

## THE LITERARY PECULIARITIES OF QUR'AN AYAHS USED IN THE WORKS OF MAHAMMAD HADI

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**Abstract.** The tales written in the Holy Qur'an, especially about the lives of the prophets, have left a deep mark on the literature of Muslim nations. Over centuries, Oriental literature has been under the influence of these tales, it has given life to Oriental literature, raised it to an unattainable level of art that glorifies divine deeds. The paper analyses the creation of poet Mahammad Hadi as one of the prominent thinkers who widely used Qur'an verses (ayahs) in his works. The poet frequently refers to the Holy Qur'an further enhance the spiritual and artistic value of the work. In the works of M. Hadi, the coming of various prophets is not mentioned as beautiful names, their names and personalities appear as artistic merits of romantic poetry. Poets such as M. Hadi revealed the possibilities of art in their artistic creations, which naturally increased the meaning and content of the written artistic example, the material of life reflected in it: the ideas and hypothesis put forward, and the necessary for the content, features of form, i.e. genre, weight, rhyme, division, etc. were not a goal, but a means.

**Keywords:** Azerbaijani literature, Mahammad Hadi, Holy Qur'an, romanticism, artistic value, lives of the prophets.

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### 1. Introduction

When talking about classical Oriental literature, its content and meaning, and ideas, it is impossible not to mention the influence of the Islamic religion and its holy book, the Holy Qur'an, on this literature. The religion of Islam, which arose in the Arabian Peninsula at the beginning of the 7<sup>th</sup> century, had a profound impact on the worldview of many peoples with its strong ideology and excellent teaching, and peoples living in a large area from India to Andalusia embraced this religion. Over centuries, the spiritual world, science and culture of Muslim peoples have benefited from the high lofty ideas of the Holy Qur'an.

The tales written in the Holy Qur'an, especially about the lives of the prophets, have left a deep mark on the literature of Muslim nations. Over centuries, Oriental literature has been under the influence of these tales, it has given life to Oriental literature, raised it to an unattainable level of art that glorifies divine deeds. In particular, the stories associated to Adam, Noh, Abraham, Joseph, Jesus, Moses, Job, Mahammad Alihissalam and other prophets have left an indelible mark on the artistic creativity of the peoples of the East.

The history research of the reflection of Qur'an ayahs in Azerbaijani literature is not very rich. Although the Qur'an ayahs (verses) are often mentioned in the works of some writers, they have not been systematically elucidated in the studies of our literary scholars, except for a few scientific works dedicated to this field.

## 2. The literary peculiarities of Qur'an Ayahs (verses) used in the works of Mahammad Hadi

Mahammad Hadi is one of the prominent thinkers who widely used Qur'an verses (ayahs) in his works. The poet frequently refers to the Holy Qur'an further enhance the spiritual and artistic value of the work. Besides the ideas related to prophets and the saints of our world are often found in the works of M. Hadi, there is another important aspect that the romantic writer used the images of prophets as a means to express his ideas and thoughts in a more prominent form and to convince his readers of his ideas. In other words, in the works of M. Hadi, the coming of various prophets is not mentioned as beautiful names, their names and personalities appear as artistic merits of romantic poetry. For example, it is appropriate to remember three verses from M. Hadi's poem "The world is a place of sorrow:"

Göstərin bir Yusifi məhsudi-ixvan olmadı,  
Hansı bir Yəqubdur məhcuri-didar olmasın?  
Atdılar nari-bələyə həzrəti-İbrahimi,  
Varmı bir Yəhya şəhidi-tiği-qəddar olmasın?

Hansı Musa görmədi zülmü sitəm Firon dan,  
Varmı bir İsayi-canbəxşa ki, bərdar olmasın?  
Hansı peyğəmbər olubdur çəkməsin yüz min əza,  
Varmı bir Əhməd düçari-təni-əşrar olmasın? (Hadi, 1978, p. 77).

In the first verse there is talk about the misfortunes that Yusuf's brothers inflicted on him out of jealousy of their father's filial love for him: "Kill in the land, and your father's attention will be yours. Afterwards, you will be decent people." One of them said, "Do not kill Joseph, but throw him into the bottom of the well: some caravan may pick him up-if you must do something" (Joseph, 9-10, p. 116).

