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PROMOTION OF TURKISH POETRY IN "FUYUZAT" JOURNAL

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ARTICLE INFO	ABSTRACT
Article history Received:2024-09-20 Received in revised form:2024-10-28 Accepted:2025-03-18 Available online:2025-12-29 Keywords: "Fuyuzat" journal, Azerbaijani literature, literary and cultural environment, Turkish literature, press, poetry	The journal "Fuyuzat" (1906-1907), published and edited by Ali Bey Huseynzade, played a great role in the social-political, literary-cultural life of the Azerbaijani people, and in the awakening of ideas. The journal pages also featured examples of Turkish literature. The ideas of Turkism and Turanism were also propagated. When presenting the creative examples, personalities, and works of Turkish poets in a journal, they also departed from a Turkish nationalist stance. The poems of many Ottoman poets were published here. The poems were diverse in terms of subject, genre, and idea content. Those poetic examples not only acquainted Azerbaijani readers with Turkish literature but also contributed to awakening national ideas in them. At the same time, these works have positively influenced the creativity of writers in our national literature. These issues presented in the article become the object of research. Attention is also drawn to the positive results produced by the activities of the "Fuyuzat" journal in the field of promoting Turkish literature in our national literary and cultural environment during this time.

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ПРОДВИЖЕНИЕ ТУРЕЦКОЙ ПОЭЗИИ В ЖУРНАЛЕ "ФУЮЗАТ"

РЕЗЮМЕ

Журнал «Фююзат» (1906-1907), издаваемый и редактируемый Али беком Гусейнзаде, сыграл большую роль в социально-политический, литературно-культурной жизни азербайджанского народа, в пробуждении идей. На страницах журнала также были представлены образцы турецкой литературы. Распространялись также идеи тюркизма и туранизма. Когда журнал продвигал творческие примеры турецких поэтов, а также их личности и произведения, он занимал позицию тюркизма. Здесь публиковались стихи многих османских поэтов. Стихи были разнообразны по тематике, жанру и идейному содержанию. Эти поэтические примеры познакомили азербайджанских читателей с турецкой литературой и послужили пробуждению их национальных идей. В то же время эти произведения оказали положительное влияние на творчество авторов нашей национальной литературы.

Эти вопросы, представленные в статье, становятся объектом исследования. В данное время уделяется внимание положительным результатам работы журнала «Фююзат» в области популяризации турецкой литературы в нашей национальной литературно-культурной среде.

Ключевые слова: журнал "Фююзат", азербайджанская литература, литературно-культурная среда, турецкая литература, пресса, поэзия

Introduction: Turkish literature problems have always been in the center of attention in our national press since the time when the press was created in Azerbaijan. Hundreds of samples of Ottoman literature were published in various collections and given to Azerbaijani readers, and individual Ottoman writers and poets and their creative examples were widely promoted. In the early XX century, the most active periodical in the Azerbaijani literary and cultural environment that addressed issues related to Turkish literature was the "Fuyuzat" journal. Acquainting the readers with Turkish literature and its events by "Fuyuzat" was one of the constituent parts of their ideological policy and ideology system.

Purpose: To shed light on the attitude of the Azerbaijani press to the problems of Turkish literature, to show the purpose, reason and essence of the "Fuyuzat enthusiasts" attitude towards Turkish literature from the position of ethno-Turkism.

Research method: analysis-synthesis methods were used during the analysis of literary samples, and at the same time, the principle of historicity, typological-comparative analysis methods were also used.

Description of the main material: "Fuyuzat" collection was published in 1906-1907. Ali bey Huseynzade was the publisher and editor of the collection, which was printed due to the financial support of Haji Zeynalabdin Taghiyev. Although a total of 32 issues of the journal, which was active for only one year, were published, that is, although its life was not very long, it played an exceptional role in the history of literary-cultural and social-political ideas of our country.[2,11]

The materials published in the journal were diverse in terms of topic, genre and ideas. Special attention was paid here to the literary and artistic thought products of the Ottoman Turks, as well as to their colorful problems, innovations, separate literary personalities, various events and processes. The collection contained both theoretical and practical materials in the mentioned direction. That is, the employees of the journal paid attention to the delivery of theoretical and aesthetic articles related to Turkish literature, as well as examples of prose, poetry, publicism, translation, and dramaturgy to the readers. Let's add that among the given examples, verse examples prevailed. Of course, there was a real reason for this. So, in the last decades of the 19th century and the beginning of the 20th century, most of the innovators in the world of literature, in other words, the representatives of the so-called "literary modern" movement, were poetry masters. Also, in terms of quantity and quality, examples of poems exceeded other literary genres. In Fuyuzat, we can come across creative works by such masters of poetry as Ə. Hamid, N. Kamal, A. Cövdət, M. Ə. Yurdaqul, M. Ə. Rəcaizadə, T. Fikrət, Ə. Raiq, F. Azərbaycani, İ. Səfa, Ə. Kamal, Münir, H. Suad, Ə. Mehrənnisa xanım, Əşrəf, and others. The journal also contains information about the biographies of many of these poets. The examples of poems presented to the readers are different in terms of subject, idea, genre, content and artistry.[7]

