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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**EXPERIENCE OF COMPARATIVE ANALYSIS OF
YUNUS EMRE’S AND GAZI BURHANEDDIN’S
“DIVANS”**

Specialty: 5710.01 – Turkic languages

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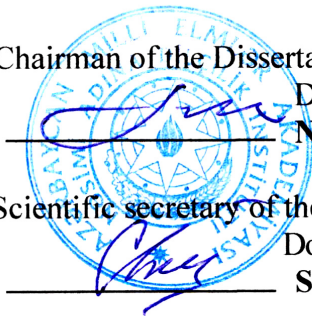
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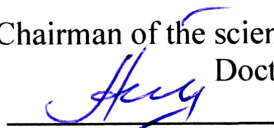


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INTRODUCTION

Relevance of the research topic and degree of its development. One of the priority directions of modern Turkology is the discovery and systematic study of Turkic-language written monuments belonging to the Middle Ages. These monuments are of great importance for determining the stages of evolution of Turkic languages, tracing the path of their historical development, and showing the real linguistic landscape that existed at different stages. Written monuments dating back to the Middle Ages, especially the 13th-14th centuries, are considered invaluable sources because they fully reflect the phonetic, lexical, and grammatical features of Turkic languages, as well as their expressive capabilities and stylistic richness. They are valuable sources not only from a linguistic point of view but also for the history of all-Turkic culture and literary studies as a whole.

The study of the literary heritage of individual poets, who occupy a special place among medieval sources, further increases the scientific relevance of the topic. In this regard, the artistic heritage of the outstanding poets of the Turkic world, Y.Emre and G.Burhaneddin, who lived and created in the 13th-14th centuries, is of scientific interest as linguistic material in the study of the lexical composition and syntactic structure of the common Turkic language, as well as in revealing its poetic potential and identifying common and distinctive dialect features. Although both authors continued the traditions of classical poetry in their works, elements of folklore and folk colloquial speech are clearly evident in their language. The comparative linguistic analysis of the “Divans” allows us to trace how the written common Turkic literary language was enriched through the influence of the folk language, which confirms the relevance of the research.

It should be noted that the works of both poets, especially their activities in the field of Divan literature, have been carefully studied by both local and international orientalists, and rich scientific-theoretical, and linguopoetic studies have been conducted in this field. The first scholarly conclusions about their “Divans”

were put forward by European and Russian scholars. E.Gibb, in his work “A History of Ottoman Poetry”¹, noted the contributions of both poets in the field of Divan poetry and highly appreciated them as artists who created a bridge between the folk language and poetic tradition and played an exceptional role in the formation of the Turkish literary language. The famous German Orientalist Annemarie Schimmel, in her work “As Through a Veil: Mystical Poetry in Islam”², presented Yunus Emre not only as a poet but also as a literary figure who revealed the spiritual power of the Turkish language. According to the researcher, the main merit of Y.Emre lies in transforming the Turkish language, which had remained in the shadow of Arabic and Persian which were considered high cultural languages of that period, into the language of divine love and profound philosophy. In the work of academician A.Krymsky, “The History of Turkiye and Its Literature”³, Y.Emre and G.Burhaneddin are presented as leading figures of the same literary and cultural environment while expressing different artistic and aesthetic worldviews. P.Melioransky, in the article “Excerpts from the ‘Divan’ of Gazi Burhaneddin Sivasli”⁴ in the journal *Vostochnye Zametki*, linked the poet’s creation of works in the *tuyuk* genre, characteristic of Turkish poetry, with a vivid representation of his Turkic poetic identity. In the article, the scholar presented G.Burhaneddin’s 12 *tuyuks* and 20 *rubais* both in the original version and translated into Russian.

¹ Gibb, E. J. W. A history of Ottoman poetry: [in 4 vol.] / E. J. W.Gibb.– London: Luzac & Co., – vol.1. – 1900. – 447 p.

² Schimmel, A. As Through a Veil: Mystical Poetry in Islam / A. Schimmel. – New York: Columbia University Press, – 1982. – p.140-145.

³ Крымский, А.Е. История Турции и её литературы: [в 2-х томах] / А.Е. Крымский. – Москва: Типография Императорской Академии Наук, – т.1-2. – 1910. – 164 с.

⁴ Мелиоранский, П. М. Отрывки из дивана Ахмеда Бурханъ-эд-Дина Сивасского. // Санкт-Петербургъ: Восточныя Замѣтки. Сборникъ статей и изслѣдованій профессоровъ и преподавателей факультета восточныхъ языковъ Императорскаго С.-Петербургскаго университета: [Elektron resurs] / Санкт-Петербургъ – 1895, – с.131-152. URL: https://viewer.rusneb.ru/ru/000199_000009_003637255?page=161&rotate=0&theme=white

Among the authors who expressed their views on Y.Emre's works, his contributions to the development of the Turkic literary language, and conducted the first studies in this area, F.Koprulu should be specially noted. His work, "The First Sufis in Turkish Literature"⁵, is considered one of the works that has preserved its scientific value and prestige to this day. In this work, Y.Emre is evaluated both as a prominent representative of Sufi literature and as a great thinker who gave impetus to the development of Divan poetry and made significant contributions to the formation and enrichment of the Turkic literary language. The works of Turkish researchers A. Golpınarlı, F.Timurtash, M.Kaplan, A.Kabaklı, and M.Tatchi⁶, as well as Azerbaijani scholars and writers S.Mumtaz, M.Nematova, İ.Habibbeyli, Kh.Hummatova, and A.İbrahimova⁷, have examined Y. Emre's works from the perspectives of source studies, literary studies, and linguistics, analyzing both the poetic-aesthetic qualities of his artistic heritage and the linguistic features of his language.

Y.Emre's creativity has also been the subject of research by the prominent language historian G.Kazımov. In a comparative examination of the poems of Y.Emre and Gurbani, G.Kazımov notes that "*if the roots of Yunus's creativity are connected to Dede Korkut,*

⁵ Köprülü, F. Türk Edebiyatında İlk Mutasavvıflar / F.Köprülü. – Ankara: Diyanet İşleri Başkanlığı Yayınları, –1976. – 470 s.

⁶ Gölpinarlı, A. Yunus Emre Hayatı ve Bütün Şiirleri (IX basım) / A.Gölpinarlı. – İstanbul: Türkiye İş Bankası Kültür Yayınları, – 2018. – 522 s.; Gölpinarlı, A. Yunus Emre ve Tasavvuf / A. Gölpinarlı. – İstanbul: İnkılap Kitabevi, – 2008. – 515 s.; Yunus Emre Divanı / haz. F.K.Timurtaş – Ankara: Kapı yayınları, – 2018. – 365 s.; Kaplan, M. Yunus Bir Haber Verir / M.Kaplan. – İstanbul: Dergâh Yayınları, – 2015. – 304 s.; Kabaklı, A. Yunus Emre / A.Kabaklı. – İstanbul: Türk Edebiyatı Vakfı Yayınları, – 1991. – 184 s.; Tatçı M. Yunus Emre ile Aşk Yolculuğu. Hayatı ve Seçme Şiirleri / M.Tatçı – İstanbul: H Yayınları, – 2018. – 501 s.

⁷ Mümtaz, S. Azərbaycan ədəbiyyatının qaynaqları / S.Mümtaz. – Bakı: Avrasiya press, – 2006. – 440 s.; Nemət, M. Azərbaycanda pirlər / M.Nemət. – Bakı: Elm və Təhsil, – 2010. – 209 s.; Azərbaycan ədəbiyyatı tarixi: [10 cilddə] / Red.hey.sədri İ.Həbibbəyli – Bakı: Elm, – 2020. – c. 3 – s135-148.; Hümmətova, X. Yunus Əmrə / X. Hümmətova. – Bakı: Elm, – 2006. – 189 s.; İbrahimova, A. Yunus Emre divanının linqvistik xüsusiyyətləri / A.İbrahimova. – Bakı: Elm və təhsil, – 2011. – 144 s.

its branches extend towards Karacaoghlan and Gurbani'⁸.