As mentioned in Surah Yusuf of Qur'an, his brothers took Yusuf and threw him into a well in the desert in order to hide Yusuf from their father. Yusuf's father Prophet Jacob was separated from his son and was forced to live with longing for a son for a long time.

In the second verse, we are already talking, it is about the calamities that befell Prophet Abraham. Here, the poet refers to the pagans throwing Abraham into the fire. As mentioned in Al-Anbiya Surah (58-59) of the Holy Qur'an, Prophet Ibrahim entered the temple and broke all the idols except the main idol. When entering the temple, the pagans, who saw the broken idols, suspected Abraham and called him to them and asked him: "So he reduced them into pieces, except for their biggest, that they may return to it. They said, "Who did this to our gods? He is certainly one of the wrongdoers."" (Al-Anbiya 58,59, p.166). Enraged, the pagans throw him into the fire. But at this time Allah (God) comes to his aid. "We said, "O fire, be coolness and safety upon Abraham" (Al-Anbiya 69, p.167). With the help of his God, Ibrahim comes out of the fire safely.

One of other prophets whose bitter fate is mentioned in the poem is Prophet Yahya. Prophet Yahya is prophet miraculously sent by God. As mentioned in the Qur'an, his father Zechariah begged God for a child in his old age. Hearing Zechariah's prayers, God gave him a son and his wife became pregnant despite being barren. Prophet Yahya and his father Prophet Zechariah are killed by the Israelis. In verse 7 of surah Isra of the Holy Qur'an, the calamity that befell the Israelites is considered as a punishment sent by God for killing the prophet Yahya. "If you work righteousness, you work righteousness for yourselves; and if you commit evil, you do so against yourselves. Then, when the second promise comes true, they will make your faces filled with sorrow, and enter the Temple as they entered it the first time, and utterly destroy all that falls into their power." (Surah Al Isra 7, p.102)

The next verse refers to the struggle of Prophet Moses with the Pharaoh of Egypt. Prophet Musa's struggle for his people is widely reflected in surah ash-Shuara, the 26<sup>th</sup> chapter of the Qur'an. The next verse tells about the crucifixion of Jesus. The poet's nickname for Jesus is reference to his miracles, such as giving life to birds made of clay and raising the dead. It is given in ayah 49 of Surah Ali-Imran: "A messenger to the Children of Israel: "I have come to you with a sign from your Lord. I make for you out of clay the figure of a bird, then I breathe into it, and it becomes a bird by God's leave. And I heal the blind and the leprous, and I revive the dead, by God's leave. And I inform you concerning what you eat, and what you store in your homes. In that is a sign for you, if you are believers"" (Ali Imran 49, p.27).

Then, in the verse, the poet calls Prophet Muhammad by one of his nicknames given to him in the Qur'an. In verse 6 of surah As-Saf, prophet Jesus mentioned the prophet who will come after him as Ahmad. "And when Jesus son of Mary said, "O Children of Israel, I am Allah's Messenger to you, confirming what preceded me of the Torah, and announcing good news of a messenger who will come after me, whose name is Ahmad." But when he showed them the miracles, they said, "This is obvious sorcery." (Es-Saff 6, p. 214). Prophet Muhammad was not accepted by his people when the Qur'an was revealed for the first time and became the target of many pagan poets. Calling him a poet and a priest, they neither accepted his prophecy nor the words of God he spoke.

This poem talks about the prophets – Abraham, Yahya, Moses, Jesus, or the children of the prophets – Yusuf and Yaqub, or the nicknames of the prophets (Ahmed is one of the nicknames of the prophet Muhammad). However, the romantic poet does not simply remember their names, those sacred names become the poetic landscape of M. Hadi's poem.

Or M. Hadi writes in his poem "Khaluk's Father" referring to the famous Turkish poet Tofiq Fikret:

Ey ruhi-ədəb, ruhi-füsunsazi--məali,  
 Ey aləmi-bələdə uçan şairi-ali!  
 Şerin əbədi bakirədir, bivə olurmu?  
 Bir boylə gözəllik yaradan işvə olurmu?  
 Ey bakirə əşar doğan şeir Məsihi,  
 Ey türklərin şairi-fəyyazü fəsihi.  
 Küsmə, yenə ol samei-ruhi-ədəbiyyat,  
 Həp mürdədimağız, bizi canlat, bizi parlat. (Hadi, 1978, p.235)

Aziz Mirahmedov, commenting on the verse in the poem "O virgin-born Messiah of poetry, O poet-fayyazu fasih of the Turks", writes: "Christ-Jesus. According to

religious legend, Mary gave birth to him as a virgin. In Oriental poetry, the figurative expression “breath of Jesus” is used as a word symbol that brings a new spirit to a person.” The meaning of the verse written with an appeal to T. Fikrat: “O Jesus of poetry, who creates virgin works, O Turkish poet who radiates light with his beautiful, sweet speech” (Mirahmadov, 1985, p. 450).

