

HISTORICAL MOTIFS IN 15TH CENTURY AZERBAIJANI LITERATURE

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Abstract: The poets who lived in the 15th century and dealt in their creativity with worldly love, loving of human being and life, were giving the wide place for social and historical themes. It is possible to see the historical motives in the works of some poets. A number of representatives of Azerbaijani literature of the Middle Ages have given important information connected with the history of the place where they lived. There were rich facts among these information materials, connected with statehood, the situation of the people and country, habit and tradition, and, at the same time, the development of the trade in that period. The article had been addressed to the Divans of Kishvari, Badr Shirvani, Hidayat, Khalili and Hagigi and interesting analysis and comparisons were carried out on the basis of patterns from their works. In the study of the history of Shirvan and the Shirvanshahs, the analysis is based on important historical information in the works of Badr Shirvani. The researches-historical scholars such as A.A. Bakikhanov, S. Ashurbeyli, Sh. Farzaliyev can be an example of this. From the poems, we learn that Jahanshah's son rebelled against him and claimed the "sultanate" throne. The inappropriate conflict between the father and the son, the meaningless struggle, becomes the subject of the literary work. Kishvari lived for a long time in the palace of Sultan Yaqub, the head of Aggoyunlu state, witnessed many historical events and reflected them in his works. Sultan Yaqub's death was followed by a struggle for power, and as a result, Kishvari lost his position. The poet, who remembers the past days with nostalgic feelings, transfers his relative impressions into verses. Hamidi's *Divan* of poems is also rich in historical information. The descriptions given by him here contain important information about the 15th century Ottoman history. In his work "Firgatnameh", Khalili talked about coming from Ajam, i.e., from Iran to Iznik, and from Iznik to Istanbul; he gave space for his impressions of Istanbul and a wide description of the city of Istanbul. The main goal of the article is to examine the reflection of historical moments in poetry, the influence of the socio-political environment on literature, and to analyze the historical motifs prominent in the 15th century Azerbaijani literature with examples.

Keywords: historical motifs; Azerbaijani literature; poet; 15th century; poems.

1 Introduction

Literature carries the culture, spirituality, national traditions and, most importantly, the history of the people it belongs to and passes it on to future generations. Certain socio-historical and cultural events experienced in each period were transferred to verses after passing through the filter of artistic thinking and imagination of the poets of that period, and have reached this day. As they are involved in careful research and analysis, those artistic examples help us to have a comprehensive and broad idea about the period to which they belong. M.F. Koprulu, a Turkish scholar engaged in historical and literary research, wrote: "Literature, as an institution of the society, is connected and in harmony with the other institutions of the society that brought it into being. In order to properly understand a literary work from the past and in its historical sense, first of all, it is necessary to learn about the general life of that period, the way of living and thinking, and how the people of that period viewed life and the universe. This means that the history of literature should be studied within the framework of the History of Civilization, which shows the geographical environment of a nation, its institutions such as religion, law, morality, economics, and political life with its general peculiarities, or History in its general and common sense" [7, p.27]. Examining the works of the poets who played an important role in the formation and development of the 15th century Azerbaijani literature in the context of the socio-historical and cultural landscape of the period provides an opportunity to reveal their common and specific aspects and different qualities, to study the characteristics that medieval poets inherited from each other and passed on to each other. In this article, the artistic presentation of social and historical topics used in the work of poets such as Nematullah Kishvari, Jahanshah Hagigi, Habibi, Afsaheddin Hidayat, Badr Shirvani, Hamidi is included in the analysis.

2 Materials and Method

The main goal of the article is to examine the reflection of historical moments in poetry, the influence of the socio-political environment on literature, and to analyze the historical motifs prominent in the 15th century Azerbaijani literature with

examples. The historical-comparative method was used in writing the article. The research was based on the typological-comparative analysis method, following the principle of historicity. In the article, deductive and inductive methods were preferred in the process of analyzing facts.