In this context, the works of G.Burhaneddin, another prominent representative of 13th-14th century Turkic-language poetry, have also been the focus of scholarly attention. It should be noted that substantial scholarly research on the poet's poetic heritage and literary language was initiated in Turkiye, laying the foundation for subsequent studies. In this regard, the research of F.Koprulu, N.Banarlı, A.Tarlan, M.Ergin⁹, and others, which evaluates G.Burhaneddin's heritage from a variety of perspectives, should be specially highlighted.

G.Burhaneddin's creativity, personality, philosophical and religious views, and the linguistic and stylistic features of his "Divan" have also been studied by Azerbaijani scholars and researchers. Among them, A.Abid, Y.V.Chamanzaminli, A.Safarli, T.Karimli, Kh.Hummetova, S.Haji, M.Valiyev, A.Gadimalieva, I.Guliyev, S.Aliyeva¹⁰ and others examined G.Burhaneddin's

⁸ Kazımov, Q. Seçilmiş əsərləri: [10 cildə] / Q.Kazımov. – Bakı: Nurlan, – c. 4. – 2009. – s. 227.

⁹ Köprülü, F. Türk Edebiyatında İlk Mutasavvıflar / F.Köprülü. – Ankara: Diyanet İşleri Başkanlığı Yayınları, – 1976. – 470 s.; Resmli Türk Edeyatı tarihi: [2 ciltte]. – İstanbul: Milli Eğitim Basımevi, – c.1. – 1983. – 670 s.; Tarlan, A.N. Kadı Burhaneddinde tasavvuf // – İstanbul: Türk Dili ve Edebiyatı Dergisi, – 1958, – c. 11, – s. 19-24.; Ergin, M. Kadı Burhaneddin Divanı / M.Ergin. – İstanbul: İstanbul Üniversitesi Edebiyat Fakültesi Yayınları, – 1980. – 268 s.

¹⁰ Abid, Ə. Seçilmiş əsərləri / Ə.Abid, tərt. ed. və ön sözün müəllifi B. Əhmədov. – Bakı: Şərq-Qərb, – 2007, – 288 s.; Çəmənzəminli, Y.V. Əsərləri: [3 cildə] / Y.V.Çəmənzəminli. – Bakı: Avrasiya press, – c. 3. – 2005. – 440 s.; Bühranəddin, Q. Divan / Q.Bühranəddin tərt. ed., Ə.Səfərlı. – Bakı: Azərbaycan Dövlət Nəşriyyatı, – 1988. – 656 s.; Kərimli T. Qazi Bühranəddin və Azərbaycan ədəbiyyatında tuyuq janrı // – Bakı: Ana sözü, – 1996. № 5-6, – s.17-20.; Hümətova, X. Klassik Azərbaycan şeirində təsəvvüf (XII-XVI əsrlər): / filologiya elmləri doktoru dis. avtoferatı. / – Bakı, 2018. – 28 s.; Hacı, S. Qazi Bühranəddinin yaradıcılığında təsəvvüfün yeri // – Bakı: Azərbaycan Milli Elmlər Akademiyasının Xəbərləri, Ədəbiyyat, dil və incəsənət seriyası, – 2001. № 1-2, – s. 72.; Vəliyev, M. Qazi Bühranəddinin mənəvi dünyası / M.Vəliyev. – Bakı: Hədəf Nəşrləri, – 2012. – 180 s.; Qədimaliyeva, A. Qazi Bühranəddin "Divan"ının leksikası / A.Qədimaliyeva. – Bakı: Nurlan, – 2008. – 184 s.; Quliyev, İ. Qazi Bühranəddin "Divan"ının sintaktik quruluşu / İ.Quliyev. – Bakı: Elm və təhsil, – 2010. – 183 s.; Əliyeva, S. Qazi Bühranəddin "Divan"ının sənətçilik

personality, his artistic language, poetic style, and literary works, with particular attention to the ideological and thematic characteristics of his poetry in the historical and cultural context of the period.

Thus, although existing studies provide important information on the works of Y.Emre and G.Burhaneddin, the aforementioned “Divans” have so far been studied primarily from a literary perspective, and their comparative linguistic analysis within the context of 13th-14th century Turkic-language written monuments has not yet been sufficiently developed. To address this gap, the present study analyzes the rich poetic heritage of both authors, focusing primarily on the linguistic features and lexical composition of the monuments, and comprehensively evaluates them in terms of the linguistic landscape of the period.

Object and subject of the research. The object of the study is the published editions in Türkiye and Azerbaijan of the “Divans” of Y.Emre and G.Burhaneddin, prominent representatives of 13th-14th century Turkic-language classical poetry. The subject of the study comprises the artistic-poetic expressions, philosophical terms, and mystical concepts reflected in both “Divans”, as well as their linguistic and stylistic features.

Goals and objectives of research. The aim of the study is to analyze the “Divans” of Y. Emre and G. Burhaneddin from a comparative-historical perspective, to determine the empirical significance of both “Divans” based on artistic facts and examples, to reveal their characteristic features from the perspective of literary language, and to examine the aspects of both monuments that are important from an artistic-linguistic point of view. To achieve this aim, the following objectives have been set:

– To clarify the tradition of creating Divans in Eastern literary and artistic practice and the exceptional position of language in this field of creativity;

- To draw certain conclusions regarding the frequency of lexical units used in both “Divans” based on thematic classification in terms of a language factor;
- To reveal the extent of use of onomastic units and lexical parallels in the “Divans”;
- To conduct a comparative analysis of archaic words that have transitioned from the oral speech, dialects, and vernaculars of Anatolia and neighboring regions into the literary language in the “Divans” of Y.Emre and G.Burhaneddin as written monuments;
- To examine the position of use of homonyms, synonyms, and antonyms in the language of both “Divans” through comparative analysis, and to determine their role in the expression of poetic thought;
- To form an idea about the morphological structure of the language of both monuments – the ways of formation of words formed by the addition of derivational suffixes;
- To analyze the constituent parts of compound words formed syntactically.

Research methods. In this dissertation, the lexical-semantic composition of the “Divans” of Y.Emre and G.Burhaneddin has been studied using descriptive and historical-comparative methods.

Main provisions put forward for defense:

- The socio-cultural and literary environment in which Y.Emre and G.Burhaneddin lived created conditions for the formation of a single lexical-stylistic line in Turkish-language poetry, and their “Divans” were one of the main sources demonstrating the stages of development of the poetic language of that period.
- The tradition of creating divans in Turkish artistic practice was enriched with different poetic-aesthetic shades in the creativity of Y.Emre and G.Burhaneddin, and the lexical and stylistic possibilities of the literary language of the period were widely manifested in both “Divans”.
- The similar and different linguistic features observed in both “Divans” show the general principles of the classical Turkish writing tradition, and demonstrate that Y.Emre’s Turkish is characterized by

Sufi-aesthetic shades, while G.Burhaneddin's language is characterized by the court style.

– The analysis of the lexical layer of the “Divans” based on thematic division shows that both poets relied on the basic vocabulary of the common Turkic vocabulary and enriched this vocabulary in terms of poetic-artistic semantics.

– In Y.Emre's and G.Burhaneddin's “Divans”, onomastic units are used in connection with religious-mythological, historical-social and Sufi-spiritual motifs, adding a special color to the semantic structure of the poetic text.

– The use of archaic words in the “Divans” both preserves traces of historical-linguistic development and strengthens the connection of the poetic text with national-cultural memory.

– Semantic word groups consisting of homonyms, synonyms and antonyms constitute one of the main means of poetic narration, artistic description and stylistic expressiveness in the language of both poets.

