

# REPUBLIC OF AZERBAIJAN

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## ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

### **FATALI SHAH QAJAR'S POETIC HERITAGE AND THE PRINCE POETS**

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## GENERAL OVERVIEW OF THE DISSERTATION

**Actuality of the topic and the degree of research.** Persian poetry, which has undergone a long evolution, has left behind one of the most challenging periods of its development in the XIX century. The current research work is to study the poetic heritage of Fatali Shah Qajar, the second ruler of the Turkic Qajar dynasty and princes of the Qajar dynasty, who played a direct role in the development of the literature of this period.

One of the biggest problems in the history of our people over the past two hundred years is the fragmentation of historical Azerbaijani lands. Many of our compatriots' names were left buried in the dark pages of the past because of the issues stemming from this process, which put their names and activities out of the focus of Azerbaijani science.

After our country's independence in the late twentieth century, studying our history, culture, and literature from a new and national perspective became essential. This research work is relevant in studying the forgotten poetic heritage of the Qajars, who left a lasting mark on the political history of the Azerbaijani people in the light of our national values.

Concluding these ideas, we can note the relevance of the dissertation for Azerbaijani literary criticism as:

1. For the first time, a systematic study of the literary and poetic heritage of the Qajars, one of the powerful families of our people;
2. Discovering, studying and propagating the artistic heritage of historical figures whose names were unmentioned in our history of culture and literature for more than a hundred years;
3. Involvement of the works of poets and writers of the Qajar dynasty in Persian as an integral part of Azerbaijani literature.

Considering literary criticism, one reason for the topic's relevance is the analyzing the poetic heritage of the poets involved in

the study in a comparative context with the works by masters of classical poetry, including such great poets as Khagani and Nizami.

Almost no research has been carried out in our country on the study of the artistic heritage of Fatali Shah Qajar and Qajar princes; the Qajar period and prominent personalities belonging to this dynasty have been studied mainly as a part of historical studies. After the independence of our country, the historical and political landscape of this period was studied from a different point of view, and the first steps were taken to convey the truth about the Qajars to our people with the publication of the works of academician Chingiz Qajar<sup>1</sup> (1929-2021). The researches of the well-known publicist-prose writer, military journalist Shamistan Nazirli, researcher-philologist Adalat Tahirzade, our compatriot historian Eldar Ismayilov living in Russia are also successful in ending misconceptions about Qajars in our society<sup>2</sup>.

The works of Iranian writer Amina Pakravan (1880-1958), who was born in the family of Hasan khan Pakravan, a diplomat of the Qajar state for many years and studied in Europe, are valuable sources that shed light on the history of the Qajar state<sup>3</sup>.

The researches of publicist-writer, journalist-ethnographer Anvar Chingizoghlu play an essential role in studying the political and social landscape of the Qajar period<sup>4</sup>.

Likewise, the monographs of Doctor of Historical Sciences Tahira Hasanzadeh dedicated to prominent personalities of the Qajar

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<sup>1</sup> Каджар, Ч. Выдающиеся сыны древнего и средневекового Азербайджана. Баку: Азербайджан, - 1995. - 392 с.; Каджар, Ч. Каджары. Баку, - 2001.

<sup>2</sup> Nəzirli, Ş. Arxivlərin sirri açılır. / Ş. Nəzirli. - Bakı: Elm, -1999.- 384 s.; Tahirzadə, Ə. Ağa Məhəmməd şah Qacar (Tərcüme-yi-hal oçerki). / Ə. Tahirzadə. - Bakı: Kür, -2002.-44 səh.; Исмаилов, Э.Э. Персидские принцы из дома Каджаров в Российской империи. Москва: Старая Басманная, - 2009.- 524 с.

<sup>3</sup> Pakravan, Ə. H. Abbas Mirzə və Azərbaycan. / Farscadan çev.: G. Gəncalp.- Bakı: Qanun, - 2007. - 208 s.

<sup>4</sup> Çingizoğlu, Ə. Dəvəli Qacarlar . Bakı: Mütərcim, -2018.-184 s.; Çingizoğlu, Ə. Qacar və Qacarlar kəndi. Bakı: Şuşa, -2008. -334 s.; Çingizoğlu, Ə., Qacar M. Qacarlar dövrünün diplomatları. Bakı: Mütərcim, -2014.- 240 s.

dynasty and the works were translated in recent years enrich Qajar studies in our country<sup>5</sup>.

At the same time, in order to get acquainted in detail with the literary environment of the Qajar period, along with modern Azerbaijani scholars who studied this field from various aspects, significant monographs and scientific works of Iranian researchers Z. Safa, A. Zarrinkub, Y. Ariyanpur, M. Bamdad, A. Shamim, S. Nafisi, A. Kasravi, A. Pakravan, Z. Motamen, I. Safayi, A. M. Salimi, M. Sh. Kadkani, H. Gulmahammadi, M. Bahar, M. Hamidi, A. Amanat, A. Ashraf, from European, Russian and Turkish scientists. Y. Ripka, R. G. Watson, E. G. Browne, V. Fischer, S. C. Malcolm, I. P. Petrushevski, I. S. Braginski, Y. E. Bertels, M. S. Ivanov, M. F. Köprulu, A. N. Tarlan, B. N. Tajrubeqar and others are of great importance. Furthermore, in the study of the research work in terms of literary studies, references were made to the scientific works of Azerbaijani scientists H. Arasli, M. C. Pashayev, A. Jafar, N. Garayev, A. Mirahmadov, A. Rustamova, N. Arasli, R. Huseynov, M. Guliyeva, T. Guliyev and others.

**The object and subject of the research.** The research object is the study of Fatali Shah Qajar's kasida (ode), ghazal, qita, masnavi and rubais (quatrains) included in the collection of poems called

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<sup>5</sup> Həsənzadə T. XVIII-XIX əsrlərdə Azərbaycanda yaşamış görkəmli ictimai-siyasi xadimlər (Mehdi Bamdadın “Tarixi-ricali-İran” əsəri əsasında). / T. Həsənzadə.- Bakı: Nurlan, - 2007.- 320 s.; Həsənzadə, T. Qacarlar dövrünün titulları. / T. Həsənzadə.- Bakı: Elm və təhsil, - 2011.- 384 s.; Etimadüssəltənə, Marağalı Məhəmməd həsən xan. Xeyrati-hesan (Gözəllər sərvəti). / Fars dilindən tərcümə edən, ön sözü və qeydlərin müəllifi: - T. Həsənzadə. - Bakı: Nurlan, - 2009.- 150 s.; Fərhad Mirzə Qacar. Səfərnəmə. / Fars dilindən tərc. edən: T. Həsənzadə. Bakı: Elm və təhsil, -2017.- 426 s.; Qacar, Şahzadə Nadir Mirzə. Təbriz Dəriüssəltənəsinin tarixi, coğrafiyası və görkəmli şəxsləri. / Tərc. ed. Hacı Rauf Şeyxzamanlı, red. N. Göyüşov. - Bakı: Elm, -2019. – 564 s.; Pənəhi-Semnani, M. Fətəli şah Qacar. / Fars dil. tərc.ed.: P. Kərimov.- Bakı: Şuşa, – 2006. – 256 s.; Ramazani, A. Fətəli şah Qacar. /Fars dil. tərc. ed.: Böyük Mollayi. Redaktoru və ön sözü müəllifi: Ə. Çingiz oğlu. - Bakı: Mütərcim, - 2015. - 156 s.

“Divani-Khagan” and the literary and poetic heritage of the writers and poets belonging to the Qajar dynasty.

Fatali Shah's had a wide range of creativity. His rich poetic heritage has been studied from the point of view of both literary studies and artistic mastery. Therefore, his divan was analyzed for the artistic description, metric variety and rhyming system. At the same time, the study covers the comparative analysis of his works written using the poetic heritage of his predecessors.

In addition to Fatali Shah, the dissertation studies the artistic heritage of his contemporaries, such as Saba Kashani, Nishat Isfahani, Mijmar Isfahani and the Qajar princes, engaged in literary activity presenting examples of their work.

Philological research of Fatali Shah Qajar's divan has been carried out based on the manuscript (lithograph) printed in 1859 and protected in the Digital Sources System of the National Archives and Library of Iran under the National Library of Iran (inventor code: 780561, 217 pages). During textual comparisons, it became clear that this copy was the perfect version of “Divani-Khagan”. However, due to some shortcomings in this copy, other sources used in the research are copies of “Divani- Khagan” belonging to the manuscripts fund of the National Library of Iran dated 1239 AM /1824 CA (inventor code: 816098, 294 pages) and the 212-page manuscripts stored in the Library, Museum and Documentation Center of Iran Parliament under the code 61922.

