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## THE POWER OF THE CLASSICAL PERSIAN POETIC HERITAGE TO ENDURE AND SERVE AS A MODEL

RAFAEL HUSEYNOV\*

### Preface

This is a universal quality characteristic in genius: they do not merely leave a legacy, but also create models and paradigms, formulas that are employed for centuries, allowing later generations to build upon these starting points and respond to their exemplary forebears in the spirit of their own age.

Countless writers and poets have followed in the footsteps of Abulkasim Ferdowsi, Nizami Ganjavi, Sadi and Hafez Shirazi, and Muhammad Fuzuli – both in the past and today, and undoubtedly in the future as well.

Baba Tahir Uryan of Hamadan was one of the extraordinary thinkers and poets of the eleventh century and belongs to this group of great figures. Although the amount of his surviving work is much smaller than that of the other classical poets, he still managed, with his limited poetic legacy, to become a model and an inspiration.

By tracing the process of literary influence and inspiration in Persian poetry over nine centuries based on the legacy of a single poet the eleventh-century thinker Baba Tahir – we can see, on the one hand, a constant devotion to tradition in Muslim Eastern poetry, and on the other, the ability of a timeless literary heritage to adapt to each new era and serve as a fresh source of inspiration.

**Keywords:** *literary influence, Persian poetry, dubeyti, Sado-yi Shark, Shark-i Surk, influence, cultural closeness, rubai, Afghan quatrains, Ahl-e Haqq, model school.*

### 1. The charm of Baba Tahir's poetry

Baba Tahir is one of the great masters whose name is included among the leading figures of classical Persian poetry. For more than nine centuries, his deeply meaningful and delicate *dubeytis* have remained alive on people's tongues, and each new generation finds in these poems – still fresh and relevant an echo of its own thoughts and goals.

Today, poetry lovers living in different parts of the world – French<sup>1</sup> (Huart, 1885: 502-545) and English (Heron-Allen, 1902), German (Leszenzynski, 1920), Russian\*\*

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<sup>1</sup> In 1974, during a visit to Leningrad (Saint-Petersburg) with Dr. M. Mukri who was then a professor at the University of Paris, we met and talked at the Institute of Oriental Studies of the USSR Academy of Sciences. Dr. Mukri said that he had translated Baba Tahir's *dubeytis* into French prose for a new edition of the Encyclopaedia of Islam and planned to publish the translations as a separate book. Unfortunately in the following years this publication never appeared.

Earlier, the well-known orientalist V. Minorsky had written that a translator like E. Fitzgwdc werald could make Baba Tahir a worthy rival {in terms of fame in the West – R.H.) to Omar Khayyam (Minorski, 1961: 168).

(Baba Tahir, 1971), Armenian (Karamatullaeva, 1972: 8), and Azerbaijani (Huseynov, 1974: 200-202) readers read Baba Tahir's verses in their own languages and lovingly remember the author of poems that have not lost their beauty of freshness even in translation.

The publication and translation of Baba Tahir's *dubeytis* demonstrate that the poet has enjoyed great fame in many countries of both East and the West. The geographical range of these editions is remarkably wide: Tehran (Baba Tahir, 1284; 1313; 1333; 1306), Tabriz (1335), Bombay (Baba Tahir, 1322), Istanbul (Baba Tahir, 1334), Lahore (1924), London (Heron-Allen, 1902), Paris (Huart, 1885), Moscow (Baba Tahir, 1971), Dushanbe (Darmesterer, 1925).

In the poet's homeland, Iran, it is hard to find anyone who does not know at least a few of his *dubeytis* by heart. Baba Tahir's tomb in the city of Hamadan has long become, in a sense a temple of poetry. Poetry lovers gather there, recall the legends and stories associated with Baba Tahir and recite his *dubeytis* (Baba Tahir, 1971: 3).

The relatively small poetic legacy of Baba Tahir did not prevent him from gaining fame in the history of Persian-Tajik literature as the creator of a distinct and original artistic path.

Baba Tahir elevated the *dubeyti* genre to such a high poetic peak that, for the next nine centuries, most poets who composed *dubeytis* or poems in the *dubeyti* meter could not escape the artistic influence of this celebrated classic.

The charm of Baba Tahir's poetry was so powerful that the *dubeytis* created by his successors under his influence were often imitative in nature.

Baba Tahir's introduction of simplicity, musicality, and broad use of the living folk language into poetry was appreciated and embraced by many artists. Some of these artists both those we know and the many who remain unknown – distinguished themselves through their loyalty to the traditions of Baba Tahir's poetry and drew inspiration from a number of its fine qualities, preserving these structures for centuries.

When we speak today about the influence of Baba Tahir's poetry on the later development of Persian-language poetry and the *dubeytis* genre, and when we regard this artist – sometimes referred to in national literature as a dervish – as a thinker – poet, we rely on his own legacy: the *dubeytis* and ghazals that have survived to our time, and on the brilliant mark he left in the history of artistic thought.

The poet's literacy legacy, grounded in the traditions of folklore and classical Persian poetry, applied a powerful influence both on the poetry of following periods, on the works of dozens of poets and masters of the world, and on oral folk literature.

What is particularly interesting is that the influence of Baba Tahir's style was not limited to Persian and Tajik poetry – which we will discuss in more detail later – but also extended significantly to the oral and written literature of many Iranian-speaking peoples.

If we examine the literatures of peoples neighboring Iran – such as Indian, Afghan, Azerbaijani, and others – we can find many interesting examples of the profound influence of Baba Tahir's style.

As early as the 11<sup>th</sup>-12<sup>th</sup> centuries, the *dubeyti* directly associated with Baba Tahir and Iranian oral folk literature – gradually spread among Afghans and made possible the emergence of hundreds of *dubeytis* writing poets. However, since these works were

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\*\* Baba Tahir's *dubeytis* were published for the first time in Russian in a large print run in the translation of the poet Dmitry Sedykh (with literal translation by Gazanfar Aliyev) (see: Rosenfeld&Richkova, 1973: 272-273).

not written down, most of those poets were forgotten, and a large portion of the verses they composed were lost.

Only from 1950 onward, after the establishment of the Afghanistan Academy of Arts, did research related to folklore expand, and this institution took major initiative in collecting and studying the oral literature of the Afghan people (Modern Afghanistan, 1960: 311-312).

Thousands of poems preserved in the people's memory, including *dubeytis*, have been collected and published by both Afghan and Tajik folklorists.

In the 1960s, a number of *dubeytis* were published from time to time in the journals *Sado-yi Shark* and *Shark-ı Surkh*. These included *dubeytis* collected by Tajik scholars of folklore who had been in Afghanistan, those targeted by the Afghan folklorist Mohammad Gul Nuri, as well as several *dubeytis* that had been published earlier in the *Areyan* collection in 1952, 1953 and 1954.

When these chants, which form a small part of Afghan folk verses, are compared with the legacy of Baba Tahir, very intriguing results emerge.

What are the limits of Baba Tahir's influence on the Afghan people's tradition of *dubeyti* composition and in what ways does this influence manifest itself? Before addressing these questions, it is necessary to determine the degree of familiarity and cultural closeness Baba Tahir holds for Afghans.

It can be stated with confidence that Baba Tahir has been no less beloved among the Afghan people than in Iran. For centuries, the poet's *dubeytis* have circulated orally, and many of them over time, have come to be regarded as authentic Afghan *dubeytis*.

خوشا آنا نکه سودای ته دیرند  
که سر پیوسته در پای تو دیرند  
بدل دارم تمنای کسانی  
که اندر دل تمنای ته دیرند

(Compare: Baba Tahir, 1933: 5 & Folk rubaiyat, 1964: 45)

*Blessed are those who carry longing for you,  
Whose heads are forever bowed at your feet.  
In my heart, I cherish the desire of those  
Who hold the yearning for you within their hearts.*

Or let us compare this *dubeyti*, which is placed right at the beginning of all the *divans* published in recent times:

تن محنت کشی دیرم خدایا  
دل حسرت کشی دیرم خدایا  
ز شوق مسکن و داد غریبی  
بسینه آتشی دیرم خدایا

(Compare: Baba Tahir, 1933: 2 & Folk rubaiyat, 1964: 45)

*I have a body worn down by suffering, O God,  
I have heart worn down by longing, O God.  
From the yearning for home and the pain of exile,  
I carry a fire burning in my chest, O God.*

Or let us compare this lyrical piece, built upon a folk proverb and distinguished by its sincerity:

شو تاریک و گرگان میزنند میش  
دو زلفونت حمایل کن بوره پیش  
از آن کنج لبت بوسی بموده  
بگو راه خدا دادم بدرویش

(Compare: Baba Tahir, 1933: 12 & Folk dubeytis, 1963: 127).

*It has grown dark, and wolves are attacking the sheep –  
Sling your two tresses across your chest and come forward.  
Let me take a kiss from the corner of your lips,  
And say it was alms given, for God's sake, to a dervish.*

In different parts of Afghanistan, people sing these verses in their own dialects and think of them as their own. This leads to an interesting idea: not only in Iran but also in Afghanistan, many nomads, migrants and village people, after learning Baba Tahir's dubeytis, came to feel that these songs came from their own language and their own hearts. This shows the poet's greatness and his deep connection with ordinary people. In short, Baba Tahir's poems feel so close to the people that they believe in verses express their own thoughts and feelings.

Once, while discussing the origins of Iranian folk couplets and songs, V. A. Zhukovsky wrote: "Very often, as the basis of a *tasnif*, words are taken from the refined works of beloved authors such as Hafez, Baba Tahir, and others. To these, improvised refrains are added" (Zhukovsky, 1902: 3).

This phenomenon can still be observed in Afghan folk couplets. Moreover, at times Afghans take one of the most beautiful lines from a well-known dubeyti by Baba Tahir and add three additional lines to it, thus creating a new verse.

(Baba Tahir, 1333: 69). نمیدونم دلم دیوانه کیست.