3 Results and Discussion

Azerbaijani poets of the 15th century talked about the important historical events of their contemporaries and managed to create a certain idea about those historical and political conditions. Historical motifs occupy the main place in the works of poets of the 15th century. These motifs are expressed in the poems by describing individual historical episodes and mentioning the names of historical figures.

Among the states that existed in Azerbaijan in the 15th century, poetry gatherings were organized in the palaces of the Shirvanshahs, Aggoyunlu, and later in the palaces of the Garagoyunlu state, which played an important role in the development of poets as artists. In the history of literature, works created in the palace have always been viewed with some suspicion. Such an approach hindered the discovery and uncovering of important artistic-semantic aspects in them, and the study of their subject characteristics was somewhat put in the background by marking those works as "palace poetry". It should not be forgotten that in the eulogies of the court poets, along with praise, a call to truth and justice, an invitation to the right path, an encouragement to build and create, and other similar positive qualities are instilled. With their poems full of praise, they impose serious responsibilities on the rulers and invite them to do only good deeds. It is not accidental that the study of the history of Shirvan and the Shirvanshahs is based on important historical information in the works of Khagani and Badr Shirvani. The researches - historical scholars such as A.A. Bakikhanov, S. Ashurbeyli, Sh. Farzaliyev - can be an example of this. "Divan" literature researcher Iskandar Pala expresses his position on this issue and writes: "Historians have to evaluate the works of ancient times, especially religious, literary and legendary ones, as "historical sources". When it comes to Turkish classical literature, the situation becomes even more important in terms of being close to the people who made and wrote the history. Besides, starting from the ghazals and eulogies, what is seen between the verses of the divans is nothing but history" [10, p.6]. The scientist is right in his claim. Medieval poets, especially court artists, when they immortalized in their works the remarkable days and events they witnessed, prepared a kind of reliable source for historians. "In the 15th and 16th centuries, the samnal works created in various fields of science spread to many countries of the East and gained fame" [3, p. 255]. In their works, the poets of this period talked about worldly love, love for people and life, and also gave a lot of space to social and historical topics. There were representatives of 15th century poetry such as Hamidi, Hidayat, Khalili, Sheikh Ibrahim Gulshani, Haqiqi, Basiri, Kishvari, Badr Shirvani. Since many of them were directly connected to the palace, they were able to look at various issues through the eyes of courtiers. The book "History of Old Turkish Literature" talks about the poets of this period and their works as follows: "In this period, the rulers of Garagoyunlu and Aggoyunlu not only served the development of Iranian literature, but also supported the writing of Turkish works. Poets who wrote in Turkish gathered around the Garagoyunlu palace, which had a great civilized activity during the reign of Jahanshah. At the same time, it is stated in historical sources that Sultan Yaqub also sang Persian and Turkish poems" [12, p. 162]. Historical motifs were included in the works of many artists of this period. However, Badr Shirvani's poems reflect the history of the period more accurately and in detail. The Divan of the poet who lived and created in the palace of Shirvanshahs creates a complete and accurate picture of the historical events, social processes, and a number of historical personalities that took place in Shirvan in the 15th century. During the first periods of the Garagoyunlu, Aggoyunlu, and Safavid rule in Azerbaijan, the Shirvanshahs always tried to remain independent and tried not to fall into a dependent state. That is why Shirvan lived a relatively

peaceful life and its dependence on some other states was nominal. These aspects are also emphasized in the works of Badr Shirvani. In his poems, the names of Amir Teymur's son Shahrukh and his grandson Baysungur are mentioned, and Shirvanshah Khalilullah's ability to maintain stability in the country and remain independent with a visionary policy is noted. We know from history that Iskandar Garagoyunlu sent troops to Shirvan several times (in 1425-1427, 1428, 1431, 1433). Badr Shirvani reflected the battle scenes between him and Shirvanshah Khalilullah in his odes addressed to Khalilullah. In describing the battle scenes in the poems, we also witness the mention of many place names and specific reference points.

