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THE INFLUENCE OF SAIB TABRIZI ON THE WORK OF RAGHIB PASHA

L. Rahimova

PhD (Philology)

Associate Professor

Institute of Manuscripts named after Muhammad Fuzuli, ANAS

26 İstiqlaliyyət St., Baku AZ1001, Azerbaijan

lamiarahimova75@gmail.com

ORCID: 0000-0003-0952-4452

This article explores the influence of Saib Tabrizi (1676), one of the prominent representatives of the “Sabk-i Hindi” style, on the works of Raghīb Pasha, a distinguished figure in Ottoman-Turkish literature. Our research has revealed that Saib Tabrizi’s impact extended not only to Raghīb Pasha but also significantly to Ottoman Turkish literature as a whole. Throughout his life, Saib Tabrizi traveled extensively, and the impressions he gathered from these journeys, as well as the individuals he encountered, had a profound effect on his literary output. His works spread widely and were read extensively in the places he visited. The didactic themes found in his lyrical poetry are also deeply reflected in Raghīb Pasha’s writings. The poet himself mentioned Saib Tabrizi’s name with respect when referring to representatives of the “Sabk-i Hindi” style in his works. He not only took Saib as a model within the Sabk-i Hindi style, but also admired his ghazals to the extent of writing tamises of them, and strove for many years to obtain a manuscript copy of his Divan. In the works of both authors, the similarities in language and style are clearly reflected in their use of phraseological expressions and folk sayings. This resemblance is not limited to linguistic devices alone but also manifests itself in their aesthetic approach and thematic orientation. The influence of Saib Tabrizi’s style on Raghīb Pasha’s literary work is thoroughly examined in this article.

Keywords: Sabk-i Hindi, Saib Tabrizi, Raghīb Pasha, Turkish literature, poetry

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The 18th century in the Ottoman Empire covers historical and literary processes after the accession of Ahmed III (1703–1730) when reforms and cultural life started and continued until the reign of Mahmud II (1808–1839), which was an important turning point in the process of westernization. From the 18th century onwards, the Ottoman Empire began to experience changes and innovations both in government structures and official institutions. Thus, the Ottoman Empire, which did not lose faith in its own strength despite observing the changes occurring in the West for over a long period, finally had to accept these innovations and gained a new identity with the reforms that took place in various fields of society, the innovations brought, and the strong synthesis of Islamic civilization and culture. Although we can observe some traces of a change in the classical way of thinking in architecture, painting, and literature during this period, the fundamental change was only superficial and not complete. The main changes were especially evident in literature after the second half of the 19th century.

Divan literature is literature created after the Turks adopted Islam and developed under the influence of Arabic and Persian literature. This influence was manifested not only in the introduction of Arabic and Persian words into Turkish and then into Ottoman Turkish, but also in borrowing of styles of expression from these languages. The reason why this movement is called “Divan literature” is that poets collected their poems in handwritten books called “Divan” [Mengi 2008, 20]. The first examples of “Divan literature” in Anatolia date back to the 13th century. The poet Khodja Dehkhani gave the first works of this literature. Divan literature, especially in the field of poetry, experienced its most vibrant period in the 16th century. During this period, Baghi and Fuzuli produced the finest examples of divan poetry [Mengi 2008, 43]. Although the Divan literature of the 18th century is considered the last period of classical Turkish literature, developed by the taste formed in previous centuries, it had a much more colorful, rich, and eclectic style.

During this period, Turkish Divan Literature was marked by several distinctive stylistic features. These included:

a) a classical style that prioritized form over meaning, characterized by clarity, elegance, and a refined use of language;

b) didactic or wisdom-oriented approach that, while adhering to classical conventions, focused more on conveying thoughtful messages and philosophical insights;

c) the influence of the Sabk-i Hindi style, notable for its imaginative and often ambiguous language, rich in complex vocabulary and innovative themes, placing greater emphasis on meaning;

d) a folk-inspired style that embraced simplicity, using everyday language and idiomatic expressions to achieve a more direct and accessible form of expression.

Many of the kings wrote poems under pen names examples of which are: Ahmed III – Nājib and Ahmed, Mahmud I – Sabkhati, Mustafa III – Jahangir, and Selim III – İlhami. Mahmud I and Selim III composed music and poetry. Damat (Groom) Ibrahim Pasha and Khoja Raghیب Pasha did not allow the state's negativity to influence literature through their good relations and patronage of poetry and poets. During this period, there was decrease in the authoring of works in the genre of qasida and masnavi, while the number of ghazals, madda-i ta'rikh, sharqi, takhmis, murabba, mukhammas, and musammat increased significantly. Sometimes in the divans of that period, one can find couplets written not only in aruz, but also in syllabic verse and songs, qasidas, masnavis distinguished by their originality. During this period, even though it was valued by the poets to write works close to the spirit of the people with a simple colloquial language, works that met the requirements of Sabk-i Hindi continued to be produced rich in expressions that were difficult to understand. In Ottoman literature, the integration of aspects of folk literature into classical literature reached its peak in Ahmed Nadim. Poets who did not accept the simplicity of the folk style and the complexity of Sabk-i Hindi continued to write poetry in the classical style.