– The comprehensiveness of word formation through morphological means in the “Divans”, especially the intensive development of derivational nouns and verbs, demonstrates the breadth of the morphological possibilities of the language and the power of word formation, and shows that both poets actively use these possibilities.

– Syntactically formed compound words and complex verbs are used in both “Divans” to create poetic meaning and enhance semantic shades, which demonstrates the dynamic structural capabilities of classical poetic language.

Scientific novelty of the research. Although scientific studies have been conducted separately on the creativity and literary heritage of both Y.Emre and G.Burhaneddin from the perspectives of literary history and linguistics, the linguistic features of the “Divans” of both poets have not yet been examined from a historical-comparative perspective. The presented dissertation can be considered a new approach in this field.

In the dissertation, the linguopoetic features and lexical-semantic composition of the “Divans” of Y. Emre and G.

Burhaneddin have been comparatively studied for the first time. The research provides a thematic classification of the lexical layer of the “Divans”, identifying their similarities and differences and systematically analyzes the onomastic lexicon. Archaic lexical units have been identified, compared, and systematized. At the same time, word-formation models based on morphological and syntactic methods have been analyzed. The conducted research has made it possible to more clearly reveal the stages of formation of the classical Turkic literary language, as well as the individual linguistic features of the poets within this process.

Theoretical and practical significance of the research. The linguistic analysis of the “Divans” of Y.Emre and G.Burhaneddin is of exceptional importance for the study of the structural and lexical features of the Azerbaijani and Turkish literary languages, which developed within the same linguistic area. In this study, the lexical-semantic layer of poetic texts, the methods of neologism, and the functional load of productive suffixes in the language of Y.Emre’s and G.Burhaneddin’s “Divans” have been analyzed from a historical-comparative perspective. Comparing these “Divans”, created a century apart, allows for the identification of developmental regularities in classical Turkic poetry and expands theoretical understanding of the evolution of poetic language.

The dissertation work can be used as an important source by those who study the general picture of the Turkic languages in the Middle Ages and the path of historical evolution, as well as by researchers. At the same time, it is not excluded that specialists specializing in Turkology, lexicology and the history of literary language can also benefit from the scientific results of the dissertation work. The dissertation work can also play a guiding role for future research on the development stages of Turkish language. The theoretical results of the research can be used as an additional source in the scientific training of undergraduate and graduate students in the faculties of philology and Oriental studies at higher education institutions.

Approbation and applying of the research. The main provisions of the dissertation and the results obtained during the

study have been published in scientific journals recommended by the Higher Attestation Commission and presented in the proceedings of national and international conferences.

Name of the organization where the dissertation work was carried out. The dissertation has been carried out at the Department of Turkic Languages of the Linguistics Institute named after Nasimi, Azerbaijan National Academy of Sciences.

Total volume of the structural sections of the dissertation separately and volume of the dissertation with characters. The dissertation consists of an introduction, three chapters, a conclusion, a list of references, and a list of abbreviations. The introduction comprises 7 pages (12,226 characters), Chapter I consists of 33 pages (62,763 characters), Chapter II comprises 64 pages (117,387 characters), Chapter III consists of 33 pages (61,238 characters), and the conclusion comprises 3 pages (4,44 characters). The list of references covers 18 pages (25,257 characters), while the list of abbreviations consists of 3 pages (2,750 characters). The total length of the dissertation, excluding the list of references, is 142 pages and 258,075 characters.

THE MAIN CONTENT OF THE RESEARCH

Introduction of the dissertation states the relevance of the topic, the degree of usage, identifies the object and subject, the goals and objectives, the methods, the main provisions for the defense of the research, the scientific novelty, theoretical and practical significance, approbation and applying of the research, gives information on the name of the organization where the dissertation work is performed, the volume of the structural units of the dissertation separately and the total volume with characters.

The first chapter of the dissertation, entitled “**Socio-cultural, literary-linguistic landscape of the period in which Yunus Emre and Gazi Burhaneddin lived and created**”, consists of two paragraphs.

The first paragraph of the first chapter is entitled “The tradition of creating divans in Turkish artistic practice, the influence

of the socio-cultural environment on the formation of Yunus Emre's and Gazi Burhaneddin's "Divans". This paragraph discusses the tradition of creating divans in Turkish artistic practice, the influence of the socio-cultural environment on the formation of Y.Emre's and G.Burhaneddin's "Divans".

The 13th-14th centuries, which constituted the renaissance stage of the Turkic-Islamic civilization, are notable as a period when the development of science, Sufism, literature, and culture reached its peak. This period is also characterized by the rise of Sufi poetry and the formation of the Turkish language. In the court and classical literary environment built on religious and scientific foundations, the expansion of the functional capabilities of the Turkish language in written literature, along with Arabic and Persian, and the emergence of rich written monuments in the Turkic language in lexical and stylistic terms are also associated with the mentioned period. With the widespread spread of Sufi teachings, poetry not only acted as an example of art, but also became the main carrier of deep religious and philosophical teachings. The need to present difficult philosophical and mystical concepts in a simple and clear language for the people, and to convey religious topics to the broad masses accelerated the development of the Turkish language as a written language, turning it into a powerful language capable of expressing complex scientific and literary content.

Such a situation conditioned the emergence of Turkic-language written monuments, created conditions for them to play an important role in the development of the common Turkic literary language, and raised the artistic capacity and expressive power of poetry to a new level. Among these monuments, the "Divans" of Yunus Emre and Gazi Burhaneddin are of particular importance in terms of their content and linguistic features.

The creation of a divan is based on a great historical tradition in the Eastern literary-artistic experience: *"After the Turks adopted Islam, divan literature was formed, the style, language, expression, themes and plots, and artistry of divan literature became a tradition, and its genre, forms and patterns became stabilized. After Goyturk language, Oghuz divan literature was formed until the*

13th century. After the 11th century, divan literature was created in the Uyghur Khagani dialect. The works “Kutadgu-Bilig” and “Atabetül-Haqayiq” of that period are the earliest literary examples”¹¹.

Divan, one of the main poetic forms of medieval Turkish literature, is not just a collection of individual poetry samples, but the embodiment of an entire artistic-linguistic system.

In the works of Y.Emre and G.Burhaneddin, who are among the great artists of the Turkic world, the divan, as an artistic structure, stands out with its linguistic features. The values of the Eastern-Muslim world, especially the religious-sectarian and philosophical trends of the period, strongly influenced the creativity of both artists and demonstrated themselves clearly in the language of their “Divans.”

The environment in which every creative personality lives has an exceptional role in their formation and in reaching a mature level. The era in which they lived, their family circle, and the literary and cultural environment with which they were closely connected also had a great influence on the perfection of such powerful masters of words as Y.Emre and G.Burhaneddin.

In the notes provided by researchers regarding the place and date of Y.Emre’s birth, different opinions can be found. Many researchers insist that he was born in 1238, while others argue for 1240/41. There are also views stating that the poet was born in 1240 in the village of Sarıkoynuk in Sakarya and passed away in 1320/21 in the city of Konya. The positive influence of scholars and artists, poets and philosophers, religious figures, and theologians who were active during Y.Emre’s lifetime on the development of the poet is confirmed in current research: *“During that period, the renowned poet-philosopher Sadreddin Konevi, Jalaladdin Rumi, whose fame spread across the Near and Middle East, the astrologer-philosopher Najmaddin Daye, the famous exegete Sayyid Burhaneddin Tirmizi, the respected theologian Gazi Ahmet Fakih, and others were active.*

¹¹ Səfərli, Ə. Divan ədəbiyyatı sözlüyü / Ə.Səfərli. – Bakı: Elm və təhsil, – 2015. – s. 151.

Undoubtedly, they had a direct or indirect influence on Yunus Emre. Yunus Emre was by no means a product of an isolated environment; his worldview could only have formed within the literary and social environment mentioned above"¹².

