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ABSTRACT

of the dissertation for the degree of Doctor of Sciences

**THE MUKHAMMAS GENRE IN AZERBAIJANI
LITERATURE AND THE INFLUENCE OF MUKHAMMAS-
WRITING POETS ON THE LITERATURE OF THE NEAR
AND MIDDLE EAST**

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GENERAL CHARACTERISTICS OF THE RESEARCH

Urgency of the theme and the degree of the research. Like other genres of Azerbaijani classical literature, mukhammas has undergone significant development throughout history. It has been a part of our literary tradition for over seven hundred years and continues to be used today. As is known, after the Azerbaijani people, an integral part of the Islamic world, adopted Islam and its culture, our literature also embraced Eastern poetics, which originated from the Arabs, and mastered its distinctive genres, artistic imagery, meter, and rhyme systems. Azerbaijani classical literature, like that of the Muslim Eastern peoples as a whole, has developed over the centuries within a stable and unchanging framework of genre, imagery, meter, and rhyme, adhering to tradition. All genres of classical literature, including the mukhammas, have remained unchanged in form for a long time, and have not surpassed the established formal boundaries.

Although the mukhammas genre in Azerbaijani literature has not undergone formal changes for centuries, it has continuously developed in terms of expressing the realities of life and reflecting new meanings. At the beginning of the XIV century, Nasir Bakuyi's mukhammas, which outwardly resembled a panegyric, emerged in our native poetry, focusing on themes of society and patriotism.

In the XV century, Kishvari's work includes mukhammas-style mulammas-poems written in two languages, laments in mukhammas form, and mukhammas-style takhmis, reflecting Azerbaijan's literary connections with Ottoman and Uzbek traditions.

In the XVI century, Masihi composed a mukhammas in response (nazira) to Navai's ghazal. Between the XVIII and XX centuries, mukhammas poems were written on social-philosophical, patriotic, domestic, and satirical themes. In the XX century, particularly in the works of Mirza Alakbar Sabir, the satirical mukhammas reached its peak of development and underwent structural modifications. Notably, the relevance of the mukhammas genre continued to increase during this period. Literature has always

reflected social events, and in response to the demands of the time, the thematic scope of the mukhammas genre expanded significantly, particularly in the XVIII-XX centuries.

By tracing the emergence, formation, and development of genres, including the mukhammas, in our poetry, we analyze the evolution of our literary tradition. Unfortunately, to date, insufficient attention has been given to fundamental studies on the history of genres in our classical literature. We believe that a thorough examination of the history of individual genres could provide invaluable contributions to the history of our literature. It is well known that the history of literature can be examined from various perspectives, and the trends of development can be approached using different criteria. One such criterion relates to the position of different genres within the literary process. In different periods, we observe changes in the position and relevance of the mukhammas within the hierarchy of literary genres. In our study, we have emphasized the examination of this issue, presenting our perspective on the problem after considering numerous literary examples.

The study of genres and their forms is explored within the field of poetics. The Russian scholar A.P. Veselovsky (1838–1906), who first investigated the development of poetics, laid the foundation for historical poetics. Currently, researchers discuss the poetics of individual genres (such as the ghazal and the epic poem) and the poetics of specific authors (such as Nizami and Fuzuli). In A.P. Veselovsky's research, the development of artistic forms and genres is explained through the evolution of artistic thought and socio-historical processes.¹ This indicates that the development of genres is closely linked to the evolution of literature, which, in turn, is connected to changes occurring in life and the historical process of development.

Thus, we must once again affirm the necessity of examining the overall development of our literary history in order to illuminate the evolutionary path of the mukhammas genre. At the same time,

¹ Веселовский, А.Н. Историческая поэтика /А.Н Веселовский. - Москва: Высшая школа, - 1989. – s.13.

tracing the developmental trajectory of the mukhammas genre essentially means examining the history of our literature within the framework of a single genre. Naturally, conducting research in this direction requires a thorough review of works written in the fields of literary historiography, literary studies, and literary theory. It should be noted that, in order to conduct a more comprehensive study of mukhammas poetry across different periods of our literary history, we have incorporated into our research a number of previously unknown literary works based on manuscript sources. The use of manuscripts and early printed books has helped address various challenges and gaps encountered during the research process.

In examining the development of the mukhammas in our literature, Teymur Karimli has stated that the mukhammas poems written by Mirza Alakbar Sabir in the XX century represent the principal outcome of the genre's evolution over the centuries. While this perspective may not fully encompass the complexities of the genre's development in our literary history, it remains clear that the mukhammas genre, evolving over centuries, reached its pinnacle of development in the XX century. We hold the view that studying classical literary genres within the process of historical evolution is of great importance for revealing the dynamics of their artistic structure and aesthetic content. Such research, in fact, should serve as the foundation for examining the history of literature and the systematic study of historical poetics. The study of classical genres, including mukhammas, in light of modern scientific and theoretical thought is a research method that helps uncover the historical and aesthetic layers of the artistic text.

Like other genres, the development of the mukhammas genre has given rise to new forms (lyrical mukhammas poems, encomiastic works, elegies, satirical, humorous, and socially themed poems, as well as historical and patriotic verse), each of which possesses its own unique artistic means of expression. The formation of new genre types determines the evolution of poetry and lyrical genres over the centuries, and studying this process is of great significance in the exploration of the history of our literature.

Although the mukhammas genre in our poetry originated from

Arabic literature, it has undergone a distinct developmental path in Azerbaijani literature, progressively expanding the scope of life realities, ideas, and emotions it reflects. The Russian scholar Mikhail Bakhtin, who introduced the concept of “genre memory” to literary studies, posits in his monograph “Problems of Dostoevsky’s Poetics” that the essence and potential of each genre emerge over the course of its long development. Regardless of how much a genre evolves, it retains certain vital elements throughout its existence.² In the later periods of Azerbaijani poetry, mukhammas poems were written on various themes, including social, satirical, humorous, patriotic, and historical topics. However, as in earlier periods, lyrical mukhammas poems continue to be composed in our poetry to this day. In this regard, the lyrical and romantic-themed mukhammas poems of poets such as Kishvari, M.P. Vagif, Q. Zakir, and S.A. Shirvani are noteworthy for their significant role in expanding the thematic scope of the mukhammas form in our poetry.

Research indicates that each developmental period of literature has its own genre environment, genre tradition, and genre hierarchy. In every phase of literary development, the interrelation and system of poetic forms emerge. Our investigations reveal that the mukhammas genre began to evolve into one of the leading genres of XVIII century Azerbaijani poetry. During this period, long historical poems composed in the mukhammas form held significant importance. In the XIX century, patriotic and satirical mukhammas emerged, further enhancing the genre’s social significance. As noted, in the XX century, as a result of its centuries-long evolution, M. A. Sabir’s satirical mukhammas came into prominence. However, the mukhammas continued its development and has reached the present day, preserving the traditions shaped over centuries. The numerous materials collected from published and unpublished sources, as well as manuscript archives, provide the basis for a comprehensive study of the history and evolution of the mukhammas genre in our literature and facilitate its examination in

² Бахтин, М.М. Проблемы поэтики Достоевского. / М.М. Бахтин. – Москва: Изд-во Советский писатель, – 1963. – с.61.

accordance with the requirements of the modern era. The relevance of this dissertation topic is primarily determined by this factor.