*I don't know whose mad lover my heart has become, –*

An Afghan folk dubeyti built upon that single line may serve as a good example of ours point:

Nemidanəm deləm divane-ye kist  
Qole-qomkərdeəm dər lane-ye kist  
Qol-e qomkərdeəm sərdar-e qolha,  
Nemidanəm çerağə xane-ye kist. (Folk dubeytis, 1963: 122)

*I do not know for whom my heart has gone mad with longing.  
I do not know in whose garden my lost flower now resides.  
My lost flower my beloved is the king of all flowers,  
I do not know which home my beloved now lights with her illuminant*

Many of Afghan folk songs were created by drawing on the meaning of Baba Tahir's dubieties.

Crying out over the pain and sorrow that love brings to the lover is the main theme of many of Baba Tahir's dubieties. This feeling has passed from his poems into Afghan quatrains. In such Afghan folk dubieties composed in the manner of Baba Tahir, one notices not only a closeness of ideas with the poet, but also clear similarities in expression and of utterance.

Əzizən dādō bīdād əz qəm-e eşq  
Cəvānī rəft bər bād əz qəm-e eşq  
Nemidənəm çe sazəm, ey əzizən,  
Nədidəm yek del-e şad öz qəm-e eşq (Folk rubaiyat, 1964: 40).

*Dear ones, alas outcry from the sorrow of love;  
Youth has been ruined by the pain of love.  
O dear ones, I do not know what to do;  
I have never seen my heart joyful because of love's sorrow.*

In some Afghan folk dubieties, the language, style and poetic artistry of Baba Tahir are so strong that if these poems were presented in any anthology or biographical collection as works by Baba Tahir himself, a researcher would not doubt that they truly belonged to the poet's poetic legacy.

When reading such dubeytis, two thoughts arise almost automatically. Perhaps these dubeytis are, in fact, by Baba Tahir himself? Or perhaps they are the expression of Baba Tahir's style, deeply rooted in Persian-speaking peoples, in the work of an unknown folk poet.

Sometimes the people even attribute the dubieties they themselves created to Baba Tahir. Just as many of the humorous anecdotes created by Turkic-speaking peoples are attributed to Molla Nasreddin. Without doubt, this is a result of the people's love for the artist.

However, it should be noted that although Baba Tahir's dubieties differ in expression, they are all united by a common spirit. This feature may be understood intuitively, but in our opinion, it should not be seen as something unscientific or abstract. When studying Eastern poets, it is necessary and important to follow this principle.

Among Afghan folk dubieties, there is also the following quatrain:

Əgər yar-e mərə dīdī bē xəlvət  
Boqu ey bīvəfa, ey bīmōrevvət  
Gerībānra ze dəstət çak kərdəm  
Nəmixahəm codai ta qeyamət (Folk rubaiyat, 1964: 4).

*If you see my beloved in some secluded places,  
Convey my words to her and say: O faithless one, O merciless one!  
I have torn my collar because of you,  
And I do not wish to be parted from you until the Day of Judgement.*

It is beautiful as a folk poem. However, the general spirit of Baba Tahir's poetry is not felt in this dubeyti. Because some structures and expressions are taken from Baba Tahir, the dubeyti may seem to be influenced by his poetry. Probably for this reason, V.A. Zhukovsky included this quatrain in the Baba Tahir divan he compiled (Zhukovsky: 4).

When compiling that divan, V. A. Zhukovsky used not only several manuscripts but also dubeytis that he wrote down from folk storytellers living in different parts of Iran.

It is clear that this dubeyti does not belong to Baba Tahir and is one of the poems that the people generously attributed to their beloved poet.

One of the strongest branches of Tajik oral literature is undoubtedly the dubeyti.

Tajik folk dubeytis which emerged and developed in close connection with Iranian poetry during the classical period gradually developed their own distinctive features over time.

These quatrains reflect the Tajiks love, joy, sorrow, and successes. The Tajiks do not read these quatrains simply as poems; they sing them. In many of the dubeytis they compose, love for Baba Tahir and the influence of Baba Tahir, as an echo of this love, are clearly expressed.

سر کوه بلند جفتی ستاره  
جوان - و بیست و دو ساله  
جوانان قدر یکدیگر بدانید

(Folk rubaiyat, 1958: 120) دگر کی نمیشود عمر دو باره

*On a lofty mountain peak, a pair of stars,  
A young man, only 22 years old.  
Young people, cherish one another while you can,  
For life will never be given again.*

This dubeyti expresses kindness and love for life. It encourages people to value life and their friends, and to live with purpose. It sounds like advice given by a wise Tajik elder. The gentle idea behind the poem comes from the heritage of Baba Tahir.

درخت غم بجانم کرده ریشه  
بدرگاه خدا نالم همیشه  
جوانان قدر یکدیگر بدانید

(Baba Tahir, 1333: 41) اجل سنگست و آدم مثل شیشه

*The tree of sorrow has taken root in my heart,  
I always weep before God.  
Young people, value one another,  
For death is stone, and man is glass.*

As can be seen, the third line, which carries the main meaning, is used in the Tajik dubeit in the same way as in Baba Tahir's poetry. The idea expressed in Baba Tahir's quatrain also shows the poet's negative attitude toward world-renunciation. He opposes rigid theories that see life as a nest of ugliness and calls on people to spend their temporary life in companionship and friendship.

Today, many of Baba Tahir's dubeits are still commonly heard in different parts of Tajikistan. People sing these pleasant verses, and like Afghans they believe that many of them belong to their own national heritage.

دلا چونم دلا چونم دلا چون  
چو مجنونم چو مجنونم چو مجنون  
نشستم در ره بازار لیلی  
(Folk rubaiyat, 1958: 129) جگر خونم جگر خون

*O heart why am I so, o heart why am I so, o heart why am I so  
Like Majnun, like Majnun, mad with love I go  
I sit upon the road the leads to Layla's bazaar  
My liver is blood; my liver is blood wounded and sore.*

Many quatrains have been taken from Baba Tahir's dubeytis and slightly changed to fit the Tajik way of speaking, so they are now considered part of Tajik folk poetry. Sometimes the Tajiks change one word or phrase in a Baba Tahir poem, and this gives the dubeyti a completely a new meaning.

هر آنکس عاشق است از جان نترسد  
عاشق از کنده و زندان نترسد  
دل عاشق بود گرگ گرسنه  
(Baba Tahir, 1333: 6) که گرگ از هی هی چوپان نترسد

*Whoever is truly in love does not fear death.  
A lover is not afraid of the gallows or the prison.  
The heart of a lover is like a hungry wolf –  
And a wolf is not afraid of the shepherd's shouting.*

– dubeyti has been on the lips of lovers for centuries. When a person loves they must be loyal and faithful. No suffering or torment should make them turn back from the path of love. These noble qualities are promoted in just four lines. The Tajiks, finding this poem close to their hearts and feelings, brought it into their folklore, changing only one or two words. Yet with change or just a single word the meaning of the dubeyti also changed.

The love-themed quatrain has been transformed into a dubeyti with social content.

دلی دارم که از سلطان نترسد  
ز بند و کند و زندان نترسد (Folk rubaiyat, 1958: 118)

*I have a heart that fears no sultan,  
It fears no chains, no shackles, and no prison.*

In Tajik folk poetry, the influence of Baba Tahir's style is clearly visible in almost all dubeytis with refrains such as "Che hacel", "Ey gol", "Cherayi", "Che mishod", and others. As an example of this group, we can mention the dubeyti with the refrain "Ofaridand".

Turo inu maro on ofaridand  
Maro cismu turo can ofaridand  
Turo monandi qul ecod kardand  
Maro xori mağelon ofaridand (Rubaiyat, 1966: 128).

*They created you that way, and me this way.  
They made me a body, and you a soul.  
They created you like a flower,  
And created me like the thorn of the desert.*

The mode of expression, rhyme scheme, clarity of thought and emotional delicacy in this dubeit are the result of Baba Tahir's influence.

However, this influence does not stem solely from the classical poet's specific dubeit with the refrain "Afaridand" (Baba Tahir, 1933: 8) but rather reflects an impact drawn from his piece as a whole.

In this example we already observe a Tajik folk quatrain that has been nurtured by the atmosphere of a specific dubeit by Baba Tahir:

بهار آمد هم از کوه و هم از دشت  
بهار عمرم آخر فت بگذشت  
سر قبر مرا سنبل بکارید  
که شاید دلبرم آید بگلگشت (Folk rubaiyat, 1958: 126).

*Spring came both to the mountains and to the plains,  
Yet the spring of my life, in the end passed in vain.  
Sow ears of wheat upon my grave,  
So that perhaps my beloved may come to wander there.*

This Tajik folk song can also be regarded as a nazira to the following poem by Baba Tahir:

بهار آمد به صحرا و در و دشت  
جوانی هم بهاری بود و بگذشت  
سر قبر جوانان لاله رویه  
دمی که مهوشان آین بگلگشت (Baba Tahir, 1333: 6).

*Spring has come to the face of the world,  
The youth too was a spring – it has passed away.  
When moon-faced beauties come out to stroll,  
Tulips bloom upon the graves of the young.*

Whether in the dubeits of Baba Tahir, the Tajik folk dubeits or the dubeit genre as a whole, the principal theme is love.

Baba Tahir often conveys his dissatisfaction with his time and his complaints about the age through the mysterious language of love. The torment of days of separation, the soul-stealing toying of the beloved and the joy of days of union – these themes with various nuances are frequently repeated in his dubeits.

Tahir created some remarkably fine examples of such dubeits. It is probably for this reason that once one writes love-themed dubeits, it becomes impossible to escape the attraction of Baba Tahir's pattern. Thus, when a Tajik separated from his beloved burning and smoldering with the pain of separation, says:

Cudoi xoki olam bar saram kard,  
Libosi ġam buridu dar baram kard.  
Cudoi man namekardam, xudo kard,  
Ba kari bevafoi kofaram kard. (Rubaiyat, 1966: 126-127)

*Separation poured the world's ashes on my head,  
It clothed me in sorrow.  
I did not choose to part, this separation came from God,  
And by its cruelty it made me a nonbeliever, –*

if he says this, we involuntarily recall Baba Tahir. In the poet's Divan, we encounter this theme expressed in various ways.

Moreover, it is not only the different expressions of this content that stand out – we also recognize the Baba Tahir pattern in the above Tajik folk dubeit.

غم عشقت بیابون پرورم کرد  
هوای بخت بی بال و پرم کرد  
بمو گفتم صبری کن صبری  
صبری طرفه خاکی بر سرم کرد (Baba Tahir, 1333: 7).