M. Hadi has chosen such a side of comparison in order to show the greatness of Tofiq Fikret and poetry and art as a whole, and he has succeeded in it. It is worth reminding that even before M. Hadi, there were artists who saw a connection between art and the breath of Jesus. For example, S. A. Shirvani writes in his famous essay "Gush gyl":

Tut bərabər dəmi-İsayə müğənni dəmini,  
Qılıb ehya özünü, seyr elə ruh aləmini,  
Ziri-qəm olma, eşit nəğməyi-zilü bəmini,  
Çəkmə, aqilsən əgər, dəhri-müxalif qəmini,  
Şurə gəl, nəğmə ilə çək qəmi-dünyayə hasar (Shirvani, 1963, p.268).

In this example, S.A.Shirvani compares the singer’s voice to the breath of Jesus, so the continuation of such a tradition in M. Hadi’s work is completely logical. In the work of M. Hadi, the appeal to the Qur’an ayahs is quite extensive. In other words, the romantic poet created an example of masterly use of the Qur’an and its ayahs. Here, it is essential to mention the opinion of prominent literary critics Mir Jalal Pashayev and Furudin Huseynov: “The examples given by Hadi from the Qur’an are not about fasting, prayer, khums, zakat or other superstitious rulings, but mainly about knowledge, literacy and the necessity of science, education, and social progress” (Pashayev.& Huseynov, 1982, p.335). The poet also emphasizes this point by referring to the Qur’an ayah in the last verse of the poem “What makes a person blessed”:

Və “ kərrəmna bəni-Adəm...” nişanının hifz üçün,  
Maarif kəsbi qılmaq bizlərə əmri- peyğəmbərdir (Hadi, 1978, p.8).

The seventieth ayah of Surah Al-Isra says: “We have honored the Children of Adam, and carried them on land and sea, and provided them with good things, and greatly favored them over many of those We created” (Al-Isra 70, p. 144).

The things that distinguish a person from other creatures and make him superior are that he has intelligence, can speak, can choose good from bad, and has the ability to do his own work with his own hands (Tabari, 1994, vol. 5, p. 51). The poet says here that a person who has such qualities should acquire science and education.

In one of his first poems dedicated to school and education, the romantic poet clearly writes:

Cənabi-Xızırda çün var idi elmi-lədüniyyat,  
Ona şagird oldu dinlə, gör Musayi-imrani.  
Xızırvəş sən də olmaq istər isən arifi-məna,  
Maarif çeşməsindən iç doyunca abi-heyvani.  
Əzəl nazil olan surə rəsulullahə «iqrə...»dir-  
Ki: «iqrə bismi rəbbik» ...eyləyir təzyin Qur’ani (Hadi, 1978, p.11).

It is clearly seen that the poet gave an example the words “Read with the name of God” from the Qur’an. This verse (ayah) is the first ayah of Surah “Alaq”: “Read: In the Name of your Lord who created. Created man from a clot. Read: And your Lord is the Most Generous. He who taught by the pen. Taught man what he never knew” (al-‘Alaq 1-5, p. 325).

In general, this ayah is about the advantage of reading, education, the creation of a person, the uniqueness of the word. Tabari and other commentators, based on the opinions gathered from companions, note that the ayahs of this sura are the first verses revealed to Prophet Muhammad by Jabra'il angel. Here it is reported that the pen is one of the great blessings created by God. Thanks to this pen, a Human can learn everything he does not know and pass it on the next generation (Qurtubi, 2006, p. 375; Tabari, 2001, vol.7, p. 545); Sa'di, 2011, p. 1097; Zamakshari, 2009, p. 1212; Ibn Kathir, 1997, vol.7, p.436).

In that poem, the poet also mentioned the names of Prophet Musa and Khizir. Similarly, the mood of enlightenment is felt here. As mentioned in the Qur'an's Surah Kahf (Cave), Musa met his young friend Khizir, who was more knowledgeable than him, and asked him to teach him the knowledge he possessed.