Shirvanshah Khalilullah warns Shahrukh about the attack of Iskandar Garagoyunlu and himself sets off by sea to the city of Ray to meet Shahrukh. The goal was to unite and prevent this excessive depravity. Otherwise, Iskandar could destroy the whole country. In 1434, Shahrukh sent an army to Tabriz, and Shirvanshah accompanied him in this campaign. Iskandar ran away in face these forces and took refuge in Alinja fortress in Nakhchivan. Shirvanshah I Khalilullah's capture of Tabriz with Shahrukh's help and victory over Iskandar Garagoyunlu is described by Badr Shirvani as follows:

شاه شروان بنصرت ارزانی	رفت تبریزرا گرفت به تیغ
که افتاد از رکاب سلطانی	آن سکندر چنان سکندر خورد
کان کن پای تخت ایرانی	جمله شروانیان شدند آنجا
چون برآمد بکان شروانی	گفت تبریزی که حیف این شهر

[13, p. 495]

(Shirvan Shah went and captured Tabriz with a deserved victory thanks to his sword.

Iskandar stumbled so much that he lost the sultanate.

There, all the people of Shirvan plotted against the throne of Iran.

A resident of Tabriz said: "Shame on this city that became the home of Shirvanites)

After these events, Jahanshah, another brother of Iskandar, welcomes Shahrukh in Tabriz and declares that he will obey him, and in this way retains the right to rule the lands of South Azerbaijan. We know Jahanshah Hagigi as an outstanding statesman and a great historical figure who appreciates poetry and art and pays special attention to the development of his country. Muhsin Majit, a tireless researcher of his true work, explains in his own way why this poet-commander wrote works in Persian: "He said little, maybe he couldn't find the opportunity to organize 'raids' into the poetry climate from conquering countries, maybe he spent his time concentrating on Persian poems, as he always turned to the east, as in his politics" [8, p. 13]. As a progressive intellectual who wrote poems in Azerbaijani and Persian under the pseudonym Haqiqi, he often organized poetry gatherings in his palace. We read about Haqiqi: "After coming to power, Jahanshah Hagigi put an end to bloody wars and managed to strengthen the Garagoyunlu state. He opposed a number of nomadic customs and traditions and tried to change them to a sedentary life" [1, p. 243]. M. Tarbiyat writes in his famous work "Danishmandani-Azerbaijan": "Jahanshah Alishukurbey bought Baharli's two daughters to his two sons: Mirza Mahammadi and Mirza Yusif. The strengthening of Jahanshah's state and the power and independence he gained within the Turkmen tribe were the result of this kinship" [14, p. 383]. Indeed, the fact that the rulers strengthened their lineage with their compatriots from the Turkic tribes and relied on their own hand and nation while ruling the state was met with great sympathy, and that commander gained the trust of the people. Gara Yusif, the founder of the Garagoyunlu state, and his son Iskandar repeatedly made raids in all directions, including Shirvan, and devastated Shamakhi and other cities, killing their people. These moments were mentioned

with contempt by Shirvan poet Badr. In addition to all this, the fact that the poet mentions Jahanshah with respect and sympathy in his works shows that he was indeed a leader who built, opposed blind usurpation, and at the same time expanded the borders of his state with smart policies and purposeful attacks. Many historical sources report that the territory of the Garagoyunlu state expanded during his rule. In his poems, the poet glorifies the humanity of the Turks, emphasizing that oppressing and causing suffering to the people is unbecoming of true commanders, and thus advises his children and other young rulers to be humane and fair. The following poem allows getting to know Hagigi more closely as a ruler-poet. The poem was translated by Ghafar Kantli as follows:

Çıxma qarşıma oğul, at qılıncı, olma sən asi,
Mənəm günəşi ölkənin, həm mənəm onun ağası.
Mənimdir sultanlıq, həm də xilafət mənə ətadır,
Cavansan sən, hələ sənə xəlifə olmaq xətdir.

[14, p. 384]

(Son, do not come against me, throw down the sword, do not rebel.

I am the master of this country,

I am its sun. Sultanate and power have been entrusted to me.