*The sorrow of love has cast me into the wilderness.  
Fate has broken my arms and wings.  
You told me, "Endure, be patient."  
Being patient has brought me a lot of trouble.*

Eastern literatures have seen the emergence of many literary schools. After Nizami, a number of Persian and Turkic-language poets created Khamsas, yet each of Nizami's successors strove for originality. When composing Layla and Majnun, they took the main idea and central theme from their predecessor but constructed a new plot, added new episodes of the work, and sought to distinguish it through various details and nuances.

However, Baba Tahir's followers were not able to do this. Baba Tahir's influence stayed with them at every step and did not let them move far from his own style. As an example, let us take a Tajik folk dubeyti.

Dilam dardu, dilam dardu, dilam dard,  
Ba ruяm boz kun baġi quli zard.  
Bi ruяm boz kun cize naqуam,  
Ki ęram raftovu ranqam buvad zard (Rubaiyat, 1966: 131).

*My heart is full of sorrow; my heart is full of sorrow, my heart is full of sorrow,  
Look at my face it looks like yellow flowers.*

*Look at my face, I say nothing,  
My beloved has left, and my color has turned pale.*

Pay attention to the first line of the dubeyti. Such repetition, used to clearly express the lyrical hero's excitement and emotions, comes to the dubeyti tradition from Baba Tahir. Let us give some specific examples from the poet's dubeytis.

همه سوچم همه سوچم همه سوچ  
بگرمی چون فروزان آدرستم (Baba Tahir, 1333: 64).

*All of me is burning, all of me is burning, all of me is burning,  
With warmth I am like a blazing fire.*

Or:

دلا دنگم دلا دنگم دلا دنگ  
زدستم شیشه ناموس برسنگ (Baba Tahir, 1333:12).

*O heart, I am shattered, O heart I am shattered, O heart I am shattered,  
The glass of my honor has been struck against a stone.*

One of the common techniques in Baba Tahir's dubeytis is repeating words and phrases when idea from the first line is continued in the next line.

This same principle connects the second and third lines of the Tajik folk dubeyti above. The idea expressed there can also be found in Baba Tahir's poetry, though in a different tone and form.

When discussing Afghan dubeytis, we pointed out that one of their main ways of formation is to take a line from Baba Tahir and complete it by adding three more lines. A similar method can be found in Tajik folk dubeytis. However, while Afghan dubeytis usually borrow the first line from Baba Tahir, Tajik dubeytis tend to take the final line. One such dubeyti is as follows:

سر کوه بلند آلو تو داری  
درخت سیب و زرد آلو تو داری  
درخت سیب و زرد آلو بتو صدقه  
چه طور خوابی که بیداری نداری (Folk rubaiyat, 1964: 144).

*On the summit of a high mountain, you have plum tree.  
The apple and apricot trees belong to you.  
May the apple and apricot trees be a gift to you?  
How can you be sleeping so deeply that you do not wake up?*

This quatrain was created by quoting the last line of the following famous rubai of Baba Tahir.

مو که یارم سریاری ندارد  
مو که دردم سبکیاری ندارد  
هنو واجی که یارت خواب نازه  
چون خوابه که بیداری ندارد (Baba Tahir, 1333: 8).

*My beloved shows no closeness to me,  
My sorrow finds no ease at all.  
They say my love sleeps in sweet dreams.  
But how can one sleep and never wake?*

When comparing these 2 quatrains, the weakness of the first line immediately becomes noticeable. This is not accidental. The first line of Baba Tahir's rubai serves as an introduction to the main idea. It functions as an exposition, presenting the lyrical hero's situation, thoughts, and desires more clearly. In the second line, the reader's attention is directed toward the main purpose.

In the third free line, the idea from the introduction comes together, and the main thought appears in the last line. This way, the reader waits for the final line with growing interest. As Z. N. Vorozheykina points out, the ideas in this and other rubais of the poet are built using a simple logical structure (Vorozheiskina, 1971: 78).

The first three lines of the Tajik folk dubeyti above seem weak next to the quoted line, because they do not fully serve the same role as in Baba Tahir's poem. Still, the poem has the simplicity and clarity typical of folklore.

## **2. The classical heritage and the poetry of Lahuti**

The continuation of Baba Tahir's poetic traditions had a positive and beneficial impact on the development of Tajik folk dubeytis and Tajik folklore in general. However, the comparisons we have made and the conclusions we have drawn should be regarded only as theses. Because around each of these propositions it is possible to carry out interesting research and to find even finer lines related to Baba Tahir's influence. Undoubtedly, a relatively large part of Tajik folk dubeytis was created by fairly well-known, specific individuals.

Identifying them would help achieve a more thorough study of the links between Baba Tahir's legacy and Tajik folk dubeytis. It would also contribute to further enriching the map of Baba Tahir's followers in the tradition of writing dubeytis.

So far, we know only a few poets in Tajik modern poetry who became known for writing dubeytis and who was influenced by Baba Tahir. In such quatrains, which belong to written literature it is especially interesting to see Baba Tahir's traditions. This kind of analysis is necessary because it clearly shows that Baba Tahir's legacy is still important and relevant today.

One of the most talented, perhaps the leading, followers of Baba Tahir's poetic traditions is the Iranian democratic poet Abolqasem Lahuti, who became famous for the strong civic spirit and revolutionary ideas in his poetry.

It is difficult to imagine the classical heritage and the poetry of Lahuti (1887-1957) as separate from each other. The centuries-old traditions of Persian-language poetry are among the main sources that nourished his work.

Lahuti sometimes draws on Ferdowsi's epic Shahnameh, sometimes on Khayyam's wise quatrains, and sometimes on Baba Tahir's delicate dubeytis. Still, he does not stay within these traditions; he addresses the new challenges that poetry faces in a rapidly changing age.

In poem Crown and Banner, the poet uses Ferdowsi's style to talk about the socialist competition in the kolkhoz and the amazing work of the villagers. At the end, he compares the kolkhoz workers bravery to the heroes in the Shahnameh.

However, Lahuti is "not only a poet of strong civic feelings. In Iran, Afghanistan and Pakistan, his poems about eternal themes – happiness, love and the loyalty of loving hearts – are very popular, and Afghan and Tajik composers have even set them to music" (Osmanova, 1959: 11).

In Lahuti's poems, you can clearly feel the warm spirit of Baba Tahir. Lahuti was strongly influenced by Baba Tahir's poetry. Many ghazals and dubeytis in his Divan show his deep love for Baba Tahir's art.

Baba Tahir is above all, a poet of love, a poet of the heart. It is no coincidence that in most of his dubeytis, the main image, and the central figure is the "heart".

In Lahuti's poems, Baba Tahir's influence is clearly seen in the ghazals and odes. But these poems are not just copies – they are original and strong works of art. Every line and couplet shows Lahuti's own heart. One of these poems, which follow Baba Tahir's rhyme, meter and style, is the following ghazal:

نشد یک لحظه از یادت جدا دل  
زهی دل آفرین دل مرحبا دل  
ز دستش یکدم آسایش ندارم  
نمیدانم چه باید کرد با دل؟  
هزاران بار منعش کردم از عشق  
مگر برگشت از راه خطا دل؟  
بچشمانست مرا دل مبتلا کرد  
فلاکت دل مصیبت دل بلا دل  
از این دل داد من بستان خدایا  
ز دستش تا بکی گویم : خدا، دل  
درون سینه آهی هم ندارد  
ستمکش دل، پریشان دل، گدا دل!  
بتاری گردنش را بسته زلفت  
فقیر و عاجز و بیدست و پا دل!  
بشد خاک و ز کوییت بر نخیزد  
زهی ثابت قدم دل با وفا دل!  
ز عقل و دل دگر از من پرسید  
چون عشق آمد کجا عقل و کجا دل  
تو لاهوتی ز دل نالی دل از تو  
حیا کن یا تو ساکت باش یا دل (Lahuti, 1957: 8-9).

*My heart hasn't left your memory for even a moment.  
Well done, heart! Bravo, heart! Hello heart!  
I never have peace while it's in your hands.  
I don't know what to do with this heart.  
Even though I tried a thousand times to pull it away from love,  
Has the heart ever left this path of mistake?  
Your eyes have made me addicted, heart.  
Disaster, heart; calamity, heart; trouble, heart.  
God, hear my cries because of this heart of mine.  
How long must I keep saying, "oh God, heart!"*

*No sighs rise from my chest anymore.  
Heart full of pain, heart in despair, beggar heart.  
A single hair from your tress has wrapped around it,  
Poor heart, helpless heart, heart without hands or feet.  
It has come like the earth; it will no longer rise from the street.  
Well done, faithful heart, steadfast heart.  
Do not ask me about the heart or the mind anymore.  
Since love came, I do not know where the mind is, or the heart is.  
Oh, Lahuti it is your heart; the heart wails because of you.  
Have some shame: either you stay calm, or the heart must be silent.*

The leitmotif of the ghazal is that of Baba Tahir:

خدایا داد از این دل داد از این دل  
نگر دیدیم یکدم شاد از این دل (Zhukovsky: 83).

*God hear the cries and pain of this heart;  
Because of this heart, we have not known a moment of joy.*

The lines structured carefully. In the ghazal, the often repeated phrases like *ستمکش دل* sitamkesh del (heart full of suffering), *پاریشان دل* parishan del (troubled heart), *مسیبت دل* musibat del (heart in calamity), *بلاکش دل* belakash del (heart in misfortune), and other expressions, as well as the words chosen for rhyme, make these two poets very close to each other in style.

The seventh couplet in the ghazal reflects Baba Tahir:

دلی از بند محنت دسته دیرم  
بزلف نیکوان پیوسته دیرم (Zhukovsky: 125).

*I have a heart freed from suffering;  
It is tied to the hair of the beautiful ones.*

The 5<sup>th</sup> couplet is:

خداوندا بسی زارم از این دل  
ز مو بستان که بزارم از این دل (Zhukovsky: 82).

*“O Lord, I have cried so much because of this heart;*

*Take it from me, for I am tired of this heart”, – they are also very similar in meaning, line by line.*

Another feature that stands out clearly in Lahuti’s ghazal is his frequent use of repetition, which shows that he knew Baba Tahir’s poems well and used them creatively. Of course, repetition as a stylistic poetic device was well known both before and after our goal here is to focus specifically on how Baba Tahir used repetition.