Unlike Y.Emre, there is detailed information about the life and socio-political activity of G.Burhaneddin. According to the information provided by the sources: *"Gazi Burhaneddin, who came from a noble family, received excellent education and upbringing from childhood and mastered the main sciences of his time. He especially excelled in archery, swordsmanship, horse riding, and chess. In 1358, Gazi Burhaneddin went to Egypt with his father to continue his education, striving to study fiqh, medicine, astrology, and other sciences. Later, he went to Sham to study under the famous scholar Gutbaddin Razi, where he studied the sciences of nature, theology, and mathematics*"¹³.

There is information that Gazi Burhaneddin Ahmed was from the Salur tribe of the Oghuzs by genealogy and was born in 1344 in Kayseri. His name was Ahmad, his nickname was Abulabbas, and his pen name was Burhaneddin. G.Burhaneddin, one of the prominent political, legal, and literary figures of 14th century Anatolia region, received his education in his native city and later advanced his knowledge in Islamic law and literature at scientific centers such as Damascus, Cairo, and Aleppo. After returning to his homeland, he served as a gazi, held high positions in the Eretnids state, and in 1381 became the ruler of an independent state centered in Sivas. Burhaneddin was defeated and killed in 1398 by Kara Yoluq Osman, one of the Aq Qoyunlu beys, in one of the wars over Anatolian lands.

The formation of the "Divans" of Y.Emre and G.Burhaneddin is also closely connected with the socio-cultural environment of the period in which they lived. While Y.Emre's poetry is based on simplicity and spiritual depth as a product of the

¹² İbrahimova, A. Yunus Emre divanının linqvistik xüsusiyyətləri / A.İbrahimova. – Bakı: Elm və təhsil, – 2011. – s. 14.

¹³ Bühranəddin, Q. Divan / Q.Bühranəddin, tərt. ed., Ə.Səfərli.– Bakı: Azərbaycan Dövlət Nəşriyyatı, – 1988. – s. 3.

folk-Sufi environment, G.Burhaneddin's work is characterized by a more complex poetic system under the influence of court and classical literary traditions. Both "Divans" represent an important stage in the development of the Turkish literary language by reflecting the cultural thinking and literary processes of the period.

The second paragraph of the first chapter is entitled "Evaluation of similar and different features in Yunus Emre's and Gazi Burhaneddin's "Divans" at the linguistic level." In this paragraph, the similar and different features of the "Divans" of Y.Emre and G.Burhaneddin are analyzed from the linguistic perspective and the language and poetic thinking of both poets are comparatively evaluated.

Among the sources of ideas for Y.Emre's creativity, its connection with the religious-philosophical trends and tendencies of the period in which he lived and created is of exceptional importance. G.Burhaneddin, on the other hand, acted more as a representative of the classical divan literature tradition, presenting examples of creativity within the framework of rich poetic images and high artistic-aesthetic norms.

One of the main factors determining the comparison of Y.Emre's and G.Burhaneddin's "Divans" is the linguistic stance of both authors, aimed to write in their mother tongue and attempted to bring their poetry closer to the vernacular at a time when Arabic and Persian languages dominated the Eastern literary tradition. Although Y.Emre's and G.Burhaneddin's "Divans" originate from the same cultural environment, they possess both common and distinct linguistic features. These similarities and differences are primarily directly related to the poets' artistic goals, worldview, and the literary environment to which they belonged. Comparative analysis shows that Y.Emre's language is simpler, clearer, closer to the vernacular, and easily understandable, while the syntactic constructions are relatively simple yet profound in meaning.

In G.Burhaneddin's "Divan", more complex syntactic constructions, rich vocabulary of Arabic and Persian origin, artistic means of description typical of classical divan literature - simile, allegory, exaggeration and symbolic images prevail. Similarities are

mainly related to the general Turkic language features, expression of religious and spiritual values, divine love, human perfection and harmonious poetic structure. “Divans” of both poets is considered one of the main sources that clearly reflects the stages of development of ancient Turkic poetry, both from a lexical and semantic point of view.

The second chapter, entitled “**Lexical-semantic features of Yunus Emre’s and Gazi Burhaneddin’s “Divans”**”, consists of four paragraphs. In the first paragraph, entitled “Thematic division of the lexical layer of the “Divans””, the lexical base of the “Divans” has been studied comparatively by dividing it into 21 thematic groups. The analyses show that the vocabulary of both texts combines a wide and multi-layered lexicon reflecting the linguistic landscape of the period. The quantitative dominance of words with abstract meaning and related to religious beliefs in Y.Emre’s “Divan” is directly related to the religious sect and tendency to which he belonged. The frequency of use of the names of household, weapons and hunting items used in G.Burhaneddin’s “Divan” is related to his activity in the field of administration. *“The lexical units used in the language of both poets function not only as means of poetic expression but also as carriers of the living vernacular of their time. While the language of Y. Emre is characterized by the predominance of simple and accessible words closely related to popular speech, the diction of G. Burhaneddin reflects the influence of classical literature, with a higher frequency of Arabic and Persian elements. Nevertheless, the presence of commonly used lexical items in the works of both poets demonstrates the preservation of a shared Turkic foundation, which provides valuable material for studying the historical development of the language”*¹⁴.

The second subheading is called “Onomastic lexicon of “Divans” and their lexical-semantic features”.

In the study of the linguistic features of medieval Turkic-

¹⁴ İsmayılova, G. Ümumişlək ləksik layın izlənilməsi: Yunus Əmrə və Qazi Bürhanəddin “Divan”ları əsasında // – Naxçıvan: Axtarışlar, – 2025. – c. 19. № 3, – s. 114.

language written monuments, onomastic units, which constitute a specific layer of the vocabulary of the language, are of particular scientific importance. The study of onomastic units used in the “Divans” of Yunus Emre and Gazi Burhaneddin allows us to clarify not only the individual poetic worldview of the poets, but also the socio-cultural environment of the period, and religious realities. A systematic study of onomastic units in the “Divans” creates conditions for a more precise determination of the linguistic features of the monuments, the uniqueness of poetic imagination, and the naming traditions formed in classical Turkic poetry.

Taking into account the classification generally accepted in linguistics, onomastic units in the “Divan” of Y.Emre and G.Burhaneddin can be grouped as follows: 1) anthroponyms; 2) ethnonyms; 3) toponyms; 4) hydronyms; 5) cosmonyms.

Anthroponyms. “Divans” of both poets are rich in the use of anthroponyms. In accordance with the classical tradition of poetic creativity, the authors included self-addresses and appeals in their “Divans”. Compared to G.Burhaneddin’s “Divan”, this type of appeal is more common in Y.Emre’s “Divan”: “*Yunus bilmez kendi halin Çalap’tır söyletir dilin, Bir nicesi yeni gelin ak değirmi yüzler yatar*”¹⁵. “*Hüsnünün eşqi necə Leyliyi Məcnun eylədi, Bəs nə əcəb ki ola bir Əhmədi Səlman edər*”¹⁶. In addition, both “Divans” also contain the names of religious figures and prophets, as well as the names of characters in love and heroic epics.

Ethnonyms. The study of the semantic features of ethnonyms expressing ethnic identity in the language of Yunus Emre and Gazi Burhaneddin makes it possible to determine the ethnic landscape of the period.

tatar: “*Aşkın çeri saldı benim gönlüm evi iklimine, Canımı esir eyledin n’ider bana yağı Tatar*”¹⁷.

¹⁵ Gölpinarlı, A. Yunus Emre Hayatı ve Bütün Şiirleri (IX basım) / A.Gölpinarlı. – İstanbul: Türkiye İş Bankası Kültür Yayınları, – 2018. – s. 59.