You are young, it is too early for you to come to power)

From the poem, we learn that Jahanshah's son rebelled against him and claimed the "sultanate" throne. The inappropriate conflict between the father and the son, the meaningless struggle, becomes the subject of the literary work. Jahanshah himself notes that this conflict is inappropriate and unnecessary. Such father-son struggles, which are often encountered in history, are usually actively participated in by inciting negative forces that intervene from the outside. Such forces, trying to divert attention of the head of the country by destabilizing the country and thus carry out their nefarious deeds, pushed the young, young princes to fight for power and sparked discord between the ruler and his children. Considering all this, the wide and far-sighted general Jahanshah invites his son to be honest and not to act according to the interests of the black forces.

Verilmiş mənsəbi heç kim əlimizdən ala bilməz,
Qəsb etmək dinimizdə bir günahdır bağışlanmaz.

[14, p. 384]

(No one can take this moment from us.

Rape is an unforgivable sin in our religion.)

The poet actually made his enemies hear the ideas he expressed here, saying that he "can't take it from us" and said that he considers his children not his rivals, but reliable comrades-in-arms and allies. With this steadfastness, irreversibility, foresight and self-control, he overcame many difficulties and entered the history of Azerbaijan as a prominent statesman. In addition to all this, there are also moments when he behaves more persistently and makes urgent purposeful decisions.

Ta ki, mən əzmi-dilaram eylədim,

Tərki-fikri-səbrü aram eylədim,

Bivəfa sövdaları xam eylədim,

Özümü ələmdə niknam eylədim. [1, p. 259]

(Finally, I persevered,

I gave up the idea of being patient,

I neutralized those who disobeyed me,

I became a famous person in the world.)

From time to time, the ruler, whose cup of patience is overflowing, expresses in the language of poetry how he succeeded in making operational decisions when he heard that undue restraint would harm him. He emphasizes that he immediately measures those who turn against him without wasting time, and shows the unreliable people the place they deserve. The poet also notes that he sees the cause of many of the troubles that befall people in greed. The fact that hateful qualities such as greed and avarice, which have caused countless wars in the world for hundreds of years and have become the main scourge of human society, are so condemned and criticized by a statesman, makes Jahanshah high in the eyes of the reader.

Another poet whose years of life coincided with the rule of the Aggoyunlu state is Hidayat, who held the rank of emir in his time. He, who first worked in the court of Abulfath Sultan Khalil Bahadır Khan, son of Uzun Hasan, and later in the court of his brother Sultan Yaqub. Ruzbehan Khunji, one of the tazkireji scholars of the Aggoyunlu era, wrote: "...their palaces were considered the main cradle of Turkish-language poetry" [4, p. 169]. Since the rulers of the state were of Turkic-Oghuz descent, this language was used more widely in the palace, and the penchant for writing and creating in Turkish increased even more. Afsaheddin Hidayat was reported for the first time by the poet and scholar Jalaleddin Muhammad bin Sadeddin Asad al-Siddiq Davwani. His work "Arzname" contains interesting facts about Hidayatullah and his activities, as well as about his twin brother Inayatullah [5, p. 22]. In his philosophical work "Akhlagi-Jalali" written in Persian, the author mentioned important points related to Hidayatullah Bey's ability to guard the Aggoyunlu state as a skilled soldier, as well as his high poetic talent. There are manuscripts of the poet's Divan and many scholars' studies about the author himself. Of these, the studies conducted by A.Garakhan, Z.Gorkhmaz, and A.Mammadov attract attention. In the third volume of the multi-volume "Azerbaijani Classical Literature Library", along with other 15th century poets, more than 40 ghazals, several mustazads and mukhammas of Hidayat are presented, which allows the modern reader to familiarize himself with the poet's poems written in simple, understandable Azerbaijani Turkish. In our modern era, the researcher-scientist A. Pashaly systematized the textological and philological study of the Divan by harmonizing the known copies of the poet, and continued the study of Hidayat's heritage with the monograph "Afsaheddin Hidayat and Divan". According to the researcher's writing, "Hidayatullah Bey participated in the army led by Khalil, who stood out among Uzun Hasan's sons for his special combativeness and bravery as a commander, in the Aggoyunlu-Ottoman wars in 1472-73 and in the battle near Malatya in 1473" [11, p. 63]. From the words of the poet, we learn that after the death of Sultan Khalil, no attention was paid to him. We read about this: "In the examples from Hidayat's poems, there are verses that can prove this. Information about the poet's spending a certain part of his life in Iran can be obtained from his verses".