However, our goal is to focus theoretically on repetitions in Baba Tahir’s work.

Even Aristotle wrote that repeating words in pairs “creates beauty”, strengthens the meaning of the word, and “evokes emotion” (Antique Teories, 1931: 263).

In Baba Tahir, who worked on making poetic language emotional, repeating words in pairs is only one of the repetition techniques (Baba Tahir, 1333; Vorozheiskina, 1971; Rybka, 1970; Jukovsky).

Sometimes, to show the feelings strongly, a single word is repeated several times throughout a verse (Baba Tahir, 1333; Modern Afganistan, 1960; Belinsky, 1972; Braginsky, 1972; Heron-Allen, 1902).

For example:

پشیمانم، پشیمانم، پشیمانم (Baba Tahir, 1333: 31).

*I'm regretful, I am regretful, regretful.*

Sometimes, the poet builds the entire couplet around this kind of repetition (Baba Tahir, 1333; Zhukovsky, 1902).

In Baba Tahir's language we also find many repetitions with particles (Baba Tahir, 1333; 1971; Huseynov, 1974).

In Lahuti's Baba Tahir – inspired poems, these kinds of repetitions stand out.

Lahuti's use of repetitions shows his influence from Baba Tahir more clearly in his couplets.

The number of Lahuti's couplets – about 150 is two to three times fewer than Baba Tahir's. Even so, it would not be an exaggeration to call him the greatest poet to write in the couplet genre after Baba Tahir.

When we read Lahuti's couplets carefully, we see that he knows his great predecessor's poetic heritage in detail. Sometimes, he senses even the small points that ordinary readers might miss, showing a poet's sensitivity. Drawing from Baba Tahir's poetry, he reflects new content and fresh forms in his own couplets.

ندارم غم اگر دل از برم رفت  
از این نالم که از بر دلبرم رفت  
چگونه بعد از این زنده مانم؟

زین جانم دلم عقلم سرم رفت (Lahuti, 1957: 522).

*If my hear leaves my body, I will not suffer.*

*I cry because my beloved has gone away.*

*How can I stay alive after this?*

*When my life, my heart, my mind and my head are gone!*

Let's compare it with the following song of Baba Tahir:

تو دوری از برم دل در برم نیست  
هوای دیگری اندر سرم نیست  
بجان دلبرم کز هر دو عالم

تمنای دگر جز دلبرم نیست (Baba Tahir, 1333: 5).

*You are far from me, my heart is no longer in my body*

*There is no love for anyone else within my heart.*

*I swear by the life of my adored that, in both worlds,*

*I desire no one but my cherishd – my love.*

The meaning of both couplets is almost the same – the lover is sad because he is separated from his beloved. For him, being without his beloved is like being heartless and lifeless.

Lahuti takes the beautiful poetic device from Baba Tahir`s couplet – using a word that sometimes means “side”, sometimes “opposite”, and sometimes “heart” and the words chosen for rhyme, and brings them into his own poetry.

The ending of Lahuti`s couplet its last line sounds stronger in showing the inner world of the lyrical hero. The rising intonation from the beginning of the line to the end gives the whole couplet a special beauty and a fresh, unique feel.

Baba Tahir`s very popular and widely known “Oh heart, oh heart” songs are especially notable for their strong emotional feeling. One poem of this kind – the most popular one – was shown in the first chapter (page 39).

There is also another dubeit with the same refrain.

چرا آزرده حالی ای دل، ای دل  
مدام اندر خیالی ای دل، ای دل  
برو کنجی نشین شکر خدا کن  
که شاید کام یابی ای دل، ای دل (Baba Tahir, 1333:14).

*Why you are so hurt, oh heart, oh heart?  
You are always lost in dreams, oh heart, oh heart.  
Go; sit in a quiet corner and thank God.  
Maybe you will reach your wish, oh heart, oh heart.*

Lahuti also has 21 dubeits with the refrain “oh heart, oh heart”. It should be noted that these dubeits became more widely known and more loved than others. It is not by chance that Y.E. Bertels gave these refrain dubeits as examples of Lahuti`s finest poems about love and affection (Lahuti, 1957: 24).

دمی سوزش نداری ای دل، ای دل  
کمی لرزش نداری ای دل، ای دل  
ببازار محبت پیش جانان  
جوی ارزش نداری ای دل، ای دل. (Lahuti, 1957: 528)

*You do not flare up even for a moment, oh heart oh heart.  
You do not feel even a little tenderness, oh heart, oh heart.  
In the marketplace of love, beside the beloved,  
You are not worth even a grain of barley, oh heart, oh heart.*

This dubeit by Lahuti is very close to the spirit and style of Baba Tahir. Especially the indifferent beloved here – the lover who does not value the lover reminds us of Baba Tahir`s songs, where the proud beloved looks down on the lover and wounds his heart with arrows of sorrow, staining his chest with blood.

This situation in Lahuti`s poetry clearly comes from following certain traditions of classical poetry. However, when his dubeits are considered as a whole, the image of

woman appears in a completely different way. As A. Adalis notes, “in the love poetry of a revolutionary poet, a woman is a friend, a companion, a co-worker, and a partner in working life” (Lahuti, 1954: 4).

Evening falls over the socialist city. A young worker just finished with work, hurries to a meeting, eager to see his beloved, and his heart full of joy. He wants to talk about the feelings in his heart – driven by the love of building and creating – and about the successes he achieved at the metal-cutting machine today.

بمکتب از سر کار آمد ستم  
دویدم مثل پردادار آمد ستم  
در اینجا درس میخواند نگارم  
بخانه بردن یار آمد ستم (Lahuti, 1957: 541).

*I came from work straight to the school,  
I ran here; I came like a bird.  
My beloved studies here,  
I came to take her home.*

Baba Tahir’s lyrical hero often compares himself to characters from legendary love stories. Sometimes he calls himself Majnun, who endured pain and suffering for Leyli, and sometimes Farhad, who cut through mountains for his beloved Shirin, saying:

من عاشق ز عشقت بیقرارم  
تو چون لیلی و من مجنونم ای گل (Baba Tahir, 1333: 15).

*I am restless from your love,  
You are Leyli, I am like Majnun, oh my flower.*

But he cannot show his great love to his beloved. Helpless, he takes refuge at the foot of Alvand, planting flowers and watering them “with his tears”. He hopes that maybe, when his beloved passes by, she will see that these flowers grew with the tears of a sorrowful lover and, with her passionate love, warm his heart too.

Lahuti’s “lover” chooses a different path. He tries to stand out through his work, to be above everyone else, and in this way win the heart of his beloved.

برو دختر که فرهاد تو باشم  
شکار چشم صیاد تو باشم  
کجا آیم که را بینم چه سازم  
که من هم در بریگادر تو باشم (Lahuti, 1957: 522).

*Oh girl, come so I can be your Farhad,  
Let me be the prey of your hunting eyes;  
Wherever I go, whomever I see, what can I do,  
So that I too can be in your bribe?*

In this dubeit, the style of Baba Tahir meets Lahuti’s style – in other words, it creates a beautiful combination of tradition and modernity.

Let us look at a dubeit that is especially striking from Baba Tahir`s artistic point of view:

بوره بوره که جانانم تویی تو  
بوره بوره که سلطان تویی تو  
ته خود دونی که غیر از تو ندونم  
بوره بوره که ایمانم تویی تو (Baba Tahir, 1333: 34).

*Come, come, for you are my beloved, you.  
Come, come, for you are my sovereign, you.  
You yourself know that I know no one else but you,  
Come, come, for you are my faith, you.*

In this dubeit, the rhymed lines both begin and end with repetition. Since the rhymed words are repeated on both sides, the lines sound very playful.

The song Lahuti created using this dubeit is notable for its originality. Especially in the third line, the use of “I am – I am” adds delicacy and beauty to the poem.

نگار با وفای من توئی تو  
مه مشکل گشای من توئی تو  
صمیمی بنده عشقت منم من  
سیه چشمک خدای من توئی تو (Lahuti, 1957: 544).

*You are my faithful beloved, you,  
You are my moon who eases difficulties, you.  
I am sincere servant of your love, I am,  
You are my God with black eyes, you.*

Heart and eyes. Two “enemies” that captivate the soul by looking at beautiful faces and cause the lover to suffer. Baba Tahir`s lyrical hero cries out because of them. This theme has an important place in Baba Tahir`s poetry. In one poem from the series “Eyes and Heart”, Baba Tahir wishes to take out the eyes with a sharp dagger to save the heart from the troubles of love, because the heart has been enslaved by his love through the eyes.

ز دست دیده و دل هر دو فریاد  
هر آنچه دیده بیند دل کند یاد  
بسازم خنجرى تیشش ز پولاد  
زنم بر دیده تا دل گردد آزاد (Baba Tahir, 1333: 5).

*I cry out in agony because of both my heart and eyes.  
Whatever the eyes see, the heart remembers.  
I will make a dagger from steel  
And take out the eyes so the heart can be free.*

Lahuti also borrowed this theme from Baba Tahir and created several dubeits with the refrain “eye and heart, heart and eye”. These dubeits by Lahuti are very close to Baba Tahir`s language and style.

اگر میگشتم آزاد از دل و چشم

نمیکردم دگر یاد از دل و چشم  
بود این هر دو بهر راحت جان  
دو خصم بی امان داد از دل و چشم (Lahuti, 1957: 537).

*If I were free from the heart and eyes,  
I would not think of the heart and eyes again.  
Both of them are merciless enemies  
That disturb the soul's peace, the heart and eyes.*

Let draw attention to another interesting feature:

ز کشت خاطر م جز غم نروئی  
ز باغم جز گل ماتم نروئی  
ز صحرای دل بی حاصل مو  
گیاه ناامیدی هم نروئی (Baba Tahir, 1333: 42).

*In the desert of my memory, nothing grows but sorrow.  
In my garden, nothing blooms but mourning flowers.  
From the barren desert of my heart,  
Not even the weed of hopelessness rises.*

This mournful dubeyti by Baba Tahir should not be seen as the groans of a hermit who is tired of life, or as the imagined words of a preacher absorbed in the idea of fana fillah (self-annihilation in God).