Moses said to him, "May I follow you, so that you may teach me some of the guidance you were taught?" He said, "You will not be able to endure with me ( al-Kahf 66,67, p. 151).

Since he does not know the inner meaning of the deeds committed by the prophet Khizir, he cannot give him a positive assessment at all.

Let's remember another verse from Hadi's poem:

Kəmalı-şövlə talib olaq kəsbi-kəmalətə,

Beşikdən qəbrədək təhsil edək adabü irfani (Hadi, 1978, p.10).

In this regard, Aziz Mirahmedov, the literary critic clearly states in the explanations and notes he wrote to "Selected works" of M.Hadi: "Beşikdən qəbrədək təhsil edək adabü irfani". It is a free translation of the Qur'an ayah (Utlubul elma minal-mahdi ilal-lahdi). However, this expression is actually not ayah of the Qur'an, but a hadith. Since this hadith is considered one of the weak hadiths, it was not included in the collection of authentic hadiths. This hadith is given by Muhammad ar-Reyshahry in the collection of hadiths collected in the book "Hikamu n-nabıyyu-l'a'zam" (Reyshahry, 1429, vol.1, p.220). This hadith is referred to several times in Hadi poems. Another verse of the romantic poet's poem «Lövhəyi-təsviri-maarif» is as follows:

Əgər Çin ölkəsində olsa cüyəndə olaq elmi,

Qılıb kəsbi-fəzail, edəlim tövsii-ruhani (Hadi, 1978, p.10).

Again, Aziz Mirahmedov writes in the explanations and notes: "«Əgər Çin ölkəsində olsa cüyəndə olaq elmi.» It is literal translation of the Qur'an ayah. (Utlubul elmə vəlov bis-Sin). However, this expression is not Qur'an ayah, but hadith given by Ismail ibn Muhammad al-Acluni Al Jarrahi in the collection of hadiths collected in the book "Kashful Khafai Muzilva-Albasi" (Al-Acluni, 1351, p. 138).

Let's consider Muhammad Hadi's ghazal "Eyes". In addition, it should be noted that there are no poems of M. Hadi purely about love. Since the romantic poet is more engaged in the analysis of socio-political problems, he moved away from the theme of love. However, we note that in the poem "Eyes" gives love a certain place in comparison with his other poems. So, in the first verse of the ghazal, it is said that the romantic hero is infatuated by the beautiful eyes of his lover:

Qıldı, ey ahu, məni vəhşi qəzali gözlərin,

Etdi səhragərđi-cənnət laübalı gözlərin (Hadi, 1978, p.69).

In this ghazal, M. Hadi masterly used some of the poetic images that are necessary and always needed in classical poetry, in describing the theme of love:

Xanəbərduş eylədin zülfün kimi aşıftəni,

Qıldı dil cəmiyyətin məhv ol bəlalı gözlərin.

Taleim bənzərkən, ey afət, səbahı-hüsnünə,

Eylədi halın kimi Şami Bilalı gözlərin.  
 Çeşmi-əfsunpərvərində vardır istedadı-cəzb,  
 Dілrübadır, dілrübə, əfsunla mali gözlərin (Hadi, 1978, p.69).

In the poem, M. Hadi, no matter how romantically he describes the eyes of his beloved with romantic colors and romantic pathos, he does not consider them sufficient. It seems to him that he is powerless to embody in words the pure and elevated feeling that fill his heart. Therefore, he chooses the Qur'an ayahs as the main point of comparison and further strengthens his opinion:

Dideyi-səhharının vardır iki xasiyyəti,  
 Gah səlbü gah cəlb eylər məlalı gözlərin.

Bunca kim, əhli-niyazə nazü istiğna satar,  
 Ədлgahi-həqdə verməzmi sualı gözlərin?

Abidi-məscidnişini eylədin sağərbədəst,  
 Eyləyir təhmil üşşaqə vəbalı gözlərin.

Məncə məchul idi hala rəmzi - «vəscud, vəqtərib»,  
 Bəndənə məlum qıldı bu məalı gözlərin (Hadi, 1978, p.69).