One of the interesting political and journalistic articles published in the journal is called "Detailed analysis of the freedom-loving movement in Iran" (1907, No. 11). The article, which was printed without a signature, talks about the socio-political and revolutionary events that took place in Iran at that time. It is shown that the people in Iran joined the revolutionary events with great enthusiasm and hope. The participants of the movement strongly believe in the abolition of tyranny and the establishment of freedom in the country. Now every citizen lives there with the spirit and motto of "our blood is sacrificed for the nation and the homeland". The article contains a patriotic poem by the Turkish poet Namiq Kemal, which begins with the verse "Our actions, our thoughts are for the progress of the homeland" and his picture. This verse of N. Kamal is

presented with an exuberant explanation, and at the end of the explanation, devotees of mashruta are advised to "sing along" with the meaning of the poem [1,166]. The purpose of the author of the article in presenting the poem is to acquaint the readers with the ideal, enthusiasm, and belief in freedom of the mashruta devotees, as well as Namiq Kamal's creativity and the ideal of the homeland.

A. Covdet was one of the fur artists whose artistic heritage was in the focus of attention in the journal. M.A. Sabir's poems "Does not the wonder unveil itself from the half-covered face of the dream?" written with the note "Abdulla Covdat's takhmis", which we talked about for the first time, was delivered to the readers on the pages of this journal. Let us also add that Hadi's poem, which we mentioned, was a tribute to Abdulla Covdet.

The poem "Onetruth" published in "Fuyuzat" was dedicated to the celebration of the Turkish artist we are talking about. This poem, sent from the island of Crete, was printed with the signature of "Faraq editor". The poem was preceded by a note: "To Dr. Abdulla Covdet Bey Efendi". The volume of the verse consisted of four clauses. The Ottoman artist we are talking about here was praised enthusiastically, his talent, inspiration, and art were praised with solemn epithets. In the poem written by A. Covdet, the poet's patriotism, love of freedom, and ideology of freedom are prominently presented. We must note with regret that the language of the poem was rough and heavy with Arabic-Persian elements.

In the third issue of the journal for the year 1906, the comprehensive explanation under the title "İltifati-feyzipervaranə" makes it clear that at that time, Abdulla Covdet was publishing a newspaper called "İctihad" in Egypt. In a letter he sent to "Füyuzat", he promised to cooperate with the collection, to send him samples of his poems and articles, and at the same time he also sent several samples of his creativity. Following the note we mentioned, a ghazal in Persian and a qit'ah in Turkish by the poet were also published. In the later issues of "Fuyuzat" we are faced with many examples of A. Covdet's poetry. Among those poems, we can show the following: "Abdurrahman Badirkhan Bey", "For you", "Dilbari-hurriyyat", "Bir kitabayi-sangi-mazar", "Timsali-hurriyyat", "Continents" etc. Some of these verses are in Turkish and some in Persian. A separate essay entitled "Abdulla Covdet" by A. Huseynzadeh was published in the 4th issue of the journal in 1906.

Mahmud Akram Rajaizadeh was one of the artists in the field of interest in "Fuyuzat". Of course, this was not accidental. Thus, Mahmud Akram is considered one of the leading figures of the modern Ottoman literary environment, the innovations he brought to the field of art were widely imitated and appreciated. In addition to the poet's poetic examples, we also find an interesting essay called "Nigar Khanum" (1907, No. 18). In that essay, Mahmud Akram talks about the life and artistic heritage of the famous Turkish female poet Nigar Khanum. It touches on interesting issues about the literary personality and creativity of the poetess.

Nigar Khanum's father, Osman Pasha, was Hungarian by nationality. He accepted Islam. He was one of the well-known officials who worked in the civil service for many years. He lived part of his life in Istanbul. The main part of Mrs. Nigar's life was spent in Istanbul. He was both a talented poet and a wonderful musician. He knew several languages quite well. As a rule, he composed his poems in Turkish. English, Latin, German, Italian, etc. about Mrs. Nigar. it was also possible to find information in newspapers and journals, books, collections published in different languages. In short, he was known to some extent in many European countries. M.A. Rajaizade informs the readers about these issues mentioned in the essay "Nigar khanim" and aims to introduce them to the readers. He calls her "the wise lady", "Zohreyi-sheir born from Afaqi-nisvan", and says that her favorite pastimes today are poetry and music" [1, 281].

