

THE POSITION OF MUKHAMMAS GENRE IN XIX CENTURY AZERBAIJANI LITERATURE

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Abstract: The literature of Azerbaijan in the 19th century reached the heights of realistic reflection of the socio-political life of the country. Many of the poems describing the thoughts and feelings of a person, the life of the people were written in the genre of mukhammas (the Fivefold). Poets of the 19th century wrote in this genre a number of famous works on patriotic, historical, lyric-love, philosophical, religious, etc. fields. In a number of mukhammas Abdurrahman aga Shaira, Mujrim Kerim Vardani, Mirza Bakhish Nadim verses, the historical themes are touched. In these verses, the historical past of the people is patriotically reinterpreted. Almost all Azerbaijani writers of the 19th century Muhammad touched the theme of love poetry. In these verses, the truth is sung, as well as sincere feelings for specific beauties of their time. In the mukhammas of the 19th century, as in all the poetry of this period, the strong influence of oral folk art can be felt. The language of these poems becomes simpler. Such famous poets as Gasim bey Zakir, Mohammed Amin Dilsuz, Seyyed Azim Shirvani wrote satirical mukhammas.

Keywords: literature; poem; poet; mukhammas; satire.

1 Introduction

The Azerbaijani literature of the 19th century is one of the richest periods in the centuries-old literary history of Azerbaijan, both in terms of content and form. During this period, Azerbaijani literature successfully continued the traditions of classical Eastern poetry and oral folk literature, and created "valuable centuries" in both directions. In the 19th century, Azerbaijani literature was integrated into the process of world literature development - progressive ideas from Europe, ideas of enlightenment were spread through literature, and satirical poetry became very important. Since the 19th century, the literary method of realism has become the leading method of literature. Literature and poetry try to reflect realistically all the aspects of social and personal life, the richness of feelings and emotions, all the issues and problems surrounding a person.

In the 19th century, works written in the form of epic poetry from the classical poetic genres played an important role in reflecting the reality of life and social life. The development of the Mukhammas genre in this century is evident in its importance, use, variety of themes and changes in form within the genre. Prominent artists of the time turned to the mukhammas genre and wrote works on various subjects. It is known that the mukhammas genre, which appeared in the native Azerbaijani literature from the 14th century, was more widely used and developed in the poetry of the 18th century. After a careful study of the Azerbaijani literature of the 19th century, we can assuredly say that the mukhammas genre was more widely used and developed in the poetry of the 19th century than in the poetry of the 18th century.

2 Method

The main research method is historical and theoretical. Also, the need to operate with multiple literature sources forced us to turn to comparative typological analysis. The research is systematic in nature and covers the content and aesthetic aspects of Azerbaijani literature.

3 Results and Discussion

Among the artists who lived and created in the 19th century, there were Abdulla Jani oglu, Baba bey Shakir, Mustafa aga Arif, Kazim aga Salik, Abdurrahman aga Shair, Seyid Abulgasim Nabati, Gasim bey Zakir, Heyran Khanum, Abbasgulu aga Bakikhanov, Mirza Fatali Akhundzadeh, Seyyed MirHamza Nigari, Sadi Sani Karabagi, Mirza Ismayil Qasir, Mucrim Karim Vardani, Molla Gasim Zakir, Baba Bey Shakir, Andalib Garajadaghi, Muhammad Khalifa Ajiz, Zikri Ardabili, Haji Mehdi Shukhi, Seyyed Reza Sabir, Padar Abdulla, Mirza Bakhish Nadim, Molla Agha Bikhud, Mir Mehdi Khazani, Muhammad Amin Dilsuz, Mir Mohsen Nawab, Mirza Nasrullah Dida, Mirza Alasgar Novras, Hajiaga Faqir Orudbadi, Hasani

