud of his homeland, partiality to the Islam religion. Notwithstanding the efforts of the Christian missionaries, in this work the patriot poet expressed his deep gratitude to Uljaytu khan, who treated with respect to the local people's faith – Islam religion, being a Moslem himself built Mosques, ordered to renovate Baku city and exempted population lived in Baku and its environs from most taxes. According to this verse we find out that during this period, Baku city was also called as "Naffata" (which means land of oil, a land producing oil, petroleum) among the population. The mentioned mukhammas which is directly connected with Azerbaijan, Baku city, reflects a lot of the historical realities of that period.

The genre of mukhammas in the Azerbaijani literature took a special place in Kishvari, Rovshani, Khalili, Hidayat and Shururi's divans during the 15th century. It was a period when authors started to create divans in the Turkish language. The most talented master of mukhammas written in the Turkish language, the only author of the takhmis was Kishvari. Kishvari's activities were influenced by the poets like Nassimi and Navai. In his divan there are eight mukhammas and eight takhmises. Worldliness, the praise of the real beauty and love take main place in Kishvari's poems, including mukhammases and takhmises.

The poet showed the different historical persons' names and this gives us an opportunity to express certain opinions about the poet's life. The author of the first mukhammas-mulamma, elegy in the form of mukhammas in the Turkish poetry is Kishvari. The poet's takhmises are clear evidences of Azerbaijan-Uzbek, Azerbaijan-Ottoman literary relations in the 15th century. Kishvari's takhmises which he wrote to the Uzbek poet Lutfi and Navai's, Ottoman poets Ahmad Pasha and Karamanli Nizami's ghazals are notable for their poetry. He founded the tradition of writing of takhmis in the Azerbaijani Turkish poetry. Each of other Azerbaijani poets Rovshani, Khalili, Hidayat and Sururui's one mukhammas got to our period. These works also played a special role in the development of the genre of mukhammas in Turkish poetry.

The Turkish literature highly developed as a result of numerous events happened in Azerbaijan, the foundation of the Safavid Empire in the 16th century.

We may note the names of the authors who wrote mukhammases and takhmises during this period, such as Khulqi, Fuzuli, Masihi, Yusif bey Ustajlu, Heydari and Garibi. We see the great Uzbek poet Alishir Navai's influence in Khulqi's single mukhammas that reached to us. It is clear that the Azerbaijani literature of the 16th century found its most obvious expression in all of its directions in Fuzuli's creative works. His three mukhammases and two takhmises which entered in the Turkish divan, are very significant from the standpoint of the research of mukhammas studies of that period. We see Nasimi, especially, Navai's influence in Fuzuli's mukhammases. Besides, we meet the elements of the Chagatay language in these works. Genius Fuzuli preferred the praise of the secular love in his mukhammases. The ghazal which Fuzuli wrote to Habibi's takhmis helps to define the relationship of the Salafi and Khalafi movements between two poets. Fuzuli's takhmis written to Lutfi's ghazal, who is Navai's predecessor, elucidates the Azerbaijan-Uzbek literary relations in the Middle Ages.

The Azerbaijani poet Masihi who lived in the 16th century is a author of two takhmises written to Navai's ghazals. The poet could create a logical order and a passage between the couplets of his own takhmises and distiches of

Navai's hemistiches that he added. Besides, Masihi's one mukhammas is an imitative poem to Navai's ghazal. Writing an imitative poem to a ghazal with mukhammas was a new event in Turkish poetry of that period.

Another poet of the mentioned century Yusif bey Ustajlu's takhmises reflect obviously the literary tastes which began to form in Turkish poetry during that period. His one takhmis was written to Navai's ghazal, another one to Fuzuli's ghazal. Fuzuli's influence which raised in Turkish poetry, beginning from the middle of the 16th century to the end of that century, was at the same level of Navai's influence. Another poet of the same period Heydari's takhmis written to Navai's ghazal is very remarkable for its great mastery which was found by Prof. Jannat Naghiyeva.

Azerbaijani poet of the 16th century Garibi's four takhmises which entered in his divan recently found, were written to Shah Ismayil Khatai's ghazals. He gave the names of mukhammas, not takhmises as titles of these verses. As in his most poems, Garibi promoted the ideas of the Safavid, Qizilbashlar, shiitism, Shiah imams, extolled the Safavid sovereigns. The poet could find the correspondence of the meaning and form between Khatai's distiches and the hemistiches he added in his own takhmises. Nasimi's influence is felt in these verses, too.

The representatives of the Azerbaijani literature of the 17th century, such as Qovsi Tabrizi, Murtazagulu khan Zafar, Safigulu bey Safi, Malik bey Avji, Kesbi, Rovnaqi and Shukri wrote mukhammas or takhmises. The simplicity of the language in Govsi Tabrizi's mukhammas, proximity to the samples of folklore, emotionality, fluency, the obvious expression of love to the real beauty in some couplets resemble Molla Panah Vaqif's works; Vaqif, a poet of the 18th century used to reflect the feelings, excitements and thoughts of his contemporaries with a realistic pen.