During the research, we also referred to the modern edition of Fatali Shah Qajar’s “Divani-Fatali Shah Qajar”, published in Tehran in 1965 (173 pages). In addition, another source related to Fatali Shah’s life and work is “تحقیق در باره زندگانی، احوال و اعمال و افکار و آثار و ”دیوان کامل اشعار فتحعلی شاه قاجار (خاقان) (Research on Fatali Shah Qajar’s life, biography, thoughts, activity, works and poetry) published with Hassan Gul Mohammad’s commentary and introduction in Tehran in 1994 CA.

**The aim and objectives of the research.** In the dissertation, the achievement of the following aims and objectives is in the foreground:

- To throw light at the literary and historical landscape during the reign of the Qajar dynasty;
- To give a brief history of the life and work, time of the second ruler of the Qajar dynasty Fatali Shah Qajar, to look at critical socio-political and literary-cultural processes and the life and activity of his contemporary literary figures;
- To study style and genre features, metrical pattern and rhyme scheme of Fatali Shah's poetry divan;
- To analyse the idea, content and artistic-aesthetic aspects of Fatali Shah's creative works;
- To study the poetic heritage of princes belonging to the Qajar dynasty;
- To represent Fatali Shah Qajar's wives and daughters engaged in artistic creation and to study their artistic heritage;
- A comparative study of the artistic heritage of the poets who are the object of research in comparison with the classic Azerbaijani literature in Persian;
- To find out the historical works, chronicles and tazkiras written by Qajar princes as valuable sources for the history of Azerbaijan;
- To translate pieces from the works by Fatali Shah and Qajar princes, and by women of the palace into Azerbaijani;
- To define Fatali Shah Qajar and Qajar princes' place in the XIX century Azerbaijani literature.

**The research methods.** The theoretical-methodological bases of the research contain the main theses of the research by scientists from Azerbaijan, Iran, Turkey, Russia and Europe. The development method is based on the principle of historical-comparative analysis.

The dissertation is written based on the research and analysis of Fatali Shah Qajar's Persian Divan. Addressing the tazkiras and historical works, manuscripts, and scientific works on the subject published in the last fifty years, the dissertation, covers the literary and poetic view of the period as thoroughly as possible.

The materials collected during the research were systematically explored and analyzed, and the final scientific results based on the generalizations were presented.

**The main provisions for the defence.** The following provisions were grounded based on the research:

- Prominent representatives of the Qajar dynasty played an essential role in developing Azerbaijan's social-political, military and cultural, literary history.
- Besides his political administration, the second ruler of the Qajar dynasty, Fatali Shah Qajar, was engaged in literary activity and left behind Divan (collection of poems) in Persian.
- Fatali Shah Qajar's "Divani-Khagan" is a collection of poems was designed based on classic literary tradition.
- While studying various manuscripts, lithographs and printed copies of the Divan, besides Fatali Shah's poems in Persian, his poems written in Azerbaijani Turkish has also been identified.
- According to research from various sources, contemporary tazkira and chronicles, as well as more than a hundred Qajar princes with poetic talent have been mentioned. Therefore, in the dissertation, we involve the poetic heritage of around thirty prince poets in research.
- Fatali Shah owned a large harem; several of the women living in his palace were engaged with writing poems. Sources refer to nearly twenty poetesses of Qajar palace. We talk about the life and creative works of some of them.
- Most of Qajar princes wrote prose also, writing valuable historical-chronological and literary works that shed light on the historical and literary panorama of the period.
- In the Qajar period, many Azerbaijani poets lived and created whose names were unknown to Azerbaijan literature history until now or whose activities were partially examined in our literary studies.



**Scientific novelty of the research work.** The scientific novelty of the dissertation consists of the following:

- For the first time in the Azerbaijan literary studies, the works by Fatali Shah Qajar and Qajar princes were studied, pieces of their literary heritage were translated and analysed.
- While studying various manuscripts, lithographs and printed copies of the Divan, besides Fatali Shah's poems in Persian, his two qazals, two rubais and several mufrat (single) verses written in Azerbaijani Turkish were found.
- Considering that the poetic heritage of the Qajar rulers and princes (except for Nasiraddin Shah and Iraj Mirza) was out of even Iranian researchers' attention<sup>6</sup>, the conclusion arises that this study is a novelty in the field of literary criticism.
- While studying the literary environment of the period, we paid attention not only to the Persian speaking poets but also to the poetic heritage of our Southern compatriots writing in Azerbaijani Turkish. One of the main reasons why the literature in our mother tongue did not remain behind in its development is Qajars' attachment to ancestry roots in this period. Unfortunately, most of these poets' works who wrote in their mother tongue besides Persian have not been investigated in Azerbaijan literary studies.
- For the first time in Azerbaijan literary studies, the poetic heritage of the palace women in the Qajar period is involved in the research.
- Qajar princes' prose works have also been studied, and it has been found out that several of their tazkiras, chronicles and scientific-literary works are essential sources for the history, geography and ethnography of Azerbaijan and Caucasus.

**The theoretical and practical value of the research.** The study of the literature of the Qajar period is essential in its study on the same platform with the classic Eastern poetry, which played a crucial role in forming our national literature that emerged since the

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واحددوست، مهوش. ادبیات ایران در دوره ی قاجاریه. تهران: انتشارات سروش. 1396. ص 23<sup>6</sup>

twelfth century. Moreover, it is one of the significant directions in literary studies. Therefore, considering the relevance of the topic and the results obtained, the dissertation has scientific and theoretical importance in the investigation and study of classical Azerbaijani literature.

As the research object, the works of Fatali Shah Qajar and other poets have been studied in connection with the literary heritage of the great masters of Eastern poetry such as Firdovsi, Khagani, Sadi, Hafiz, Nizami, Attar, and Mevlana. Therefore, the dissertation will be helpful to future researchers in the study of classical poetry.

**Approbation and application of the dissertation.** Major scientific provisions of the dissertation were published in articles and theses in relevant periodicals approved by the Supreme Attestation Commission of the Republic of Azerbaijan and in international indexed journals abroad, presented at national and international scientific conferences and symposiums.

**Name of the organization where the dissertation is performed.** The research was carried out and discussed in the department of “Research and presentation of ancient and medieval Azerbaijani literature” of the National Museum of Azerbaijani Literature, named after Nizami Ganjavi of the Azerbaijan National Academy of Sciences, recommended for defence by the Scientific Council of the museum.

**The structure and volume of the dissertation.** This dissertation, submitted for the degree of Doctor of Philosophy in Philology, consists of an introduction, three chapters, eight paragraphs, a conclusion and a list of references. The total volume of the dissertation is 286,516 symbols, including “Introduction” (19,661 symbols), Chapter I (105,069 symbols), Chapter II (71,585 symbols), Chapter III (76,630 symbols) and “Summary” (13,571 symbols).

## THE MAIN CONTENT OF THE DISSERTATION

In the “**Introduction**” of the dissertation, the actuality of the problem is justified, research history of the work, the subject and object of the research, the aims and objectives of the research, provisions put forward to defend, the scientific innovation and research methods, theoretical and practical importance are indicated, the approbation, volume and structure are defined.

The first chapter is entitled “**Literary-cultural environment during the period of Qajar Dynasty**” and consists of three subchapters. This chapter covers the landscape of the period of about seventy years from the fall (1732) of the Safavid dynasty, who were in power for around 240 years till the Qajars' coming to political power (1779), the literary environment that revived by Fatali Shah's gain of power (1797), the assembly of “Anjumani-Khagan” which was the important literary event of the XIX century, the prominent literary figures of the period, Fatali shah's palace poets and their literary activity.

The first subchapter of the first chapter entitled, “**Literary crisis in the period from the fall of the Safavids to Fatali Shah Qajar**”, studies the characteristic features of the poetry in the Safavids period, compares Persian poetry with Turkish poetry. It is indicated that during the Safavids period, there emerged a new development stage named “Hindu style” in Persian-language poetry, and as time passed, the literary pieces based on the complicated poetry technique of this style caused a decline in Persian poetry. The researchers of this period consider Abdurrahman Jami the last prominent poet of Persian poetry and note that there did not emerge memorable persons in the poetry world after him.<sup>7</sup> They explain it with the poets' move to the Indian palaces away from the Persian

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<sup>7</sup> Browne, E. G. The literary history of Persia. [in four volumes]- Cambridge: University Press. - V.1.-1969. - 521 p., p. 26; Бертельс, Е. Э. Избранные труды. Навои и Джами. Москва: Восточная литература, - 1965.- Т. 4.- 499 с., с. 273

speaking territories. After the spread of the Hindu style, there emerged a period of stagnation in Persian poetry which researchers named “inhibit” or “rukut” (decline or crisis).<sup>8</sup>

During this period, poetry in Persian was weaker than poetry in Turkish, and there were valuable literary pieces written in Turkish both in the and outside the palace environment. Turkish origin of the Safavids and appreciation of Turkish during the reign of Shah Ismail Khatai affected the poetry. Apart from Shah Ismail, such poets were writing in Turkish as Kishvari, Habibi, Sururi, Tufeyli, Sultan Turkman, and Safavid sultans Shah Tahmasib and Shah Abbas also wrote poetry. Muhammad Fuzuli, the pride of the whole Turk world, was also considered one of the greatest poets in the Safavids period, with his poetry in three languages far from his homeland. As for the Persian language poetry, Saib Tabrizi<sup>9</sup>, one of the most prominent literary figures of the Safavids period and called “Hafiz”, was a productive representative of classical Eastern poetry and wrote ghazals in Azerbaijani Turkish along with Persian.