Khan Garadagi, Adulhasan Vagif, Mustafa Agha Shukhi, Mirza Alakbar Saburi, Mirza Muhammad Katib, Abdulla Bey Asi, Seyyed Azim Shirvani, and many other poets who wrote the mukhammas. Teymur Karimli, who gives special importance to G. Zaki among the mukhammas writers of his time, writes: "In the 19th century, the traditions of the mukhammas genre were mainly continued and developed in the work of Gasim Bey Zakir" [6, p. 358]. We would like to add Baba Bey Shakir, Andalib Qarajadaghi, Abdurrahman agha Shair, Kazim agha Salik, Sadi Sani Karabagi, Mirza Ismayil Gasir, Mujrim Karim Vardani, Mirza Bakhish Nadim, Mir Mohsen Navvab, Seyyed to the list of poets of the century. In the literary heritage of Azim Shirvani, the works written in the genre of mukhammas play an important role. Sadi Sani Karabakh has 31 mukhammas, including three in the divan. In these poems, lyrical mukhammas on the theme of love predominate, but there are also mukhammas on the theme of patriotism, promotion of education, criticism of the faults of society, and apologies. The influence of Molla Panah Vagif's creativity and mukhammas is clearly visible in Sadi Sani's works, especially in his poem "I did not see". In general, it is an undeniable fact of the influence of Vagif and a number of other artists in the poetry and prose of the 19th century in Azerbaijan. In the last verse of his Mukhammas, written by Mirza Fatali Akhundzade at the request of Shikhli Ali Agha, he says that he wrote this work as the 18th century poet Agha Masih Shirvani:

Məndən sənə vəsf istəri şıxlı Əli ağa,

Dedim sənə vəsf etməyə mənəndi-Məsiha [1, p. 162]. (*If you want praise from me, handsome Ali aga, I said, he stopped me from glorifying you-Messiah*).

As we can see, the poets of the period under study, in addition to Vagif, considered the works of other predecessors, including Agha Masih Shirvani, as examples of their creations and mukhammism. We see that Sadi Sani Karabakhi, Vagif's successor, expanded the scope of his works. The number of his mukhammas on social themes is greater. The poet, who criticised the shortcomings and ugliness of the time in the poem "gormedim", addresses the theme of patriotism in his poem dedicated to Lanbaran. The poet has dedicated penitential poems to various themes in his life. As it is known, one of the characteristics of Mukhammism in the 18th century was that the artists of that time, such as Shakir Shirvani, Agha Masih Shirvani, Shakili Nabi, Molla Veli Vidadi, wrote historical verses in this genre. These verses reflect the landscape of a particular stage of Azerbaijani history and are equally instructive as they preserve what the authors personally saw in their memories. The reader is imbued with the idea that, in order for people to live well and freely, it is impossible to repeat the mistakes made, to be a slave of the soul and to sacrifice the highest values for the sake of position and wealth. The poets of the 19th century, continuing the traditions of their predecessors, also wrote such historical poems in the form of mukhammas, originally with patriotic content. One of the most valuable works in the history of Azerbaijani literature, imbued with the spirit of patriotism and historical themes, is the poem of Abdurrahman Agha Dilbaz oglu, who lived in the second half of the 18th century and the beginning of the 19th century. Although in the first paragraph of his work, which is a heroic epic in the true sense of the word, the author promises to tell the story of the "whell of fate" and "the adventure of Javad Khan", it is not about just one person. Along with the poet Javad Khan, he tells of the bravery of his son Huseyngulu Agha, of all the young people, and gives an artistic description of the history of the people's struggle for freedom. This work, which is narrated around a specific action, can also be called a poem. One of the characteristics of this work, which is of high artistic quality, is that Abdurrahman Agha, who closely followed the defence of Ganja, narrates various events one after the other. Taking into account the first four clauses of the poem, which talk about the injustice of the world, we can say that each of the clauses sheds light on or refers to a fact related to the incident described. Researcher Huseyin Baykara noted

that what is described in the work coincides with what is written in history books and in the works of Russian historian Kaspari [2, p. 18].