Despite the difficulties of the 18th century, in the Azerbaijani culture and literature of that period was observed a development, were appeared new qualities in literature.

Though some poets used to write also in the Persian language, most of the poets and writers of the same century were trying to write in the simple Turkish language that the broad mass of readers could understand. In the poetry just appeared two movements which were in the connection with each other: poets who wrote in the classical style where Fusuli's influence was felt mostly and another one who wrote in the style of folklore, Ashiq literature. In the 18th century national aesthetic thought was formed, realism reached its high level in the literary thinking, the way of reflection which gradually came from folklore got the normative values. The cases of talking about concrete events, people, addressing the concrete person were rising in literature, poetry was approaching the life increasingly more and declaring its attitude to the important problems of that period. Sophistic movements, proximity to Irfan folklore which had played an important role in the Turkish literature during many centuries were losing its position against a background of realism.

In the process of "reconstruction of genre" which is considered a transition period in the Turkish literature during the 18th century, the function of ghazal was limited on the background of goshma, usage of qasida and qita diminished, but the spheres of application of the mukhammas – classical style became broader. The poets of that period discovered the preferences of the genre of mukhammas in delivering the truth of the period. While writing their verses, the poets who were trying to reflect the events of the 18th century in details, exactly and realistically in their works, addressed this genre which possessed wide informative opportunities. The role of the mukhammas in discovering the individual stylistic qualities of the author must be particularly noted. All these enumerated features made the mukhammas a topical genre of the century.

It is known that poets of the 18th century, such as Nishat Shirvani, Shakir Shirvani, Mahjur Shirvani, Aga Masih

Shirvani, Shakili Nabi, Huseyn khan Mushtaq, Molla Vali Vidadi and Molla Panah Vaqif wrote mukhammas. In the mentioned period were written historical poems in the form of mukhammas given below:

Shakir Shirvani's "Ahvali-Shirvan", Aga Masihi Shirvani's poem beginning with the hemistiches "Listen to Shahveran Ahmad khan's actions", Shakili Nabi's poems named "Again", "Kunguda", "Crying" and "Today", Molla Vali Vidadi's tragedy "Today", "Look", a mukhammas of the poet named Mukhtar.

Besides, as a result of the researches conducted on the materials preserved in the Institute of Manuscripts named after Mahammad Fuzuli of ANAS have been found mukhammas and takhmises of the poets of that period, such as Zari Arashi, Safi, Ashiq Saleh, Movlana Kazim, Asef Shirvani, Mansabi Agdashi and Molla Gulu Zalami. The researches show that according to the demands of the modern time, most talented poets of the 18th century freshened up the traditional shape of the mukhammas, using the opportunities of this genre corresponding to their aims glorified the secular love which is addressed to a real, concrete beauty, boldly criticized the injustice happened in the society and said their words as innovative poets. Such an innovation shows itself mostly in the extension of the sphere of the theme of the mukhammas. An optimistic view of life plays an important role in the mukhammas of that period. The most characteristic features of Turkish poetry of the 18th century reached their maturity in Vidadi, especially in Vaqif's activities. The researches on the mukhammas of the mentioned period show that Vaqif's poetry (including his mukhammas) is the most courageous step taken towards the secularization and realism in the Turkish literature of the 18th century. His 34 mukhammas which came to us, draw attention from the standpoint of the broadness of the topical sphere. Molla Panah's mukhammas with the radif "Gormedim" ("I didn't see") is a brilliant work that severely criticizes the injustice happened in the society during the 18th century, generally, shortcomings in the human nature, infidelity and perfidy.

The Azerbaijani literature of the 19th century is one of the richest period of the century-old history of literature both from the topic and form standpoints. Beginning from this period, the literary method of realism transformed into the leading method. Literature, including poetry realistically reflects the social-public life, all sides of the private life, all variegations of the feelings, all questions about human and problems. Despotism particular to the feudal society, injustice, inequality among people, greediness which peculiar to the human nature and other negative characteristics are criticized, but positive moral, humanistic and democratic values are praised. The most used classical genres of poetry during the 18th century were a ghazal, murabbeh, mukhammas, musaddas, tarjiband, tarkibband and mustazad. Goshma which came from folklore, ashik poetry was successfully competing with these classical genres in the expression of the human feelings, description of nature and in expressing criticism of the shortcomings of the society. The development of the genre of mukhammas in the 19th century was clear from the point of significance, its usage, increasing of the variety of themes and changes of the forms of intra-genre. The most well-known poets of that century, wrote works in the genre of mukhammas on very different themes. We can boldly pretend that in the 19th century, the mukhammas developed more than the 18th one. The verses written in the genre of mukhammas play an important role in Qasim bey Zakir, Baba bey Shakir, Andalib Garajadaghi, Abdurrahman aga Shair, Kazim aga Salik, Sadi Sani Garabaghi, Mirza Ismayil Qasir, Mujrim Karim Vardani, Mirza Bakhish Nadim, Mir Mohsun Navvab and Seyid Azim Shirvani's literary heritages who were the poets of the 19th century. During that period, in literature were written poems on the historical-patriotic theme in the form of mukhammas. Abdurrahman aga Shair's verse which he dedicated to the defence of Ganja against Russian invaders, Shakili Osman's (with a pen name "Bichara") verse about Sheikh Shamil's movement, Mirza Bakhish Nadim's work dealt with the events happened in Azerbaijan in the 19th century are samples of the mukhammas.