¹⁶ Bürhanəddin, Q. Divan / Q.Bürhanəddin, tərt. ed., Ə.Səfərli. – Bakı: Öndər nəşriyyat, – 2005. – s. 225.

¹⁷ Gölpinarlı, A. Yunus Emre Hayatı ve Bütün Şiirleri (IX basım) / A.Gölpinarlı. – İstanbul: Türkiye İş Bankası Kültür Yayınları, – 2018. – s. 115.

*hindu: "Xun cigəri gözlərim axıda zərurət, Çün hindu gözün aldı ələ xəncəri-xunriz"*¹⁸.

Toponyms. Numerous examples of toponyms can be found in both Y.Emre's and G.Burhaneddin's "Divan". In Y.Emre's "Divan", the names of places considered sacred in the Muslim world predominate.

*Tur: "Farz degildir kamulara Tur'da münacat eylemek, Ben nerdeysem dost ondadır her bir yeri Tur eyleyim"*¹⁹.

In classical literature, including medieval Turkic-language written monuments, the toponym *Tur* expressed not only the concept of geographical location, but also a symbol of divine manifestation with spiritual content.

*Kaaba: "Hak'tan erer türlü nasib canlara, Olmaz imiş Kabe'ye varmak ile"*²⁰. Kaaba is the main place of worship for muslims in Mecca. According to the Hurufis, Kh.Heydarova explains the lexical unit *Kaaba* as follows: "*The soil of Adam's head and forehead was taken from the Kaaba, therefore the Kaaba is the place of Adam's face, the world of the 28 and 32 divine words is visible on his face*"²¹.

The poet's geographical imagination is not limited to religious places. The parallel use of toponyms such as *Kayseri, Sivas, Marash, Anatolia, Tabriz, Nakhchivan, Shiraz, Baghdad*, belonging to Turkish, Azerbaijani, Persian and Arab cultural environments in his poems proves that the artist's poetic thought is based on a wide geographical area and that his concept of space is not limited to just one region.

The toponyms of *Khorezm, China, Rum, Yemen, Samarkand, Kirman, India, Erzincan*, etc. found in G.Burhaneddin's

¹⁸ Bührhanəddin, Q. Divan / Q.Bührhanəddin, tərt. ed., Ə.Səfərli. – Bakı: Azərbaycan Dövlət Nəşriyyatı, – 1988. – s. 20.

¹⁹ Gölpinarlı, A. Yunus Emre Hayatı ve Bütün Şiirleri (IX basım) / A.Gölpinarlı. – İstanbul: Türkiye İş Bankası Kültür Yayınları, – 2018. – s. 146.

²⁰ Gölpinarlı, A. Yunus Emre Hayatı ve Bütün Şiirleri (IX basım) / A.Gölpinarlı. – İstanbul: Türkiye İş Bankası Kültür Yayınları, – 2018. – s. 179.

²¹ Heydərova, X. Nəsiminin dilində işlənən onomastik vahidlərin izahlı lüğəti / X.Heydərova. – Bakı: Elm və təhsil, – 2023. – s. 141.

“Divan” not only determine the geographical scope of the poet’s poetic imagination, but also demonstrate the environment in which his artistic thought was formed. As in Y.Emre’s “Divan”, the toponym of *Kaaba* is distinguished in G.Burhaneddin’s “Divan” in terms of semantic load and frequency of use: “*Yar yüzi bana Kəbəvü, gözüm yaşı zəməzəm, Həcc mövsümidür eşq ilə zəməzəmə gərəkdür*”²².

Hydronyms. In the “Divan” of Y.Emre and G.Burhaneddin, hydronyms are mainly used in a figurative sense and serve to deepen the poetic image. Y.Emre expresses the depth of divine love and the breadth of the spiritual world with generalized water names such as *bahr, darya, deniz*. In G.Burhaneddin’s “Divan”, the use of specific geographical names such as the *Black Sea, Nile, Euphrates* both strengthens the figurative meaning and reveals the poet’s connection with the historical and geographical environment in which he lives.

Dəniz (sea): “*Deniz oldu birkaç kadeh susuzluğum kanmez benim, İniltilerim eksilmez gözüm yaşı dinmez benim*”²³.

Qara dəniz (Black Sea): “*İrdi Qara dənizə bu göz qanı, Görməgə günəş yüzünü göz qanı?*”²⁴

Cosmonyms. Medieval artists compared the distinguishing features of depicted characters using celestial bodies, thereby achieving poetic expression of figures and images. In Y.Emre’s “Divan,” cosmonyms such as the *moon, stars, and sun* are mainly presented as generalized names, whereas in G.Burhaneddin’s “Divan” they are given with specific names: *Pervin, Sitare, Khurshid, Muarrix, Zohre, Bahram, Mah, Shams, Mushtari, Zuhel, Keyvan, Ulker, Banati-nash*, etc.

Ulduz (star): “*Gecə ile gündüzü gökde yedi yıldızı, Levhe yazılı sözü cümle vüsudda bulduk*”²⁵.

²² Bühranəddin, Q. Divan / Q.Bühranəddin, tər. ed., Ə.Səfərli. – Bakı: Öndər nəşriyyat, – 2005. – s. 387.

²³ Gölpinarlı, A. Yunus Emre Hayatı ve Bütün Şiirleri (IX basım) / A.Gölpinarlı. – İstanbul: Türkiye İş Bankası Kültür Yayınları, – 2018. – s. 150.

²⁴ Bühranəddin, Q. Divan / Q.Bühranəddin, tər. ed., Ə.Səfərli. – Bakı: Azərbaycan Dövlət Nəşriyyatı, – 1988. – s. 577.

²⁵ Gölpinarlı, A. Yunus Emre Hayatı ve Bütün Şiirleri (IX basım) / A.Gölpinarlı. – İstanbul: Türkiye İş Bankası Kültür Yayınları, – 2018. – s. 329.

*Pərvin: “Gördüm yüzünü görmədim anın kibi bir gün, Pərvin ilə qonuşduğun bir qəmər, ey dost”*²⁶.

The third paragraph is called “Archaic lexical layer used in the “Divans””. Although the vast majority of words used in both “Divans” have retained their functionality today, some lexemes have become archaic in modern Turkic languages, leaving the literary language and being used only in dialects and accents. Archaisms in the “Divans” are grouped under the names of archaic nouns and archaic verbs.

It is possible to observe that a large part of the words that have historically existed in the Turkic languages have undergone certain lexical-semantic changes in the lexicon of Y.Emre and G.Burhaneddin’s “Divans”. Archaic names such as *ağu*, *ayak/ayağ*, *çav*, *kələci*, *yavuz*, *yavuzluq*, *qancar/kancaru*, *qanda/kanda*, *yavlaq/yavlağ*, *tanık/tanux*, etc. are found in the “Divans”.

Archaic verbs. In Y.Emre’s and G.Burhaneddin’s “Divans”, archaic verbs act as an important lexical layer: : *ayıtmaq/ aydır/ayıt*, *buşmaq*, *çözmək*, *dəpələmək*, *dərilmək*, *esləmək*, *esrimək*, *gidərmək*, *irgürmək*, *irkilmək*, *ivmək*, *karımaq*, *qaxmaq*, *obrulmaq*, *sevrikmək*, *unamaq*, *uru durmaq*, *yastanmaq*, *yutunmaq*, etc. The archaic verbs that used in parallel in the “Divans” of both artists are not many in terms of quantity: *ayıtmaq*, *irgürmək*, *qarımaq*, *ivmək*, etc.

*“The analysis of the archaic lexical layer in their “Divans” shows that in Y.Emre’s language, the archaic lexical layer is presented in a simple and colloquial form to express spiritual depth, while in G.Burhaneddin’s this lexical layer carries a more socio-political and aesthetic function”*²⁷.