The words “vaşjud, vaqtərib” in the last verse are from the Qur'an and its meaning is “No, do not obey him; but kneel down, and come near” (Alaq 19, p.235.). In this way, the romantic author finds such a poetic support that further elevates the meaning expressed in the ghazel. M. Hadi uses Qur'an ayahs not only in his poems about love, but also in his poems about social and political topics. At the same time, it should be especially noted that these uses are local, do not cause any dissatisfaction and, on the contrary, seem to be completely necessary. For example, it is appropriate to review a few verses of the poem “Dad istibdaddan” by the romantic poet, which is quite famous and is the focus of attention of almost all researchers and is never overlooked (never goes unnoticed):

Qaldıq əlində bir sürü ərbabi-vəhşətin,  
 Olduq əsiri pənceyi-qəhrü müsibətin!  
 Hər səmtədən atılmadadır tiri-cangüdaz,  
 Yoxdur önün alan bu xədəngi-fəlakətin!..  
 «Layəsəl»in məalına meydan olub vətən,  
 Keyfi idarələrdə nə karı ədalətin?!  
 Hər yerdə eyləyir sitəm icra hökmünü,  
 İştə budur nizami kilabi-dənaətin! (Hadi, 1978, p. 65).

“Layasal” is a word taken from the ayahs of the Qur'an and means “unquestionable”: He will not be questioned about what He does, but they will be questioned” (Surah al-Anbiya, 23, p.165). Therefore, the tyrants can do whatever they want, because no one will question about their injustice. Thus, the romantic poet considers it more important to refer to the Qur'an ayah to further strengthen his idea.

There are poems of M. Hadi that are based on ayahs taken from the Qur'an from the beginning to the end. In other words, if we remove examples taken from the Qur'an's ayahs in the poem “Sheikhlara-ishanlara”, then the poem will completely destroy:

Afərin olsun sənə, ey «filusuf»i-zifünun!  
 Pərvərişyabi-fünunun zümreyi-»layəqilun».  
 Gəlsə ərbabi-zəka təlim üçün dərgahına,



Lövhi-idrakı olur qəlbin kimi zülmətnümün.  
 Rahbərmi, rahzənmi olduğun məlum ya,  
 Peyrəvani-məsləkindir firqeyi-layüflihun.  
 Pək böyük sərvtlilər elani-iflas eylədi,  
 Layiqi-heyrət budur hala «və hüm layəşürün».  
 Bunca aldandıq yetər, ey sevgili ixvanımız!  
 İştə ədvəri-təyəqqüzdür «məta ma tərqudü» (Hadi,1978, p. 149).

Here “*layaqilun*” means “do not understand” (Hujurat, 4, p. 271), “*layüflihun*” – will not succeed. ( Yunus, 69, p. 106), “*va hum la yashurun*” – they do not know (Araf 95, Yusuf 107, Shuara 202, Ankabut 53). As it can be seen, the ayahs of Qur’an are included in the verses of the poem in such a way that without them it’s impossible talk about any meaning and idea related to this poem. Another important aspect is that examples from the ayahs of the Qur’an are observed at the end of the poem and not at any other place. The fact is that those patterns directly form rhymes, and without rhymes, the poem almost disappears. If such a fact was found only in one verse, it would be considered as a complete coincidence. The above example is against this coincidence. Because, in four verses of M. Hadi’s poem “*Sheikhlara-ishanlara*”, which consists of five verses in total, most of them rhyme with words taken from the ayahs of the Qur’an. Also, this feature is manifested not only in the above poetic example, but also in other poems by M. Hadi. For example, let’s review the couplets of the poem “*Ulduzlu bir gecədə müharibə tamaşası və “Şahnəmə şairi-ziiqtidarını xatırlamaq”*” by romantic poet that rhymes with each other:

As it turned out, the words “*hal min mazid*”, that means “*Are there any more?*”, are taken from Qur’an ayah (Qaf,30, p. 273) and form direct rhyme.

### 3. Conclusion

In general, it should be noted that concept of formalism is completely contrast to great writers who understand the meaning and essence of great art and who always approach this issue responsibly. Due to the fact that real art owners pursue important ideas and serious matters that make people think and worry, and are relevant for the era and era, signs of form and attempts at formalism can almost never come to the fore in their creativity. Thus, poets such as M. Hadi revealed the possibilities of art in their artistic creations, which naturally increased the meaning and content of the written artistic example, the material of life reflected in it: the ideas and hypothesis put forward, and the necessary for the content, features of form, i.e. genre, weight, rhyme, division, etc. were not a goal, but a means.

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