Speaking about this work, Ahmet Jafaroglu rightly called its author "a classical Azerbaijani artist who devoted all his poetic skills to glorifying Javad Khan's struggle against the Russian occupation" [3, p. 189]. In fact, this historical-patriotic work is a true example of poetry, the poet skilfully used the poetic imagery and means of artistic expression of classical literature. It is necessary to review in detail the texts written by Mirza Bakhish Nadim in the genre of mukhammas on the subject of history and patriotism. The first one of his historical essays, which consists of 44 paragraphs, describes the events that took place in the South Caucasus during the 30 years from 1803-1804 to 1833-1834, the invasion marches of the Tsarist Russian troops, the defeat of the Azerbaijani khans despite of their resistance. The poet talked about each of the various historical events in 1-2 paragraphs. It seems that the poet had a sober view of the events of that period, understood the reasons for them, understood the occupation policy of the regime, loved his homeland and cared for the welfare of his compatriots in his poems. He emerged as an aggrieved intellectual. The paragraphs of Manzuma devoted to the description of the heroic defence of Ganja under the leadership of Javad Khan prove this once again. They cover Mirza Bakhish's insulting letters from Sisyanov, the commander of the occupying Russian troops besieging Ganja, demanding the surrender of Javad Khan, Javad Khan and the fact that the young people fought heroically to the last drop of blood with the enemy, who was far superior in weapons and numbers, and the fact that in the end Javad Khan and the majority of the population died. He informs about the brutal killing of Shirvan, Baku, Guba and Irvan Khanates by his troops and the flight of the Khans abroad, realising their inability to resist. We would like to mention the poems written in the spirit of patriotism in the 19th century, which praise the nature of the native country, beautiful, brave people, and commemorate the disasters that happened in different parts of the country with heartache. Mujirim Karim Vardani, who is said to have lived in the first half of the 19th century, wrote a 16-stanza monogram "These Places" which evokes the impression of a unique poetic excursion to his native land. The poet seems to have wanted to cover the ancient history of Azerbaijan, the beauty of its nature, and the bravery of its children in one poem. At the beginning of the work, the author mentions that this place is the home of the heroes of Ferdowsi's Shahnameh - Sam, Nariman, Pishdad, Keygubad, and Faramarzin, as well as the Caesars and Khans. Then he praises the natural beauties of his native country with special warmth and pride in several stanzas.

Nəşvü nüma gəldi bahar yaz ilə,

Güllər açılmışdı bəsi naz ilə,

Bülbül oxur nəğmə xoş avaz ilə,

Sərvi-xuraman yeridir bu yerlər [12, p. 50]. (*Nashvu has come with spring and summer, The flowers were blooming with flirtation, The nightingale sings a song with a pleasant voice, These places are a place of sarvi-khuraman*)

Later, in one stanza, he says that his homeland is the land of knowledgeable people, the possessors of knowledge, and praises the brave sons of his homeland. In these paragraphs, it can be felt that the author wants to encourage his compatriots who witnessed the bloody wars and occupation by Tsarist Russia in the 19th century, and instil an optimistic mood in them. He turns to the children of the country and says, "My blow scared Rustam, what are you afraid of?"

Rüstəmi zərbim elədi tərsnak,

Getdi cahandan ürəyi dərdnak,

Bəs nədi səndən ötəri munca bak? [12, p. 51-52]. (*Rustami was shocked, Gone from the world with a heartache, But what is it because of you?*)

In the last three stanzas of the poem, Musrim Karim says that due to the high value of his poems, heaven and earth bow down to him and that he is the only poet of his country.

Azerbaijani poets who lived in the 19th century wrote patriotic essays dedicated to the beauty of different places of their country and the positive qualities of its people. Sadi Sani Karabakh's poems dedicated to Lanbaran and Andalib Karajadagi's poems dedicated to Orduba can be cited as examples.