It would also be wrong to call these lines the echo of a poet's hopeless heartbeats caused by an unfulfilled love.

Behind these lines lies a deep social sorrow.

They should be understood as the lament of a thoughtful poet who reflects on the fate of hundreds and thousands of people, feels his helplessness in the face of the contradictions of his time, and raises a complaint against the aga he lives in.

Lahuti was able to grasp this depth of meaning in Baba Tahir's poetry and understood that the dubeyti conceals a distinctly sociological essence.

For this reason, in his dubeyti – especially in the last two lines it is expressed symbolically, in line with Soviet political views, that everything people do, every action they take, blossoms as they move forward a bright future.

بکارم دانه و گل روید و من  
بهر گل بنگرم روی لنین را (Lahuti, 1957: 42).

*I sow grain, and glowers grow,  
And in every flower, I see Lenin's face.*

In general, Lahuti's dubeytis like his other poems, are dominated by a strong sense of civic passion.

If in Baba Tahir we see mainly one central line – the theme of love – and often find the poet's philosophical and social ideas as conclusions drawn from that theme, in Lahuti we encounter more varied and richer subjects and motifs.

Alongside his love-themed songs, he also wrote dozens of dubeytis with clear social and political content.

Lahuti saw the happy future and bright days of the Iranian people in the proletarian revolution. Called “the first and the greatest proletarian poet of Iran” (Parviz) (Lahuti, 1954: 3), he turned his pen into a bayonet and his fiery lines into a powerful weapon, calling his like-minded comrades to fight for this ideal and urging them toward a bright future.

Even after coming to the Soviet Union, he dedicated dozens of fine poems to the fighters on the path freedom and to his like-minded compatriots in Iran.

This dubeyti, written in the style of Baba Tahir, is also one of Lahuti’s addresses to the freedom supporters thrown into prisons and to Iranian revolutionaries.

همیشه یاد ایران در دل ماست

امید فتح یاران در دل ماست

زیس در یاد آن زندانیا نیم

خود آزادیم و زندان در دل ماست (Lahuti, 1957: 97).

*The memory of Iran is always in our hearts.*

*Hope for our friend’s victory lives in our hearts.*

*We remember those who are in prison;*

*We are free ourselves, yet the prison is in our hearts.*

As we can see, although the style here is very close to Baba Tahir, the theme is new and modern.

Like Baba Tahir, Lahuti simplifies the language of poetry and brings it down to the level of everyday speech. However, unlike Baba Tahir, he does this not by writing in dialect, but by keeping within the norms of the literary language.

Although Lahuti brings certain expressions and poetic devices from Baba Tahir’s poetry into his own, he approaches them as an innovator, paying careful attention to creating a unity of classical heritage and modernity.

One of Lahuti’s greatest achievements is that, after Baba Tahir he brought the dubeyti, which had existed for centuries as a folk poetry genre – into written literature, especially giving a boost to the wider use of this form in Tajik literature. It should also be noted that Lahuti’s dubeytis make up only a very small part of his overall work.

In Tajik literature the dubeyti genre has taken a new path of development over the past half-century.

Tajik poets, who widely used this folk genre in literature and created beautiful songs, in a way, owe their achievements to Baba Tahir’s legacy.

It was Lahuti who built the artistic bridge between today’s Tajik literature and Baba Tahir’s dubeytis.

The report at the 6<sup>th</sup> Congress of Tajik writers noted that “many of our poets from the middle and younger generations, such as Ubayd Rajab, Kutbi, Mastan... have created rubai and dubeytis in the style of Khayyam and Baba Tahir. As a result, we now have many beautiful rubai and dubeytis (Kanoat, 1971: 100).

In modern Tajik poetry, among the artists who skillfully continued the traditions of Baba Tahir’s poetry and created dozens of beautiful dubeytis, Mohammadjan Rahimi stands out in particular.

Most of the nearly 750 rubai and dubeytis he began writing in the 1960s and published in 1965 (See: Rahimi, 1956) were as rightly noted by Tajik scholar Nazira Karametullayeva created under the influence of Baba Tahir (Karamatullaeva, 1972: 22).

A number of M. Rahimi's dubeytis are written as responses (naziras) to Baba Tahir's quatrains.

Niqaro, bextar, az man oşikat kist?  
Aqar boşad, biqu, ki nomi u çist?  
Dar in vodii qul, bar tu, ba in xad  
Ba cuz in dilşuda, dilboxta nest! (Rahimi, 1964: 123)

*O beloved, who is a better lover than me?  
If there is anyone, tell me – what is their name?  
In this valley of roses, no one is so devoted to you  
With a heart as bound to yours as mine.*

In a long series of Baba Tahir's dubeytis, the lover speaks of his passion, saying it burns even more intensely than the month in the fire of the nightingale's lament.

He claims that even Majnun and Farhad could not match him in loyalty to his promise or in enduring the pain of love.

M. Rahimi's above dubeyti is closely aligned with Baba Tahir's poems of this kind.

To prove this point, it is enough to give one example of a Baba Tahir dubeyti:

تورا ای دلبر من با ته کاره  
وگر نه در جهان بسیار یاره  
کجا پروای چون من سوتنه دیری  
چو مو بلبل بگلزارت هزاره (Baba Tahir, 1333: 34).

*My beloved, my world revolves around you,  
For how many lovers are there in the world?  
Where is there anyone burning like me?  
Even though in your garden, there are, thousands of nightingales like me.*

M. Rahimi's love for Baba Tahir's legacy often draws him to the charm of his predecessor's sweet style.

Even new ideas or expressions related to modern life are conveyed in the form and style of Baba Tahir's thought.

This, of course, comes from M. Rahimi reading Baba Tahir extensively and making his poetic heritage his own.

Baba Tahir is like an architect who created a new style.

All the architects who came after him, no matter how many designs they drew in that style, always repeated some elements or traces of his original work.

If Muhammadjan Rahimi says:

Man, on occultation oşiki qul,  
Tu on naxli quli oşuftokokul (Rahimi, 1964: 122), –

*I am confused, love-struck slave;  
You are the tall palm, the beloved who drives me mad.*

Then in Baba Tahir`s Divan we can easily find the classical model for these lines:

توئی لو شکرین و یاسمینبر  
مو آن تن آذرین و دید گان تر (Baba Tahir, 1333: 11).

*You are sweeter than sugar, more fragrant than jasmine;  
You are a fiery body, more ancient and enduring than time.*

When we compare the coupletys we have quoted from this poet – our “classical modern” – we clearly see the marks of Baba Tahir in Muhamad Ján Rahimi`s lines.

Takhmis is very common in classical Persian poetry.

For example, Rudaki writes:

بوی جوی مولیان آید همی  
یاد یار مهربان آید همی (Mirzoev, 1968: 100).

*The scent of the Muliyan stream is coming;  
The memory of the kind beloved is coming.*

It is well known fact that dozens of qasidas were created by making takhmis on these lines (Mirzoev, 1968: 271-272).

M.Rahimi also turns to this old poetic tradition. By taking sometimes a single line, sometimes a full couplet from Baba Tahir and expanding it through Takhmis, he creates new dubeytis. The dubeyti:

Rubobam az du zulfat tor dora,  
Navoxoi dili bemor dora.  
Zi suzi işku az aşuftaxoli,  
Pareşon xarfo biser dora (Rahimi, 1956: 17).

*The strings of my rubab are your double braids;  
It has melodies about my sick heart.  
From the fire of my tears and my distress,  
It has many sad stories.*

Takes its source from the following tender and well-known dubeyti by Baba Tahir, which has long been on everyone`s lips.

M. Rahimi has made a takhmis of the first line of Baba Tahir`s dubeyti.

دو زلفونت بود تار ربابم  
چه میخواهی از این حال خرابم  
تو که با من سریاری نداری  
چرا هر نیم شب آبی بخابم (Baba Tahir, 1333: 16).

*Your double braids are the strings of my rubab.  
What do you want from me in my sad state?  
Since you do not keep me company,  
Why do you come into my dreams every night?*

M. Rahimi's use of Baba Tahir's heritage is not limited only to love-themed deubitis.

The Tajik poet has also written dozens of interesting dubeytis about today's lively, pressing life, and in many of them the closeness to Baba Tahir's style and poetics can be clearly felt.

Remaning faithful to the traditions of classical poetry, M. Rahimi has also enriched the dubeyti with modern themese and has managed to bring a fresh spirit and new vitality to this genre.

Яке даръёдиле аз мо сaxonқard,  
Ba xar mulki caxon taşrif ovard.  
Çu bud komusi nafъi kull xaёtaş  
Varo xondand milъёнхо buzurqmard (Rahimi, 1964: 120).

*From among us, a brave-hearted cosmonaut  
Traveled to every country of the world.  
Because his life was a symbol of service to all,  
Millions called him a hero.*

Rahimi's quatrains, along with the recent patient and persistent collection of Tajik folk dubeytis and the creation of poems that resonate with modern life, should be seen as a positive development.

All of this shows that on one hand, the dubeyti is a living genre that can speak across all times, and on the other hand, these quatrains open up new possibilities for tracing the continuation of Baba Tahir's traditions.

### **3. The influence of Baba Tahir's heritage on the literature of neighboring peoples**

What has been said above Baba Tahir's poetic heritage – its artistic qualities and social-philosophical ideas influencing the literature of different peoples in different periods – further broadens our understanding of the poet's fame and status in Eastern poetry.

The poetic culture that Baba Tahir brought to the dubiety genre is so strong and modern that it has not lost its significance even today.

The stage he opened in the history of artistic thought did not remain confined to the national culture. By contributing to the development of Persian-language literature, he also helped advance cultural cooperation and solidarity among these peoples.

The influence of Baba Tahir's heritage on the literature of neighboring peoples – and the fact that the traditions of Baba Tahir's poetry have survived for centuries in Tajik, Afghan, Hindi and Azerbaijani literature – inevitably shows that his impact on his own native literature is even deeper and more multifaceted.

It is an undeniable fact that many dubiety poets appeared in Iranian literature after Baba Tahir. However, unfortunately, only a small number of these followers – mostly from relatively recent periods of the 18<sup>th</sup>-19<sup>th</sup> centuries and our own century – are known to us.