The fourth paragraph of the second chapter of the dissertation is entitled “Semantic word groups in “Divans”: homonyms,

²⁶ Bühranəddin, Q. Divan / Q.Bühranəddin, tørt. ed., Ə.Səfərli. – Bakı: Azərbaycan Dövlət Nəşriyyatı, – 1988. – s. 142

²⁷ Yunus Əmrə və Qazi Bühranəddin “Divan”larında arxaik leksik layın müqayisəli təhlili // Məmmədəğa Sultanov – “Sələflər və xələflər: Orta əsr əlyazmaları və Azərbaycan mədəniyyətinin tarixi problemləri” Respublika elmi-nəzəri konfransının materialları, – Bakı: – 21 noyabr, – 2025, – s. 174.

synonyms and antonyms.” In this paragraph, the vocabulary of “Divans” is grouped according to their lexical-semantic features and studied under the headings of homonyms, synonyms and antonyms.

Homonyms. The fact that homonyms used in parallel in both “Divans” have different semantic meanings indicates the possibilities, richness, and level of development of the language: *al/noun – trick, deceit; al/verb – to take; al/adjective – red; arı/adjective – pure, clean; arı/noun – insect; ol/pronoun – demonstrative pronoun; ol/verb – to be; ağız/noun – body part (mouth); ağız/noun – first milk of an animal; ayağ/noun – body part (foot/leg); ayağ/noun – cup, jug; bin/number – thousand; bin/verb – to mount, to ride; dil/noun – body part (tongue); dil/noun – heart; var/noun – wealth, property; var/verb – to go, etc.*

Synonyms. The synonyms used in the “Divans” have been classified as nominal and verbal synonyms and have been analyzed comparatively. In the “Divans” of Y.Emre and G.Burhaneddin, nominal synonyms played an important role in the poetic expression of imagery and the main idea: *bəhr, dəniz, dərya / cahan, aləm, dünya / qədəh, badə, ayağ, piyalə, cam / Allah, Rəbb, Çələb, Haqq, Xaliq, Yaradan, Təngri, İlahi / dilbər, məşuq, yar, dildar, nigar, sənəm, nazənin, canan, məhbub / könül, ürək, qəlb, dil, etc.*

The parallel use of verbs with the same or similar meanings in the “Divans” demonstrates the richness of verbal synonyms. During the research, the following verbal synonyms were found: *aytmaq, demək, söyləmək / ağlamaq, inləmək / almaq, qapmaq / urmaq, qaxmaq / ulaşmaq, irmək, yetirmək, etc.*

Antonyms. Y.Emre and G.Burhaneddin skillfully used antonyms in their “Divans” to give colorful shades to the artistic image, to enhance the emotional impact of the expression and to add depth to the meaning. In both “Divans”, antonyms were created through the use of various parts of speech: *yaxın-irəq, gecə-gündüz, uçmaq-tamu, cənnət-tamu, ölü-dirı, qul-padışah, rəıyyət-xan, varlıq-yoxluq, ağ-qara, sağ-sol, ağlamaq-gülmək, etc.*

The third chapter of the dissertation, entitled “**Structural types of lexical units in Yunus Emre’s and Gazi Burhaneddin’s “Divans”**”, consists of two paragraphs. The first paragraph is

entitled “Word formation by morphological method in the “Divans”. In this paragraph, the suffixes involved in the formation of nouns and verbs in both “Divans” are examined based on a comparative analysis.

The word formation models observed in the “Divans” of Y.Emre and G.Burhaneddin, while preserving the classical morphological traditions of the Turkic languages, meet the poetic requirements of the period. A comparative analysis of the “Divans” shows that morphological word formation acts as both a continuation of the common Turkic languages tradition and becomes one of the main components determining the individual style of both authors.

In both “Divans” nouns, adjectives, numerals, pronouns and adverbs form a special layer. Suffix morphemes that form nouns dominate in word formation by morphological method both in terms of number and word-formation properties. In the paragraph, some suffixes that participate in noun-forming process in both “Divans” are analyzed.

In the morphology of Turkic languages, the suffix *-lıq*⁴ is considered one of the suffixes used with certain phonetic changes in written monuments. In the ancient written monuments of the Orkhon-Yenisei monuments and in Mahmud Kashgari’s “*Dīwān Lughāt al-Turk*”, words formed using this suffix are encountered: “*Tabğaç bodunka bəglik urı oğlın kul boltı, silik kız oğlın kün boltı*”²⁸; “*yağaklık - walnut grove, walnut*”, “*yigitlik - bravery, youth*”, “*yetizlik – breadth*”²⁹, etc. H.Mirzazade, investigating the lexical fields in which these suffixes formed words, wrote: “*The suffix -lıq, -lik later became more active in forming the concepts of things, professions, and duties. However, such words are rarely encountered in our written materials*”³⁰.

In recent linguistic studies, it has been concluded regarding

²⁸ Rəcəbov, Ə. Orxon-Yenisey abidələri / Ə.Rəcəbov, Y. Mahmudov. – Bakı: Yazıçı, – 1993. – s.72.

²⁹ Kaşğari, M. Divanü Lüğat-it-Türk: [4 cildə] / M. Kaşğari, tərt. ed., R.Əskər – Bakı: Ozan, – c. 3. – 2006. – s.51.

³⁰ Mirzəzadə, H. Azərbaycan dilinin tarixi qrammatikası / H.Mirzəzadə. – Bakı: Azərbaycan Universiteti, – 1990. – s. 55.

the level of use of these suffixes that: “Most of the semantic features carried by this suffix in the modern Oghuz group of Turkic languages were also used in the 13th-century literary materials”³¹.

In Y.Emre’s and G. Burhaneddin’s “Divans”, this suffix is distinguished by its frequency of use: “*Hak yarattı yeri göğü ol Ahmed’in dostluğuna, Levlak ona delil oldu onsuz yer gök var olmadı*”³². “*Hər bir kişi dünyada ərlikdən edər dəva, Mərdanə olur isə mərdaneyi-eşq olsa*”³³.

The suffix *-çi*⁴, which is found in all Turkic languages, has the following variants in the language of the “Divans”: *-çi, -çi, -cı, -ci, -cu, -cü* – “*Evliyadır Hak kapısı Yunus durur kapucusu, Aşk ile geldi bu yola aşkı edindi hem durak*”³⁴. “*Bir dəm bu vəqtümüzü necə zayə edəlüm, Ömrün bitikcisi çü nəfəs saya başladı*”³⁵.

Alongside these suffixes, the following suffixes have also actively participated in the formation of derivational nouns in the “Divans”: *-lı, -li, -lu, lü / -suz, -süz / -daş, / -xana / -stan / -zar / -gah / -ış, -iş, -uş, -üş / -ik, -ik, -ix, -ux / -gi, -gü-ğü, / -ım, -im, -um, -üm / -ı, -i, -u, -ü / -ma, -mə, etc.*

In the Y.Emre’s and G. Burhaneddin’s “Divans”, derivational verbs are formed by adding suffixes to the noun and verb roots. In the paragraph, these suffixes are grouped as suffixes that form verbs from nouns and suffixes that form verbs from verbs.

There are controversial opinions in Turkology about the formation and origin of the suffixes *-la, -lə*. In both “Divans”, the suffixes *-la, -lə* are also found to be attached to words of Turkmen origin, as well as to words borrowed from Arabic and Persian: “*Miskin Yunus neyləsin derdin kime söylesin, Varsın dostu toylasın*

³¹ Həsənli-Qəribova, Ş. Oğuz qrupu türk dillərində isimlərdə söz yaradıcılığı / Ş.Həsənli-Qəribova. – Bakı: Avropa nəşriyyatı, – 2017. – s. 34.

³² Gölpınarlı, A. Yunus Emre Hayatı ve Bütün Şiirleri (IX basım) / A.Gölpınarlı. – İstanbul: Türkiye İş Bankası Kültür Yayınları, – 2018. – s. 122.