One of the characteristic features of the Safavids' poetry, which constitutes a critical period in the development of literature in our native language, is the preference for religious-philosophical poems and the declining significance of madhiyyas praising the rulers. Fall of the Safavid is the most drastic period of Persian language poetry with first Zand, then Afshar and finally Qajar succession to power. *“The Safavids reformation of Schism to the ideological stronghold of their rule and related to this, their attention to the religious literature had a severe impact on the poetry in Persian”*<sup>10</sup>. On the whole, the dominance of Azerbaijani Turkish in the literary-cultural environment accelerated the decline of poetry in Persian. This process continued in the Safavid period. With their fall, the stagnation in the literary-cultural environment reached its peak.

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<sup>8</sup> آریانیور، بحیی. از صبا تا نیما. در سه جلد. تهران. انتشارات زوار. 1373. ج 1، ص 8-12.  
<sup>9</sup> نعمانی، شبلی. شعر العجم یا تاریخ شعرا و ادبیات ایران. مترجم: سید محمدتقی فخرداعی گیلانی. در 5 جلد. جلد سوم. تهران: انتشارات دنیای کتاب. 1363، ص 6.

<sup>10</sup> Məhəmmədi, M. Saib Təbrizi və farsdilli poeziyada “Hind üslubu”. / M. Məhəmmədi.- Bakı: Elm, - 1994.- 187 s., s. 38.

The second subchapter of the first chapter entitled **“Historical and literary landscape of the Qajar period”** comprises three subchapters. Persian literature passed the turning point of its development called “bazgəšt” (return) and took a new direction during the reign of the Qajar dynasty, which had an official ruling period for 125 years, and presence in the political stage for around 136 years.

The first section of this subchapter, **“Emergence of the Qajar State and development of literature in this period: poetry”**, speaks about the family roots of the Qajar dynasty and the formation as a state. *“The formation and administrative capability of Qajar state facing military and political instability for decades and social-economic pressure after the fall of the Safavid is noteworthy”*<sup>11</sup>. Being the successors of the Turkish tribes that followed each other in power, such as Qaraqoyunlu, Aghqoyunlu, Safavid and Afshar, the Qajars demonstrated it in their political behaviour. The prominent palace historians of the Qajar period compared the rulers of this dynasty with powerful Turkish khagans<sup>12</sup>.

One of the services of Qajar state, which emerged in the second half of the XVIII century, at the beginning of progress in science and culture of world history, was the formation of Iran’s relations with Europe<sup>13</sup>. In their memoirs and travelogues, the foreign diplomats, travellers and merchants often speak about the economic and cultural developments of Tabriz and other Azerbaijani cities and the vital role Azerbaijanis played in the social, political and cultural

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<sup>11</sup> Ashraf, A. From Khan to Shah: State, society and forming the ties that made Qajar Iran. / A dissertation presented for the degree of Doctor of Philosophy. New York: Yale University, -2016, - 371 p., p. 324.

<sup>12</sup> Amanat, A. Pivot of the universe: Nasir al-din Shah and the Iranian monarchy, 1831-1896. Berkeley: University of California Press, - 1997- 536 p., p. 10;

نادر میرزا، تاریخ و جغرافی دارالسلطنه تبریز، مقدمه، تصحیح و تحشیة غلامرضا طباطبایی مجد، تبریز: ستوده 1373، ص 40

<sup>13</sup> نفیسی، سعید. تاریخ اجتماعی و سیاسی ایران در دوره ی معاصر. تهران: انتشارات بنیاد. در 2 جلد.

1366، ص. 21

life of the state.<sup>14</sup> *“More than ninety per cent of the diplomats working during the Qajar period were Azerbaijani Turks”*<sup>15</sup>.

We primarily speak about the development tendencies of the poetry of the period and main literary processes here. The fact that four of the seven Qajar rulers were not only interested in poetry but were also engaged in writing poetry (apart from Fatali Shah, who had a perfect Divan was Nasiraddin Shah, we come across the pieces of poetry by Muhammad Ali Shah and Ahmad Shah Qajar in the sources) served to the prosperity of poetry during the period.<sup>16</sup> Qajar period poetry is called "bazgəşt-e ədəbi" ("literary return") by the literary researchers, and the first samples of this movement appeared in the Safavid period. The researchers relate the "bazgasht" movement with Qajars, basically with the period of *Fatali Shah's* reign.<sup>17</sup> As mentioned by many researchers, *“In the “bazgasht” period, the poets did not have a particular style, and their main style was the imitation of the old (Khorasan, Iraq, Azerbaijan) styles”*.<sup>18</sup>

In this section, we have also briefly studied the life and works of such prominent word masters and leading figures of the poetry during the Qajar period as Vusal Shirazi (1783-1846), Furughi Bastami (1798-1857), Qaani Shirazi (1808-1854), Surush Isfahani (1813-1868) and Yaghma Jandagi (1781-1859).

The second section of this subchapter is entitled **“Development of prose in Qajar period”**. This section shows that the primary direction of the prose in the Qajar period was palace histography, tazkira writing that portrayed the works of the poets,

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<sup>14</sup> Musalı, N. Kaçarlar döneminde Türk kimliği ve türkçenin konumu meseleleri üzerine. // Amasya Üniversitesi Sosyal Bilimler Dergisi. - Cilt 2, Sayı 4, Aralık, 2018.- s. 131-171

<sup>15</sup> Çingizoğlu, Ə., Qacar M. Qacarlar dövrünün diplomatları. Bakı: Mütərcim, - 2014.- 240 s., s. 4.

<sup>16</sup> Tecrübekar, Banu Nüsret. İran Edebiyatında şiir- Kaçarlar devri. / Türkçeye çev.: Mehmet Kanar.- İstanbul: İnsan Yayınları, - 1995.- 172 s., s. 36.

<sup>17</sup> طایفی، شیرزاد. بررسی نمودهای مذهبی در شعر عهد قاجار. مجله " ادیان و عرفان". پائیز و زمستان 1389. سال چهل و سوم. شماره دوم. ص 99-115.

<sup>18</sup> لنگرودی، شمس. مکتب بازگشت ادبی. تهران: نشر مرکز. 1375. ص 48

“münşəat”, and travelogues comprising the courtroom letters and documents. Writing valuable works on these themes, the prominent and talented men of letters enhanced the progress of prose along with poetry.

Abdurrazaq bey Dunbuli, Fazil khan Garrusi, Mirza Isa Qaimmaqam Farahani, Mahmud Mirza Qajar, Farhad Mirza Qajar, Imamgulu Mirza Qajar, Nadir Mirza Qajar, Mahammadhasan khan Etimadussaltana, Rzagulu khan Hidayat are the respected writers of this period.

One of the highly ranked persons associated with Qajar palace among the writers whose names we have mentioned is Abdurrazaq bey Dunbuli Azerbaijani (1762-1827). His tazkiras, “Nigaristani-Dara” (“Dara's Flower garden”), “Tajrubatul-ahrar va tasliyyatul-abrar” (“Liberals' experience and console to the Saints”) və “Hədayiqül-üdəba” (“Garden of the writers”) and work on a historical theme, “Maaseri-sultaniyya” (“The works done by the King”) are important in studying the political, social, cultural and literary environment of the Qajar period.

One of the prominent statesmen and writers of the Qajar period was Rzagulu khan Hidayat (1800-1871). He held several positions, including head of the first European-style school in Iran, the Tehran Darolfunun. Highly talented, Rzagulu khan's works of literary and historical significance are as follows: “Riyazul-arifin” (“The garden of the mystics”), “Rowzatus-safayi-Nasiri” (“The lecture on the pleasure of Nasiri”) and “Majmaul-fusaha” (“The collection of the eloquents”).

The works written in the Qajar period are essential in simplifying and developing the literary language of the time.

The last section of this subchapter, entitled **“Azerbaijani Turkish in the Qajar period”**, is devoted to the position of the Azerbaijani language in the Qajar period and the works of our compatriots living in Southern Azerbaijan. In the sources, we come across the names of hundreds of Azerbaijani poets and writers who enriched the literature of the Qajar period. As we mentioned, during the Qajar period, which is the object of this study, the literary

language inside the palace was Persian. However, because Qajar rulers and most of the significant statesmen were Turks, the spoken language in the palace and army was the Azerbaijani language. The Qajars, the last link in the chain of power of the Turkish dynasty ruling in Iran around a thousand years, were faithful to ancient Turkish customs and traditions. Therefore, Qajars who were themselves of Turkish origin did not restrict the language of the poets and writers of Turkish origin. Especially the princes living in the Tabriz crown princes' palace learned to speak in Turkish. *“The Qajar rulers who were Turkish in origin encouraged writing in Turkish along with patronising Iran literature”*<sup>19</sup>.