Çün İran içrə, Hidayət, yokturur söz qiyməti,
Tez Xorasan əzmin eylə, yoxsa meyli-Rum qıl. [3, p. 265]
(Hidayat, poetry is not valued in Iran.
Be quick, either go to Khorasan or Rum.)

There is a point that draws our attention, that is, when the poet says Iran, he means a small region in the territory of the Turkish state of Aggoyunlu. In order to value his words, the poet expresses that he prefers to take refuge either in Khorasan, that is, in the state of the Teimuris, or in Rum, that is, in the Ottoman lands. In one of his poems, Amir Hidayat mentions that he is a powerful statesman, but despite this, he was unfairly removed from his position in the Aggoyunlu palace by a twist of fate.

Əgər zəncirə çəkdürsə səni mən tək qara zülfü,
Nola hər xanda olsa, çəkərlər şiri zəncirə.

Hidayət qasir oldisə neçə gün gərçi xidmətdən,
Fələkinin iqtızası bil anı, həml etmə təqsirə [11, p. 374].

(If its black threads chain you like mine,
That's okay, they usually chain a lion.
Although Hidayat was removed from his position for a few days,
Consider it a misfortune, don't blame him.)

As can be seen from the poem, the poet compares himself to a chained lion. From many of his poems, we also learn that he saw himself more as a poet than a statesman. The variety of themes of Hidayat's ghazals makes it possible to talk about their idea-content characteristics in a broad way. In short, it can be said that although the historical events he encountered and the military campaigns he participated in were not reflected in his works, Amir Hidayatullah left his mark in the history of the state with his public activities, and in his poems, he managed to 'hit' the rulers and the heads of states who ruled the countries with his effective words. In his poems, Amir Hidayat's conclusions about bravery and courage as a skilled commander and fearless warrior are worthy of attention. The words of the poet, who advises not to run away from the field, to jump forward and show bravery, are both thought-provoking and instructive and wise words. A detailed description of a city castle is given in one of the poet's ghazals. This poem helps to get complete information about medieval Azerbaijani architecture. The ghazal says:

Bu nə qəsri-müəllavü nə uca tağü eyvandır
Ki alçax payəsi bu qəsrin gərduni-gərdandır.
Fələk dərđüm vəli andan həm əladir bu mənində
Ki, hər bürcündə yüz min kövkəbi-iqbali-tabandır... [11, p. 313].
(What a high castle, what a lofty palace!
The lowest level of this castle is a revolving world.
I would call it asiman, but it is better than that.
A sky that has a hundred thousand bright lucky stars in each
constellation.)

From the given description, we learn that the castle was built in Tabriz, it has high arches, its steps wrap around the building and it was possible to watch thousands of stars from each constellation. Hidayat's description of this building with all its details indicates the poet's aesthetic taste, high description and persuasive ability. Although important historical information is not present in the poems of this poet-general, he is a literary-historical figure who attracts attention as he is both a soldier, a statesman, and a poet.

One of the famous Azerbaijani poets of the 15th century is Nematullah Kishvari. Kishvari lived for a long time in the palace of Sultan Yaqub, the head of Aggoyunlu state, witnessed many historical events and reflected them in his works. In his takhmis written to Navai, Nematullah Kishvari calls on the shahs not to persecute the weak, to be just and protect their homeland from attacks.

Hakiməm dib xəlqini incitmə bir təqrib kim,
Padişahlar xandəvü acizlərə təqib kim,
Şah adil bolsa, dəyməz mülkünü əsib kim,
"Şəhğə iş el fikrini qılmaq durur, vəh zib kim,
Bir sürük toydur rüəyayə şəhşəbani biş imas" [6, p. 158]
(Don't hurt your people by saying "I am the ruler".
The king cannot persecute the weak.
If the king is just, his kingdom is not in danger.
It behooves the ruler to take care of the hand.
Feeding the subjects is not a big task for the king.)