³³ Bühranəddin, Q. Divan / Q.Bühranəddin, tərt. ed., Ə.Səfərli. – Bakı: Öndər nəşriyyat, – 2005. – s.30.

³⁴ Tatçı, M. Yunus Emre ile Aşk Yolculuğu. Hayatı ve Seçme Şiirleri / M.Tatçı – İstanbul: H Yayınları, – 2018. – s. 330.

³⁵ Bühranəddin, Q. Divan / Q.Bühranəddin, tərt. ed., Ə.Səfərli. – Bakı: Azərbaycan Dövlət Nəşriyyatı, – 1988. – s. 126.

lezzetli nesnedir aşk”³⁶. “*İnci dişiniün xəyalı düşəli könlümə, Yüzümə yalduzlamışam sərbəsər abi-zəri*”³⁷.

In the “Divans”, the suffixes *-at, -ət, -t /-a, -ə /-al, -əl, -l /-ar, -ər /-lan, -lən /-laş, -ləş /-sa, -sə*, etc., which form verbs from nouns, also participated in the word formation process.

In Turkic languages, verbs have the ability to form new verbs through morphological means. In this regard, verbs formed from verbs are not limited to creating words with new lexical-semantic meaning, but also actively participate in the formation of grammatical meaning.

*-il, -il – “Yıkılmış sinleri dolmuş hep evleri harab olmuş, Kamu endişeden kalmış ne düşvar halleri gördüm”*³⁸. “*Canum edə biləmi ki, eşqinə yaxıla, Yanmax fəraqun odına şani degül isə*”³⁹.

The suffixes *-in, -in, -un, -ün /-iş, -iş, -üş, -üş /-dar, -dər /-dır, -dir, -dur, -dür*, etc. also appeared in both “Divans” as suffixes that form verbs from verbs. These suffix-morphemes do not differ from their variants in modern Turkic languages in terms of their sound composition and content.

The second paragraph of the third chapter is called “Word formation by syntactic method in “Divans”: compound words and complex verbs”. Both in “Divans” and in Turkic languages, the words formed by syntactic method are statistically less frequent than the words formed by morphological method. According to many scholars, compound words and verbs have passed into Turkic languages mainly by translation from Arabic and Persian languages. Historically, the main features of compound words formed from word combinations are adjacent spelling and pronunciation under one stress. When we look at the history of Turkic languages, we observe

³⁶ Gölpinarlı, A. Yunus Emre Hayatı ve Bütün Şiirleri (IX basım) / A.Gölpinarlı. – İstanbul: Türkiye İş Bankası Kültür Yayınları, – 2018. – s. 119.

³⁷ Bürhanəddin, Q. Divan / Q.Bürhanəddin, tərt. ed., Ə.Səfərli. – Bakı: Azərbaycan Dövlət Nəşriyyatı, – 1988. – s. 22.

³⁸ Gölpinarlı, A. Yunus Emre Hayatı ve Bütün Şiirleri (IX basım) / A.Gölpinarlı. – İstanbul: Türkiye İş Bankası Kültür Yayınları, – 2018. – s. 57.

³⁹ Bürhanəddin, Q. Divan / Q.Bürhanəddin, tərt. ed., Ə.Səfərli. – Bakı: Azərbaycan Dövlət Nəşriyyatı, – 1988. – s. 210.

that the number of compound words is small. The number of compound words in the Orkhon-Yenisei and Goyturk monuments is so small that it can be counted on the fingers. We assume that historically there were few compound words in Turkic languages, and as a result of the adoption of Islam and the strengthening of relations with Arabic and Persian languages, compound words from these languages were incorporated into Turkic languages.

In this paragraph, the compound words used in Y.Emre's and G.Burhaneddin's "Divans" are grouped as follows: compound words formed by the repetition of the same words, compound words formed by the combination of similar words through affixes, compound words formed by the participation of words with different meanings, compound words formed by the combination of words that are opposite to each other in meaning, and compound words formed by the participation of words with similar meanings.

In Turkic languages, including in the "Divans", the words *etmək*, *olmaq*, *eləmək* are actively used in the formation of compound verbs. T. Hacıyev writes: "*The form "borrowed word + olmaq/etmək + verb" has a wide range of use in our modern literary and colloquial language. In our classical literary language, this form is more functional*"⁴⁰.

R.Rüstəmov explains the formation of compound verbs in the Turkish language based on the combination of nouns with auxiliary verbs: "*Verbs derived from nouns are also called auxiliary verbs. These are the conjugated forms of the verbs etmək, eyləmək, qılmaq, buyurmaq, olmaq. Auxiliary verbs in Turkish come after nouns, adjectives, participles, and infinitives to form compound verbs*"⁴¹.

The agglutinative structure of the Turkic languages and the formation of the verb on the basis of the national language base have limited the formation of compound verbs formed by combining two

⁴⁰ Hacıyev, T. Azərbaycan dilinin analitik yolla söz yaradıcılığında yad dil təsiri // – Bakı: Dilçilik coğrafiyası tarixi dialektologiya və türk dillərinin tarixi problemləri (Elmi əsərlərin tematik məcmuəsi), – 1982. – s. 25.

⁴¹ Rüstəmov, R. Türk dilinin morfolojiyası / R.Rüstəmov. – Bakı: Nurlan, – 2007. – s. 137.

or more words. In this sense, in Y.Emre and G.Burhaneddin's "Divans", complex verbs formed by auxiliary verbs such as *eylā, et, ol//bol, olmaz, qıl* predominate. In the "Divans", these verbs are used together with nouns, adjectives, numerals and other parts of speech to form complex verbs. This type of verbal combinations can lose their original meanings, albeit partially, and acquire entirely new meanings. Auxiliary verbs do not form complex verbs only by combining with words of Turkmen origin. This can also be observed when the parts that join the roots of Arabic and Persian origin as a component participate. In this paragraph, the complex verbs used in the "Divans" are grouped under the name of complex verbs formed through the first component being a noun, adjective, numeral. Thus, the words formed syntactically in the language of both authors attract attention as important linguistic facts that demonstrate the lexical and semantic possibilities of the classical Turkish literary language.

In the "**Conclusion**" part of the dissertation, the scientific conclusions obtained from the research are summarized as follows:

1. The socio-cultural environment in which Y.Emre and G.Burhaneddin lived played an important role in the formation of the Turkish literary language, and the "Divan" of both authors was one of the sources that most fully reflected the linguistic features of this period. The poetic style chosen by the writers in connection with the historical conditions also allows us to form an objective idea about the linguistic landscape of the periods.

2. The tradition of creating divans manifested itself in the work of both poets both as a continuation of the common Turkic poetics and with specific shades in terms of individual creative characteristics. As the successors of this tradition, Y.Emre and G.Burhaneddin skillfully used the poetic possibilities of the language and made unique contributions to the formation of the classical Turkic Divan language.

3. The similar and different linguistic features observed in the "Divans" show that Y.Emre built his poetic language on Sufi-aesthetic thought, whereas G.Burhaneddin based his on the court style. Although this difference creates distinct lexical, stylistic, and semantic landscapes in their poetic languages, both preserved the

foundations of the common Turkic literary language. Although Arabic and Persian words are found in both “Divans,” Turkmen-origin words occupy a dominant position. The presence of Arabic and Persian words, including izafat constructions, in the “Divans” can be explained by the preservation of classical poetry traditions in the works of both artists. This approach is particularly evident in examples written in the aruz meter. Nevertheless, unlike the poets who preceded them, Y.Emre and G.Burhaneddin’s works more vividly demonstrate the use of the living vernacular language.

4. The analysis of the lexical layer of both “Divans” based on thematic division proves that the poets, relying on the vernacular and the vocabulary of common Turkic, ensured that the poetic language was clear, emotional, and semantically rich. This lexical fund reinforces both the national and common-Turkic character of their poetry. The lexical layer used in the works of both artists shows parallels with Turkic languages. The lexical units used in the “Divans” are also found in modern Turkic languages, including their dialects.