The author notes that I once asked Mrs. Nigar whether she considers herself Hungarian or Turkic. The poet politely told me that Hungarians are also Turks by origin, that is, they are from "Aqvami-Turania". However, I opened my eyes to the world in Istanbul, grew up and lived there, connected all my activities with Turks, finally, my mother is also a Turkish girl. So I am Turkish.

Mahmud Akram Bey, who naturally considers Nigar Khanum a true intellectual, aristocrat, and values her as the "cosmic woman" of the Muslim world, recommends exploring the artist's works as a means of getting to know her. He concludes his thoughts with a concise quatrain, bringing them to a continent.

As an example of the poetic heritage of the Turkish poetess, her poem "Chirpinma" is also presented to the readers in the mentioned essay.

In the same issue of "Fuyuzat" Mahmud Akram Rejaizade's own poem "Red Dead" was published. The poem is listed in the rubric "Numuneyi-adabiyyat". That poem, published with the epigraph "From the brave young men stationed on the border", was written on the subject of heroism. We come across three poems of Mahmud Akram Bey in different issues of the journal. These poetic examples are the poems entitled "Imtahani-adabi", "A leaf from spring, or a song from hum" and "Remember!".

The collection also includes A. Raig's article "Interview-literature" and in this article we find several poems of Tofiq Fikret (1907, No. 2). Ahmed Raig first gives brief information about the artist. He is presented to the readers as "the most mature poet of the literary-modern-Ottoman period" capable of reflecting tender feelings, poetic declarations, tender feelings and dreams. Then he conveys some poetic examples from the poet's artistic heritage to the readers. However, A. Raig gives the verse form of those poems, i.e. not the original ones, but the prose form. In the sequence of these poems, there are also popular works by Tofiq Fikret, such as "Ramadan Charity on the Bridge," "In the Village Cemetery," "After the Rain in Martyrdom," and so on.

The original language of the verses is Galizi. However, the fact is that the language of this version, translated into prose by Ahmed Raig, is not at all simple and completely understandable. Many Arabic-Persian expressions and words have been preserved by the author of the article. Of course, this merit was related to the language policy implemented by the "Fuyuzat" group.

Regarding the idea-content merit of the poem "Red Martyrs", we can say that it is one of the social-philosophical poems of the Turkish poet we are talking about. The main theme of the work is related to the fact that the cemetery is not only a place where the dead are buried, but also a place where the living should learn from. It is the final and inevitable destination of every human being, waiting for its path. Whoever the son of man is in this world is essentially nothing more than a handful of earth.

Another poem of Tofiq Fikret published in the journal is a poetic example called "Fuzuli". The poem is in the musadas genre. This is one of the most content, level and complete lyric examples written about Fuzuli. In the poem, T. Fikrat created an artistic and philosophical portrait of our ghazal poet, who is a great sufferer of the burden of love and suffering. He turned the essence of Fuzuli's philosophy of life and love into the object of the art of words with a deep beauty and artistry. Undoubtedly, the publication of such works in "Fuyuzat" played an important role in introducing both Fuzuli and T. Fikrat to the readership.

M.A. Yurdagul's poems "Hasbi-hal" and A. Hamid's "Tajalli, or Consolation" were also published in the journal. Interesting examples were selected from the heritage of both artists that allow us to imagine their linguistic and stylistic features and artistic method to a certain extent.

Abdulhaq Hamid's poem, which we mentioned, was written in the ode genre. Here, against the background of the suffering landscape of a village in the midst of nature, the mortality, sadness, and romance of material existence finds its artistic and philosophical expression. The lyrical hero who climbs to the top of a high mountain early in the morning looks at a village located at the foot of this mountain. Everything is quiet here, nature is silent in the village. There is a note of strangeness and mortality in everything. The surrounding world resembles a grave silence. In fact, the strange and troubled landscape of this village, the surrounding nature and the mountain is a small scale of the strangeness of the big world, the people who live on it, the quiet and troubled state of the world. The poet sees a connection between the strangeness in the surrounding world and the strangeness of the earth on a large scale.

The above-mentioned poem by Muhammad Amin Yurdagul was written in the varsagi genre. It is known that M. A. Yurdagul is a writer who successfully combines the classical literary tradition with the tradition of folk poetry in the written literature of the Ottoman Turks. The poet's poem "Hasbi-hal" published in "Füyuzat" is one of the valuable artistic facts of the feature we mentioned, which brings these two literary traditions closer to each other in terms of idea-content, form and image, and language-style. It is true that the poem was written in Aruz verse. However, in "Hasbi-hal" the signs of folk poetry are clearly manifested in terms of form and image as well as language and style.