As all forms of verses of Azerbaijani poetry in the 19th century, the verses in the genre of mukhammas have mostly been written on the lyrical-love theme. The most of these verses are dedicated to the secular love. Different features from the medieval Oriental literature, national characters were considerably increased in lyrical poetry. The mukhammas was also drawing attention as one of the main genres of the lyrical poetry, besides the ghazal and goshma. Folklore, ashig poetry strongly influenced on the mukhammas which is the classical genre of Oriental poetry. The language of these works became simple and clear enough for ordinary readers. The mukhammas took definitely middling position between goshma and ghazal, it was more approaching the genres of folklore than the ghazal. There are mukhammases – samples of ashig literature which were even written in a metre being combination of Aruz and syllabic metres – syllabic metre. We see the broadness of the theme of mukhammases of the 19th century, especially in Gasim bey Zakir's literary heritage. There is both glorifying of the feelings of love and social subject, criticism of the shortcomings existed in the society, satire, also humour, tender laughter in his mukhammases. Besides, the mukhammas has a power to express the clarity, edification of the thoughts, changes happened in the people's lives, opinions about different concrete events or things in the verses written on the historical-patriotic topics.

In the 19th century, intra-genre appeared new kinds of the mukhammas; under the influence of folklore was created jighali mukhammas and under the influence of classical poetry was formed a mukhammas-bahri-tavil. The takhmises also widely spread during that time. Most of the takhmises were written to Fuzuli's ghazals. In the literary circles opened within different cultural centres of Azerbaijan, poets especially were displaying interest to write takhmises besides imitative poems. Among these poets there were some authors who preferred the imitation, others approached creatively the themes of the takhmises. We can note that Andalib Garajadaghi, Sadi Sani Garabaghi, Novras, Mustafa aga Shukhi, Abulhasan Vaqif, Seyid Azim Shirvani and other poets of the 19th century wrote felicitous takhmises.

Realistic satire was one of the main branches of poetry of that period. A protest against the social and national oppression existed in the social-economic life of the country, policy of colonialism, dissatisfaction about the wilfullies and briberies of the tsar officials, local khans, beys and agas was the main subject in such works. The number of the authors who addressed hajv (a kind of satire has existed since the Middle Ages) increased. Besides the hajvs arisen from the senses of disgust and enmity to different persons, there were also other hajvs directed to the social evils which can be considered felicitous samples of satirical poetry. Gasim bey Zakir, Baba bey Shakir, Mirza Bakhish Nadim, Seyid Azim Shirvani, Mahammad Amin Dilsuz, poets of that period wrote mukhammases on the satirical theme. The mukhammases which were dedicated to the old age, different questions of life proved that this genre of verse of Turkish poetry which was developing towards realism was able to reflect various sides of life. A lot of valuable mukhammases written in the 19th century influenced Turkish poetry of the 20th century and mukhammases written during this period.

CONCLUSIONS

At the beginning of the 20th century were written valuable works in the mukhammas genre by the poets such as Mirza Alakbar Sabir, Mahammad Hadi, Samad Mansur and Huseyn Javid. We meet several formal changes in Sabir's mukhammases on the satirical theme: The structure of rhyme of these verses which are mainly mukhammas-tarjibband: aaabb. The refrain distich is used in the beginning of the verse, then in the end of each couplet. The two hemistiches of the refrain distich in each couplet change. The poet has not given his pen name in the last couplet. Sabir had great influence on the mukhammases of the 20th century, both from the theme and form standpoints. Almost all satirical mukhammases of that period were written under Sabir's influence. The mukhammases on the social, philosophical themes took a special

place in M.Hadi, S.Mansur's activities, at the beginnings of the 20th century. Though the number of the verses written in the classical genres considerably reduced after twenties years of the 20th century, Ali Nazmi, Jafar Jabbarli, Bayramali Abbaszadeh Hammal, Mammad Said Ordubadi, Mikayil Mushviq, Aliaga Vahid, Najafgulu bey Sheyda, Mahammad aga Mujtahidzadeh, Ibrahim Tahir Musayev and other authors wrote works in the genre of mukhammas. The authors also addressed the genre of takhmis during the 20th century. Mashadi Gara Aliyev (1885-1967) who created his works with a penname "Novbari" wrote takhmises to Fuzuli's all ghazals in his divan. It is known that the poets of the 20th century – Mail Aliyev, Hekim Gani and others also wrote takhmises to Fuzuli's ghazals.

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