As in all genres of 19th century Azerbaijani poetry, most of the poems written in the mukhammas genre are on lyrical-love topics. The vast majority of these works are devoted to glorification of worldly love. It should be noted that most of the poets of the time wrote mukhammas about love. The number of these works is so large that it is difficult to list all the names of their authors. Benefiting from the legacy of Nizami, Rumi, Sadi, Hafiz, Jami, Navai, Nasimi, Fuzuli, and other classics, Azerbaijani poets of the 19th century valued love as a lofty emotion that uplifts an individual, being is one of the sources of progressive philosophical ideas, and promoted humanistic ideas about human freedom. Lyrical poetry had many diverse aspects and folk elements compared to medieval Eastern literature. Mukhammas, like ghazal, attracted attention as one of the main genres of lyrical poetry. Gasim Bey Zakir occupies a special place among the authors of lyrical themes written in the 19th century. Gasim Bey Zakir has written works with the same success in the genres of oral folk literature such as couplets, garayli, tajnis, classical poetry, ghazal, mukhammas, mustazad, tarjiband, tsajband, fable, and verse. When we consider his creativity, we see that Zakir gave special importance to the couplet genre, which came to the fore in the 19th century Azerbaijani literature, equal to the ghazal, and sometimes even superior to the ghazal in expressing the inner world of the person and various shades of thought. He wrote works on a lyrical-love or social theme. In the 19th century, oral folk literature and love poetry had a strong influence on mukhammas, a genre of classical Eastern poetry. The language of these works was simplified and clarified for the ordinary reader. In the studied period, the mukhammas began to occupy a middle position between the couplet and the ghazal to a certain extent. Mukhammas began to approach the genres of oral folk literature more than the ghazal. In the 19th century Azerbaijani mukhammas, including Zakir's mukhammas, we can see both the praise of high feelings of love, as well as the public theme, criticism of the shortcomings in society, satire, humour, gentle laughter. In addition, Mukhammas reveals all the breadth and instructiveness of thought, the power of expressing thoughts about various concrete events and objects in the poems on historical-patriotic topics. We cannot see these characteristics that appeared in the 18th century and strengthened in the 19th century in the 17th century Azerbaijani literature. In other words, the expansion of the possibilities of expressing feelings, excitements and various ideas in the mukhammas genre were the result of the changes that took place in the poetry of the period under the influence of 19th century reality. The most striking features of Gasim Bey Zakir's lyrical mukhammas are the praise of life's beauty, worldly love, description of real human relationships, simplicity of language, and naturalness in these works. In these poems, the author is an optimistic person related to life, tends towards beauty, sincerity, and kindness in human relationships and communication. His "Oynar" series, which he dedicated to the beauty playing at the party, attracts attention with its playfulness, skillful description of the beauty of a specific person, and its elegance. The work is reminiscent of Vagif's poems with a number of positive aspects, a realistic reflection of reality and high poetic taste, as well as a number of examples of love literature. At the same time, the influence of Fuzuli and Vagif can be felt in Zakir's poems. High imagery, artistic discoveries, and unexpected allusions are characteristic of these works. In the poem by Gasim Bey, which starts with the verse "Bu gun yuz naz ile servim chikhib seyre heves ile" ("Today I will go out with a hundred beauties and watch with passion"), we can observe that he is influenced by both Fuzuli and Vagif. In this piece, where the author confidently employs colloquial language, there is a harmonious blend between classical

language and conversational language. Gasim Bey has demonstrated his artistic ability to convey mixed sentiments, sorrow and happiness in his "Gelecekdir" rafili mukhammas. On the one hand, the poet is happy to meet his other half, on the other hand, he remembers the sad and gloomy days he spent apart from her. Zakir's mukhammas, written under the influence of Vagif's ghazal, begins with the verse "*Ne xoshdur bir nigarin muddet olmaq intizarında*" ("How it is nice to wait a long time for a beloved"), although it does not have as much sensual detail as in Molla Panah's work, but the sensual scene is described in a veiled manner. Playfulness and harmony attract attention in the poems written in classical genres by artists such as Molla Gasim Zakir, Mujirim Karim Vardani, and Malikballi Gurban. Molla Gasim Zakir's poems, whom Firidun Bey Kocharli called a contemporary of Gasim Bey Zakir and Mirza Fatali Akhundzadeh [7, p. 457], are found in Huseyn Efendi Gayibov's collection, in Firidun Bey Kocherli's book "Azerbaijani Literature", in Salman Mumtaz's "El poets", as well as in the Institute of Manuscripts of ANAS it can be found in some preserved manuscripts. Molla Gasim's mukhammas, written under the influence of Fuzuli's ghazal "Gansy gulshan gulbuni sarvi-khuramaninca var", stands out for its sincerity and simplicity of language:

Hansı xurşidi-fələklər mahi-tabanıncadır,

Hansı dərya gövhəri-ləli-Bədəxşanıncadır,

Hansı qönçə sinəsi çarkı-giribanıncadır,

Hansı xunriz xədəng ol növki-müjganıncadır,

Hansı nərgislər xümarı çeşmi-məstanıncadır [11, p. 43].

Molla Gasim Zakir's lines "*Ey gul, seni eshg ehline bığan deyiller*" ("O flower, you are not indifferent to those who love you"), "*Ey gul, bu letafətə sene yoxdu qərinə*" ("O flower, there is no century equal to you in this grace") and in a number of other poems, the simplicity and sincerity of the language attracted the initial attention. The poet wrote these works in the form of an appeal, as if he wanted to engage his interlocutors, his lover in a conversation. The poet was able to create a playful and joyful speech with the help of tahqeeq and internal rhymes in the "Galın" radif muhammad. In the unpublished archive of Salman Mumtaz's personal archive kept at Molla Qasim's Institute of Manuscripts, in the "Istamaz" the poet compares his body parts with the blessings of nature while talking about the beauty of the soul.