Saib Tabrizi's Influence on Ottoman Turkish Literature

With the adoption of Islam, Turkish poetry was influenced by Arabic and Persian poetry. The influence of Arabic literature in terms of the form and rhyme of poems and Persian literature in terms of themes and language was obvious. As we know, Arabic was renowned as the language of science, and Persian was the language of poetry in the Eastern world. Therefore, Ottoman Turkish poets read and benefited from the works of Persian authors. Ferdowsi (d. 1020) and

Hafez (d. 1390) had the greatest influence on Ottoman Turkish poets. In particular, a large number of Arabic and Persian words, phrases, and adverbs have been identified in classical Turkish literature, especially with *aruz*. Divan literature was influenced by Persian literature mainly between the 14th and 15th centuries. However, with the work of Fuzuli (d. 1556) and Baghi (d. 1600), Divan literature reached its highest level.

Sabk-i Hindi refers to the style of poetry created by poets who lived in India and beyond its borders between the 16th and 18th centuries, and who were influenced by Indian philosophy, literary taste, and poetry. The Iranian poet Muhammad Taqi Bahar (d. 1951) first used this term. During the Mughal Empire, rulers, statesmen, and other prominent people opened their doors to poets and writers who escaped the religious and political oppression of the Safavid dynasty, and made it a habit of receiving donation for the poems they wrote. This attitude attracted the poets of the region in that period, where a style of poetry was different from the previous one called Sabk-i Hindi. The Sabk-i Hindi movement, formed mostly by Iranian poets, was influential in a wide geography, including Iran, India, Afghanistan, Iraq, Tajikistan, and the Ottoman lands. After Akbar Shah (d. 1556), one of the sultans of the Mughal Empire in India, created the position of “Malikush-shuara” in the palace, the rulers’ appointment of some poets to this position attracted the attention of other poets in the region, and those who could not win the approval of the Safavid rulers began to go to India.

By the end of the 15th century, with the appearance of Abdurrahman Jami (d. 1492) in the field of ghazal, the social situation of Iran changed and a great change took place in the literary world. In this new century, the new style developed by Baba Fighani (d. 1516/1519) is considered the starting point of “Sabk-i Hindi” [Ekber 1974, 133]. There are also researchers who note that Baba Fighani did not have a big influence on this style and that the creation of Sabk-i Hindi was influenced by the work of such poets as Ali Shir Nevai (d. 1501) and Jami (d. 1492) in the palace of Husein Baykara in Herat. There are researchers who claim that it is more correct to call this style Sabk-i Isfahani since most of its representatives grew up in Isfahan, and since some of them were born in the lands of Iraq, Khorasan, Azerbaijan, this style should be called “Sabk-i Khorasani”, “Sabk-i Iraqi”

and “Sabk-i Azerbaijani”. Considering that the majority of the representatives of this style are poets of Turkish origin, such as Saib-i Tabrizi, Shevket-i Bukhari, Bidil, and Ghalib Mirza Esedallah, it has been suggested that this style can be called “Sabk-i Turki” [Moḥammetzade 1333, 3–4]. The last “Sabk-i Hindi” poet was Ghalib Mirza Esedullah (d. 1869) of Turk who lived in India. Beginning in the 19th century, some Iranian poets returned to the old concept of poetry, starting the “bazgesht-i edebi” (return of literature) movement. At a time when classical Persian literature began to weaken, the emergence of Sabk-i Hindi as a new breath, a new style with its support from the Mughal palace made Iranian scholars take an opposite position against this style with a sense of competition. The “Sabk-i Hindi”, preferring abstract and complex images in poetry with hidden meaning, first manifested itself in Herat. In Persian literature, poets such as Orfi Shirazi, Feyzi Hindi, Zulali Khansari, Talib Amuli, Kelim Kashani, Mirza Jalal Esir, Saib-i Tabrizi, Shevket Bukhari and Bidil are among the leading representatives of Sabk-i Hindi. Over the centuries, Saib Tabrizi influenced Ottoman poets such as Nabi (d. 1712), Nefi (d. 1635), Naili (d. 1666), Fehim-i Kadim (d. 1647), Ismeti (d. 1665), Shehri (d. 1660), Neshati (1674), Nedim-i Kadim (1670), Rasikh (d. 1731) and Sheikh Ghalib (d. 1799).

Saib Tabrizi, one of the prominent representatives of Persian-language literature, is one of the most valuable poets who contributed to the whole Turkish world with his creativity. The poet was born in Tabriz in 1601 and he was resettled by order of Shah Abbas (1588–1629) with his family. He studied under Kashi (died 1656) and Hakim Shafai (died 1627), two great personalities of his time, and traveled to different parts of the world. Meetings with leading thinkers of these countries had a very positive influence on Saib’s work. After returning to Isfahan, the poet felt that he had fallen out of favor with Shah Abbas, as a result of the propaganda of some villains, and emigrated to India, from Isfahan to Herat, and from there to Kabul. Saib was greatly respected by Mirza Ahsanullah Nawab (d. 1653), nicknamed Zafarkhan and the ruler of the city of Kabul, who kept him in his palace for some time. In gratitude, Saib wrote works praising Zafarkhan’s generosity and spoke of his hospitality at every opportunity.

Zafarkhan, who had a beautiful poetic ability, never hesitated to mention that he wrote in the style of Saib, on the contrary, he proudly

stated it. After some time, at the insistence of his father, Saib returned to Isfahan during the reign of Shah Abbas II (1642–1666) and was respectfully greeted at the palace and received the title of *Malikush-shu'ara* (“the king of the poets”). The poet, who tried to be discredited by his son Safimirza Shah Suleyman (1666–1694), who came to the throne after Shah Abbas II, had to leave the palace. During this period, Saib tried to organize his works. Saib Tabrizi, who left behind a valuable literary legacy and dedicated his life to creativity and poetry, died in 1676 in Isfahan. The grave of this great artist, whose death was compiled and laments were written, is in the famous “Saib Takiye” in Isfahan. In his works, Saib attached great importance to subtle and deep meaning of text rather than just words and he did not hesitate to use new contents and expressions. His most successful and powerful poems are undoubtedly his ghazals. The poet, who takes such a natural approach to the repetition of rhymes in his poems, mobilized all his efforts to make the meaning of his poems deep and complete.