In Mohammadkazim Asrar Alishah's (d.1848) tazkira "Behjat ush-shu'ara" which gives information about the Azerbaijani poets of the Qajar period, Mohammad Deyhim Tabrizi's (1907-2008) two-volume work "Tazkire-yi shu'ara-yi Azerbaijan", Mahammadali Tarbiyat's (1940) "Danismandani-Azerbaijan" tazkire and other sources, well-known poets of this period, such as Ateshi Maraghai, Dakhil Maraghai, Andalib Garajadaghi, Mirza Mahammadrazi Tabrizi Banda, Seyyid Abulgasim Nabati, Zikri Ardabili, Mirza Abulhasan Raji, Mahammadbaghir Khalkhali, Mirza Ali khan Lali, Mohammadamin Dilsuz, Haji Mehdi Shukuhi, Adib Maraghai, Abulfat khan Javanshir Tuti, Hakim Molla Muhammad Ali Hidaji were commemorated.

The third subchapter of the I Chapter is entitled **“The life, time and environment of Fatali Shah Qajar”**. The first section of this subchapter highlights the crucial moments of Fatali shah's life.

**Fatali Shah Qajar**, the second ruler of the Qajar dynasty, was born on January 24, 1771 (18 Shawwal, 1185 AH) and died on October 23, 1834 (19 Jamadissani, 1250 AH). He was from the Qovanli/Qoyunlu (Ashaghibash) lineage of the Qajar tribe and the oldest son of Huseyngulu khan Govanli-Qajar, known as Agha Muhammad khan's younger brother Jahansuz. His mother was the

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<sup>19</sup> Heyət, C. Azərbaycan ədəbiyyatına bir baxış. / C. Heyət.- Bakı: Yazıçı, – 1993. - 176 s., s. 101



daughter of Muhammad agha Davalu-Qajar Izaduddovla who belonged to the Ashaghibash tribe.<sup>20</sup>

He was born in the city of Damgan, where his father ruled. He was named Fatali khan in honour of his grandfather, a victim of government intrigues, and before coming to power, he was known as "Baba khan". Following the tragic assassination of his uncle Agha Mohammad Khan in May 1797 in Shusha, Karabakh, thanks to the competence and foresight of the Prime-minister Ibrahim khan Etimadussaltana, all the rivals of the young Crown prince were eliminated. As a result, coins of Baba Khan, who, with the support of the Etimadussaltana, came to the throne as an official heir of the Qajar dynasty on the 4th of Safar 1212 / 28 July 1797, were minted in Shiraz and Tehran, first as Baba khan and then as Fatali shah.

In the second section of this subchapter, entitled "**Anjumani-Khagan**", we examine the literary environment inside the palace during the reign of Fatali Shah Qajar (1797-1834) and the literary activities of his contemporaries along with his. It is mentioned in many sources that Fatali Shah wrote poems under the pseudonym "Khagan" and played an essential role in the flourishing of Qajar poetry<sup>21</sup>. During his reign, the literary axis was transferred from Isfahan to Tehran. The "Anjumani-Khagan" assembly organized in the palace brought all the famous writers and poets of that time together. The development of the poetry within the palace was one of the main features of the poetry of this period. The palace became a literary centre during Fatali Shah Qajar's reign, as it was during the reign of the ancient Samani rulers and later the Ghaznavid and Seljuk kings. Saba Kashani, Mirza Abdulvahab Nishat, Mijmar Isfahani, Mirza Abdulbagi Tabib Isfahani, Vusal Shirazi and dozens of poets gathered in Fatali Shah's poetry centre during this period, were active members of the newly established literary school.

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<sup>20</sup> هدایت، رضا قلی خان. تاریخ روضه‌الصفای ناصری. به تصحیح و تحشیه جمشید کیانفر. در 10 جلد. تهران: انتشارات اساطیر. 1380. ج 9، ص 86

<sup>21</sup> Browne, E.G. A Literary History of Persia. Volume IV. Modern Times (1500-1924) / E.G. Browne. – Cambridge: The University Press, – 1969. – p.147;

آریانپور، یحیی. از صبا تا نیما. در سه جلد. تهران. انتشارات زوار. 1373. ج 1، ص 13

We come across the first information about the “Anjumani-Khagan” assembly in the tazkira “Anjumani-Khagan” written in 1818-1819 by Muhammad Fazil Khan Ravi by Fatali Shah's order<sup>22</sup>.

We can consider Fatali Shah's 37-year reign as the most productive period of the evolution of poetry, which is called by modern literary critics "bazgasht-e adabi" ("literary return"). With his coming to power, the long period of stagnation in Persian literature ended, and *a new stage in the development of poetry*<sup>23</sup> began. The ruler-poet, who promoted the restoration of classical literary traditions with his poems, enriched the poetry assemblies by gathering people of great taste and high spirits around him<sup>24</sup>. One of the main features of the poetry of this period was the revival of the traditions of classical poetry and the return to the literary traditions left by such eloquent figures as Unsuri, Farrukhi, Khagani, Nizami, Sadi and Hafiz.

The second chapter of the dissertation is called “**Fatali Shah’s Collection of Poems (“Divani- Khagan”)**”, and consists of three subchapters. This chapter discusses the structure and design of Fatali Shah Qajar's poetry divan, the artistic features of his poems, and emphasizes the main qualities of his work.

The first subchapter of the second chapter is entitled “**Publications, structure, meter and rhyme system of “Divani-Khagan”**”. This subchapter also consists of two sections. The first section is entitled “**Manuscripts, publications and structure of the “Divani-Khagan”**”.

The exquisite manuscripts of Fatali Shah's collection of poems, known as “Divani-Khagan”, are preserved nowadays in the National Library of Iran, the Majlis Library and other prestigious libraries. Talented poets and writers repeatedly copied his poems during his lifetime. Fatali Shah's Divan manuscript in an elegant design with beautiful handwriting was also presented to the British

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<sup>22</sup> گروسی، محمد فاضل خان راوی. تذکره انجمن خاقان. به تصحیح و مقدمه توفیق سبحانی تهران: انتشارات روزنه. 1376. ص 686.

<sup>23</sup> حمیدی شیرازی، مهدی. شعر در عصر قاجار. تهران: انتشارات گنج کتاب. 1364، ص 12-16

<sup>24</sup> صفایی، ابراهیم. نهضت ادبی ایران در عصر قاجار. تهران: انتشارات سینا. ص 9-7

Queen.<sup>25</sup> The first printing in the *divan* form was made in lithography in Tehran in 1859 by Nasiraddin Shah's order. This copy is protected in the National Library of Iran in Tehran.

The philological study of Fatali Shah's *divan* was carried out based on various manuscripts preserved in the National Archives and Digital Sources System of the National Library of Iran under the National Library of Iran and the modern edition of the *divan*. It is estimated that his *divan* in Persian, "Divani-Khagan", consists of 3221 verses, including the scattered verses. Of these, 220 verses are *kasida* (ode), 2217 verses are *ghazal*, 144 verses are *rubai* (quatrain), 149 verses are *masnavis*, 110 verses are *qitas*, 111 verses are *saqinamas*, 30 verses are *tarkibands*, 282 verses are religious poems, and 50 verses are *mufрад* (single) verses. While reviewing various manuscripts, lithographs and printed copies of the *divan*, it was found that Fatali Shah had two *ghazals*, two *rubais* and several *mufرادs* (single) verses written in Azerbaijani Turkish and one fourteen verse *marsiyya* in Arabic.

The second section of this subchapter is entitled "**Meter and rhyme features of "Divani-Khagan"**". Fatali Shah's poetic *divan* is colourful in terms of the meter; there is a metric variation, especially in the "Ghazals" section, which forms a large part of the *divan*. He used 28 types of the ten most commonly used *bahrs* of *aruz* in classical poetry in his *ghazals*. These are the *bahrs* of *hazaj*, *ramal*, *rajaz*, *mutaqareb*, *mujtas*, *muzare*, *munsarih*, *muqtazab*, *sari* and *khafif*. The "Gasidas" section of the *divan* consists of 7 poems with 220 verses, mainly religious based on the themes.

He wrote his *gasidas* in *bahri-ramal*, which is considered to be the most solemn verse and measurement of *gasida*.

The section of "Rubais" consists of 36 *rubais*. Fatali Shah's *rubais* are mainly depicted lyrical love, sometimes religious-philosophical or gnosis love; and they are usually written in *Bahr-e-Hazaj* in the size of six or eight.