5. The onomastic units used in the “Divans” of Y.Emre and G.Burhaneddin function as an important element of the semantic structure of the poetic text and reflect the poets’ religious-spiritual, historical-social, and mythological worldviews. The qualitative and quantitative differences in the onomastic fund demonstrate the specificity of their poetic ideas directions. The onomastic units in the “Divans” also play a significant source role for identifying the national characteristics of the Turkic peoples of that period, their cultural and economic life, and their relations with other nations. The onomastic units used in the language of both poets are mainly anthroponyms and toponyms belonging to the Islamic world. The study shows that the onomastic units in the “Divans” of both authors not only serve a real naming function but also acquire figurative-semantic shades, enhancing the expressiveness of the poetic text.

6. The breadth of homonym, synonym, and antonym series shows that both poets made extensive use of the semantic potential of words, ensuring that the poetic speech was layered, descriptive, and expressive. These semantic groups are among the main mechanisms

in their language that enhance subtlety of meaning and poetic expressiveness.

7. The archaic words used in the “Divans” preserve the traces of the historical stages of development of the Turkic languages, and also strengthen the connection of the poetic text with the national-cultural memory. The active use of archaisms in the language of both poets confirms the connection of their poetry with old Turkic.

8. Morphological word formation, especially intensive use of derivational nouns and verbs, demonstrates the lively and productive structure of the classical Turkish divan language. Both poets formed new expressive possibilities of the poetic language by using derivational suffixes. A comparison in terms of word formation shows that both authors used morphologically created words more in their “Divan”. Both derivational nouns and derivational verbs were formed on the basis of productive word formation models. As a result of the comparison, it became clear that Y.Emre created new lexical units closer to the colloquial language using the national vocabulary, while G.Burhaneddin worked more on roots of Arabic and Persian origin. Derivational nouns have a dominant position in both “Divans”.

9. Compound words and complex verbs formed by syntactic methods act as meaningful and poetically functional units in the language of both “Divans”, enriching the rhythmic, figurative and semantic structure of the poetic text. This confirms how flexible and productive the word formation system of the Turkish language is in a poetic context. Compound words and complex verbs used in the “Divans” are identical to modern Turkic languages and do not deviate from the general regularity in terms of structure.

The main content of the research work is reflected in the theses and articles published below.

1. Yunus Əmrə və Qazi Bürhanəddin “Divan”ları leksik-semantik təhlil müstəvisində // – Bakı: Linqvistika Problemləri, – 2021. № 2, – s. 183-189.

2. Yunus Əmrə və Qazi Bürhanəddin dövrünün ictimai-mədəni, ədəbi-linqvistik mənzərəsi // – Bakı: Türk filologiyası, – 2021. № 1, – s. 60-66.

3. Divan strukturunda dil və üslub sənətkar fərdiyyətinin əsas göstəricisi kimi (Yunus Əmrə və Qazi Bürhanəddin “Divan”ları əsasında) // – Bakı: Filologiya Məsələləri, – 2021. № 8, – s. 60-67.

4. Yunus Əmrə və Qazi Bürhanəddin “Divan”larında oxşar və fərqli dil xüsusiyyətləri // – Bakı: Dilçilik araşdırmaları, – 2021. № 2, – s. 107-111.

5. Yunus Əmrə və Qazi Bürhanəddin “Divan”larında onomastik vahidlərin işlənmə mövqeyi // – Bakı: Terminologiya Məsələləri, – 2021. № 2, – s. 144-149.

6. Usage level of literary linguisttic norms and borrowed words by Yunus Emre and Gazi Burhanaddin “Divan”s // – Polşa: Colloquium-journal, – 2022. № 3, – s. 25-29.

7. Şərq ədəbi-bədii təcrübəsində divan ənənəsi (Yunus Əmrə və Qazi Bürhanəddin “Divan”ları əsasında) // – Bakı: Dil və Ədəbiyyat, – 2022. № 1, – s. 364-368.

8. Yunus Əmrə və Qazi Bürhanəddin “Divan”larında söz yaradıcılığı (morfoloji yolla düzələn sözlər, ad düzəldən şəkilçilər) // – Bakı: Filologiya Məsələləri, – 2023. № 4, – s. 55-68

9. Ümumişlək leksik layın izlənilməsi: Yunus Əmrə və Qazi Bürhanəddin “Divan”ları əsasında // – Naxçıvan: Axtarışlar, – 2025. № 3, – s. 109-116.

10. Usage frequency of anthroponyms in Yunus Emre’s and Gazi Burhaneddin’s “Divan”s // – Polşa: International Science Journal of Education & Linguistics, – 2026. №2, – s. 110-120.

11. XIII–XIV yüzilliklərdə yaranan divan ədəbiyyatı nümunələrinin leksik-semantik səciyyəsi (Yunus Əmrə və Qazi Bürhanəddin “Divan”ları əsasında) // Uluslararası Türk Dünyası Yunus Emre Sempozyumu Bildiri kitabı, – Denizli: – 24-27 Mayıs, – 2021, – s. 304-309.

12. Ədəbi abidələrdə leksik-semantik paralellərdən istifadə yolları (Yunus Əmrənin və Qazi Bürhanəddinin “Divan”ları əsasında) // “Türkdilli xalqların elmi-mədəni əlaqələri müasir mərhələdə: tarixi ənənə və perspektivlər” Respublika elmi konfransının materialları, – Şamaxı: “Müəllim” nəşriyyatı, – 29-30 oktyabr, – 2021, – s. 203-206.

13. Yunus Əmrə “Divan”ında sufi-təsəvvüf təliminin poetik ifadəsində dil faktorunun rolu // Uluslararası Ankara Multidisiplinlər Çalışmalar kongresi Bildiri kitabı, – Ankara: – 5-7 Aralık, – 2021, – s. 307-312.

14. Yunus Əmrə və Qazi Bürhanəddin “Divan”larında leksik-semantik paralellərin işlənmə təcrübəsindən // Aşıq Ələsgər – 200 Beynəlxalq Elm, Mədəniyyət və Təhsil Konfransı “Türk Saz, Söz və Xalq Sənət ənənələri”, – Bakı: – 9 dekabr, – 2021, – s. 117-122.

15. Yunus Əmrə və Qazi Bürhanəddin “Divan”larında söz yaradıcılığı (morfoloji yolla düzələn sözlər, feil düzəldən şəkilçilər) // 6-cı Beynəlxalq Dədə Qorqud Türk Mədəniyyəti, Tarixi və Ədəbiyyatı konfransının materialları, – Quba: – 20-21 iyul, – 2023, – s. 53-60.

16. Yunus Əmrə və Qazi Bürhanəddin “Divan”larında sintaktik yolla formalaşan söz yaradıcılığı: mürəkkəb sözlər və tərkibi feillər // XV Respublika Elmi Qaynaqlar konfransının materialları, – Bakı: – 27 dekabr, – 2023, – s. 36-40.

17. Yunus Əmrə və Qazi Bürhanəddin “Divan”larında arxaik leksik layın müqayisəli təhlili // Məmmədəğa Sultanov – “Sələflər və xələflər: Orta əsr əlyazmaları və Azərbaycan

mədəniyyətinin tarixi problemləri” Respublika elmi-nəzəri konfransının materialları, – Bakı: – 21 noyabr, – 2025, – s. 169-174.

18. Yunus Əmrə və Qazi Burhanəddin “Divan”larında ortaq leksik layın struktur-semantik təhlili // Bakı: Müasir türk dünyası: “Şərqsünaslıq araşdırmalarında yeni elmi yanaşmalar” Respublika elmi konfransının materialları, – 28 noyabr, – 2025, – s. 50-51

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