The names of Baba Tahirs followers – such as Mehdi, Ibn Latif, Seyid Mahya, Zulfiqar, Sabir, Najma, Heydar, Abulfath Basteki, Akbar Sahra-ye Baghi, Bichare, Sarafi Petu, Dussi Gelledari, and Qafil Firuzabadi – are known, but only very little information about them available.

The dubiety's – the result of these village poet's feelings and thoughts – have joined the vast sea called the Persian folk dubeytis. Today, it is very difficult to determine who created which dubeyti, because poets rarely include their pen names in their verses. For example, Baba Tahir's name appears in only three or four of his dubieties.

In some folk dubeytis, the names Bagir and Mahya appears as the authors. These are the few poems that we can confidently accept as belonging to these poets.

Among Baba Tahir's followers, the relatively famous one was Fayiz. His full name was Zahir Muhammad Ali Karbalayi. Fayiz was born in 1249/50 AH in Qazdiroz, in southern Iran. From a young age, he was known as a beautiful singer called "Shavra". He died in Dasht in 1329 AH. Dozens of sweet legends have been told about Fayiz.

Dozens of sweet legends have been told about Fayiz. In one of these legends, it is said that a fairy, in the form of a white dove, flew to Fayiz and offered him her loyalty. This secret was supposed to remain hidden, but Fayiz could not keep it. The fairy flew away, and Fayiz left his village, constantly searching for her and singing dubieties.

It is known that in Iran there are many such legends about Baba Tahir as well. People always love and cherish an artist they admire. At the beginning of our century, A.V. Romaskevich wrote that Fayiz's poems are loved very much in southern Persia, as well as among the Turks (Romaskevich, 1915: 370).

نه هر بالا نیشن چون ماهتابست  
نه هر سنگ و گل در خوشابست  
نه هر کسی شعر گوید فایز است او  
نه هر ترکی زبان افراسیاب است. (Romaskevich, 1915: 331)

*Not every moon sits in the sky,  
Not every stone and clay is a pearl.  
Not everyone who recites poetry is Fayiz,  
Not everyone who speaks Turkish is Afrasiyab.*

This dubeyti shows that he was a professional dubeyti poet and probably wrote many poems. In the few Fayiz poems that are available, the closeness to Baba Tahir's style is immediately noticeable.

Baba Tahir's line:

نه هر سوته دلیرا ناله آیه (Baba Tahir, 1333: 77).

*Not every place has a lamenting heart.*

Baba Tahir's line, in a way, served as a model for Fayiz's lines. The exact order of words and this kind of line structure are characteristics of Baba Tahir's language.

Although Fayiz benefited from Baba Tahir's emotional language and his skill in creating vivid, artistic images, he did not merely imitate him. He created beautiful, original poems.

Fayiz brings to his dubeytis the feelings that are main features of Baba Tahir's poetry – deep care, tenderness, and respect for the beloved – in the style of his predecessor. However, he also tries to approach the subject in an innovative way. He expresses his ideas with brighter colors, new comparisons, and completely different structures and expressions.

Baba Tahir, who considers his eyes a palace for his beloved, writes:

از آن ترسم که غافل پا نهی باز  
نشین خار مژگانم بیبایت (Baba Tahir, 1333:3).

*I am afraid that you might step unknowingly,  
My eyelashes, like thorns, would prick your feet.*

If Baba Tahir said that, Fayiz, with no less sincerity would say:

مخوان مرغ سحر ترسم که دلدار  
ز آوازش کن از خواب بیدار  
زبال خود حجابی کن بر رویش  
که تا شبنم نیفتد بر رخ یار (Romaskevich, 1915: 331).

*0 morning bird, do not sing, for I fear your voice  
Will awaken my beloved from sleep  
From wings cast a veils over her face,  
So that no dew falls upon my beloved face*

The rhyme system in Fayiz's dubeytis the frequent repetitions, strong exaggerations, sensitivity, and emotional intensity bring him very close to Baba Tahir. Dubeyti poets like Dussi Gelledari and Mahpuri Lari have also added many nazire dubeytis to Baba Tahir's works. Since we do not have written sources, making comparisons seems impossible.

Baba Tahir's dubeyti:

مسلمانان سه درد آمد بیکبار  
غریبی و اسیری و غم یار  
غریبی و اسیری سهل و آید  
غم یار مشکله تاچون شود کار (Baba Tahir, 1333:9).

*Three troubles came to Muslims at once:  
Loneliness, captivity and the grief of the beloved.  
Loneliness and captivity are easy, alas!  
The grief of the beloved is difficult – how can one bear it?*

The following humorous dubeyti was written to resemble Baba Tahir's dubeyti:

خداوندا سه درد دادی به یک بار  
خرلنگ وزن ننگ و طلبکار  
خداوندا زن ننگم تو بسون  
خودم دونم خرلنگ و طلبکار (Romaskevich, 1915: 333).

*O god, you has granted us 3 misfortunes at once:  
A sidelined donkey, wicked wife, and a creditor.  
O lord, provide a remedy for the wicked wife,  
As for the sideline donkey and the usuror, I will find my own solution.*

It is certain that one of the dubeyti poets mentioned above added it, but it is now difficult to say which one is the true author.

One of the followers of Baba Tahir dubeyti school was Bagir Sahra-ye Baghi, who lived and wrote in the second half of the 19<sup>th</sup> century. We know very little about his life, and only a few of his poems are available. Bagir first had a small farm, and then became a shepherd and later a dervish. He was captured and brought to Shiraz to be recruited as a soldier, became a rifleman for one of the Dasht khans, and died in a battle with a neighboring khan.

At his last breath, he recited his final dubeyti:

خبر آمد که دشتستون بهاره  
زمین از خون باقی لاله زاره  
خبر بر مادر پیرش رسونید  
که باقر کشتند و نشش به باره (Romaskevich, 1915: 341).

*The news came that spring has come to your land,  
The ground is full of blood, and tulips remain.  
The news was delivered to his old mother  
That Bagir was killed, and his corpse lies on the ground.*

Even in Bagir`s final dubeyti, the traces of Baba Tahir`s style are easy to see. The structure of the first line and the rhymes come from Baba Tahir:

بهار است و بهار است و بهاره  
گل سرخ و سفید و لاله زاره (Zhukovsky: 4).

*It is spring, it is spring, and it is spring,  
The red and white flowers and tulips remain.*

As we can see, Bagir even used the rhyming words in a way that matches spoken language, just like Baba Tahir did (According to literary language rules, it should have been baharast instead of بهاره [bahare], and لاله زاراست [laleh-zarast instead] of لاله زاره [laleh-zare]).

The second couplet of Bagir`s dubeytis is also from Baba Tahir. The style and poetic language of the great classic can be seen in almost all of Bagir`s poems. Baba Tahir often speaks in his dubeytis about his endless sorrows and boundless grief. The poet class on lovers to take a scale and weigh their sorrows.

He believes that no one's sorrow can be as great as his own. When creating dubeytis with this theme, Baba Tahir uses strong exaggerations and comparisons to show the magnitude of his grief. It is not accidental that Bagir, whose life was full of hardships, also speaks of his own sorrows in hid dubeytis.

But what interests us more in that Bagir's sorrowful dubeytis, the similarity to Baba Tahir's style is even more obvious.

شتر آرید که تا غمها کنیم بار  
غم یار و دیرار و مال امال  
صد و پنجاه شتر به زیر بان

غم یک روزه باقر نشد بار (Romaskevich, 1915: 341).

*Bring camel so that I might load my sadness to him  
The sorrow of the beloved, of home and of wealth  
One hundred and fifty camels could not carry it.  
The sorrow of a single day for Bagir could not borne.*

In this dubeyti, there isn't a single word, phrase or idea that we cannot also find in Baba Tahir. The Persian language is rich, and a poet's imagination knows no bounds. Yet, it is surprising and very interesting that whether it is the dozens of dubeytis written by famous poets or the thousands created by unknown folk authors, they never go beyond the words, ideas, and artistic expressions of Baba Tahir. His dubeytis are like little satelittes orbiting steadily around the planet of his poetic world.

The connection of Baghir dubeytis to Baba Tahir's heritage is especially clear from this perspective. Another follower of Baba Tahir, Mahya, attracts attention with her sincerity and the clarity of her ideas. If we believe what this dubeyti's poet says in a known quatrain, then her poetic heritage was rich.

بیا مهبای مسکین سخن سنج  
سخن های تو باشد گوهر و گنج  
سخنهای خوشت نوم خداوند

یک است و نهصد و پنجاه ده پنج (Humayuni, 1348: 16).

*Come, poor poet Mahya,  
Your words are gems and treasures.  
Your pleasant words, I swear in God's name,  
One thousand ninehundred fiftyfive times to ten.*

*(That is Mahyas poems are so numereous that their quantity can be expressed with a number like this: 1.900, 505,555,555,555 - RH)*

Mahya, influenced by Baba Tahir's dubeytis, wrote her poems not in literary Persian but in everyday spoken language. What brings Mayha closer to Baba Tahir is the tenderness in her poems.

We especially note this point. After all, one of the most striking features of Baba Tahir's dubeytis is their tenderness and lifelessness. In the following dubeyti by Mahya,

which we give as an example, the spirit of Baba Tahir is clearly present from this point of view:

در این گرمای گرما کوله بر پشت  
عرق او مد تموم چون من شست  
همه گویند که محیا پازنی کشت  
نه من پازن کشم پازن مرا کشت  
(Humayuni, 1348: № 75)

*In this scorching heat, I carry a load on my shoulder,  
Sweat came and washed my whole body.  
Everyone says that Mahya killed the porter,  
But it did not kill the porter; the porter killed me.*

We know some followers of Baba Tahir only by a few of their dubeytis. For example, two dubeytis are known from folk poets whose pen names appear in their poems: Mohammad (Humayuni, 1348: № 34) and Hussein (Humayuni, 1348: № 86).

Mehdi, an interesting dubeyti poet of the last century, was similar. He wrote many poems for his beloved Nisa. Most of these poems drew their inspiration from dubeytis in the spirit of Baba Tahir.