Saib, who had a wide imagination, created a strong connection between the external world surrounding him and his inner world, and managed to express it in his poems. Saib put aside the mystical approach of those who followed the path of Mevlana, and the emotional poetry concept of Hafiz’s followers, and brought to Persian literature the concept of poetry in which thought gains weight (deeply meaningful), which we can call logical philosophy [Mengi 1987, 27].

Indeed, it is as if the poet has created a style based on proverbs and idioms, enriching a mystical and emotional path set by his predecessors in his own way.

The work of Saib Tabrizi has been highly appreciated both in the *tezkira*¹ and by modern Eastern and Western scholars. Several prominent scholars have emphasized the significant role of Saib Tabrizi in shaping Persian, Indian, and Turkish literary traditions. The Czech academic Jan Ripka in “History of Persia and Tajik Literature” [Ripka 1970, 285], along with the British Orientalist Edward Browne in his “A Literary History of Persia” [Browne 1928, 265–266], highlight Saib’s contributions to the literary landscape of the region. Similarly,

¹ “*Tezkira*” (from Arab. “recollection”) is a general term for biographical works that describe the lives, works, and literary personalities of poets. These works are generally written in prose, although they sometimes include pieces of poetry.

A. Krymsky, in his “History of Persian Literature and Dervish Sufism” [Krymsky 1917, 157, 226], and E. C. V. Gibb, in his “A History of Ottoman Poetry” [Gibb 1967, 58], acknowledge Saib’s influence across diverse literary cultures. Y. E. Bertels called Saib “The Hafiz of the century” in his book “Historical Essays on Persian Literature” [Bertels 1928, 76]. When talking about Saib, Hamid Arasli said, “You can find very few jungs (a collection of poems by various poets – L. R.) written in Azerbaijan since the 17th century that do not contain many examples of Saib’s poems. There are no libraries or museums with manuscripts that do not contain Saib’s divan in volumes” [Arasli 1956, 143]. Indeed, Saib Tabrizi left behind a great school with his creations. His works, whether in Persian or Turkic, are a clear example of how rich his creativity is.

We must emphasize the strong influence of Saib Tabrizi on Turkish poets. His divan was studied in the Ottoman madrasas along with the divans of Saadi Shirazi and Hafez. Saib, who played an important role in the birth and development of a different and original style in *irsāl-i māsāl*², opened an era in Turkic literature by directing literature into the intellectual realm. In Saib Tabrizi’s lyrics, wise thinking and didactic ideas are widely reflected.

The 19th century Turkish poet Ziyā Pasha, while talking about Persian poets in the preface to Kharabat, noted that Saib had opened the vadiyi-jadid (“a new valley, a new road”) and had no equal in the “legendary-parable” [Ziyā 1291, 24]. Muallim Nāji in his work “Asami” says: “Diwani-Rum is one of the most famous remedies. It was even taught before” [Nāji 1308, 188]. Many of Saib’s poems are proverbs in the vernacular. Because of his mastery of the language, Saib gained fame with these eloquent parables [Tarlan 1944, 122]. As noted by one of the famous Turkish researchers, Abdulgadir Garakhan: “Truly, Saib was as well known and loved as a representative of Sabk-i-Hindi in the Ottoman Empire as in India and Iran, even more so” [Karakhan 1987, 59]. Balash Azeroglu wrote in his monograph “The Art World of Saib Tabrizi”: “Saib Tabrizi’s works were published in Iran, India, Afghanistan, Turkey, etc. other than his homeland Azerbaijan as the best example of 17th century Persian poetry” [Azeroglu 1981, 157].

² In order to strengthen the meaning of the poem and make it understandable, a proverb about the subject was inserted in the text.

In Turkish literature, many poets who wrote poetry in the didactic and Indian styles created works inspired by Saib's style. Prominent researcher Ismail Hikmet in his work "Azerbaijani Literature History" gave an example of the tributes written by Turkish authors to the works of Saib and once again emphasized the undeniable influence of this great Azerbaijani poet on them [Hikmet 1928, 186–196]. A. Karakhan explained Saib's influence on Turkish poets as follows: "The fact that he is the owner of Divan in the Turkish language and that he comes from an Azerbaijani family may have played a big role in his having a distinguished position in the world of Turkish poetry" [Karakhan 1987, 59]. Although we partially agree with the researcher, we think that it was Saib's innovative poetry, his style in which reason and thought come to the fore, and his beautiful poetic ability that endeared him to his followers. The poet's travels to Turkey for a certain period, the publication of his works, and the inclusion of his Divan in madrasa curricula played a significant role in shaping his creative output, leaving a notable impact on Turkish poets [Arasli 1956, 144]. When talking about the influence of Saib Tabrizi on Turkic literature, it is impossible to overlook the commentaries written on his "Divan". In general, there are many commentaries on the works of Hafiz and Saadi in the Ottoman Turkish literature, but there are also numerous commentaries written on Saib Tabrizi's Divan. Traditionally, under the influence of poets such as Baba Figani, Saib, Talibi-Amuli, Qudsi, Mashhadi, Kalim, who grew up in Indo-Turkic palaces in India, Sabk-i Hindi took Turkic poetry into its fold in the 18th century [Mengi 1987, 27]. In the 18th century, the influence of "Sabk-i Hindi" expanded further in both Persian and Divan literature. Through this style, the classic rules of Divan poetry changed, and a sense of novelty started to emerge in the expression of dreams, while the aesthetic elements remained the same. It would not be wrong to say that the main features of this style were the complex content and riddle-like idioms, the layers of meaning hidden in the depths that were difficult to understand, and complex imagery that engaged the mind, original similes, and artificial poetic language. This poem, which we can call a kind of escape from the environment, started with Naili and Fahim for Turkish classical poetry and continued until Nashati, Vajdi, Nadi-I qedim, Nafi and Sheikh Ghalib [Pala 1989, 427; Tarlan 1944, 119; Milani 1961, 61].