We see that most of the new types of mukhammas genre that appeared in the 19th century are related to love poetry. Namely for this reason, the gıgali mukhammas consists either of a mixture of syllables and aruze, or it is completely in syllables. A. Mirahmedov showed that each stanza of a mukhammas in written literature consists of sixteen syllables, and a mukhammas in Ashiq poetry consists of eighteen syllables [10, p. 149] in Ashiq Alasgar (1821-1926), Molla Juma (1854-1920), and other representatives of 19th century Ashiq literature. Its representatives have poems written in mukhammas form, in syllabic genre. The lyrical hero of Mujrim Karim Vardani mukhammas, who combines classical literature with love poetry in his work, prefers the beauty of life to the promised happiness of the afterlife. He sees the meaning of life in love, which enriches a person and considers it a great spiritual force. Mujrim Karim gave special importance to the mukhammas genre in his creations along with couplets, tajnis, bayati, murabbe, ghazal, and mustazad. His collection of poems, published by Professor Aziza Jafarzadeh, includes 14 poems collected from different manuscripts. In addition to these, we can consider a number of other works of the poet kept in the manuscript files of the Institute of Manuscripts. The influence of such poets as Firdausi, Khatai, Fuzuli, Vidadir, and Vagif can be seen in Mujrim Karim's work. The playfulness of his "Geldi", "Olmusham", "Istamanam", "Eyledim", "Seversen", "Var", "Bu yerler", "Konlum seni istiyir", "Kusubdur" mukhammas is evident. It stands out for its optimism and cheerfulness. The seven-stanza poem with the line "Geldi" is reminiscent of the beginning of

Shah Ismail Khatai's "Dahname".

Mövləyə şükür ki, yar gəldi,

Şirinləbü gülüzər gəldi,

Şahənşəhi-tacidar gəldi,

Cən mülkinə şəriyər gəldi,

Ol kakili şahmar gəldi [12, p. 42].

Molla Panah Vagif's influence can be felt in Mujrim Karim's expression of his love for worldly beauty, love with concrete features, and his desire to enjoy the blessings of life. The poet mentions the names of specific places he lived in and saw - Shaki and Ganja. His poems are noteworthy from the point of view of describing the various states, in particular, psychological states of the lover. "Bele galmaz" tells of the sufferings of hijra suffered by a lover separated from his beloved, and "Konlum seni istiyir" tells of the lyrical hero preferring his lover to the blessings of the world. Mujrim Karim's unpublished and unresearched manuscripts, which we found in the manuscripts kept at the Institute of Manuscripts, show once again that he is an artist who glorifies worldly love and is inclined towards realism in the depiction of reality. In the five stanzas, the last stanza of which is illegible, with the line "Oter", the poet describes a charmer who indifferently passes by his lover, whose beauty burns his heart. He asks the rhetorical question "*Is it possible to pass such a yard?*"

Dustlar, keçmək olarmı bir belə cananədən,

Tərk edər kafər özün, görsə dönər bütcanədən[4, v.15b].

In the 19th century Azerbaijani literature, the motifs of dissatisfaction with the era and complaints about the times were quite widespread. Poets complained about the laws and regulations of the feudal society, social inequality, and put forward humanist ideas that promoted personal freedom in various genres, including the mukhammas. Realist satire was one of the main branches of poetry of the time. In such works, social and national oppression in the socio-economic life of the country, protest against the colonial policy, self-righteousness of Tsar officials, local Khans, lords and dissatisfaction with bribery were the main themes. Since the Middle Ages, the use of satire in classical literature has increased. In addition to satires arising from feelings of enmity and hatred towards individual persons, there were also satires aimed at social ills, which can be considered a successful example of satirical poetry. In our opinion, Kamran Mammadov correctly pointed out that the authors of the 19th century used the word "hajv" to mean "satire". At the same time, we said, "Elbette, Zakir eleyim hajv tamam beyu gedavu khani". We value the word "hajv" as "satire". Zakir and his contemporaries used the word "satire". They distinguished between hajv and the satire in today's sense, and wrote "satire" as "hajv", which often comes as literary heritage and is widespread in Azerbaijani literature. Also, it should not be concluded that we are generally mixing satirical satire with hajv, which forms a certain stage in the development of satirical poetry. Under the half-open cover of satire, we often find useful social criticism that mocks society and sharply criticises the ruling classes [8, p. 85].