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<sup>25</sup> یوسفی، نسترن. شگفتی ملکه انگلیس از دیوان شعر فتحعلی شاه. روزنامه کیهان لندن. 18 فروردین  
<https://kayhan.london/fa/?p=9048.1394>

Fatali Shah's divan includes 5 masnavis, he wrote four of them in bahri-hazaj and one of them in bahri-mutaqaarib.

Our research makes it clear that Fatali Shah throughout, his oeuvre, benefited from 30 types of 11 behers of eruz, preferring Behr-e-Ramel, Bahr-e-Hejaz and Bahr-e-muZaara, which were used in classical poetry.

The manuscripts and lithographs of “Divani-Khagan” were arranged according to the rhyming letters of the classical divan. As we know, the poems in divan literature are sorted according to the last letter of the final verse (in poetics it is called "harf-i ravi") sorted. The ghazals which were included in Fatali Shah's divan end with 16 rhyming letters (ا-alif, ب-be, ت-te, چ-che, د-dal, ر-re, ز-ze, س-sin, shin-ش-, ق-qaf, ل-lam, م-mim, ن-nun, و-vav, ه-ha, ی-ye).

One of the poetic features of the poet's divan is the numerous of ghazals with redif. “Redif” means repeated sounds, like suffixes, words or word groups are used to strengthen the harmony at the end of the verses. The redifs often used in classical poetry “*serve to convey the thoughts and feelings that the poet wants to express more vividly and powerfully*”<sup>26</sup>. The most common in ghazals with redif in “Divani Khagan” are: “koja”, “nist”, “nist tora”, “emshab”, “gereft”, “kard”, “raft”, “bashad”, “miyayad”, “khahad shod”, “midanad”, “migozarad”, “khoshtar”, “behtar” and so on.

The second subchapter of the second chapter of the dissertation is entitled “**The idea-content and figurative merits of “Divani-Khagan”**”. This subchapter consists of four sections. The first section is called “**The theme of love in Fatali Shah’s oeuvre**”.

Following classical poetry's style and content, the main themes of Fatali Shah's ghazals are related to the typical shades of love and affection. In his ghazals “love” has the real meaning, and he describes the romantic-emotional state of the lover. The great Greek

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<sup>26</sup> Mirəhmədov, Ə. Ədəbiyyatşünaslıq. Ensiklopedik lüğət. Bakı: “Azərbaycan Ensiklopediyası” NPB, -1998.- 240 s., s. 181

philosopher Aristotle considered lyricism to be the expression of the poet's inner life and excitement.<sup>27</sup>

Fatali Shah also uses the traditional images of lyrical poetry to describe the lover's inner torment, heartbeat, longing and desire. His ghazals are remarkable for their rhythm and fluency. These ghazals, expressing the inner feelings and emotions of a person, tell us about the rich spiritual world of the poet.

The second section of this subchapter, entitled “**Figurative and Aesthetic Features of “Divani-Khagan”**”, analyzes the peculiarities of the development of means of figurative expressions in the works of Fatali Shah.

The ghazals of Fatali Shah, which occupy an important place in the divan, are rich in colorful poetic figures – metaphors, similes and epithets. Based on his poems that we investigate in “Divani-Khagan”, the most common artistic figures that we come across are *istiara*, *muraat-un-nazir*, *tazad* and *mugabila (mutabiga)*, *ebda*, “*tajahulu-arif*” and so on. These mentioned poetic figures serve to strengthen the meaning and make it more effective in Eastern classical poetry. One of the interesting poetic figures discussed above, especially in his ghazals, is the *laffu-neshr*.

Imitation plays an essential role in the work of Fatali Shah. Throughout his oeuvre, he studied the classical literary traditions, applied them to his work and allowed to the contemporaries of his period to support these traditions. As we turn the pages of “Divani-Khagan”, we see the strong influence of the literary heritage of prominent representatives of classical poetry. He benefited from the literary experience of the poets – Unsuri, Amir Muizzi, Iragi, Attar, Khagani, Nizami, Sadi, Hafiz and others.

The main principle in the creative style of Qajar King was to benefit from the literary experience of his predecessors and bring the traditions of classical poetry to his time. From this point of view, there are many imitative poems in his work. The poets who referred

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<sup>27</sup> Aristotel. Poetika. / Azərb. dil. tərc. ed.: A. Aslanov. - Bakı: Şərq-Qərb, – 2006. - 120 s., s. 12.

to Fatali Shah's poems and wrote the most analogies to his ghazals were Sadi and Hafiz.

The third section of the second subchapter is called **“Fatali Shah's masnavis”**.

Fatali Shah used masnavi, which is considered one of the most widespread types of lyrical-epic genre, to express the natural feelings of the lyrical hero. The poet prefers a most romantic style in his work and is also the author of several masnavis. His divan consists of five masnavis. These works, written on the theme of traditional love, are perfect poetic pieces in terms of both form and content despite their small size. The poem "مجنون بر طعنه" (“The reproach to Majnun”), narrated in the form of a lyrical episodic story, is derived from the Eastern classical poetry, specifically from the artistic heritage of the great Azerbaijani poet Nizami Ganjavi.<sup>28</sup>

The last section of this subchapter is called **“The analogies of Fatali Shah's poems”**.

One of the main traditions of literary meetings was writing an analogy of any poet's famous poem. Then, preserving the rhyme and measure of the poem recited at the meeting, the participants read the poems they had written, and the poem that was most liked by the majority was selected among several poems.

At the literary meeting “Anjumani-Khagan”, which had been operated for more than thirty years, the revival of classical poetry traditions was brought to the fore, poems by master poets such as Sadi and Hafiz were recited, and poets were required to write imitative poems, analogies. In Eastern poetry, writing an analogy to a poem while preserving its rhyme and measure is not considered an epigonism (feeble imitation), as it is in Western literature, but rather a sign of the poet's high intellect and imagination. *“Within a narrow framework of the Eastern model of literary thought, it was valued as*

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<sup>28</sup> Əqiq G. Fətəli şah Qacarın “Məcnuna tənə” məsnəvisi Nizami Gəncəvinin “Leyli və Məcnun” poemasının ənənələri kontekstində. // “Risalə” elmi araşdırmalar toplusu. AMEA Nizami Gəncəvi adına Milli Azərbaycan ədəbiyyatı Muzeyi. –Bakı: Elm və təhsil. -2019, № 2 (17), s. 71-81

*an originality and high artistry to master the art of reciting on the same subject, the same plot, the same events, the same heroes.*"<sup>29</sup>

Fatali Shah Qajar was one of the poets whose poems were the target of imitation, and many analogical poems were written to Qajar's poems. Sometimes the members of the literary meetings competed in writing imitations or analogies of the poems that the shah recited himself. The poets sometimes used to write a new ghazal or poem with the same rhyme that shah recited, preserving one or more verses as they were recited by shah.

The third subchapter of the second chapter of the dissertation entitled "**The Gnosis and Socio-philosophical and Religious Poems of Fatali Shah**" consists of two sections. The first section is called "**The Religious Poems of Fatali Shah**".

When Qajars came to power in the late 19th century, the clergy became the leading political support of the theocratic monarchy, the country's main government system, which manifested itself in the artistic environment. "*Fatali Shah, following the policy of his uncle Agha Mohammad Khan, established close ties between government circles and religious organizations and tried to bring religious legitimacy to his government.*"<sup>30</sup> In particular, Fatali Shah and Nasiraddin Shah Qajar demonstrated a high level of religious faith both during their economic and political reforms and in their literary work. The central philosophical ideology of this period confirms that "*there was no source of reference in society other than the religious school for the formation of people's moral values*".<sup>31</sup>

Along with the panegyric gasidas, the religious poems also dominated the literary heritage of the palace poets who lived and created during the Qajar's period. There are lots of ghazals and

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<sup>29</sup> Hüseyinov, R. Nizami Gəncəvinin ədəbi məktəbi və poetik ənənələri XIII-XX əsrlər Şərq və Qərbi mədəniyyətində. // "Risalə" elmi araşdırmalar toplusu. AMEA Nizami Gəncəvi adına Milli Azərbaycan ədəbiyyatı Muzeyi. –Bakı: Elm və təhsil. -2013,- s. 10-19

<sup>30</sup> Ramazani, A. Fətəli şah Qacar. /Fars dil. tərc. edən: Böyük Mollayi. Redaktoru və ön sözün müəllifi: Ə. Çingizoğlu. - Bakı: Mütərcim, - 2015. - 156 s., s. 43

<sup>31</sup> 381 ص. 1380. انتشارات زریاب. تهران: سلطنت قاجار. ایران در دوره سلطنت قاجار. شمیم، علی اصغر.

gasidas with religious content in “Divani-Khagan”. His religious poems, written in analogy with the famous laments of the Mohtasham Kashani (1528-1588), who lived and created during the Safavid period, are characterized by high literary merit.<sup>32</sup>

The second section of this subchapter is called “**The Socio-philosophical and gnosis poems of Fatali Shah**”.