Life and work of Raghیب Pasha

After Nadim and Sheikh Ghalib, who left their mark on the Turkish literature of the 18th century, the representative of classical literature, Khoja Raghیب Pasha, whose works have reached our days, also fell under the spell of Saib's poems.

A representative of Ottoman literature of the 18th century, Raghیب Pasha, who rose to the position of sadrazam (grand vizier) and was one of the most important statesmen of his time, as well as a talented poet and historian, was born in 1699 in Istanbul. The poet, whose real name was Mehmed, used the pseudonym Raghیب in his work. His father was Shevki Mehmed Efendi, one of the officials at the office clerks. Little Mehmed was born into a charming environment, and from an early age, special attention was paid to his upbringing and education. From a young age, he achieved success and respect in the places where he worked. In a short time, with the help of his father, Raghیب Pasha, who started working in the Stationery Office, moved from here to the Dīvān-i Homāyūn's (the Imperial Council or Imperial Divan) secretariat. Remaining faithful to the Arabic language in science, and Persian language in poetry, the poet, while studying these languages, simultaneously studied the calligraphic styles of "naskh" and "thuluth" in the Ayasofya Madrasah under Yusif Efendi. The poet read the works of Saib Tabrizi and Shevketi-Bukhari in Persian and wrote takhmis to them. At the same time, Raghیب Pasha continued to rise in the civil service. Raghیب Pasha, who served as the letter writer of Ravan governor Ahmed Pasha, and as the head of Orduy-i Homāyūn (commander-in-chief of the sultan's army) under Kopruluzade Abdullah Pasha, finally became the seventh and last chief vizier of Sultan Osman III (1754–1757) as a mature statesman.

The period when Khoja Raghیب Pasha was the grand vizier is considered the period of culture renaissance. This new grand vizier, who attached great importance to science and literature, made efforts to increase the centers of culture and knowledge, in which he personally participated [Hikmet 1933, 14]. At the time of the weakening of the Ottoman State, Raghیب Pasha, who was chief minister for a total of 6 years and three months, died on April 8, 1763. After a funeral prayer at the Fatih Mosque, he was buried next to the treasures of the library he had built in Kosqo. All sources confirm that Raghیب Pasha, who began his career as a rank-and-file official at the age of 20, was

a skilled poet, a military man with rank, a leading educator, and a skilled financier.

The poems of Raghīb Pasha, a famous poet, philosopher, and statesman, are distinguished by their harmonious composition, simplicity of style, and thought-provoking essence. Handwritten copies of the Divan of Khoja Raghīb Pasha are kept in many libraries and museums in Turkey and abroad. The main reason for this was that Raghīb Pasha was not only a poet, but also a major statesman, and at the same time the most popular style of his time was didactic [Banarlı 1949, II, 767]. Raghīb's Divan contains several qasidas, takhmis, ramadaniyas, rubai's, tarikh, and about one hundred and seventy ghazals. His "Divan" was compiled not by Raghīb Pasha himself, but by Mustakīm-zāde Suleymān Saādeddīn Efendi (d. 1788), as indicated in the sources, and was published in Egypt in 1837 [Mustakīm-zāde 1928, 419–450].

In addition to the Divan, Raghīb Pasha has numerous works. "Majmū'a-i Raghīb Pasha" contains the author's prose and poetry works on various topics in Arabic, Persian, and Turkish. The manuscript of Raghīb Pasha's work on exact sciences in Arabic, published in Bulaq publishing house in 1839, is preserved in the author's library bearing his name. The rules of aruz are described in his work, the "Aruz Treatise", a handwritten copy of which is kept in the Suleimaniye library. Some of the author's works are collected in the "Munsheti – Raghīb", systematized by Ahmed Nuzhat. Munsheti includes "Fethiye-Belgrade", "Huneiniya, and Taifiya", presented in some sources as independent works, as well as a work of high literary value written as an appendix to Yusif Nabi's "Zeyli-Sieri". "Fethiye-Belgrade" provides information about the fall of Belgrade and many other places under Ottoman rule during the Ottoman-Austrian war in 1730. In his work titled "Terjume-i Matla 'us-Sadain", Raghīb Pasha translated a quarter of the history of the Mongols of Iran written by Abdurazzaq Samarkandi in Persian, covering the years 1305–1450, into Turkish. Another unfinished work of Raghīb Pasha is "Terjume-i rauzat-us-safa". "Rauzat us-safa fi sirat al-anbiya wa-l-muluk wa-l-khulafa" ("The Garden of Purity Regarding the Lives of Prophets, Kings and Caliphs") is a fundamental work by one of the prominent historians of the Timurid era, Mir Muhammad ibn Sayyid Burhan ad-din Khond-shah ibn Kamal ad-din Mahmud al-Balkhi (Mirhond). All

these works are a manifestation of the great intelligence and ability, the literary talent of Khoja Raghیب Pasha.