Several poems of Ahmed Kamal were published in "Füyuzat". Among these poems are "Falsafeyi-parishan", "Shabgardî-khayal", "A night in between", etc. can be shown. The first example of the artist's verse is a ghazal, and the next two are cross-rhyming quatrains. In all three poems, we see the idea-content and stylistic-aesthetic signs of romanticism. The flow of ideas and content of these works is aimed at the artistic reflection of individual and life issues in public life. Unable to find comfort and happiness in the social environment, tired and disgusted by its vices, the hero turns to loneliness, moonlit nights, endless skies, darkness that becomes romantic in silence. He finds his consolation, joy, peace of mind in dreams.

In the 22nd issue of the journal in 1907, a lot of space was devoted to I. Safa. Here is an article about the poet, a poetic example dedicated to him and a poem by the artist himself. The article and the hymn poem dedicated to Ismayil Safa belong to Ahmed Kamal. The article is entitled "Bir safheyi-hayat, or Ismayil Safa". This is a scientific-publicistic article by nature. In this article written on the occasion of I. Safa's death, A. Kamal provides information about I. Safa's personal qualities, social and literary activities, as well as his place in Ottoman literature, some aspects of his life and activities. It is clear that A. Kamal himself knew I. Safa personally, communicated with him, therefore he was familiar with a number of his personal qualities.

On the pages of the collection, we generally encounter a range of literary genres and poetic forms that are new for our literature. These innovations, which constitute an interesting event for our literary history spanning centuries, allow us to become acquainted with the works created by Turkish writers and poets. We came across the creative works of some mentioned writers in the mentioned new genres and poetic forms, including the sonnet and cross-rhymed poetry. They had borrowed these genres and literary forms from Western literature. Through the "Füyuzat" journal, these literary forms and genres introduced to Azerbaijani literary and cultural life soon began to manifest themselves in the works of our creative personalities in the national literary

arena. Rhymed poetry forms such as cross-rhymed poetry, hymn, sonnet, and others, as well as literary forms like rhymed poetry and free verse, emerged for the first time in the Azerbaijani literary arena as symbols of the creative experiments of Turkish artists. In this regard, H. Suad's free-verse poem "Buvadamur" (1907, No. 19) and A. Rajab's rhymed poems (1907, No. 14) attract more attention.

Two mansur poems by A. Raig were published in "Fuyuzat" under the name "Sheyri-mansur". Although the language of one of them is rather heavy, the language of the other's poem "My Monastery Brother Bahaeddin" is simpler and closer to the vernacular.

"Buvadamur" is the name given to a forest in France. The semantic meaning of the word means "alley-love" (alley of love). H. Suad's free-form poetic example called "Buvadamur" also reflects the author's lyrical-romantic views and feelings about that forest. This artistic example is one of the first free-weight poetic examples printed in the Azerbaijani press.

The poems of Ottoman poets, including F. Azerbaijan's "Mənzumeyi-mövludiyyə," Mrs. A. Məhrənnisa's "Bir qız ki, tanırdım," Əşrəfin's "İştikayi-rindanə," and others, have been presented to Azerbaijani readers for the first time on the pages of the journal we mentioned earlier. Feyzi, an Azerbaijani Turk residing in Istanbul, composed the ode "Manzumei-Movludiyya" as a celebratory literary piece commemorating the birth of Prophet Muhammad (peace be upon him). Functioning as a symbolic birth certificate, this poem was published in the periodical "Fuyuzat" on the eve of the auspicious occasion of the birth of the Prophet of Islam.

Abdulhaq Mehrannisa Khanum, sister to Abdulhaq Hamid, a prominent figure in Ottoman literature, authored the poignant poem titled "A Girl I Knew." This artistic piece conveys a sorrowful impression linked to the grave of a destitute girl whom she had acquainted with in the past, and who has since passed away. The poem stands as a notable example of elegiac poetry. On the other hand, Ashraf's composition, "İştikayi-rindane," delves into the romantic musings of a human son who, having experienced the loss of his hand in the course of real-life events, reflects upon the notions of existence and non-existence.

In "Fuyuzat" there was also a separate column called "Some of the wisdom of Udabayi-Osmaniyeh". Wise words and advices of Turkish poets and writers, intellectuals were included here. For example, Shinasi, N. Kamal, A. Hamid, M. A. Rajaizadeh, S. Sazai, F. Najib Muallim Naji, Sh. Sami, etc. examples of the wise words of the authors are given.

Conclusion: During the initial decades of the 20th century, the Azerbaijani press, notably exemplified by the "Fuyuzat" journal, exhibited a robust engagement with Turkish literature, manifesting a spectrum of attitudes and diverse perspectives. The pages of the "Fuyuzat" collection extensively feature the works of Turkish writers and poets, accompanied by comprehensive information about these literary figures. Furthermore, the journal dedicates significant space to the promotion and dissemination of Turkish literature, underscoring a deliberate and concerted effort to cultivate awareness and appreciation for the rich literary tradition within the Turkish language and cultural sphere.

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