Sufism, which had been formed as a significant literary and philosophical trend in Eastern literature since the Middle Ages, also played an essential role in the work of the poets of the Bazgasht period. Sufi-gnosis ghazals can be seen in Fatali Shah's divan, too. In these ghazals, he used expressions such as “*sagi, saghar (cup), mey (wine), mast, piri-mugan*”, which were the main cognitive elements, and reflected the lyrical hero's desire “to drink eternal wine and attain eternal happiness.

Fatali Shah Qajar's divan contains two lyrical-philosophical saginames; one of them consists of 95 verses and the other of 16 verses. First of all, it should be noted that these poetic passages had a lyrical-philosophical content and were written in the form of a traditional saginama, in the form of a masnavi and the bahri-mutagarib of aruz. A comparative analysis of Fatali Shah's saginame with the saginames in “Iskendername” created by Nizami Ganjavi, the first master of saginame in the Eastern literature, shows that he embodied the literary merits of Nizami's heritage in his lyrical-epic poetry. Like his predecessor, the author tried to make the reader think about the moral and spiritual values of classical mythological and legendary characters.<sup>33</sup>

The third chapter is called “**The followers of Fatali Shah**” and consists of three subchapters. This chapter deals with the

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<sup>32</sup> Əqiq G. Qacarlar dövründə poeziyada dini meyllər // “Gənc tədqiqatçı” elmi jurnalı. AMEA Gənc Alim və Mütəxəssislər Şurası. // Bakı: Elm, 2019, № 2 (5), s. 185-191

<sup>33</sup> Əqiq G. Şərq poeziyasında saqinamə janrı və Fətəli şah Qacarı saqinamələri // “Risalə” Elmi araşdırmalar toplusu. AMEA Nizami Gəncəvi adına Milli Azərbaycan Ədəbiyyatı muzeyi. // Bakı, Elm və təhsil, 2018, №19 (2), 240 s., s. 31-42.



literary heritage of the Fatali Shah's wives, who were lovers of poetry, his daughters and sons, other Qajar princes and the innovations they brought to literature.

The first subchapter of this chapter is called **“Attitude to poetry in Fatali Shah's family and his spouses related to poetry”** and consists of three sections. The first section is called **“The spouses of king related to poetry”**.

It is known that Fatali Shah had plenty of harems, and there were lovers of poetry among them. Palace secretaries and historians of the Qajar period informed about the big harem of Fatali Shah. Although different researchers investigated his harems, had not determined the exact number of his harems yet, and the sources provide information only about his spouses from well-known families. The list of Shah's harems was compiled on the basis of the works “Nasekh at-tavarikh”, “Tarikhi-Izadi”, “Kheyrati-Hassan” and “Tazkirat ul-Khavatin”, “Rowzat us-safayi-Nasiri” by Rzagulu khan Hidayat and given at the end of his poetic divan. The list includes 160 women who married the shah. According to sources, 44 of them were permanently married to the king, and the others were temporary.<sup>34</sup>

Fatali Shah's most famous wife as a poet was from a noble family, the daughter of Ibrahimkhalil khan Javanshir, the khan of Karabakh. Agabeyim aga (1780-1832), nicknamed “Agabaji” was a talented poet and wrote poems in Turkish and Persian languages. Some sources say that Agabeyim Agha, under the pseudonym “Tuti” had a poetic divan, too.

The sources mention Tavus khanum, Tajuddovle, Sunbulbaji, Hajiya khanum, Dilshad Khatun and other Fatali Shah's wives, who wrote poems.<sup>35</sup>

The second section of this subchapter entitled **“Fatali Shah’s poet sons and daughters”**.

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<sup>34</sup> گل محمدی "فریاد"، حسن. تحقیق در باره زندگانی، احوال، اعمال، افکار، آثار و دیوان کامل اشعار فتحعلی شاه قاجار "خاقان". تهران: انتشارات اطلس. 1370، ص 475-457.  
<sup>35</sup> عضدالدوله، سلطان احمد میرزا. تاریخ عضدی. به تصحیح عبدالحسین نوایی. تهران: انتشارات علم. 1376، ص 82-12

After Fatali Shah, his successors and followers – sons and daughters, grandchildren and great-grandchildren continued the poetic tradition. It is impossible to give the exact number of Fatali Shah's children; in some resources, there were given different numbers close to each other. According to the Qajar's palace historians, “159 of them died during the life of Fatali Shah, among the survivors 57 were boys and 46 were girls. The number of Fatali Shah's children and grandchildren, including his surviving children was 780”<sup>36</sup>. According to the Russian resource the total number of children and grandchildren of the shah who died in 1834 was 935 people.<sup>37</sup> The modern researchers mention 54 Qajar princes according to the new resources.<sup>38</sup>

According to the sources we have investigated, Fatali Shah Qajar (1772-1834), who ruled for 37 years and 8 months and died at the age of 62, had 57 sons and 48 daughters when he died.

There were many poets among Qajar princes, and we can come across much information in many sources. The first sources where we can get information about prince poets are Mohammad Fazil khan's “Anjumani-Khagan” (1819) and Abdurrazzag bey Dunbuli's “Nigaristani-Dara” (1826).

One of the original sources about the literary creativity of the Qajar princes is Seyid Ahmad Divanbeyi's commentary “Hadiqat ush-shu'ara”.

R. Hidayat, a prominent socio-political figure, pedagogue and historian of the Qajar period, mentioned more than seventy poets belonging to the Qajar dynasty in his “Majmaul-fusaha”, which he

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<sup>36</sup> خاوری شیرازی، میرزا فضل‌الله. تاریخ ذوالقرنین. تصحیح ناصر افشارفر. در دو جلد. تهران: وزارت فرهنگ و ارشاد اسلامی و کتابخانه، موزه و مرکز اسناد مجلس شورای اسلامی. 1380. ج 2، ص 970؛ سپهر، محمدتقی خان، ناسخ‌التواریخ: تاریخ قاجاریه. به اهتمام جمشید کیانفر، در دو جلد. تهران: اساطیر. 1377. ج 1، ص 532

<sup>37</sup> Берже, А. П. Фетх-Али-шах и его дети (Исторический очерк) // Русская старина: 1886,- № 6. - s. 554-555; Кузнецова, Н. А. Политическое и социально-экономическое Ирана в конце XVIII-первой половине XIX в. – Очерки новой истории Ирана (XIX - начало XX в.). Москва:Наука,- 1978.- 265 с., с. 16

<sup>38</sup> Çingizoglu, Ə. Qacar və Qacarlar kəndi. Bakı: Şuşa,- 2008.- 334 s., s. 44

completed in 1867 and was considered to be the last perfect commentary and memoirs on Persian-speaking poets.<sup>39</sup>

In addition, some Qajar princes themselves wrote tazkiras (commentaries and memoirs) on various subjects, and in these works, the creativity of prince poets was highlighted, and examples from their poems were given. Based on our research, we have determined 19 prince poets among the sons of Fatali Shah Qajar.

The sources state that about 48 of Fatali Shah's 260 children were girls. Among his daughters, there were also talented poets. Prince Mahmud Mirza Qajar talked about Fatali Shah's poet daughters in the first chapter of his "مجلس نقل" which he wrote in 1825.

A. M. Salimi in his three-volume work "سخنور زنان" ("Women poets") gave information about Fatali Shah's poetic harems as well as his daughters. The most famous of the princesses mentioned in the sources was the beloved daughter of Fatali Shah Shahbeyim khanum, whose nickname was "Ziyaussaltana" and who wrote poems under the pseudonym "Ziya".

One of the talented women poets of the Qajar period was Qajar, whose real name was Husnijahan khanum. The manuscript of Valiya Qajar's poetic divan is kept in the library of the Iranian Parliament.

In addition to the poets we have mentioned, Fatali Shah's daughters Jahan khanum, Tayyiba khanum, Sahiba khanum, Mahitaban khanum, as well as Prince Abbas Mirza Naibussaltana's daughter Fakhruddovla khanum, Seyfalmuluk Mirza Qajar's daughter Asmat Qajar, Nasreddin shah's daughters Fakhruddin khanum Fakhrulmuluk khanum, Fatali shah's grandchildren Jahan Qajar and Malak khanum, Fatali shah's great grandchild Fasli-bahar khanum were remembered as poetesses of the Qajar dynasty.

The third section of this subchapter entitled "**Other Prince Poets of the Qajar Dynasty**". This part deals with other Qajar princes, i.e. Fatali Shah's grandchildren and descendants.

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هدایت، رضا قلی خان. مجمع الفصحی. در دو جلد. تهران: انتشارات امیرکبیر. 1380. ج 1. 39

The most famous Qajar poet after Fatali Shah, was the fourth ruler of the dynasty, Nasireddin Shah Qajar (1831-1896). Nasiraddin Shah, who was in power for half a century (1896-1848), was also a well-known poet and wrote poems, ghazals, rubais and qita under the pseudonym "Nasir". He, like his predecessor Fatali Shah, had a perfect poetic divan.

One of the famous poets of the Qajar dynasty was Iraj Mirza (1873-1926). Iraj Mirza was one of the first poets in Iran to write poems about children. On his divan you can find dozens of didactic poems urging young people, especially teenage boys, to get an education, not to waste their free time, to stay away from bad habits.

The other prince poets' names were also mentioned in the sources, but unfortunately, it is beyond the scope of our research to cover all information about them.

The second subchapter of the third chapter is entitled "**Prose Works of Qajar Pinces and the innovations brought to the Literature by them**".

Alongside many poets belonging to the Qajar dynasty, writers were also the prominent representatives of the artistic environment of the XIX century.

The literary heritage of the Qajar princes was mostly reflected in the commentaries and chronicles that shed light on the history and the socio-political field of that period. The works written by the princes of the Qajar dynasty are important sources in the study of the historical origin of the dynasty, the political activities of famous statesmen of the time, and many political events related to the history of Iran and the Caucasus.

Among the works written by the Qajar princes were Mahmud Mirza's "Tarikhi-Sahibgrani", "Marate-Mohammadi" and "Safinat ul-Mahmud", Jahangir Mirza's "Tarikhi-nou", Bahman Mirza's "Tazkireyi-Mahammadshahi", Farhad Mirza Motamaduddovla's "Jame-jem", "Safarname", "Munshaaat" and "Safarname" by Rzagulu Mirza Naibulayala, "Nameye-Khosrovan" by Jalaleddin Mirza, "Tarikhi-Izadi" by Ahmad Mirza Izaduddovla, "Iksir at-tavarikh" by Aligulu Mirza, "History and Geography of Daros-

saltanaye-Tabriz ”, Imangulu Mirza's “Nasabnameye-ile-Qajar” are works of historical significance.

Alongside historical and literary works, the Qajar princes were also engaged in writing tazkiras (commentaries and memoirs) reflecting the literary and cultural view of the period. Thus, in the XIX century, princes wrote more than 20 different commentaries, and along with ancient poets, the works of modern poets were also highlighted.<sup>40</sup>

Prince Farhad Mirza Qajar's fifteenth son of Prince Abbas Mirza Qajar (1818-1888) was the author of many works, including travelogues. He visited Tbilisi during his visit to Mecca in 1875-1876 and met with Mirza Fatali Akhundzadeh. Farhad Mirza shared his positive impressions about this meeting in his “Safarname”.<sup>41</sup> The play is rich in valuable information on the history and geography of both Iran and Azerbaijan and the Caucasus as a whole. The author deals with various historical and political events, including the victorious marches of Agha Mohammad Shah, the Iran-Russia wars and the Gulistan and Turkmanchay peace agreements.<sup>42</sup>

As a result of the study of the works of prominent figures of the Qajar dynasty, it can be understood that both talented princes and later generations played an important role in the development of nineteenth-century Persian prose. Some of these writers made several innovations in the literature of this period with their works. Mahammadbagir Mirza Khosrovi Kirmanshahi (1850-1919), who was a member of the Qajar dynasty, was the founder of the historical

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<sup>40</sup> Əqiq G. Azərbaycan təzkirələri Qacarlar dövründə // Şah İsmayıl Səfəvinin anadan olmasının 530 illik yubileyinə həsr olunmuş “Xətəinin qılınçı və qələmi” respublika konfransı materialları. // AMEA Nizami Gəncəvi adına Milli Azərbaycan Ədəbiyyatı muzeyi. Bakı, Elm və təhsil, 23 noyabr, 2017. s. 165-169

<sup>41</sup> Axundov, M. F. Əsərləri: [Üç cildə] / M.F. Axundov. / Tərtib ed.: H. Məmmədşad, farscadan tərc. ed.: M. Mübariz. – Bakı: Elm, – c. 3. –1988 – 388 s., s. 263

<sup>42</sup> Fərhad Mirzə Qacar. Səfərnəmə. / Fars dilindən tərcümə edən: T. Həsənzadə. / Bakı: Elm və təhsil.-2017.- 426 s.

novel genre in Persian prose with his novel “Shams and Tugra” written in 1909.<sup>43</sup>

The fourth powerful king of the Qajar dynasty, Nasir al-Din Shah Qajar (1831-1896), who ruled for fifty years, was also engaged in literary activities. He is considered to be the founder of the Persian story genre and realist prose with his story "جوان و پیر" ("Old and Young"), written in 1874. His travelogues, in particular, “*his three travelogues on his travels to Europe are also valuable geographical and historical sources of Iranian historiography for Western countries*”.<sup>44</sup> If the highest stage of development of the traditional literary backup in poetry is considered to be Fatali Shah’s period (first half of the XIX century), the simple and fluent style of prose was formed by the travelogues of Nasreddin Shah and by the works of writers living in his time (second half of the XIX century).

Numerous and talented princes of the Qajar dynasty played a significant role in enriching Persian-language literature in the 19th century with their poems and prose.

The scientific results obtained from the dissertation entitled “**Fatali Shah Qajar’s poetic heritage and the prince poets**” are as follows:

- The collection of poems of Fatali Shah Qajar, the second ruler of the Qajar dynasty, was firstly studied based on “Divani-Khagan” manuscripts.
- As a result of our research on the manuscripts of Fatali Shah Qajar's divan kept in various libraries in Iran; we found that he had poems not only in Persian, but in Azerbaijani as well. Moreover, along with his Persian divan, his Turkish poems, were transfonoliterated involved in the research.
- During the reign of Fatali Shah, a literary meeting called “Anjumani-Khagan” was held in the Qajar Palace, gathering

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<sup>43</sup> Agig G. Kaçarlar döneminde şiir ve nesirin gelişmesi // “Atlas” International Journal Refereed on Social Sciences. // 2020, Vol:6, Issue:34, p. 870-880.

<sup>44</sup> امامت، عباس. قبلة عالم: ناصرالدین شاه قاجار و پادشاهی ایران. (1313-1247). تهران: انتشارات کارنامه. 1393، ص 98.

the main literary figures of the period. The most active members of this meeting were Saba Kashani, Nishat Isfahani and others. As a result, *“Anjumani-Khagan” became the largest meeting of poets of the time and played an important role in the formation of the literary style and view of the society.*<sup>45</sup>

- During the Qajar period, genres based on classical literary traditions dominated poetry, and poets wrote and created under the influence of palace literature, especially the Ghaznavids and Seljuks. The tradition of benefiting and imitating the literary experience of their predecessors, which began in the time of Fətali Shah, continued in the time of the later Qajar rulers. From the analysis of the literary heritage of the poets of this period, it can be concluded that they mainly appealed to the works of different writers in different genres, taking advantage of the traditions of imitation and ideology. Thus, *the poets of the Qajar period followed the path of Anvari, Farrukhi and Khagani in writing gasidas, Sadi and Hafiz in writing ghazals, Firdovsi and Nizami in masnavi, Manuchehri in qita and musammāt genres, and Khayyam in rubai genre.*<sup>46</sup>
- During the Qajar period, love lyrics dominated the works of poets, and traditional love themes typical of classical Eastern poetry took a leading position. The main styles in poetry of this period were Khorasan and Iraqi styles.
- Religious beliefs that dominated the people’s mind during the Qajar period were also reflected in the works of poets, *religious-mystical poems and marsiya genre (mourning*

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<sup>45</sup> Əqiq G. Fətəli şah Qacar və klassik poeziya ənənələri. // “Azərbaycan ədəbiyyatşünaslığı” elmi jurnalı. AMEA Nizami Gəncəvi adına Ədəbiyyat İnstitutu, - Bakı: -2019.- № 1. s. 83-88

<sup>46</sup> Əqiq G. Fətəli şah Qacarin dövründə Qəznəvilər və Səlcuqilərin saray ədəbiyyatı ənənələrinin təcəssümü // “Azərbaycan ədəbiyyatşünaslığı” elmi jurnalı. AMEA Nizami Gəncəvi adına Ədəbiyyat İnstitutu. - Bakı: Elm və Təhsil, - 2020, № 1, s. 62-68

*literature), which had been developing since the Safavids period and was of the leading directions of poetry.*<sup>47</sup>

- Sufism, one of the main directions of medieval Eastern literature, did not lag behind its development during the Qajar period. Many poets living in this period, including Nishat Isfahani, Vusal Shirazi, Furughi Bistami, Mirza Habib Khorasani, Mahmud khan Malikashshuara, wrote gnosis poems in their works, which included religious and philosophical themes and glorified divine love.
- Fatali Shah had a large harem, and there were many poets and writers among his daughters and wives. One of his wives, a descendant of a well-known noble family, was Agabeyim aga Javanshir (1780-1832), nicknamed “Agabaji”, daughter of Karabakh khan Ibrahimkhalil khan, who recited poems under the pseudonym “Tuti”.<sup>48</sup> Other women poets including Tavus khanum Tajuddov, Sunbulbaji, Hajiya khanum, Dilshad Khatun and others were mentioned in sources.
- The Persian prose, which developed in the epistolary and monotonous style before was simplified in Qajars period. Innovative writers of this period, such as Qaimmaqam Farahani (1779-1835), Mahammadhasan khan Etimadussaltan (1843-1896), played an essential role in the formation of the literary language in the XIX century. The new style and language of their writings was different from the previous one, which was difficult to understand before.
- Qajar princes were also engaged with literary activity in the field of prose, along with valuable historical works reflecting the history, geography, socio-political events of the period and the history of Iran and the Caucasus, autobiographical

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<sup>47</sup> Əqiq G. Qacarlar dövründə pöeziyada dini meyllər. // “Gənc tədqiqatçı” elmi-praktiki jurnalı. AMEA Gənc Alim və Mütəxəssislər Şurası, - Bakı: Elm, -2019. - № 2 (V cild). - s. 185-191

<sup>48</sup> Əqiq G. Qacarlar sarayının qadın şairləri-Ağabəyim ağa Cavanşir // “Filologiya və sənətsünaslıq” elmi jurnalı. AMEA Nizami Gəncəvi adına Ədəbiyyat İnstitutu. – Bakı:Elm və təhsil, -2020,- № 2, s. 61-68



tezkires (commentaries) and historical works illuminating the literary and cultural landscape of the period.<sup>49</sup>

- The Qajar princes made several of innovations in the history of Persian prose, including the foundation of the historical novel genre laid the foundation of the historical novel genre and realist prose in Persian literature.
- Although it is impossible to imagine the cultural and literary development process of this period outside the palace environment, the nineteenth century is characterized as a period of progress and prosperity in the development of Persian poetry. The Qajar princes did not only create a new style and school with their works, but also served “to bloom” the literary environment that degraded after the Safavids’ fall and to revive the traditions of classical poetry.
- Poetry of the Qajar period did not acquire a new meaning and content based on classical literary traditions at the beginning of the 19th century, still towards the end of the century, progressive poets and writers entered poetry. Poets such as Yaghma Jandagi, Mirza Agha Khan Kirmani, Abidulmamalik Farahani, Iraj Mirza, Arif Qazvini and Melikashshuara Bahar opposed superstition and oppression in their work. Their work stimulated innovation in the later stages of the development of literature and was the reason for establishing new important literary processes, especially during the Mashruta (the Constitutional) period, which impacted the development of both prose and poetry.
- Our native language literature continued to develop during the Qajar period, the poets and writers living in this period, associated with the Qajar palace and enriched the literary environment of the period with their works, many of whose

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<sup>49</sup> Əqiq G. Qacarlar dövründə nəsrin inkişafı və bu dövrün tarixi-ədəbi mənzərəsi //“Filologiya məsələləri” elmi jurnalı. AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutu. Bakı: Elm və Təhsil, 2019, № 11, s. 317-324

works have not yet been studied or partially studied in Azerbaijani literature.

**The main results of the dissertation were presented in the following scientific articles and theses:**

1. Literary and cultural progress in Tabriz during the Qajars period // International Youth Forum. Integration processes of the world science in the 21st century. Book of Abstracts. Ganja, Azerbaijan, 10 – 14 October, 2016, p. 453-456.
2. Azerbaijani tazkiras (chronological-autobiographical books) during the Qajars period // Conference presentation abstract. “Khatai's sword and pen” Republican Conference dedicated to the 530th anniversary of Shah Ismail Safavid. - National Museum of Azerbaijan Literature named after Nizami Ganjavi of ANAS. - Baku, 23 November, 2017, p. 165-169.
3. Qajar dynasty and the art of poetry // “Philological issues” scientific journal. Institute of Manuscripts named after Mohammad Fuzuli of ANAS. - Baku: Elm va tahsil, 2017, № 20, p. 374-381.
4. Fatali Shah Qajar's role in the development of the Persian literature in 19th century // Conference presentation abstract. “Actual problems of Oriental studies” Republican Conference dedicated to the 95th anniversary of the Faculty of Oriental Studies. - Baku State University. Baku, 27-28 December, 2017, p. 138-140.
5. Fatali Shah Qajar-poet-ruler // “Risale” Collection of scientific researches. National Museum of Azerbaijan Literature named after Nizami Ganjavi of ANAS. - Baku: Elm va tahsil, 2018, №14, p. 7-12.
6. Literary chronicles of the Qajars' epoch // 14th International Conference on Social sciences. Conference proceedings, published by EUSER, Frankfurt, 2-3 March, 2018. //

- European Journal of Social Sciences Education and Research, 2018, Vol 12, №1, p. 184-187
7. Fatali shah Qajar's poetic heritage // Literature in the context of culture. Oles Honchora Dnipro National University. Киев, 2018, p. 96-101.
  8. The influence of the Azerbaijan Democratic Republic on the literary and cultural environment of Iran in the 20th century // Proceedings of the 9th International Scientific Conference "Actual Problems of Azerbaijan Studies" dedicated to the 95th anniversary of national leader Heydar Aliyev. Baku Slavic University. Baku, 3-4 May, 2018, p. 99-101.
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  10. The influence of Khayyam's rubais (quatrains) on the poetic heritage of Fatali Shah Qajar // Conference presentation abstract. "Khayyam's word connecting peoples" International Scientific Conference dedicated to the 970th anniversary of Omar Khayyam. - National Museum of Azerbaijan Literature named after Nizami Ganjavi of ANAS. - Baku, 15-16 November, 2018, p. 213-216.
  11. M. A. Rasulzade's socio-political activity in Iran // Proceedings of the I International Aghsu Symposium "Azerbaijan Democratic Republic and the Caucasus Islamic Army, the Legacy of Statehood of the Turkic World" dedicated to the 100th anniversary of the Azerbaijan Democratic Republic. – "Miras" Public Union for the Study of Cultural Heritage, Georgia Caucasus Heritage Research Institute and Odlar Yurdu University. - Aghsu, Azerbaijan, 9-10 November, 2018, p.75-83
  12. Writers and poets of the Qajar dynasty and innovations brought to literature by them // Proceedings of the 5th

- International Conference on Social Sciences Al-Farabi. Baku, 1-4 August, 2019. Al-Farabi Publishing House, p. 109-111
13. Fatali Shah Qajar and the traditions of classical poetry // "Azerbaijan Literary Studies" scientific journal. Institute of Literature named after Nizami Ganjavi of ANAS. - Baku: Elm ve tehsil, 2019, №1, p. 83-89.
  14. The development of prose during the Qajar period and the historical and literary panorama of this period // "Philological issues" scientific journal. Institute of Manuscripts named after Mohammad Fuzuli of ANAS. - Baku: Elm ve tehsil, 2019, № 11, p. 317-324.
  15. Poetry and the Bazgasht (Return) movement during the Qajar dynasty // "Manuscripts do nt burn" Scientific journal. Institute of Manuscripts named after Mohammad Fuzuli of ANAS. - Baku: Elm ve tehsil, 2019, № 2 (9), p. 97-106.
  16. Fatali Shah Qajar's poem "Majnuna tana" (Reproach to Macnun) in the context of the traditions of Nizami Ganjavi's poem "Leyli and Majnun" // "Risale" Collection of scientific researches. National Museum of Azerbaijan Literature named after Nizami Ganjavi of ANAS. - Baku: Elm ve tehsil, 2019, № 2 (17), p. 71-81.
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  18. The embodiment of the traditions of palace literature of the Ghaznavids and Seljuks during Fatali Shah Qajar's reign // "Azerbaijan Literary Studies" scientific journal. Institute of Literature named after Nizami Ganjavi of ANAS. Baku: Elm ve tehsil, 2020, № 1, s. 62-68.
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20. Manifestation of the Russian occupation in poetry during the Qajar period // Conference presentation abstract. "The place of classical Azerbaijani literature and art in national self-determination and cultural progress in Central Asia". International Scientific Conference dedicated to the 80th anniversary of the National Museum of Azerbaijani Literature named after Nizami Ganjavi. December 23-25, 2020. Baku: Elm ve tehsil, p. 47-48
21. The progress of poetry and prose in the period of Qajars // "Atlas" International Journal Refereed on Social Sciences. // Ankara, 2020, Vol 6, Issue 34, p. 870-880.
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24. Azerbaijani Turkish language during the Qajar epoch (Qacarlar dövründə Azərbaycan türkcəsi) // «Вчені записки» Таврійського Національного Університету імені В.І. Вернадського. Серія: Філологія. Журналістика. Научный журнал. // 2021, Volume 32 (71), № 4, Частина 3, p. 39-45.

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