Manifestation of Saib Tabrizi's style in the poems of Raghیب Pasha

Raghیب Pasha was one of the most prominent representatives of the profound didactic style in classical Turkish poetry. In every country where he served as a diplomat or governor, Raghیب Pasha studied the famous Persian poets deeply, benefited from their works, and even wrote poems under the influence of these authors and regarded them as mentors. In fact, with his takhmis in Persian, a language he knew very well, Raghیب Pasha breathed new life into the Persian influence that had begun to disappear in the Turkish Divan literature of the 18th century. In the Raghیب Pasha Library, one can see that the manuscripts of the divans of many Persian-language poets are carefully safeguarded. Due to the political position of Raghیب Pasha, the period of his contact with Iran coincided with the widespread influence of the 'Indian style' in both Iran and the Ottoman Empire. Orfi, Saib Tabrizi, and Shevket Bukhari, who wrote poetry in this style at that time, were recognized as the most renowned in "Sabk-i Hindi" in that period [Tarlan 1944, 119]. The manuscripts of these three poets are still kept in the library of Khoja Raghیب Pasha [No. 1153-Orfi; No. 5748, 943/1104-Shevkat-i Bukhari No. 944/1105, 944/1104-Saib-i Tabrizi]. During the period when Raghیب Pasha, who played an active role in Ottoman-Iranian relations, became closely acquainted with Persian literature, Shevkat Bukhari and Saib Tabrizi had considerable influence in the poetic world. We think that this was one of the factors that prompted Pasha to get to know them, and as a result, the poems of both poets made a great impression on him. The Turkic rule established in India during the Safavid period attached great importance to the Persian language and literature. At that time, Babur Shah, Humayun Shah, Akbar Shah, Jahangir Shah gave so much attention to literature that poets began to flow from Iran to India. This is how a classification called Indian poets emerged in Iranian literature. Talib Amuli was one of the leading poets among them [Tarlan 1944, 125]. The Persian poets with whom Raghیب Pasha was closely acquainted due to his political life and whose art he studied, became more popular in Turkish poetry thanks to Pasha. Raghیب Pasha wrote

takhmis for the poems by Saib Tabrizi and Shawkat Bukhari, Talib Amuli. On the other hand, he often mentioned the name of Talib Amuli in his works. While considering the scholars and poets mentioned by Pasha, who wrote a long eulogy to Sheikhul-Islam Asad Efendi in Persian, it is possible to understand how much Pasha knew about the history of Iranian literature.

The influence of Saib Tabrizi is quite evident in many poems of Raghیب Pasha, especially in didactic poems. In the poems of Raghیب Pasha in the Indian style, it is possible to find verses similar to those of Saib.

One of the most important themes in Saib Tabrizi's poetry is "antimony". In fact, there is even a book entitled "Avazha-i Surme" ("A Song of Antimony") which was published by Dr. Mohammad Hussein Mohammadi [Mohammadi 2003]. Raghیب Pasha was influenced by the poetic motif and the nuances of the content which Saib depicted with the word "antimony".

When we look at Saib's verse reflecting the "surma" (antimony) motif, we see that he uses the word with its own shades of meaning:

از شهیدان نگاهت ناله هرگز بر نخاست

[Shemisa 1995, 273].

"From the martyrs of your gaze, never rose a sigh or a cry,

As if you dipped your sword in water to line your lashes with kohl"³.

Here is an excerpt from a poem by Raghیب Pasha, who used the symbol of "antimony" in the same way as Saib:

صدایی آمد و رفتن نخ تیزد چون شب یره

یس یه بخت خویشم سرمه آواز ما گردد

ا را از بس آه گردد گردش چشم تو سر گردان

[Demirbag 1999, 383; Yorulmaz 1989, 156].

"A voice arose, then slipped away like a fragile thread – lost into the depths of night.

Perhaps one day, my dark fate will become the kohl drawn from our voices.

He sighed so deeply that the lover's piercing gaze stole his mind.

Thus, if the dust of my body turns to stone, it becomes a millstone."

³ Here and henceforth, the translation of the fragments of poetry is mine.

The symbol of the “mojgan” (eyelashes) is one of the most widely used motifs in Saib’s poems:

همین سرگشته دارد گردش چشمت مر نه

چون صف مژگان دو عالم ب ی قرار چشم توست [Yorulmaz 1989, 144].

“The allure of your eyes not only drives me mad

but also has lined up the two worlds in a single row like the lashes in your eyes”.

Raghīb Pasha used the same theme in a similar way:

این چه بالا دست است در پنجه ء مژگان تو را

قد عالم گشته خون ر گیز شته مژگانت دو تا [Yorulmaz 1989, 144].

“O Beloved, the enchantment of thine eyes hath not merely rendered me mad;

Nay, both the worlds are enraptured by their spell, and stand in devotion, aligned as thy lashes in a single row”.

The expression *kulah girmag* (“to break one’s pride”), which we encountered in one of Saib’s ghazals, was similarly written by Raghīb Pasha in a quatrain in Persian.