Sultan Yaqub's death was followed by a struggle for power, and as a result, Kishvari lost his position. The poet, who remembers the past days with nostalgic feelings, transfers his painful impressions into verses:

Vah nə ləzzət tapqay ol sət qələndər Kışvəri
Kim, görünsə rayəti-Yəqubi-xani bir dəxi.
[6, p. 146].

(If Yaqub Shah's kingdom was seen again,
How happy this simple servant Kishvari would have been at that
moment.)

In this poem, the poet expresses his deep regret for his situation, longing for the return of the days when Sultan Yaqub was in power. It is not difficult to understand the pessimism of a sensitive artist in a complex historical time, when everyone is concerned with protecting his position. It is said that Nematullah Kishvari went to Alishir Navai, a great poet and statesman of the 15th century, and met and discussed with him. This is how Kishvari used to voice his complaints and grievances against the person he praised in his ghazals.

Kışvəri şeiri Nəvai şeirindən əksük iməs,
Bəxtinə düşsəydi bir Sultan Hüseyni Bayqara.[6, p. 104].
(If a Sultan Hüseyn Bayqara was lucky,
Kishvari's poetry would not be inferior to Navai's poetry.)

At that time, Alishir Navai's poems became popular and spread widely, so the poet compares himself with him and tries to emphasize his superiority.

Hamidi is one of the Azerbaijani poets who was born in Isfahan in an Azerbaijani-Turkish family and studied here. He later moved to Turkey and continued his work there, and was recognized as a talented writer in the literary environment of the time. It is said about the poet's poems with historical sources: "Although a large part of the odes are dedicated to Sultan Muhammad Fateh, they cannot be considered only as praise works. There are also odes that provide information about the wars witnessed by the poet, the weapons used during the war, the victories won, the climatic conditions of the places where he lived, asari-etiqas, which are valuable as historical documents" [3, p. 267-268]. At the same time as him, many poets went to Ottoman lands. The poet's poems are rich in historical information. The descriptions given by him here contain important information about the 15th century Ottoman history. Zakulla Bayramli, one of classical literature researchers, writes about this: "The section that occupies the most space in the Divan is the section called "Qasa'id and tawarikh"... This section, which contains the poet's odes written mainly in Persian and Turkish, contains laments, dates of the Sultan's conquest, dates of construction of individual buildings, palaces, bridges and mosques, dates of birth and death, dates of inscriptions, etc. Here we encounter odes written by the poet to Sultan Muhammad Fateh II, as well as to individual courtiers and statesmen" [3, p. 226]. In many of Hamidi's poems, he was exiled to the city of Bursa after being angered by the sultan, and the poet describes the sad traces that this event left on his memory.

Yar əgər qılsa bəni xar əlümdən nə gəlür
Və gər öldürsə bəni zar əlümdən nə gəlür? [1, p. 221]
(What can I do if my beloved insults,
Humiliates, or kills me?)

In the verse given as an example, when the poet says "beloved", he means the beloved ruler to whom he shows loyalty. Hamidi

expresses his helplessness in front of the verdict that the sultan will pass on him and says that he is forced to submit to this decision by saying "what I can do".

Aşıqəm aşıqü-bəndən əgər incinür isə
Şəhrdən qava bəni yar əlümdən nə gəlür
Kəndü küyindən əgər Hamidiyi-suxteyi
Göndərə Bursaya, Xankar əlümdən nə gəlür?! [1, p. 222]
(I'm in love, I love you, but what can I do
If my beloved is offended by me and chases me out of town?!
If the ruler sends this unfortunate Hamidi to Bursa,
What can I do?!)