We would like to mention the satirical mukhammas of 19th century Azerbaijani poets Gasim bey Zakir, Baba bey Shakir, Mirza Bakhish Nadim, Seyyid Azim Shirvani, and Muhammad Amin Dilsuz. Other poets of the century, such as Kazim agha Salik, Mirza Ismayl Gasir, Sadi Sanı Karabakhi, wrote public essays criticizing the flaws of society.

Zaman Askerli, demonstrating that satire emerged in Azerbaijani literature during the 19th century, writes: "Satire in Azerbaijani literature emerged during the 19th century. Its initial examples can be found in the literary legacy of poets like Abdulla Canıglu and Baba Bey Shakir. In the works of Gasim Bey Zakir and Seyyid Azim Shirva, satire is systematised as both a distinct form of artistic-aesthetic mirth and a style" [5, p. 200].

In the work of Gasim Bey Zakir, an outstanding representative of enlightened realism, satirical exposure is very strong alongside general criticism of the flaws in society. Despite belonging to the noble family, Qasim Bey, who was close to hardworking and ordinary people, could not tolerate the arbitrariness of the tsar's officials and local judges against them, and criticised and exposed them in his poems. Due to the pathos of the poet's complaint about the era, dissatisfaction with the people of the time, their faith and morals, the poem begins with the stanza "Gorun bu charkhi-dunpervet ne nov ruzigar eyler", which is close to Vagif's poem "Gormadim". The poet examines the representatives of different classes and criticises their bad deeds, sees the main reasons for the current situation in people's loss of faith, their turning away from God and following the devil, turns to the Prophet Muhammad and asks for help.

In Baba Bey Shakir's "Satire of Nemirli Amiraslan Beyin", Emiraslan Bey, who bribed the commander and became the viceroy of Murov, spoke from the point of view of the oppressed people and exposed people who robbed people dishonestly and committed all sorts of indecent and cruel acts. Tahira Mammad has rightly pointed out that Baba Bey Shakir was well aware of the Tsar's methods behind the officials.

Mirza Bakhish Nadim's satirical poems are mainly in the genres of poems and ghazals. Among these poems, there are 3-stanza mukhammas addressed to a ranger named Mahmud. While describing the oppressed situation of the peasant who has no rights, the author criticises the ruling classes for their inhuman attitude towards the hardworking subject. Muhammad Amin Dilsuz, the outstanding representative of South Azerbaijani literature of the 19th century, who began with the verse "O my dear, I have a lot of pain, I need you", with a sharp satirical pen exposes moral uncorrectness, hypocrisy, greed in their duties, doing illegal things, deceiving and robbing the people. Because of the pathos of the criticism in this mukhammas, which resonates with Vagif's "I didn't see" and Zakir's "Eylar" series of mukhammas, the wider sections of society, almost all the professionals working in Tabriz, were criticised.

Seyyid Azim Shirvani, who entered Azerbaijani literature in the 19th century as a prominent enlightener, realist and satirist, depicted in his satires the shortcomings of his time, the greed and hypocrisy of people of different classes - nobles, landowners, tsarist officials and clergy - and oppression, criticising their bribery. In his essay "To the Ignorant Who Rebuke Scientists", he ridiculed the ignorant who gossiped about scientists. In Seyyid Azim's essay "On Shirvan's New Grooms", which is one of the most valuable examples of satirical creativity, false grooms and corrupt tsarist officials become the target of sharp criticism. The work gives a comprehensive picture of the situation in Shirvan, in the whole of northern Azerbaijan, of the various social classes, officials, the local population and the situation in the country in general in the mid of the 19th century.

4 Conclusions

Mukhammas represented one of the leading genres in the literature of that period, along with couplets and ghazals. Under the influence of Ashiq poetry, the types of mukhammasi-behri-tawil appeared in the oral folk literature of mukhammas, and under the influence of classical literature, the types of mukhammasi-bahri-tawil appeared. Compared to the poetry of the 18th century, the genre of mukhammas in the 19th century was more developed in terms of theme, covering different aspects of life, and form innovations. In particular, it is possible to see the influence of 19th century essays written on a satirical theme on the creativity of Azerbaijani 20th century poets, on the poems they wrote in this genre.

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Primary Paper Section: A

Secondary Paper Section: AI, AJ