At Saib:

چون آرد بجنگ دل سپاه حسن خویش را

بشکند بهر شگون اول کلاه خویش را [Kahraman 1986, 45].

“For having conquered beauty and brought it forth, my heart stands ready to wage battle against your army.

Yet before all praise is offered, you must first break your crown – cast it down.

But above all, you must let go of your pride”.

Raghīb Pasha, like Saib, to some extent in the same sense, expressed this phrase in a quatrain in Persian:

یضیف مجوز صاف دلان هم در این زمان

آس را گلو از آب گوهر، تر نمی شود

تا نشکنی آله نگشاید دلم به ناز

این فتح شکست میسر نم ی شود [Yorulmaz 1989, 154].

“Do not wish for such grace from pure hearts in our time!

No one has wet his throat with mint water (has not quenched his thirst).

Until you overcome your pride (*kulakh girmag*),

There can be no talk of victory without defeat”.

Raghib Pasha tries to express his admiration for Saib Tabrizi in different ways:

اگر چه پخته کرد در خیال طبع سلیم

حسد که راغبه هب فکر صائبانه دوش [Raghib 1836, 17].

“The verse is an acknowledgment of Saib’s influence on him”.

When we review the life of Raghib Pasha, we can understand that it is not easy to get the works of the poets he acquired for his library. This interest and love of Raghib Pasha for Iranian literature and culture will undoubtedly spread to his poetry and will be influenced by other poets of Ottoman-Turkish classical literature. Even though Sheikh Ghalib wrote *nezire* (imitative poem) to Talib and Saib, he was more influenced by Shaukat Bukhari [Milani 1961, 73]. Saib Tabrizi, first of all, influenced Nabi and then Raghib Pasha more than Shaukat-Bukhari.

The main reason why Raghib Pasha was influenced by Saib more than other Persian poets was that he was the pinnacle of Indian style, as Shaukat-Bukhari admits [Milani 1961, 73]. Raghib Pasha, in fact, loved Saib, who belonged to the Mawlawiyya Sufi brotherhood, for his wise and clever words like Nabi [Hikmet 1933, 21]. Another possible reason for that might be that Raghib Pasha was an ambassador to Iran and Saib Tabrizi was the most famous poet in Iranian literature. At the same time, there are similarities between the lives of Raghib Pasha and Saib Tabrizi. The people use many of Saib’s poems as aphorisms. In general, a significant part of Saib’s poems is of an instructive and educational nature. The poet, for the most part, wrote profound poems that were remembered like proverbs. With his words, he tried to instill moral ideas in the reader [Arasli 1956, 145]. As evident from this, it was Raghib Pasha whose style most closely resembled that of Saib Tabrizi, who had works filled with wise sayings and proverbs, who took Saib Tabrizi as a role model in the Indian style and appreciated the level of his ghazals and took great pains to obtain his manuscript. In Saib’s poems, there is a pure and naive spirit, deep love, a strong will to call for purity, and a rebellion against dirt and ugliness. The features that can be considered typical of Saib’s poems are characteristic of his poems written both in Persian and Turkish. Thus, in his poems in both languages, the main guiding features are

moral and instructive ideas and the thrill of freedom [Arasli 1956, 145]. Indeed, in the poems of Raghīb Pasha one can clearly see a wise and didactic style reminiscent of Saib. Saib became a strong lyric poet due to his strong powers of observation, and the ability to know and see events and people around him very well, especially to express them in his poems. Saib, who showed his strong poetic abilities when he wanted to use very complex compositions, like other poets representing the Indian style, did not hesitate to write his works that echoed the simple folk style. In some of his works, Raghīb Pasha, being a follower of the Nabi school, compared himself with many outstanding poets of the East and did not hesitate to praise himself and his art. According to the poet, neither the imaginary world of Saib nor the perfection of Talib gives beauty to poetry. The reason is Raghīb's talent:

نه خیال صائب استر نه کمال طالب استر
بو کا طبع راغب استر ویره بویله حسن زینت
[Raghīb 1836, 9; Yorulmaz 1989, 82].

“Of course, neither the dreamer Saib nor the sage Talib
Conveys the beauty of poetry as much as Raghīb”.

One can observe the clear impact of Nafi in Raghīb Pasha's odes, and the influence of Saib Tabrizi and Nabi in his ghazals. The poet himself openly admits this in the lines he wrote:

بخت اولمینه حسن طبیعت نه بی مفید
صائبده اولسه خلق خطاسن ارار بولور
[Raghīb 1836, 22].

“If you are unlucky, even if you are a useful ney,
Even if you are a Saib, the people will find fault with you”.

Both Saib and Raghīb Pasha were far from their homeland for various reasons. Therefore, the motif of expatriation occupies a special place in their poems. While Shah Abbas II (1642–1666) showed great respect to art and literature, Suleiman Shah (1666–1694), who came to power after him, offended artists and poets a lot. As a result, Saib had to leave the palace and Isfahan, and he felt homesick for a long time:

“If Sadi is from the clay of Shiraz
Saib is from the holy land of Tabriz” [Kerimov 2011, 151].

When Raghib Pasha served as a governor in Egypt, he also suffered from exile and expressed his desire to return to Anatolia in his poems:

کلال کلدی تصرفدن ام دنیایی،
یتیر شو قاهره نک قهری عزم روم ایده لم. [Raghib 1836, 47].

“Tired of being constrained in this world,
It is enough to direct Cairo’s wrath to Rumelia”.