الهی بشکند میل طلا را  
بحمام رفتن ناز نسارا  
تن مهدی بسازین شمع و کافور  
بسوز و بین خبا بنه نار  
(Humayuni, 1348: № 23)

*May god forbid falling in love with the golden haired girl  
And seeing that Christian beauty go to the bath with coquette charm.  
Make candles and camphour from Mehdis body,  
And ignite the bath with his fire.*

In this dubeyti, Mehdi's "curse" and his tender desire, like a candle wanting to make its beloved shine more brightly, are very close to Baba Tahir's style.

Among the followers of Baba Tahir who wrote dubeytid, there were also many women. Iranian folklorist Sadiq Humayuni writes:

"Interestingly, many of them had beloveds who also responded with passionate love songs. These poems, which reflect their daily lives and desires, were written by forgotten, unknown, and sorrowful poets who were very sincere" (Humayuni, 1348: 12).

Iranian dubeyti poets not only kept alive the traditions of Baba Tahir's poetry but also preserved his dubeytis, helping them survive to the present day. When we say that "the people's memory has carried Baba Tahir's poems through the test of centuries to the twentieth century", we should first think of these dubeyti poets.

#### 4. The ocean of Iranian folk poetry

The work of Baba Tahir's followers who wrote dubeytis greatly helped enrich Iranian folklore, the Persian language, and its dialects. Like streams of different sizes that come from the spring of Baba Tahir, the works of these poets have become part of

the ocean of Iranian folk poetry. That is why, today, talking about Iranian folk dubeytis also means talking about these poets and about Baba Tahir.

Before Baba Tahir, dubeyti appears in Persian-language written literature in the works of poets like Mahmud Varragh, Shahid Balkhi and Bandar Razi. However, at that time, this genre was mostly popular in folklore. Dubeyti first entered written literature widely through Baba Tahir's pen.

At the end of the 19<sup>th</sup> century and the beginning of the 20<sup>th</sup> century, Qubar Hamedani, a fellow townsman of Baba Tahir, brought dubeyti back into written literature.

Agahuseyn Revazi Qubar Hamedani (1265-1322/1848-1904) was an artist who wrote in the spirit of Baba Tahir and captured his style. Although Qubar's Divan is small, with about 800 couplets, most of his poems are very pleasing both in form and in meaning.

Qubar did not only write dubeytis; he also wrote ghazals and worked in other genres.

The comparisons he made to Baba Tahir's quatrains are artistically strong. Qubar did not just borrow the form, vocabulary, main ideas, and images from Baba Tahir – he also wrote in the Hamadan dialect. That is why some of his dubeytis are very similar to Baba Tahir's.

تو که رح لاله سان افروته دیری  
چوداغ لاله ام دل سوته دیری  
یکی فکر دل بین حلم کن

که چندین حاصل اندوته دیری (Hamedani: 323).

*Your face shines like a bright tulip,  
You have burned my heart like a mountain tulip.  
Just think of my fruitless heart,  
You have so much experience.*

This dubeyti by Qubar is close to the following song by Baba Tahir in both meaning and form:

تو کز حسرت دل آزاد دیری  
به غم از این دل ناشاد دیدی  
مرا آه آتشش است ای ستمگر

تو که دل ز آمن و فولاد دیری (Zhukovsky: 226).

*Your heart is free from longing,  
So why would you feel grief for my joyless heart?  
My sighs are like fire, O oppressor,  
While your heart is made of iron and steel.*

In Qubar's dubeyti, we often see dialect-based sound changes like اندوته – انداخته – افروته؛ (kindled, burned, ignited).

خور آئین چهره است افروته ترین  
تیر عشقت بجانم دوته ترین (Zhukovsky: 236).

*Your face is the brightest like the sun,  
The arrow of your love has pierced my soul the most.*

In general, Qubar's dubeyti is more like a quotation from Baba Tahir's quatrains than a response to them. This is because in Qubar's dubeyti we see nothing new besides borrowings from Baba Tahir.

Carpet weavers usually take the colors and patterns used by famous artists and work with them. In the same way, Qubar takes Baba Tahir's known colors and patterns and builds his dubeytis on them. To prove this point, it is enough to give one dubeyti from each poet.

Baba Tahir in 11<sup>th</sup> century:

چو من یک سوتہ دل پروانہ نہ  
بعالم همچو من دیوانہ نہ  
ہمہ ماران و مورون لائے دیرن  
من دیوانہ را ویرانہ نہ (Baba Tahir, 1333: 35).

*There is no moth as burned-hearted as me,  
In the world, there is no madman like me.  
All snakes and ants have a home,  
But I, the madman, have no ruins at all.*

If he Baba Tahir said this, then a little more than eight centuries later, Qubar wrote like this:

چہ خوش بی در عدم ویرانہ بن  
مرا چون جغد در ون لائے بن  
نبینم آنکہ جائی بن بعالم  
کہ آنجا نام آب و دانہ بن (Hamedani: 323).

*I wish there were a ruin in that world,  
So that I could have a home there likes an owl.  
In this world, I have not seen a place  
Where water could even give a name to the mud.*

There is already a response. In this quatrain, we can hear the poet's resentful sighs about his life and daily struggles. Since the similarity in thought and expression with Baba Tahir is obvious, no further analysis is needed.

It is known that Baba Tahir wrote all four of his known ghazals in the hazej-e mosaddas-e mahfuz meter, that is, in the dubeyti meter.

Qubar was so strongly influenced by Baba Tahir that he also wrote most of his ghazals in the dubeyti meter.

One of the qubars ghazals begin with this lines:

بسی تحم وفا در سینہ کشتم  
ولی یکجو نشد ز این کشته حاصل (Hamedani: 224).

*I carried much loyalty and patience in my heart,  
But nothing came of all that I endured.*

Qubar drew impulse for that ghazal from these lines of Baba Tahir famous dubeyti

هنور از دامن سر سبز الوند  
نوی عشق بابا طاهر آید (Baba Tahir, CW: 2).

*Even now, from the green slopes of Alvand,  
The echo of Baba Tahir's love can be heard.*

The Iranian researcher Hoseyn Hamasyan begins the lyrical introduction of his book, published under the title "Kulliyat-i Baba Tahir", with these lines.

But Baba Tahir's voice does not rise only from around Alvand. The echo of it can be heard in the poems of many modern Iranian poets.

An interesting example of the echo of Baba Tahir's dubeytis can be found in the poetry of Firudin Tavalloli (1917–1985).

In Firudin Tavalloli's poem "Karun", written in the hazej-e mosaddas-e mahfuz meter under the influence of Baba Tahir, an evening scene is described. A young boy is rowing a boat while sitting with the girl he loves. The boy loves her tenderly, but she is indifferent to him; her heart belongs to someone else.

Throughout the poem, dubeytis of Baba Tahir are included to march the young boy's feelings and emotions.

صدا چو نه بوی گل در جنبش باد  
بارامی بهر سو بخش میگشت  
جوان میخواند و سر شاد از غمی گرم  
پی دستینوازش بخ میگشت

" تو که نوشم نئی نیشم چرائی  
تو که یارم نئی پیشم چرائی "  
تو که مرهم نئی زخم دل مرا  
نمک باش دل ریشم چرائی

خموشی بود و زن در پرتو شام  
رخی چون رنگ شب نیلوفری داشت  
ز آزار جوان دلشاد و خرسند

سری با او دلی با دیگری داشت (Tavallali, 1333: 149).

*As the wind blew, the sound spread  
Slowly everywhere, like the scent of flowers.  
The young man was singing, wrapped in the sorrow of love,  
Looking for a hand that would give him some affection:*

*You, who are not my delight, why are you a dagger to me?  
You, who are not my beloved, why, are you by my side?  
You, who are not a balm for my heart, are wound,  
Why do you sprinkle salt on my wounded heart?*

*It was quiet, and in the darkness of evening,  
The woman's face was the color of a water lily, like the night.  
She was happy at the young man's pain, rejoicing.  
Her head was with him, but her heart was with another.*

Time changes and everything in the world grows old because of these unstoppable changes. Only human feelings do not.

Baba Tahir's dubeytis, written in the 11<sup>th</sup> century, may seem old because of their language and style. But the beautiful human feelings expressed in those poems remain modern for all times.

See how, at the end of Firudin Tavalalli's poem, the lines taken from Baba Tahir perfectly express the thoughts and purpose of the modern poet:

نسیمی این پیام آورد و بگذشت  
"چه خوش بی مهربانی از دو سرین"  
جوان نالید زیر لب بافسوس  
"که یکسر مهربونی درد سرین (Tavallali, 1333: 150).

*The wind brought this news and passed,  
"How wonderful it would be if love were mutual".  
The young man groaned, murmuring with regret:  
"One-sided love is a headache".*

Rahi Muayyeri, a talented ghazal writer and admirer and follower of Hafez's poetry, was also influenced by Baba Tahir's heritage. We consider it natural that Rahi, a great master of lyrical poetry was affected by Baba Tahir. After all, when writing about love and recalling Baba Tahir, it is hard not to learn from and use the classics who created truly perfect poetic gems on this subject.

When we study the ghazals, mathnavis, qitas, and rubais included in Rahi's book Saye-ye Omar, we can feel the warm influence of Baba Tahir. The following excerpts from Rahi's poems "Bahar-e Ashiq" (The Creation of Woman) and "Khalfat-e Zat" (The Lover's Spring) show that our view is correct.

غمی در سایه جانان نداری  
و گر جانان نداری جان نداری (Muayyeri, 1343:140).

... بهار عاشقان رخسار یاراست  
که هر جانو گلی باشد بهاراست (Muayyeri, 1343: 118).

*Because you have a beloved, you are without sorrow;  
If you do not have a beloved, you have no life.*

And

*...The spring of lovers is the face of their beloved,  
Wherever a fresh flower blooms, there is spring.*

Baba Tahir feels that his heart is intertwined with his beloved and cannot imagine his soul apart from the lover. In the first couplet we took from Rahi, we can see the echo of this idea from Baba Tahir. Notice that Rahi uses the words "jan" (soul) and "janan" (beloved) together, just as Baba Tahir did (Baba Tahir, 1333: 6).

The transition “and if” at the beginning of the second line is also typical of Baba Tahir’s dubeytis and is used very often.