Thus, it is clear from the poem that Hamidi was exiled to Bursa by the Sultan. We read about it: "From the poet's writings, it is understood that he received an excellent education, but because the artist was not appreciated in his country, he decided to travel, and he traveled for exactly 30 years. Finally, after a 30-year journey, Hamidi arrived in Rum and became one of Sultan Muhammad Fateh's court poets. The poet, who was in the Sultan's service for 20 years, was removed from the palace as a victim of an inappropriate word. The artist, who fell out of respect with the Sultan, was appointed the sheikh of the Murad Khudavendigar tomb in Bursa, lived a secluded life for a while, and served in the tomb" [3, p. 267]. In the poet's language, along with the aspects of obeying the order, obedience to the Sultan, the rightful resentment of an artist with a delicate soul, the whining of a complaining poet absorbed in the verses of the poem can be heard. It is also known from the sources that Hamidi incurred the wrath of the ruler due to the intervention of people who caused resentment and sowed seeds of doubt between the sultan and the poet.

Another notable literary representative of the 15th century who left a mark in literature is Khalili. It is said that this artist, whose creativity was influenced by the philosophical environment of his time, left valuable works behind him. At the same time, the poet's legacy has not been published much in Azerbaijan, and his poems have not been studied in detail. The homeland of the poet whose name is mentioned in the tazkiras is indicated in different ways in different sources. They presented him as a native of Diyarbakir, Ghazvin, and Khorasan. Since he came from South Azerbaijan, Khalili was also called the poet of Ajam, who came from Ajam in Anatolia. Based on the language of his poems, it is clear that he writes in Azerbaijani Turkish, so he can be considered a representative of Azerbaijani poetry. It is possible to find important information about this poet in the records of Turkish researchers. His poem "Faragnama" (Firatnameh) is considered to be his most voluminous work, which characterizes the major aspects of his artistic heritage. The work, which has not come down to our time in its entirety, was written in the form of a manuscript. Based on the information given about the work, it can be characterized as a life history reflecting the poet's life path. In this work, there is a description of the city of Istanbul, which is noteworthy in terms of historical information. The well-known researcher A.Musabayli conducted a study about the poem. The scientist's researches in this direction are reflected in the book "Azerbaijani literature emerging in Turkey and Khalili's "Firatnameh"". The book includes research based on manuscript sources, transphoneliteration of the comparative text, photo-facsimile of the Istanbul copy. The influence of Khalili's poetry is more prominent in the works of Ottoman Divan poets Tajizade Jafar Chalabi and Bursali Jalili. In the work "Firatnameh", Khalili talked about coming from Ajam to Iznik and from Iznik to Istanbul, and gave a complete description of Istanbul. In the part of the poet's work entitled "Sifati-rah va residen be İstanbul" we read:

İki gün dəxi dərya seyran ettim,
Üçüncü gündə İstanbula yettim.

Təməşə eylədim çün şəhr içini,
 Dedüm kim, Rumə gəlmiş şəhri Çini.
 İçi dopdolu bağı gülsitandur,
 Ləbi-dəryası rahətəxşi-candur.
 Xüsüsən, ol binalar kim, yapılmış,
 Anın lutfünə canu dil qatılmış. [9, p. 218]
 (I traveled by sea for two days
 And reached Istanbul on the third day.
 I looked inside the city,
 I said that a Chinese city has come to Rum (Ottoman lands).
 It is a garden full of flowers.
 The seaside gives peace to the soul.
 Especially the buildings here
 Were built with great taste)

As we have seen, Khalili gave his impressions about the city of Istanbul in this section.

4 Conclusion

The main aspects that united the poets we talked about and endeared them to the reader was that they covered many topics of interest to society in addition to illuminating historical events in their works. As we reviewed the creativity of the representatives of the 15th century Azerbaijani literature, we witnessed that they manifested both their poetic skills and the ability to create real artistic art, and we were able to see that they formed a complete picture of those historical conditions by talking about the main events of the historical period in which they lived. Historical motifs are widely covered in the works of 15th century poets. The examples we looked at above clearly reflect this. The conducted research and the obtained results can play the role of a base for future scientific investigations in the relevant direction. The article can be referred to in the study of topics of either historical or literary genre.

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