قالمدی رابطه خانه و سامان وطن،
چله سخت وزارت بنی درویش ایتدی. [Raghib 1836, 60].

“I have lost my connection with homeland
The ministry turned me into a dervish”.

Like Raghib Pasha, Saib was a lifelong advocate of peace. In the Qasida Kandahar, which describes the war between Shah Abbas II and Shah Jahan, the poet advised both commanders:

“Forget the bottle, break the glass,

Renounce the black blood of drunkards.

Repentance of youth is perceived differently,

Oh, you in the spring of your youth, refrain from the wine of this youth” [Azeroglu 1981, 59].

Raghib Pasha worked in government positions and was therefore influenced by many Iranian poets and Persian poetry as well. These poets were mostly representatives of the Indian style.

Aa a didactic, moralistic poet of the school of Nabi and Saib, Raghib wrote poems that were very suitable for this style and had a great share in the tradition of saying proverbs [Gibb 1999, 334]. Many of Saib’s poems are used as proverbs by the people. Thanks to his ability to use language beautifully, Saib became famous for these very skillful and laconic proverbs [Tarlan 1944, 122]. Raghib Pasha also used many proverbs in his poems, and some of his lines (marked in bold below) were even used by the people:

مقصود اثردر مصرع برجسته کافیدر، اکر
عجب حیرتدهیم بن سد اسکندر خصوصندا. [Raghib 1836, 60].

“If the goal is to write a piece of work,
Even a wise verse is sufficient”.

میان گفتکوده بدمنش ایدر قجن،
شجاعت عرض ایدرکن مرد قبطی سرفتن سویلر. [Raghib 1836, 28].

“While showing bravery, the men of Gibt tribe consider theft as true heroism”.

At the same time, one can find wise ideas in both poets. Saib created powerful works as a result of having a strong observational ability and being able to correctly perceive the events around him and reflect them in his works. In his poems, Saib used simple open expressions along with complex compositions.

Overall, *irsoli-masala* (the use of proverbs in literature) is one of the most important characteristics of the Indian style. In this regard, Saib devoted a special place in his works to proverbs and parables. Didactic-wise thoughts are found and felt in every line of his poems:

صایمسه هر کیم فنا دنیاده موجود اوزینی،

داخل جنت اولور محشرده صایب بیحساب. [Tabrizi 2013, 15].

“Whoever considers their own existence as nothing in this transient world,

their inner self shall become an infinite paradise in the hereafter, O Saib”.

The poet says that one who does not become attached to this worldly life, who does not see oneself as great or important, will be rewarded in the afterlife with a boundless paradise born of his inner purity.

In this quatrain, which emphasizes the importance of people’s critical attitude towards themselves, the poet approaches the issue with irony and says that otherwise, the inhabitants of Paradise will be countless.

گر اومارسیز که جوانبخت اوله سیز اخر عمر،

قوجه لر قدرینی زنه‌ار ایکیدلیکده بیلنک. [Tabrizi 2013, 23].

“Should you seek joy and youthful grace at life’s last breath, then, in your days of vigor, revere the old – forget it not”.

The poet, advising to recognize the value of the older generation at a young age, emphasizes that youth is not eternal.

یولدش اولدور کیم قرا گونلرده یولدن چیقمسمن،

کچمه یولداشدن خضرتک چشمه حیوان ایچون. [Tabrizi 2013, 23].

“That friend who does not stray from the path on difficult days,

Do not abandon a friend like Khidr for the fountain of immortality”.

In these lines, in which we feel how important friendship is for Saib, he especially emphasizes that nothing in the world can replace friendship.

منت ایلن دیریلیک صایب اولومدن در بتر

جان ویرورلار اهل غیرت درد بیدرمان ایچون. [Tabrizi 2013, 24].

“O Saib, a life lived in shameful debt is far more bitter than the grave;

Yet the noble gives their very soul for sorrows none can save”.

Saib was a very proud man. In the above couplet, the poet states that anything done with favor-trading is worse than death for him.

لبلرونک شهدی دیلونک اجلینک از ایتمدی

نیجه شیرین ایلسون اجی اولان بادامی قند. [Tabrizi 2013, 25].

“Even the honey of your lips could not ease the bitterness on your tongue.

How can sugar ever sweeten a bitter almond?”

In this couplet, the poet, using the literary device of simile, notes that a sharp tongue cannot be corrected by external influence other than its owner.

توتولمیش کونکلمی جام ایله شادان ایلمک اولمز

ال ایلن پسته نن اغزینی خندان ایلمک اولمز. [Tabrizi 2013, 20].

“I can’t make my captive heart happy with glass,

You can’t open pistachios with your hand”.

یول اگر حقدور چکر یولسیزدن اخر انتقام

یوله تاپشور چیقدیلر یولدن اگر یولداشلر. [Tabrizi 2013, 16].

“It is impossible to cheer my closed heart with wine,

Nor can the mouth of a squeezed pistachio be opened with a smile”.

The poet here emphasizes that one cannot alleviate the inner pain or sorrow with external means or simple solutions. “Wine” or “cam” cannot remove the deep sorrow or distress within a person. Similarly, it is impossible to open the mouth of a pistachio or fix something squeezed with just a laugh.

Saib Tabrizi’s lines, based on popular thinking, are often encountered as independent aphorisms.

We observe the same features of phrases in the poems of Raghib Pasha:

کاسه لبریز فغفور اولسه ده ویرمز صدا

ثروت افزایش بولنجه اغنیا خستلنور [Raghib 1836, 22].

“If the cup is full, it does not give a sound even if it is made of porcelain,

The more wealth there is, the stingier the rich become”.

It reminds me of the famous proverb “Empty dishes make the loudest noise”.

افندی طعن ایدنک عقلی وار می مجنونه

کروه اهل هوا ایچره بر می بیک دلی [Raghib 1836, 18].

“Effendi, does one who mocks Majnun have common sense?

There are those crazier than him in the world.

Nobody sees themselves from the outside.

What you plant now you will harvest later”.

کیدن یولنده یورلمز مثلدر اولدن،

هیچ استقامته مانند بر عصا اولمز [Raghib 1836, 31].

“The traveler does not get tired on the way – it is known from the beginning,

He who walks the straight path will not get tired”.

One of the significant examples of Raghib Pasha's respect for Saib and his works is the manuscript of the Divan of Saib Tabrizi, brought to Istanbul by Pasha. This copy, rewritten in 1657, passed into the hands of Raghib Pasha, who had a great interest in Persian literature, during the Ottoman invasion of Tabriz in 1725. In turn, he presented this manuscript to the son of Kepruluzade Abdullah Pasha, Abdurrahman Pasha. Abdurrahman Pasha lost the manuscript on his way to Hamadan due to the Afghan war, but it fell into the hands of Munit Antaki, who was taken to Iran by Rashid Mohammad Pasha upon his appointment as ambassador. In 1743, the manuscript of the Divan of Saib reached its previous owner, Raghib Pasha. Pasha preserved this Divan as a rare copy in the library he founded in his name many years later. The library has another copy of Saib's works, including Turkish ghazals. Muallim Nāji especially emphasized that Raghib Pasha was influenced by Saib's works in his work “Ottoman Poets” [Nāji 1986, 241].

Raghib Pasha wrote a takhmis on one of the Saib's ghazals:

هر كجا باشد همی دارد به دردت اشتهار

دور اكر نژديك از حسن تو باشد مایه دار

نیست راغب هر كز از صهبای شوخت هوشیار

كر چه هست از دور كردان صائب بی اعتبار

مستی دنیاله دارش از خمار چشم توست [Yorulmaz 1989, 119; Demirbağ 1999, 377].

“Whoever bears your love is famed, no matter where they roam.

A single glance of you bestows a worth no wealth could own.

Your love intoxicates so deep, that hearts which wake grow cold –

To cast away what holds no weight is folly, plain and bold.

For all the world is not in drink, but drunk on your eyes' gleam,

It sways not by its own delight, but by your vision's dream”.

Conclusions. Thus, parallels can be observed between Saib Tabrizi and Raghib Pasha both in terms of biography and creative work. The fact that both poets spent a period of their lives in exile had a significant impact on their spiritual world and poetic thinking. This experience is particularly evident in the philosophical depth and motifs of solitude that appear in their poetry. The “Sabk-i Hindi” (Indian style) and didactic content characteristic of Saib and Raghib Pasha's works lie at the heart of their poetic thought. The aesthetic principles of this style – complex metaphors, the importance given to artistic imagery, and the expression of abstract ideas – are reflected in the poetry of both poets. The similarities in language and style in their poems are also evident in their use of phraseological units and folk sayings. This parallel is manifested not only in technical aspects but also in their aesthetic perspectives and thematic content. Raghib Pasha's respectful mention of Saib Tabrizi's name in takhmis and other poetic examples is clear evidence of Saib's influence on Raghib Pasha's literary work. The poetic legacy of Saib Tabrizi and Raghib Pasha, in addition to having a shared creative line and artistic-aesthetic values, made significant contributions to the development of the “Sabk-i Hindi” in both Ottoman and Azerbaijani literary contexts. By presenting a wisdom-based poetic worldview at a high artistic level, they played an invaluable role in enriching classical Turkish poetry.

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*Л. Рахімова***ВПЛИВ САЇБА ТАБРІЗІ НА ТВОРЧІСТЬ РАГІБА-ПАШІ**

У статті досліджується вплив Саїба Табрізі (1676), одного з видатних представників стилю “Сабк-і Хінді”, на Рагіба-паші, визначної поstatі османсько-турецької літератури. Дослідження показало, що вплив Саїба Табрізі поширився не тільки на Рагіба-пашу, а й на османсько-турецьку літературу в цілому. Протягом свого життя Саїб Табрізі багато подорожував, і враження, отримані під час цих подорожей, а також люди, яких він зустрів, мали глибокий вплив на його літературну творчість. Його твори широко поширювалися і були дуже популярними в місцях, які він відвідував. Дидактичні теми, що зустрічаються в його ліричній поезії, також глибоко відбилися у творчості Рагіба-паші. Сам поет із повагою згадував ім’я Саїба Табрізі, коли говорив про представників стилю “Сабк-і Хінді” у своїх творах. Він не тільки взяв Саїба за зразок у стилі “Сабк-і Хінді”, але настільки захоплювався його газелями, що писав на їхній основі таіси і багато років намагався отримати рукописний примірник його дивану. У творах обох авторів подібність мови та стилю чітко відображається у використанні фразеологічних виразів та народних приказок. Ця схожість не обмежується лише мовними засобами, а також проявляється в їхньому естетичному підході та тематичній орієнтації. Вплив стилю Саїба Табрізі на літературну творчість Рагіба-паші ретельно досліджено у статті.

Ключові слова: Сабк-і Хінді, Саїб Табрізі, Рагіб-паша, турецька література, поезія

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