The comparison we find in the second couplet from Rahi is even more interesting:

بهار دیگر این است عید نوروز  
بهاره عاشقان رخسار یاراست (Zhukovsky: 5).

*The spring for others is the Nowruz festival,  
The spring for lovers is the face of their beloved.*

As we can see, the difference is very small. The idea is almost the same. The first line of Rahi’s couplet is distinguished from the second line of Baba Tahir’s couplet by the word “roxsar”. In Persian, “roxsar” and “didar” have the same meaning (face). Rahi also uses the technique or repetition, common in Baba Tahir’s dubeytis to express ideas more strongly and effectively. As an example, let us show another couplet from Rahi’s poem “Xilqat-e Zann” which is influenced by Baba Tahir from start to finish.

دلم بیمار و لب خاموش و رخ زرد  
هم سوز و هم داغ و هم درد (Muayyeri, 1343: 118).

*My heart is sick, my lips are silent, and my face is pale;  
There is burning, and pain, and sorrow all together.*

If an ordinary Afghan, an Iranian villager, can benefit from Baba Tahir’s heritage just as much as Rahi Muayyeri, a professional poet and famous master of lyric poetry, it shows the unity of simplicity and greatness in the classic’s work and the timelessness of his legacy. This proves once again that the artistic qualities of Baba Tahir’s heritage remain valuable today and can inspire the expression of modern thoughts and desires.

Baba Tahir has been known for centuries as a poet of love. However, love and the skillful description of tender feelings are only one of the main themes of his lyric poetry. Long before Omar Khayyam, Baba Tahir created fine examples of socially conscious poetry in Persian literature marked by civic spirit and free thinking. Even love itself in Baba Tahir’s poetry often serves to express ideas filled with social and political meaning.

In the 11<sup>th</sup>-century setting Baba Tahir’s poetry took on a very serious and difficult task. Both in form using the dubeyti genre, writing it in spoken dialect, and widely using proverbs and sayings and in content speaking about the people’s hopes and wishes, expressing fierce protest against inequality, and rebelling against injustice his poetry reached the hearts of the people for centuries and has never lost its relevance.

The poems of this thoughtful poet which praise noble ideas such as justice, social equality, and humanism are still relevant today.

The philosophical depth of Baba Tahir’s poems, which seem simple on the surface, his connection with the “Ahl-e Haqq” order, and the existence of a valuable treatise like Kalamat-e Qesar allow us to call him not only a poet but also a wise man and a philosopher. The simplicity of Baba Tahir’s poetic style led to legends that he was an uneducated woodcutter who suddenly gained perfect knowledge through a miracle. However, when his dubeytis are studied for their artistic features it becomes clear that

the poet was deeply familiar with both the written literature of his time and folk poetry traditions, and that he skillfully combined the best aspects of both in his work.

The connections between Baba Tahir's dubeytis and folk poetry are so close and rich that anyone who wants to study the state of oral folk poetry in Iran, and in the Persian speaking literary world as a whole, in the 10<sup>th</sup>-11<sup>th</sup> centuries can turn to the poet's legacy as one of the most valuable sources.

### Conclusion

When we look at 11<sup>th</sup>-century Iranian poetry from today's perspective and compare Baba Tahir's legacy with the works of other masters of the world, we see poet-innovator who stands out for his artistic thinking and writing style.

It was exactly Baba Tahir's original creative style that later influenced many artists and inspired them to write and create in the spirit of Baba Tahir.

When we put forward the idea of the living traditions of Baba Tahir's poetry, we mean his influence on the folk poetry of the Afghan, Tajik and Iranian peoples, on Iranian dubeyti poets, and even poets of the 20<sup>th</sup>-21<sup>st</sup> centuries. Of course, the wave of this influence goes far beyond the examples mentioned.

This issue, which is important from the perspective of cultural connections between peoples and the mutual development of their poetry, can of course be further explored through new research and discoveries.

The famous Orientalist E. Braun called Baba Tahir the second master of the rubai genre after Khayyam. This statement needs a small correction. Baba Tahir did not write rubais; he wrote dubeytis and in the history of Persian literature, he is the greatest master of this very form of poetry the dubeyti.

For nearly 1.000 years among thousands of poets who wrote dubeytis, maintaining his position as the foremost, and remaining a motivating example and model school for new generations of creators, is the strongest proof of Baba Tahir Uryan of Hamadan's artistic mastery.

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### **Klassik farsdilli poetik irsin yaşamaq və örnək olmaq gücü**

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#### **Xülasə**

*XI əsrin mütəfəkkir şairi Baba Tahirin irsi 9 əsr ərzində farsdilli şeirin inkişafına təsir göstərən münbit yaradıcılıqlardan olmuşdur. Köhnəlməyən bu ədəbi irs hər yeni zamana uyğunlaşa bilmək, impulsa çevrilmək çevikliyi əslər boyu əyani şəkildə göstərmişdir. İranda onun dübeytilərindən heç olmazsa bir neçəsini əzbər bilməyən adam tapmaq çətindir. Baba Tahirin həcmə məhdud olan, sayı təqribən 300-lə 400 arasında olan dübeytiləri ona fars-tacik ədəbiyyatı tarixində özünəməxsus yeni bir sənət yolunun yaradıcısı kimi şöhrət tapmaqda mane ola bilməmişdir. Sufizmin ən parlaq təmsilçilərindən olmuş Baba Tahir qələmində dübeyti elə yüksək poetik zirvəyə ucalmışdır ki, ondan sonra doqquz əsr boyunca dübeyti qoşan, ya dübeyti vəznində şeirlər yazanların əksəriyyəti məşhur klassikin sənət cazibəsindən çıxıb bilməmişlər. Baba Tahirin poeziyaya gətirdiyi sadəlik, musiqilik, canlı xalq dilindən geniş istifadə bir çox sənətkarlar tərəfindən təqdir edilmiş və həmin yazı üslubu davam etdirilmişdir. Şairin folklor və klassik fars poeziyası ənənələri üzərində formalaşmış ədəbi irsi həm özündənsonrakı dövrlərin poeziyasına, həm onlarca şairin yaradıcılığına, həm də şifahi xalq ədəbiyyatına qüvvətli təsir göstərmişdir. Baba Tahir üslubunun təkcə fars və tacik poeziyasına deyil, bir çox İrandilli xalqların da şifahi və yazılı ədəbiyyatına təsiri böyük olmuşdur. Hind, əfqan, Azərbaycan və İranla qonşu bir sıra xalqların ədəbiyyatında da Baba Tahir təsirinin izləri müşahidə edilməkdədir. Baba Tahir şeirinin yazılış tərzindəki sadəlik onun guya savadsız odunçu olması haqda rəvayətlərin yaranmasına səbəb olmuşdur. Lakin dübeytiləri bədii xüsusiyyətlərinə görə araşdırarkən aydınlaşır ki, şair həm dövrünün yazılı ədəbiyyatının, həm də folklor şeirinin ənənələrinə dərin bələd olmuş və yaradıcılığında onların ən müsbət tərəflərini sintez etmişdir.*

*XI əsrin İran poeziyasına bugündən nəzər salarkən, Baba Tahir irsini başqa söz ustalarının yaradıcılığı ilə müqayisə edərkən bədii təfəkkürü, yazı tərzini ilə zamanına görə novator şairi görürük. Xalqlar arasındakı mədəni əlaqələr, poeziyaların qarşılıqlı inkişafı nöqtəyi-nəzərindən Baba Tahir farsdilli klassik poeziyanın ən üstün təmsilçiləri sırasındadır.*

**Açar sözlər:** farsdilli poeziya, dübeyti, sufizm, folklor şeiri, ənənə, xalq şairləri, ədəbiyyatlararası əlaqə.

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**Сила жизнеспособности и образцовости  
классического персоязычного поэтического наследия**

**РАФАЭЛЬ ГУСЕЙНОВ\*\*\***

**Резюме**

*Наследие поэта-мыслителя XI века Баба Тахира на протяжении девяти столетий оставалось благодатной почвой, влиявшей на развитие персоязычной поэзии. Это неувядающее литературное наследие в течение веков наглядно демонстрировало гибкость, способность адаптироваться к каждой новой эпохе и становиться для неё творческим импульсом. В Иране трудно найти человека, который не знал бы наизусть хотя бы несколько его дубейти. Небольшой объем наследия Баба Тахира – количество его дубейти составляет примерно от 300 до 400 – не помешал ему снискать славу создателя самобытного художественного пути в истории персидско-таджикской литературы. В творчестве Баба Тахира, одного из ярчайших представителей суфизма, дубейти поднялся на такую высокую поэтическую вершину, что в течение последующих девяти веков большинство тех, кто слагал дубейти или писал стихи в этом размере, не могли выйти из-под магического влияния искусства знаменитого классика. Привнесенные Баба Тахиром в поэзию простота, музыкальность и широкое использование живого народного языка были высоко оценены многими мастерами слова, которые продолжили этот стиль письма. Литературное наследие поэта, сформировавшееся на традициях фольклора и классической персидской поэзии, оказало мощное влияние как на поэзию последующих периодов и творчество десятков поэтов, так и на устное народное творчество.*

*Стиль Баба Тахира оказал огромное влияние не только на персидскую и таджикскую поэзию, но и на устную и письменную литературу многих ираноязычных народов. Следы влияния Баба Тахира наблюдаются в литературе индийского, афганского, азербайджанского и ряда других соседних с Ираном народов. Простота стиля письма Баба Тахира породила легенды о том, что он якобы был неграмотным дровосеком. Однако при исследовании художественных особенностей его дубейти становится ясно, что поэт был глубоко знаком как с традициями письменной литературы своего времени, так и с фольклорной поэзией, синтезируя в своем творчестве их лучшие стороны.*

*Взирая на иранскую поэзию XI века из сегодняшнего дня и сравнивая наследие Баба Тахира с творчеством других мастеров слова, мы видим поэта-новатора, опередившего своё время по художественному мышлению и манере письма. С точки зрения культурных связей между народами и взаимного развития поэзий, Баба Тахир входит в число выдающихся представителей классической персоязычной литературы.*

**Ключевые слова:** персоязычная поэзия, дубейти, суфизм, фольклорная поэзия, традиция, народные поэты, межлитературные связи.

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