When discussing the study of the mukhammas genre in Azerbaijani literary scholarship, one can refer to sections within monographs dedicated to various literary figures and different periods of literary history, which examine individual works composed in this genre, as well as a limited number of scholarly articles on the subject. In the context of Azerbaijani literature, only one article specifically dedicated to the mukhammas genre can be identified—Teymur Karimli's brief article titled "Mukhammas". The genre has not been examined as an independent research subject and has remained largely outside the scope of comprehensive scholarly investigation for many years. It should also be noted that, in general, Azerbaijani literary scholarship has not given sufficient attention to the independent monographic study of classical poetry genres.

The distinguished literary scholar Araz Dadashzade, in his monograph "XVIII Century Azerbaijani Lyric Poetry", examined the position of the mukhammas genre within the poetry of the period, highlighting its growing prominence compared to other genres and explaining the socio-historical factors contributing to this development.

Object and subject of the research: The object of the research is the mukhammas that have emerged throughout the development of Azerbaijani literature. The study and analysis of Azerbaijani mukhammas in accordance with the set goals and objectives constitutes the subject of the research.

Goals and objectives of the research. The primary objective of the dissertation is to systematically examine the formation and developmental stages of the mukhammas genre in Azerbaijani literature, as well as to evaluate the thematic scope and ideological-content characteristics of works written in this genre based on contemporary theoretical and aesthetic criteria. One of the main aims of the research is to trace the evolution of the mukhammas genre in relation to the socio-political and literary-cultural conditions of different periods, within the broader context of literary

history. To accomplish this objective, the following research tasks have been identified:

- Investigating the origins and developmental stages of the mukhammas genre in the history of Azerbaijani literature based on printed and manuscript sources to identify its distinctive characteristics;

- Systematizing the existing scholarly and theoretical perspectives on the mukhammas genre in both Azerbaijani and foreign literary studies;

- Conducting a philological and textual analysis of selected works written in the mukhammas genre to clarify textual aspects and correct errors found in published versions;

- Identifying the elements of tradition and innovation reflected in works written in the mukhammas genre throughout its development;

- Examining the ideological-content features and artistic qualities of mukhammas compositions on themes such as patriotism, historical-patriotic narratives, lyrical-romantic expression, social issues, didacticism, satire, and everyday life, among others;

- Analyzing the connection between contemporary mukhammas compositions and traditional influences, while also exploring their innovative aspects in response to modern literary demands;

- Integrating previously neglected, underexplored, or unexamined mukhammas works in manuscript form into research and investigating their artistic features;

- Conducting a comparative analysis of mukhammas compositions by Azerbaijani authors and those of other Eastern literary traditions.

The research methods. The research has been conducted using descriptive, historical-comparative, and comparative-typological methods. In the preparation of this study, the scientific principles of contemporary Azerbaijani studies, as well as advancements in both global and Azerbaijani literary scholarship, have been taken into account. The research primarily draws on the works of Azerbaijani and Turkish philologists.

The main provisions for defense: The following scientific conclusions, obtained during the course of the research, are presented for defense:

-In Azerbaijani literature, the mukhammas, a poetic form inherited from classical Eastern poetry, consists of stanzas of five lines each, written in the aruz meter. According to experts, the mukhammas emerged in Arabic literature at a relatively later stage compared to other genres. While the use of a single rhyme throughout the entire length of genres such as the lengthy qasida, ghazal, and qita posed a challenge for poets, and instances of rhyme repetition increased, the mukhammas, with its use of a new rhyme in each stanza, significantly reduces the probability of rhyme repetition.

-A while after the emergence of the mukhammas, a variation of this form known as the takhmis developed, in which each stanza consists of five lines. The takhmis is a poetic form created by adding three lines that rhyme with the first line of a couplet from another poet's poem. Takhmises hold significant value for studying the predecessor-successor relationships among poets and exploring literary connections. In the history of our literature, the earliest known mukhammas was composed in the early XIV century by Nasir Bakuyi, while the first recorded takhmis was written in the XV century by Kishvari.

- Over its existence of more than seven centuries in Azerbaijani literature, the mukhammas genre has undergone several formal modifications. In our native-language poetry, mukhammas compositions have ranged in length from 5 to 45 stanzas. Huseyn Afandi Qayibov identified four types of mukhammas in his anthology: tam mukhammas (complete mukhammas), radifli mukhammas (mukhammas with a repeated refrain), tam mukhammas-mustazad (complete mukhammas-mustazad), and naqis mukhammas-mustazad (incomplete mukhammas-mustazad). Various written sources also attest to the existence of mukhammasi-tarjiband (poem with recurring refrains between stanzas) and mukhammasi-tarkibband (poem with non-repeating refrains between stanzas). In the XIX century, under the influence of oral folk

literature, jighali mukhammas (a form of ashug poetry) emerged, while mukhammas-bahri-tavil (a form of rhymed prose with satirical or lyrical characteristics) developed under the influence of classical poetry. Additionally, mukhammas compositions with themes such as mulamma (written in two languages), madhiyya (panegyric), marsiya (elegy), and those written as responses (nazira) to ghazals also became prevalent.

- Mukhammas poems have emerged on various subjects, including lyrical and romantic, socio-philosophical, historical, patriotic, domestic, satirical, and humorous themes.

- In the XVIII century, as the scope of genres such as qasida became more restricted, poets increasingly turned to mukhammas. Recognizing its advantages in conveying contemporary realities and historical events to readers, poets employed this genre more frequently and effectively. During this period, a process of “genre restructuring” can be observed in Azerbaijani poetry, with mukhammas solidifying its position within the literary genre hierarchy. Throughout the XIX and XX centuries, the prominence of mukhammas in poetry continued to strengthen.

- Interestingly, in the XVIII and XIX centuries, the increase in the use of the mukhammas form in the poetry of other Oghuz Turkic poets occurred against the backdrop of a growing trend towards nationalization, democratization, and a closer connection to folk literature. The poems written in this metrical form by Ottoman poet Ahmad Nadim (1681-1730), Turkman poets Nurmuhhammad Andalib (1660-1740), Makhdimqulu Faragi (1733-?), Muhammadvali Kamina (1770-1840), Molla Nafas (1810-1862), and Oraz Ashug (1829-?) confirm this observation.

- In Azerbaijani literature, the mukhammas-writing poets with a social-philosophical content, such as Molla Panah Vagif, Muhammad Hadi, Samad Mansur, and others, particularly attract attention. Vagif's mukhammas with the refrain “Görmadim” (I have not seen) is a work of artistic expression that sharply critiques the injustices prevailing in society and the flaws in human nature. In his mukhammas titled “Hapsi rangdir” (It's all about color), Samad Mansur conveys profound social-philosophical ideas.

- Patriotism and historical-patriotic themes in mukhammas can be considered some of the most significant achievements in our literature. An example of this is the historical verse written in the XVIII century, particularly the mukhammas by Abdurrahman Agha Shair, dedicated to the heroic defense of Ganja against the Russian invaders. In later periods, our poets continued this tradition.

- At the beginning of the XX century, M. A. Sabir's (1861–1911) satirical mukhammas poems represented a significant stage in the development of this genre in Azerbaijani literature. Sabir introduced several structural modifications to the mukhammas structure. In his poems, the last two couplets of each stanza are repeated as a refrain, which also appears at the beginning of the poem. Additionally, the final stanzas of Sabir's mukhammas compositions do not consist of five lines, and he does not include his pen name within the poem.

- The mukhammas has proven to be a genre capable of conveying human thoughts and emotions while realistically reflecting life. Tracing the evolution of this genre provides a deeper insight into the history of Azerbaijani literature. Even today, poets continue to compose works in the mukhammas form.

- In the history of Azerbaijani literature, numerous poets have composed mukhammas and takhmis. Among them, the contributions of Nasir Bakuvi, Kishvari, Fuzuli, Govsi Tabrizi, Agha Masih Shirvani, Vidadi, Vagif, Gasim bay Zakir, Sayid Azim Shirvani, Mirza Alakbar Sabir, Muhammad Hadi, Samad Mansur, Ali Nazmi, and Aliaga Vahid to the development of the genre are particularly noteworthy. Notably, Ali Nazmi and Aliaga Vahid are the most prolific authors of mukhammas, having composed over a hundred works in this form.

- The takhmises composed by Azerbaijani poets in response to the works of Near and Middle Eastern classical poets serve as a vivid testament to the historical depth and breadth of Azerbaijani literary connections. In this regard, the takhmises of poets such as Kishvari, Shah Ismail Khatai, Fuzuli, Masihi, Yusif bay Ustajlu, Heydari, Hayran Khanim Dunbuli, Abulgasim Nabati, Mir Hasan Vagif, Mirza Rahim Fana, Husni, Hakim Gani, and Shahin Fazil,

among others, are particularly noteworthy.

- Parallel comparisons between the mukhammas compositions of Azerbaijani poets and those of prominent representatives of Near and Middle Eastern literature demonstrate the enduring continuity of literary tradition and succession over centuries. They also highlight the significance of intertextual literary influences as one of the essential and relevant topics in the field of literary studies. An important aspect of this research is the identification of takhmises composed by poets from various cultural backgrounds in response to the ghazals of Azerbaijani poets such as Shah Ismail Khatai, Muhammad Fuzuli, and Saib Tabrizi.

Scientific novelty of the research work. The primary aspect that determines the scientific novelty of this dissertation is the first systematic study of the topic.

For the first time in national literary studies, this dissertation provides a comprehensive and systematic analysis of the formation and developmental stages of the mukhammas genre, which has undergone a historical evolution of over seven centuries in Azerbaijani literature and continues to evolve, giving rise to new pieces today. It is worth noting that, alongside mukhammas, the research also examines takhmises—structurally similar compositions consisting of five-line stanzas—which are often referred to as mukhammas in various written sources. These forms have been systematically analyzed in chronological order, with particular attention given to their role in the development of literary connections. This research places special emphasis on the changing position of the mukhammas within the hierarchy of literary genres across different periods of Azerbaijani literary history. Through research conducted with the involvement of numerous manuscript materials, it has been determined that, contrary to the claims of some scholars, the mukhammas genre continued to strengthen its position in Azerbaijani poetry even after the XVIII century. Where applicable, the artistic characteristics of mukhammas poems written in various periods, including their language and style, meter, and rhyme, have been clarified from a scientific and theoretical perspective. It has been concluded that, throughout its development,

the mukhammas stayed true to tradition and drew upon the genre's heritage in many respects. Over time, however, in response to the socio-historical demands of the period and in alignment with the overall development of Azerbaijani literary history, the genre acquired new thematic and conceptual features, undergoing several internal structural changes.

It has been specifically noted that although a decline in prominence is observed during certain periods, works written in the mukhammas genre have, throughout all periods, provided a fertile ground for the artistic explorations of innovative poets. In addition, the evaluation of the mukhammas genre from the perspective of Eastern literature has been addressed, and the artistic features emerging in the works of several of our artists in this genre have been examined.

It should be noted that as a result of our research on the materials of the Institute of Manuscripts named after Muhammad Fuzuli of ANAS, the mukhammas and takhmis of 18th-century poets such as Zari Arashi, Safi, Ashiq Saleh, Mevlana Kazim, Asaf Shirvani, Mansabi Agdashli, and Molla Gulu Zalami were discovered and included in our research for the first time.

Theoretical and practical significance of the research work. The scientific research and generalizations conducted in this dissertation result in theoretical and scientific arguments that can be utilized in the writing of Azerbaijani literary history. The dissertation can also be used in lectures on the history of Azerbaijani literature, as well as in specialized courses and seminars focusing on the works of individual artists.

Additionally, the materials from this dissertation may be incorporated into the preparation of textbooks and teaching aids for higher education and vocational schools.

Approbation and application of the Research. The main theoretical propositions of the research and its key scientific innovations are presented in the author's monographs, as well as in articles and theses published in various scientific journals, the proceedings of international and national scientific conferences, and in prestigious academic journals both in Azerbaijan and abroad

Name of the organization where the dissertation is performed. The dissertation was conducted at the National Azerbaijan Literature Museum named after Nizami Ganjavi.

The overall volume of the dissertation, along with a breakdown indicating the volume of each structural section. The dissertation consists of an Introduction (18660 conventional marks), five chapters (Chapter I – 89203, Chapter II – 104559, Chapter III – 100351, Chapter IV – 105458, Chapter V – 56650 conventional marks), Conclusion (9398 conventional marks) and a list of used literature.

The total volume of the study is 487377 conventional marks.

BASIC CONTENT OF THE RESEARCH WORK

In the “Introduction” section of the dissertation, the relevance of the topic, the object and subject of the research, as well as the goals and objectives are outlined. It provides information about the scientific novelty and methodological framework, as well as the theoretical and practical significance of the study. Additionally, the approbation and structure of the dissertation are defined.

The first chapter of the dissertation, titled “**The Emergence and Development of the Mukhammas Genre in Azerbaijani Literature**”, consists of three paragraphs.

The first paragraph of the first chapter, titled “**The Emergence and Early Stages of the Development of the Mukhammas Genre in Azerbaijani Literature**”, explores the emergence, development, and genre-specific features of the mukhammas form in Azerbaijani literature. It highlights that the mukhammas genre was transmitted from Arabic literature to the literary traditions of several Near Eastern and Middle Eastern cultures, including Azerbaijani poetry. The word “mukhammis”, derived from the Arabic verb “khammas” (meaning “to divide into five” or “to make five”), signifies “five-cornered” or “five-sided”. In classical Azerbaijani lyrical poetry, the mukhammas is a poetic form consisting of five lines per stanza. Scholars have shown that in our literature, the mukhammas can

include stanzas of five to six lines, and sometimes even extend to ten to fifteen lines.³ It is noted that as this genre developed in our literature, particularly during the XVIII and XIX centuries, the number of lines in the mukhammas stanzas increased. In the first stanza of the mukhammas, all lines rhyme with each other, while in the subsequent stanzas, the first four lines rhyme with each other, and the final line rhymes with the first line of the initial stanza. The rhyme scheme is as follows: aaaaa, bbbba, cccca... Poems with this type of rhyme scheme are referred to as mukhammas-muzdavij. Additionally, there is the mukhammas-mutakarrir form, which follows two types of rhyme scheme

1) aaaat, bbbbA, ccccA...;

2) aaaAA, bbbAA, cccAA⁴.

In these poems, the final line or the last two lines of each stanza are repeated as a refrain. The academician T. Kerimli refers to these as “*mukhammas-tarjiband*”⁵. In some mukhammas, the refrain or the introductory verse is initially placed at the beginning of the poem, but it can also be repeated at the end of the stanzas. Mukhammas which is a classical poetic form is written in aruz meter, and the meter remains consistent throughout the entire poem.

As the genre developed in Azerbaijani literature, particularly during the XVIII and XIX centuries, mukhammas with a greater number of stanzas began to emerge. Although mukhammas are primarily written on themes of beauty and love, there are also examples in our literary history that explore social, philosophical, historical-patriotic, everyday life, satirical, and other themes. Mustafa Erdoghan has identified the following themes in the mukhammas genre of classical Turkish literature: lyrical and romantic poems, bahariyyas (spring-themed poems), bulbuliyyas (love-themed poems), phakhriyyas (self-glorifying poems), heroic

³ Mirəhmədov, Ə. Ədəbiyyatşünaslıq. Ensiklopedik lüğət / Ə.Mirəhmədov. – Bakı: “Azərbaycan Ensiklopediyası” Nəşriyyat-Poliqrafiya Birliyi, – 1998. – s.149.

⁴ İpekten, H. Eski türk edebiyatı. Nazım şekilleri ve Aruz / H.İpekten. – İstanbul: Dergah yayınları, – 1999. – s.96.

⁵ Azərbaycan ədəbiyyatının tarixi poetikası. II kitab. Poetik fikrin təkamülü / – Bakı: Elm, – 2006. – s.359.

poems, hajvs (humorous and satirical poems), philosophical poems, poems on revelry, entertainment, and asceticism, madhiyyas (eulogies), marsiyyas (elegies), munajats (invocations), nasihatnama (didactic poems), nazm (poetic compositions), poems written for the month of Ramadan, socially themed poems, poems of lament and critique, historical poems, poems on Sufism, tovhid (hymns of divine unity), and others. Discussing the challenges in determining the themes of Turkish mukhammas, M. Erdoĝan notes that, “*many mukhammas encompass multiple themes, making it difficult to classify them under a single category*”.⁶ It should be noted that similar difficulties arise in identifying the themes of Azerbaijani mukhammas as well.

In classical Eastern literature, poetic forms are classified into those composed of couplets and those composed of stanzas. Poetic genres consisting of couplets include the ghazal, qasida, mustazad, qita, nazm, and masnavi. Those composed of stanzas, known as musammat, include murabba, mukhammas, musaddas, musabba, musamman, mutassa, muashshar, tarbi, takhmis, tashtir, tasdis, tasbi, tasmin, tarkibband, tarjibband, and tashir.

Researchers indicate that the mukhammas emerged relatively later in Arabic literature, during the Abbasid rule (750–1258). The emergence of the mukhammas in Arabic literature is explained by the following factors: 1) The use of a single rhyme throughout lengthy poems, qasidas posed challenges for poets. Naturally, avoiding repetition and finding distinct rhyme words from beginning to end is not an easy task. In contrast, in the mukhammas, each stanza introduces a new rhyme, reducing the likelihood of rhyme repetition. 2) During the period when the genre emerged, song lyrics were composed based on the mukhammas structure. 3) The single-rhyme pattern of qasidas introduced innovation but led to monotony for the audience⁷.

Some time after the emergence of the mukhammas, a variant

⁶ Erdoĝan, M. Türk edebiyatında muhammes / M.Erdoĝan. – Ankara: Kültür bakanlığı, – 2002. – s.163.

⁷ Suzan, Y. Arap şiirinde muhammes ve tahmis: /Basılmamış doktora tezi / – Ankara, 2008. – s.39.

of this form known as the takhmis, in which each stanza consists of five lines, developed. Researchers indicate that the takhmis became more widespread in Baghdad, Algeria, Damascus, and Egypt following the Mongol invasion of Baghdad by the Hulaguids (1212–1265).

Takhmis, literally meaning “five-fold” or “bringing five”, is a poetic form created by adding three lines to a couplet (primarily in ghazals and qasidahs) that rhyme with its first line. These added lines must maintain metrical consistency and thematic coherence with the original couplet, while the final lines of each stanza must follow a distinct rhyme scheme. Scholars attribute the emergence of takhmis to several factors: poets composed such verses to demonstrate their ability to rival esteemed literary figures, to engage in artistic competition, and to express their reverence for classical masters.

Classical sources suggest that takhmis is considered a form of nazira (literary imitation or response poetry)⁸. This perspective holds a certain degree of validity. Like takhmis, nazira also involves a poet imitating or responding to another poet’s work to some extent. Notably, similar to certain nazira compositions, takhmis is also considered a form of tazmin. Tazmin refers to the incorporation of a segment, verse, or couplet from another author’s work into one’s own poem, expressing an idea through the words of another⁹. In a takhmis, the final couplet of the poem must inevitably belong to the poet whose work is being imitated, and thus, these poems can be regarded as a form of tamzin in its full sense. The number of couplets in the original poem may not necessarily match the number of stanzas in the takhmis. The poet who writes the takhmis may omit some couplets or add new stanzas of their own. It is also possible for the lines in the takhmis couplet to be in a different language. Such poems are referred to as talmi or mulamma takhmis¹⁰. In a takhmis,

⁸ Suzan, Y. Arap şiirinde muhammes ve tahmis: /Basılmamış doktora tezi / –Ankara, 2008. – s.62.

⁹ Əsgərli, Z. Poetika: izahlı sözlük / Z.Əsgərli. – Bakı: Elm, – 2014. – s.237.

¹⁰ Suzan, Y. Arab şiirinde muhammes ve tahmis: /Basılmamış doktora tezi / – Ankara, 2008. – s.62.

the worldviews, craftsmanship, and talents of two poets—the author of the original poem and the poet who writes the takhmis—merge, creating connections between them, which in turn contributes to the development of the poetry and literature as a whole.

It should be noted that there is no uniformity of opinion in literary studies regarding the relationship between mukhammas and takhmis. In several manuscripts, no distinction is made between mukhammas and takhmis. In the divan of the XVI century Azerbaijani poet Qarib, which is preserved in the Tehran Majlis-e-Shura-e-Islami Library, the takhmis written on Khatai's ghazals are referred to as mukhammas. The author has given the following title to his poems: *"This is a mukhammas from the sayings of the Shah Khatai"*¹¹. As we can see, the XVI century author presented the poetic form we refer to as takhmis as mukhammas. Researchers have also demonstrated that the term takhmis has been used in manuscript sources in the sense of mukhammas¹². The equal number of verses in the stanzas has led several researchers to the conclusion that mukhammas and takhmis are identical. In his book *"Adabiyatshunaslığın əsasları"*, Rafiq Yusifoglu presents takhmis as a type of mukhammas¹³. In the book *"Ozumuz və sozumuz"* by Elçin and Vilayat Guliyev, takhmis is not evaluated as an independent poetic form, but is referred to as a *"synthetic mukhammas"*¹⁴. The rhyme scheme of all takhmis is identical. The three lines added to the original ghazal couplet rhyme with the first line of that couplet. Since the rhyme scheme is directly dependent on the ghazal couplets, no changes or flexibility are allowed in the rhyme structure of takhmis. In contrast, in mukhammas, all the verses belong to the same poet, and various rhyme scheme variations are possible.

¹¹ , Q. Divane-əşare-türki və təzkireyi-məcalise-Şüareye-Rum / Q.Təbrizi. – Təbriz: Nəşre-Əxtər, – 1388. – s.181.

¹² Yenə orada, s.183.

¹³ Yusifoglu, R. Ədəbiyyatşünaslığın əsasları / R.Yusifoglu. – Bakı: ADPU nəşri, – 2009. – s.169.

¹⁴ Elçin. Özümüz və sözüümüz / Elçin, V.Guliyev. – Bakı: Azərbaycan Dövlət Nəşriyyatı, – 1993. – s.95.

The first known mukhammas in the history of our literature was written in the early XIV century by Nasir Bakuvi. The earliest takhmis belong to Kishvari, who lived in the XV-XVI centuries.

The mukhammas genre in Azerbaijani literature has undergone significant development both in terms of theme and structure. While earlier mukhammas works were primarily focused on themes of love, in the XVIII century, the works of Molla Panah Vagif introduced mukhammas poems addressing social-philosophical and everyday themes. The structural changes in the genre have also been noted by Huseyn Afandi Qayıbov in his collection. In the first and second volumes of this collection, he identifies four types of mukhammas through examples of the poetry of Molla Panah Vagif and Qasim bay Zakir: Tam mukhammas (complete mukhammas), radifli mukhammas (with a recurring refrain), tam mukhammas-mustazad, and naqis mukhammas-mustazad (incomplete mukhammas). The complete mukhammas-mustazad, a fusion of the two genres, appears to have been created by interweaving the verses of two independent mukhammas poems with different meters, resembling a comb (this comparison is attributed to T. Karimli¹⁵). In this form, short verses follow the longer ones. In the incomplete mukhammas, only one verse of the smaller mukhammas is used, rather than the entire structure.

During this period, there was a growing inclination towards popularization, simplification, folklore, and the realistic depiction of life in the literature of the Oghuz Turks – including Azerbaijanis, Ottomans, and Turkmens. The mukhammas, a classical poetic form, gained prominence, as did qoshma, a genre of oral folk literature (it should also be noted that several other multi-stanza genres, such as murabba, musaddas, tarjiband, and tarkibband, improved their standing in comparison to qasida and ghazal). In other words, the increasing relevance of the mukhammas genre is evident throughout the poetry of all Oghuz Turks. We observe that Ottoman poet Nadim (1681–1730), Turkmen poets Nurmuhammad Andalib (1660–1740),

¹⁵ Bax: Azərbaycan ədəbiyyatının tarixi poetikası. II kitab. Poetik fikrin təkamülü / – Bakı: Elm, – 2006. – s.357.

Abdulla Shahbanda (1720–1800), Makhdumqulu Faraqi (1733–?), Sheydayi (XVIII century), and Qayibnazar Qayibi (1755–?) turned more frequently to the mukhammas genre.

In the XIX century, in the works of Abdulla bay Asin, a new form emerged from the fusion of two classical genres: mukhammas-bahr-i-tavil and, under the influence of oral folk literature and ashik poetry, the jighali mukhammas. The structure of this genre generally follows this pattern: after the four verses of the mukhammas, a jigha—a series of short additional lines with varied endings—follows, and the final stanza is completed by the fifth verse of the mukhammas.

In our literary studies, it has been posited that the mukhammas genre in the literature of Turkic peoples was first introduced by the great Uzbek poet Alishir Navai, while in Azerbaijani literature, it was written by Kishvari and Hidayat, who were closely connected to his work. However, recent discoveries of new sources prove that the mukhammas genre was approached even earlier in our native poetry, a century before Nevai. Researcher Jafar Ramzi İsmailzadeh uncovered and published a mukhammas by Nasir Bakuvi, dedicated to the Hulagu (Ilkhanid) ruler Uljaytu Khan, from the XVII century anthology Jungi-shuarayi-qadimi-Bakı (The Anthology of Ancient Poets of Baku), compiled by Hasan bay Vahdati. This work draws attention for various reasons. Mohammad Uljaytu reigned from 1304 to 1316, and as seen, Nasir Bakuvi's poem is the only known mukhammas among our earliest native written sources.

In the second paragraph of the first chapter, titled **“Characteristic Features of the Mukhammas Genre in the XV Century Azerbaijani Literature”**, it is shown that poets such as Kishvari, Rovshani, Khalili, Sururi, and Hidayat composed mukhammas works during that period. Among these listed figures, Kishvari stands out as the most significant in the history of our literature, having made the most substantial contributions and being the most productive in the creation of mukhammas and takhmis. In the 1984 edition of Kishvari's “Divan”, we observe that he composed eight mukhammas and eight takhmis. Among the takhmis included, one was written for the Uzbek poet Lutfi's ghazal, five for

Navai's ghazals, and the other two for the ghazals of Ottoman poets Ahmad Pasha and Karamanlı Nizami. Kishvari's mukhammas with the refrain "Konul" (heart) is also a mulamma, written in two languages. This 11-stanza poem, composed in the ramal meter, contains six stanzas in Azerbaijani Turkish with the refrain "Konul, ey vay konul, vay konul, ey vay konul" (Heart, oh woe, heart, woe, heart, oh woe, heart), while four stanzas are in Persian, with the refrain "Delam, ey vay delam, vay delam, ey vay delam" (Heart, oh woe, heart, woe, heart, oh woe, heart – in Persian). The tenth stanza, primarily written in Persian, is presented with two refrains. The Turkish scholar V.M. Kojaturk has shown that the mukhammas works with the refrain "Konul" by Kishvari and Dada Omar Rovshani, as well as the murabba works with the same refrain by Ottoman authors Ahmad Pasha and Edirnali Nazmi, were written as nazira in response to the murabba with the refrain "Konul" included in Khalil's poem "Firqatnama"¹⁶. Professor A. Musabayli initially agreed with this idea;¹⁷ however, upon further comparison of these poems, he later noted that it is not yet possible to determine which of them served as the object of imitation¹⁸. It should be specifically noted that Kishvari's mukhammas with the same radif stands out for its distinctiveness and artistic qualities. In addition to these observations, it should also be mentioned that the mukhammas with the radif "Konul", included in Kishvari's divan published in Baku in 1984, consists of 10 stanzas and is incomplete. In the Bursa manuscript of the same divan, which was discovered later, the final 11th stanza, where the poet's pen name is mentioned, is as follows:

*If the state of the ailing-hearted Kishvari is to be such,
Friends shall weep for him, while foes shall laugh.
His tearful eyes, shall fill with the blood of his anguished*

¹⁶ Kocatürk, V.M. Türk edebiyatı tarihi / V.M.Kocatürk. – Ankara: Edebiyat yayınevi, – 1964. – s.299.

¹⁷ Musabəyli, A. Türkiyədə yaranan Azərbaycan ədəbiyyatı və Xəlilinin "Firqətnamə"si / A.Musabəyli. – Bakı: Nurlan, – 2010.

¹⁸ Musabəyli, A. Dədə Ömər Rövşəni və külliyyatı / A.Musabəyli. – Bakı: Elm və təhsil, – 2013. –s.105.

heart,

*If the compassion of that fairy-faced one brings such torment,
Heart, oh woe, heart, woe, heart, oh woe, heart*¹⁹.

We believe that it is more appropriate to consider Kishvari's 11-stanza mukhammas as an independent work rather than a nazira to another poet's poem. Moreover, as a mulama (bilingual poem), its composition requires a high level of poetic mastery in both languages from the author.

The influence of Nasimi's ghazal, which begins with the couplet:

Be my beloved, for my heart desires no other love,

*You are the beloved of my soul, it seeks no other dear,*²⁰ - is evident in the content, artistic expressions, meter, and rhythm of Kishvari's six-stanza mukhammas, which opens with the line: "*Seeing your radiant face, the eyes desire no shining sun.*" Academician H. Araslı rightfully pointed out that, alongside Navai, Nasimi also influenced Kishvari's literary work. However, according to the scholar, "*Unlike Nasimi, Kishvari praised earthly love*"²¹.

In several of Kishvari's poems, including his mukhammas compositions, the names of historical figures from his time are mentioned, which allows for certain insights into his biography. In his eight-stanza mukhammas, with the refrain "Mani bir qayghi oldurdu, madad, hay" (A single worry has slain me, help, alas!), it becomes evident that the poet sought to gain access to the court of Sultan Yaqub, the ruler of the Aq Qoyunlu state in the late XV century, though this aspiration remained unfulfilled for some time. Kishvari's seven-stanza mukhammas, with the radif "Dakhi", is also dedicated to the same theme. In this poem, Kishvari expresses his

¹⁹ Kışvəri. Divan. Əlyazma // Bursa Yazma və Əski Basma Əsərlər Kitabxanası, № 4369, vərəq – 16a.

²⁰ Nəsimi, İ. Seçilmiş əsərləri: [2 cildə] / İ.Nəsimi. – Bakı: Lider nəşriyyat, – c. 1. – 2004. – s.65.

²¹ Araslı, H. Böyük Azərbaycan şairi Füzuli / H.Araslı. – Bakı: Azərbaycan Uşaq və Gənclər Nəşriyyatı, – 1958. – s.54.

desire to attract Sultan Yaqub's attention and gain access to his court. He also dedicated an eight-stanza elegy in the mukhammas form to commemorate the anniversary of Agh Qoyunlu ruler Muhammad. This poem, with the refrain "My life is no true life, only a single dark day that passes", stands out for its profound sorrow and emotional intensity. Additionally, it contains modified repetitions of certain expressions used by Nasimi. The lines of the mukhammas, both collectively and individually, convey a deep sense of grief. In our view, this mukhammas should be regarded as one of the earliest and most poignant examples of elegy in our native-language poetry.

In the five-stanza mukhammas that begins with the line "Alas, the grace of that delicate sapling has gone beyond its limits", Kishvari's lyrical protagonist complains about the indifference of his beloved. In the refrain, he explains this predicament with the lines: "Either it is my cursed fate, or the turning of the fate". The beautiful one, who gives life to everyone like Christ, is indifferent only to him. The lover, stricken with sorrow, cries out, "Thus is the nature of friendship".

In the eight-stanza mukhammas with the refrain "Khamsi birin soylayim, ah anca dardim var manim" (Let me tell, ah, I have so many sorrows), the poet laments his misfortunes in love and the hardships of his financial situation. This poem once again demonstrates the author's engagement with the poetic tradition, drawing inspiration from his predecessor, Nasimi, while also exerting influence on his successor, Fuzuli.

Kishvari's mukhammas with the repeated refrain "Vay manimchun" (oh pity for me) explores love for a real beauty, emphasizing worldly, earthly passion. The description of the beloved - "Ol qaddi sanubar, sachi sunbul, yuzu Leyli" (Her stature like a cypress, her hair like wheat, her face like Layli)-suggests that she is a real lover rather than a purely symbolic or mystical figure, which, in our view, is a more accurate interpretation. This mukhammas masterfully employs polysemy. In the verse "That radiant rose unveiled her face for me", the poet uses "manimchun" in the sense of "for me". However, in "My heart bleeds, woe unto

me”, the same phrase conveys the meaning of “pity for me”. Similarly, in “At times I flirt with her coquetry, at other times I endure her cruel torment”, the verb “chakmak” (flirt/endure) is skillfully utilized in its multiple meanings.

Kishvari’s takhmis compositions serve as a vivid proof of the close connections between Azerbaijani literature and the literature of the Uzbek and Ottoman regions in the XV century. Of the poet’s eight takhmis, five are written in response to the ghazals of Navai, one to his predecessor Lutfi, and the remaining two are inspired by the ghazals of Ottoman poets Ahmad Pasha and Karamanli Nizami.

Although Rovshani, Hidayat, Khalili, and Sururi made significant contributions to the mukhammas tradition in XV century Azerbaijani poetry, it can be firmly stated that Kishvari stands as the most productive and notable mukhammas poet of that period in our native literature. His takhmis compositions, written in response to the ghazals of poets such as Lutfi and Navai from the Uzbek literary tradition, and Ahmad Pasha and Karamanli Nizami from the Ottoman tradition, are distinguished by their high poetic quality and the poet’s ability to organically connect the lines of the original ghazals with his own verses. Through his work, Kishvari not only laid the foundation for the tradition of takhmis in Azerbaijani literature but also contributed to the flourishing of literary ties between the Turkic-speaking peoples.

The third paragraph of the chapter, titled “**The Place and Significance of the Mukhammas Genre in the XVI–XVII Century Azerbaijani Literature**”, highlights the remarkable diversity of genres in the native-language divan literature of this period. Among the poets who composed mukhammas in the Azerbaijani language during this era, we can mention Khulqi, Fuzuli, Masihi, Yusif bay Ustajlu, and Heydari.

The entirety of XVI century Azerbaijani literature finds its most profound and comprehensive expression in the works of the great Fuzuli. His three mukhammas and two takhmis, included in his Turkish divan, are of significant interest for the study of mukhammas poetry of the period. In his seven-stanza mukhammas with the refrain “Ayrilmsham” (I have been separated), the final

verse of each stanza - “*I have been separated from a cypress-like figure and a rose-cheeked beauty* - is consistently repeated as a refrain. If the first verse of the poem (“Vay, yuz min vay kimi, dildardan ayrilmisham”- Woe, a thousand woes, I have been separated from my beloved) evokes Nasimi’s ghazal line “*O Muslims, help! That beloved, love in secrecy, departs*”²², certain other passages resonate with the works of Alisher Navai. In the third stanza, the phrase “bish imash”, which frequently appears as a refrain in Navai’s ghazals, is rendered in the Azerbaijani Turkish variant as “eyb imash” (It is a fault). One of Fuzuli’s poems that praises a real beloved and worldly love is his five-stanza mukhammas, which begins with the verse “*O you, whose body is wrapped in silk, utterly immersed in rose water*”. In the first four stanzas, the poet describes the beloved’s attire, while the final stanza focuses on her beauty itself. The structured and sequential depiction of the beloved’s clothing, hair, eyes, and eyebrows-along with the poem’s tone, rhythm, and stylistic features-bears a resemblance to the qoshma form commonly found in oral folk literature and ashuq poetry.

*O lovely face, with your shirt so fair and your dress so red!
Dressed in flames, you burned us with fire,
There is no one like you born from Adam’s children, O cruel one,
Your beauty speaks louder than the moon and sun combined,
As if your father is the moon itself, and your mother is the sun*²³

The five-stanza mukhammas, beginning with the verse “*Only my tears and the gaze of my beloved have ruined me*” by Fuzuli, is dedicated to depicting the suffering experienced by the lover due to separation from his beloved. The poem draws attention with its abundance of hyperbole, which effectively convey the psychological state of the lover. Let us provide a few examples of these hyperboles

²² Nəsimi, İ. Seçilmiş əsərləri / İ.Nəsimi. – Bakı: Lider nəşriyyat, – c. 2. – 2004. – s.274.

²³ Füzuli, M. Əsərləri: [6 cildə] / M.Füzuli. – Bakı: Şərq-Qərb, – c. 1. – 2005. –s.342.

in the poem: “My soul has been ruined by the hidden pain in my heart”, “The world was seized by the blood of my tears, before even being noticed”, “My age has fallen into various paths, and you cannot foresee what lies ahead”, “The pupil of your eye has left many homes in ruins, just like a haunted house”, “I left the world to the flood, oh, you, the sun-like beauty”.

As it appears, the majority of these images are related to the idea that the lover’s tears flow and destroy the surroundings.

The two takhmis included in Fuzuli’s divan provide valuable material for researchers to explore the relationships of predecessors and successors in our literature, as well as the literary connections of the period. The great Fuzuli composed takhmis and nazira in response to the poems of Habibi. In the takhmis that begins with the line, “If I don’t tear things apart for you, oh delicate-bodied one”, we observe that in all the stanzas, Fuzuli pays careful attention to the poet’s verses. With the additional lines he provides, Fuzuli skillfully creates a seamless connection and transition between these verses. In one of Habibi’s verses, addressing his beloved, he states that even if he dies and scorpions make their nest in his skull, his love will never leave him. In the lines that Fuzuli adds to this verse, he first tells the beloved that, although he may become wretched and humiliated due to her love, and regardless of how long his life may be, he will never abandon this love. In the third line, the poet transitions to Habibi’s verse by stating, “Even if I am killed, I will not abandon this love”. Following this, the verse from Habibi appears - “Even if scorpions nest in my skull in the grave, I will not forget your love:

Although I am wretched and humiliated by the love of your golden hair,

I will not give up this love, no matter how long my life may be,

Do not think that I will abandon this love, even if I face death,

“Even if scorpions settle in the dome of my skull for a hundred years,

Your love will never leave my heart²⁴.

²⁴ Füzuli, M. Əsərləri: [6 cildə] / M.Füzuli. – Bakı: Şərq-Qərb, – c. 1. – 2005. – s.344.

It is known that Fuzuli read Uzbek literature and the works of the great Uzbek poet Alisher Navai, and wrote naziras (poetic responses) to his poems. His takhmis to the ghazal of Navai's predecessor, the Uzbek poet Lutfi (d. 1402), is of significant interest in the study of our literary relations. It is noteworthy that Fuzuli composed a takhmis of five stanzas in response to Lutfi's five-line ghazal.

After thoroughly examining Fuzuli's mukhammas, we can confidently assert that the depth of thought and high artistic qualities observed in the poet's ghazals, the "Leyli and Majnun" epic, and his other works are also present in his mukhammas. In our opinion, the academic scholar T. Karimli was correct in asserting that Fuzuli was influenced by Navai in his mukhammas, particularly based on the Chagatai language elements²⁵.

One of the poets in whose mukhammas the influence of Navai and Chagatai language elements is noticeable is the XVI century author Masihi. In his Divan, completed in 942 AH (1535-1536), there is one mukhammas and two takhmis. Masihi's mukhammas, which begins with the line "*Love has produced for me a sigh and lamentation*" consists of five stanzas and is a nazira to Navai's nine-line ghazal, which appears in his "Gharib al-Sigar Divan", starting with the lines:

*Do not covet the good of the world, lest the harm be greater,
Value your life, for time is not on your side*²⁶

Navai's ghazal is primarily didactic in nature, offering moral guidance. Complaints about the passage of time, the world, and injustices also hold a significant place within the poem. In Masihi's mukhammas, written as a response to this ghazal, protest against the injustices and inequities of life occupies a central position.

²⁵ Kərimli, T. Muxəmməs // Azərbaycan ədəbiyyatının tarixi poetikası. II kitab. Poetik fikrin təkamülü. – Bakı: Elm, – 2006. – s.352.

²⁶ Navoiy, A. Xazoyinül-maoniyy. 1.Favoyid-us-siqar / A.Navoiy. – Toşkent: Uzbekiston SSR Fanlar Akademiyasi Naşriyeti, – 1959. – s.241.

*O lowly world, whose joy lasts briefly but sorrow is plenty,
Do not befriend sorrow, nor step onto the path of happiness,
No one can be led by deceit and trickery,
Do not be deceived by the tricks of this old world, my heart,
Though its deceit is many, the old world itself is not long-
lasting*²⁷.

The poem critiques various aspects of life, including the hypocrisy of sheikhs and preachers.

In the mid-XVI century and its second half, the influence of Fuzuli, alongside Navai, became increasingly prominent in our literature, a fact that becomes evident as one reads the poet's Divan. In the London manuscript of Y. Ustajlu's Divan, one of the two takhmis is written in response to a Navai's ghazal, while the other is written in response to a Fuzuli's ghazal. The Azerbaijani poet Haydari, who lived in the XVI century, wrote a takhmis consisting of seven stanzas in response to Navai's seven-line ghazal.

In the XVI century, the poet Qaribi, who lived and created during this period and advocated for Safavid and Qizilbash ideals in his works, wrote four takhmis in response to the ghazals of Shah Ismail Khatai in his Divan in his native language. These takhmis are notable for their high artistic quality and the poet's craftsmanship. One of the prominent aspects of these poems is the deep love and respect for Shah Ismail I, the founder of the Safavid state, his creativity, and literary heritage. Upon reading the takhmis, it becomes clear that, like Khatai, Qaribi was also influenced by the works of Nasimi.

Research on the manuscripts held at the Institute of Manuscripts of the ANAS and in foreign libraries reveals that several of our XVII century poets composed mukhammas poems. The foundation for the extensive development of the mukhammas genre, along with several features of XVIII century Azerbaijani poetry, was laid in the XVII century.

In XVII century Azerbaijani poetry, it is possible to identify

²⁷ Məsihi. Divan /Tərtibçi və ön söz müəllifi Əlyar Səfərli. – Tehran: – 1998.
– s.372.

mukhammas authors such as Qovsi Tabrizi, Murtazakulu Khan Zafar, Safiqulu Bay Safi, Malik Bay Avji, Kashfi, Rovnaqı, and Shukri. In the Divan of Qovsi Tabrizi, written in his native language, there are five mukhammas poems. Three of these are mukhammas tarjiband, where the verse is repeated at the end of the stanzas. The simplicity of the language in these mukhammas poems, their closeness to oral folk literature examples, and the clear expression of admiration for beauty in some stanzas reflect the emotions and breath of the contemporary poet, M.P. Vagif, whose works vividly reflect the realities and passions of his own time:

What would it matter if the one with a graceful, silver-bodied form,

Let me circle around them, kiss their feet, and fulfill my desires,

Oh, you whose two locks are the trap of both worlds,

You who turn my evening into morning, and my morning into evening,

I would sacrifice myself for your curly hair²⁸.

Each stanza of the poet's mukhammas appears to echo the lover's complaint about his beloved. Here, it is evident that Qovsi draws upon the classical literary heritage (as seen in his variation of Fuzuli's line "Mani jandan usandirdi" - It made me weary to my very core). The poem progresses toward a more genuine reflection of human emotions, demonstrating a shift toward realism, and the language used becomes increasingly closer to colloquial speech.

The Turkish divan of our XVII century poet Murtazaqulu Khan Shamlu Zafar, recently published in Baku, contains four mukhammas in his native language. Two of these mukhammas focus on lyrical and amorous themes. Zafar's other two poems, both beginning with the refrain "Ey könül" (O heart), are thematically similar. It seems that in the first poem, the poet is unable to fully express his emotions, prompting him to write the second one. In both mukhammas, the poet advises the reader not to succumb to the

²⁸ Təbrizi, Qövsı. Divan / Nəşrə hazırlayan və ön söz müəllifi Paşa Kərimov.
– Bakı: Elm və təhsil, – 2012. – s.443.

temptations of worldly pleasures. Sources indicate that the statements Zafar makes in these poems regarding his life reflect real historical facts. In our opinion, reflecting moments of his life in his poetry should be regarded as Zafar's contribution to the development of our poetry in his native language and as one of the significant services in the advancement of poetry towards realism. The mukhammas by Murtazaqulu Khan, which discusses complaints about the disloyalty of people and injustices in life, recalls the spirit of protest, and, in several aspects, it resembles the mukhammas by M.P. Vagif, who would emerge in literature a century later, with the refrain "Gormadim" (I Did Not See).

The mukhammas and takhmis works of Safiqulu bay Safi, Malik bay Avji, Kashfi, Rovnaqi, and Shukri draw attention with their lyricism and high artistic qualities.

The second chapter of the dissertation, titled "**The Mukhammas Genre in the XVIII Century Azerbaijani Literature**", consists of three paragraphs. The first paragraph, entitled "**The Structural and Contentual Characteristics of the Mukhammas Genre in the XVIII Century Azerbaijani Literature**", discusses the distinctive features of literature from that period and the role of mukhammas and other works written in verse form within the literary process. During this century, there was a notable increase in the number of works written in the forms of oral folk poetry, such as qoshma, garayli, tajnis, and bayati. Many prominent artists of the era preferred to express their emotions and thoughts through these genres. It is well-known that folklore genres, particularly the qoshma, played a significant role in the establishment of the concepts of realism and individual style in our literature. These genres have also been recognized by various researchers for their important role in the simplification of poetic language and its closer alignment with the vernacular. Although the ghazal occupied a central place in the works of prominent XVIII century artists like Vidadi and Vagif, the qoshma held considerable importance in terms of more vivid expressions of thought and social issues. Poets, striving to reflect various events of the XVIII century in as much detail, accuracy, and realism as possible, primarily turned

to this genre when composing their works. The role of the mukhammas in highlighting the individual stylistic qualities of the author should also be specifically emphasized. All of these aspects made the mukhammas the prevailing genre of the period.

The mukhammas works of XVIII century Azerbaijani poets such as Nishat Shirvani, Shakir Shirvani, Mahjur Shirvani, Agha Masih Shirvani, Shakili Nabi, Huseyn khan Mushtaq, