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THE ROLE OF SAIB TABRIZI IN THE CREATIVITY OF NABI

Abstract

Saib Tabrizi, the master poets of Azerbaijani literature (17th century), was one of the most famous representatives of the Indian style. He had created not only amazing works in this style, but also left a school after himself. There is no exact information about the year of birth of this great poet who read his works with great interest and love. There is a data among the sources that he was born in Tabriz in 1601 and moved with his family to Isfahan by the order of Shah Abbas. He was already known as a young poet since he moved to Isfahan. After graduating his education with the help of Kashi (d. 1656) and Hakim Shafai (d. 1627), two of the great personalities of his time, Saib travelled to various countries, including Mecca and Medina in Arabia and Turkey. Meetings with leading thinkers of these countries had a very positive effect on Saib's work.

Key words: Saib Tabrizi, Indian style, Nabi, poetry, literature

After returning to Isfahan, the poet emigrated to India as a result of some villains’ propaganda, he had fallen out of favor with Shah Abbas. Mirza Ahsanullah Nawwab (d. 1653), nicknamed Zafarkhan, the ruler of Kabul, greeted Saib who went from Isfahan to Herat and from there to Kabila, with great respect, and hosted him in his palace for a while. Following this, Saib wrote works about praising Zafarkhan's generosity and expressed his hospitality.

Zafarkhan, a marvelous poetic talent, never hesitated to mention that he wrote in the style of Saib, in contrary, stated it proudly. Saib who later returned to Isfahan during the reign of Shah Abbas II (1642-1666) at the insistence of his father was greeted respectfully and given the title of "Malikush-shuara". The poet, who tried to be disrespected by Shah Abbas’s son Safimirza Shah Suleyman (1666-1694), who came to the throne after Shah Abbas II, was forced to leave the palace. During this period, the poet was engaged in arranging his works. Saib Tabrizi, who left a rich literary heritage and dedicated his life to art and poetry, died in 1676 in Isfahan. The grave of this great artist is in the famous "Saib takiye" in Isfahan. Saib Tabrizi's
work has been praised by both memoirs and modern Eastern and Western researches. Saib Tabrizi, distinguished by his rich literary heritage in his book "History of Iran and Tajik Literature" by Czech scholar Jan Ripka, "History of Iranian Literature" of British orientalist E. Brown, "Iran, History of Iranian Literature and Dervish Sufism" A.Krimsky, "History of Ottoman Poetry" of E.C.V.Gibb emphasized his role in the development of Iranian, Indian and Turkish literature Y.E.Bertels called Saibi ‘Hafizi’ of the century in "Historical Essays on Persian Literature" (16, p76)

A well-known Turkish researcher Abdulgadir Garakhan, said: "Indeed, Saib was known in the Ottoman Empire as in India and Iran, and was loved as a representative of the Sabki-Hindu." (8, p.59)

Balash Azeroglu had written in the monograph "Saib Tabrizi’s art world": “The works of Saib Tabrizi are the best example of Persian poetry (17th century) in his life, and in addition to his native Azerbaijan, they were famous in Iran, India, Afghanistan, Turkey, and others

We must emphasize the strong influence of Saib Tabrizi on Turkish poets, who were taught in Ottoman madrassas along with Divani Sadi and Hafiz's Divan. When Ziya Pasha, the 19th-century Turkish poet, talked about Saib, and he mentioned that his followers in Turkey were more than Iran. (11, p188) In Turkish literature, many poets, especially those who wrote poetry in the Indian and hikami style, had created works in the Saib's style.

Prominent researcher Ismail Hikmet had emphasized the undeniable influence of this great Azerbaijani poet Saib on Turkish authors in his book "History of Azerbaijani Literature (6,186-196) A. Garakhan explained Saib's influence on Turkish poets: "Having a Turkish Divan and being from an Azerbaijani family may have played a great role in his gaining a prominent position in the world of Turkish poetry." (8, p.59) When we are talking about the influence of Saib Tabrizi on Turkish literature, it is necessary to mention comments to his "Divan". In general, Turkish literature had mostly written commentaries on Hafiz and Sadi’s works. There were many comments on Saib Tabrizi's "Divan" as well.

The influence of Shovkat and Saib, which we encounter in Turkish literature from the 17th century, thrived in the 18th century. In this period, we observe the influence of Shovkat, Nabi, Raqib Pasha and Saib on Nadim, and Sheikh Galib. However, we should especially mention Yusif Nabi, one of the Ottoman poets who wrote poetry under the appeal of Saib Tabrizi's lyrics.

Yusif Nabi, the founder of Hikami poetry, was born in 1052 / m 1642 in Urfa. The poet went to Istanbul and worked in various positions. Nabi, who was sent to Aleppo after the death of his patron Musahip Mustafa Pasha, has lived here for 25 years. He also wrote his famous works "Charity" and "Goodness" here. Nabi's life changed after the appointment of Baltaci Mehmed Pasha as the governor of Aleppo. According to sources, Nabi, who returned to Istanbul with Mehmet Pasha in his old age, died in 1712. Nabi’s return to Istanbul was welcomed among poets. In this regard, the Bosnian Sabit Baltaci expressed his satisfaction with Nabi’s return to Istanbul with Mehmet Pasha in his poem "Ramazaniyya" ode. In the following verses, Sabit praised Nabi as a unique master and the creator of a new style:

Yuklanub teze qumashi-Halabi-menay
Galdi Istanbulula sheh-benderi-taxti-irphan
(The throne of knowledge who wrapped to cloth came to Istanbul)
In general, all didactic and wise ideas and motives are reflected in the literature of the Middle East. Azerbaijani literature is no exception in this regard.

Didactic and instructive ideas in our XVII century lyric, as in all stages of our literary history were reflected in Pasha Karimli's monograph "Azerbaijani Lyrics of the XVII century. These didactic poems, verses, lines were highly valued by lovers of literature and connoisseurs both now and later period, and lived in manuscripts, memoirs, jungles, and whites, in human memory, and have survived to the present day. (9,148), There are also poems with didactic content (not an independent genre), verses and lines with moral and instructive ideas, along with various topics in the Azerbaijani literature of the XVII-XVIII centuries. In the works of Muhammad Ammani, Christ's poem "Varga and Gulsha", Saib Tabrizi's poems, Govsi Tabrizi, Majzub Tabrizi's ghazals, poems, rubai and takbeyts, Murtazagulu khan Zafar, Vahid Qazvini, Vidadi, Vagif called to appreciate the precious gift of God and to live their youth properly. They advise people not to be greedy for possessions, to help one another, to be wise, and not to spend their lives for wealth.

In his works, Nabi respectfully mentioned the names of Azerbaijani poets Nizami, Khagani and Saib Tabrizi, and wrote tekhmis to the works of Fuzuli and Saib Tabrizi. The great Azerbaijani poet Fuzuli had a great influence on Nabi. In particular, the influence of Fuzuli's "Shikayetname" is clearly visible in Nabi's "Qasida-azliyya".

Saib, Farrukh (d. 1037), Unsuri (d. 1039), Minuchohri (d. 1040, Abdulrahman Jamii (1414-1493), Faruuddin Attar (1119-1193) and even Mevlana Jalaluddin Rumi (1207-1273) contained the all features if Iran poetry which reached its bright peak.

But most importantly, a sensitive, somewhat offended and pessimistic spirit in his poems, a didactic expression that calls for virtue and restraint, a style that encourages purification from hypocrisy and evil, and finally a sincere, sensitive, broad love, mysticism, trust, confidence and humility (8.58) were one of the main factors that deeply influenced the Nabi and encouraged him to be inspired by Saib. In the works of the Nabi, as in Saib, there are traces of good moral advice, sometimes pessimism, and protests. Attempts to feel the difficulties of the period of verses, which contain didactic thoughts and ideas, behind a tulle curtain, are the common points of both poets. The proverbs and parables we encounter in Saib's poems are also invaluable attributes of Nabi’s poetry.
In general, it is known that irsalu-paralel is the main characteristics of the hind style. In this regard, Saib gave a special place to proverbs and parables in his works. We face with didactic thoughts every verse of his poems:

\[\text{Unless anyone suppose himself evil in the world,} \\
\text{The inner becomes an endless paradise in the Day of retribution, Saib. (16.15)}\]

In this verse, which emphasizes the importance of people's critical approach to themselves, the poet takes an ironic approach to the issue and states that otherwise there will be countless inhabitants of paradise.

\[\text{Ger umarsiz ki, cavanbekht olasiz axri-omr,} \\
\text{Appreciate the elders in the period of courage. (16.15)}\]

The poet emphasized that youth will not last forever and advising to know the value of old people at a young age.

\[\text{Friend is a person who helps you not to astray on dark days,} \\
\text{Don’t lose a friend for any wealth as Khzir. (16,23)}\]

Saib emphasized the importance of friendship and mentioned that don’t alter your friend for possessions.

\[\text{Doing things by pleading makes Saib worse than death} \\
\text{Can verurler ehli-qeyret derdi-biderman uchun. (16,24)}\]

Saib was a very dignified poet. He never liked that something was done by pleading. Saib was a very proud characteristic man.

\[\text{Leblerin shehdi dilun acliligin az etmedi} \\
\text{How it can make bitter almond, sugar (16,24)}\]

In this verse, the poet notes that it is impossible to correct a bitter language by any external influence other than its owner.

We see the same style and approach in Nabi's poems. Gibb was right when he said, "Nabi is the great Iranian poet Saib of his time." (5,232)

Verses containing didactic thoughts and ideas helps to feel the difficulties of the period behind a tulle curtain are the common point of both poets.

The proverbs and parables we encounter in Saib's poems are also irreplaceable attributes of Nabi's poetry. In general, irsalul-parable was one of the main features of the Indian style. In this regard, Saib paid special attention to proverbs and parables in his works.
Abnayi-dahr appreciate every courageher.
What an inexhaustible treasure this is. (3,603)

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Khuda bizi tutalim sana zir-dest etmish
(God madeus be under your control)
When time comes youcan also see your calamity. (3,194)

***

Ne qadar saphibe-saf olursa da arbabi-kamal
Yene sadra kechegek haq bu ki sultanmdir
(No matter how many smart people are
It is the sultan who will come to the fore)

***

Agyar meyl eder agyar neylesin
Gul chekmeyinge damenini khar neylasin. (3,197)
(If lover incline to stranger what he can do
If the flower does not push skirt, what throne can do)

Nabi said that the use of proverbs and zarbi-parables in poetry is a positive thing and, expressed the idea that the real skill is to leave verses in the value of a proverb after himself is in the following famous verse:

Sozde zerbul-mesel iradina soz yokh amma
Soz odur aleme senden qala bir zerbi-mesel

(There is no word to proverbs. Words can remain from you)
Prof. Dr. Ali Nihad Tarlan said that Saib and Nabi competed in reciting poems to each other. (15,4) in Nabi’s Persian ghazal

Gohershinas sokhan daned in sokhan nabi,
Ki nist past bolend arez-sheir saib nist. (3, s.218)

In this verse, Nabi compares himself to Saib and said that who knows the pearl of words, he could understand this ghazal. At the end of another Turkish poem, he proudly mentioned that the light of Saib's poems passed on his works:
We observe that Saib has a special place among the poets mentioned by Abukhaira (Nabi’s son) when he introduced poetry to the world:

**Shuarayi-Acamin divani**
*Husni-mana vu marifat qan.*
*Talib u Saib u Urfiyu- Selim*
*Pheyz-Hind u Naziriyyu- Kalim. (3,196)*

Nabi turned over Sahib's 3 ghazals to “taxmis” in the Persian Divancha.

*Nabider –in muxammasi-rana leal siphat
Har misra eshti-chohre-ye monagubbar rapht,
Dar-khoqa-e maqal lal-e samin na hopht.
Saib cho did in ghazelem-ra selim qopht,
 İnhahr-ra siyah anbar giriphta-ast. (4,v.272b-273a)*

(Nabi! This beautiful mukhammas (Middle Ages eastern poem of five lines) is as “lal” (a precious jewel). Each verse took the dust from the face. Precious jewels are hidden in the word box. When Saib saw Salim, he said: Black amber has been caught in this sea.)

The second “takhmis” was written with the same skill.

*Nabi me-dah az-dast beravarde-ye khod-ra,
Be'spar be-naqqash saraperde-yekhod-ra.
Beyhuda me-yefshan be-heva karde- ye khod-ra,
Saibkhabar-e Yusif-egum-kerde-ye xod-ra,
Az bi khaberi por ki sahib habar-e u-st. (4, v.273a)*

(Nabi do not miss what you get. Credit your palace to the carpenter. Don't waste your effort. Saib, get aware of your lost Yusif from unconvinced because he is the owner of the news. Third takhmis:

*Mukhammes Nabiya ru ye- ghazal aghaza mi-kardand,
Kitab-e ousn-e dana u suxhan shirazemi-kardend,
Resedger der-Siphahan ruh-e hayat taze mi-kardand,
Der-in bostan saraser vey bulend avaze mi-kerdend,
Ki bashed ham-chu Saib nagme sanji der-gulistanesh. (4, v.273b)*

(hey! Nabi, the Mukhammes begin with the ghazal. Beauty books and words can be cover. If the spirit of life finds its way to Isfahan, it will be renewed. No one knows the value of a singer like Saib in his flowery garden.)
It is clear from the examples that we see Saib's special role in Naba's work, and at the same time, we see Saib's influence on Yusif Nabi and his example in all-Turkic literature against the background of literary relations between Azerbaijan and Turkey in the XVII- XVIII centuries.

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Lamiya Rahimova

Saib Təbrizinin Nabi yaradıcılığında rol

XÜLASƏ

Maqalədə Azərbaycan adəbiyyatının an görkəmli nümayəndələrindən Saib Təbrizinin Türk adəbiyyatına, xüsusiə XVII əsr nümayəndəsi Yusif Nabi yaradıcılığına təsirinə nəzarə salındıq. XVII əsr Azərbaycan adəbiyyatının ustəd şairlərinə olan Saib Təbrizi Hind üslübünə an tanımış nümayəndələrindən olmuşdur. O, nəinki bu üslubda bir-birindən gözlə
литературы» Ю.Е. Бертельс назвал Саиба Хафизом века. Мы должны отметить сильное влияние Саиба Табризи на турецких поэтов. Наряду с Диванами Сади, Хафиза в османских медресе преподавался и его Диван. Многие поэты в турецкой литературе, писавшие стихи в хикам и индийском стиле, создавали произведения под влиянием стиля Саиба. Среди них особенно нужно отметить одного из османских поэтов, писавших под влиянием магии пера Саиба Табризи, и возможно одного из первых - Юсифа Наби (1642-1712). Это влияние особенно ярко проявляется в небольшом диване, где собраны стихи Наби на персидском языке. В этом Диване имеется тахмис, написанный поэтом на три газели Саиба. Наби в какой-то мере был представителем концепции поэзии Саиба в Анатолии, украшенной мышлением и мудростью. В целом, как стало известно, ирсалиль-масал являлся основной из характерных черт индийского стиля. Таким образом, в стихах Наби отводится особое место пословицам и притчам, в каждой его строке встречаем дидактические нравоучительные мысли, которые встречаются у Саиба.

Мы считаем, что душевными узами, связывающими обоих поэтов, являлись их схожее мировоззрение и подход к стихам, к поэзии с одинаковой призмы.

**Ключевые слова:** Саиб Табризи, индийский стиль, Наби, стих, литература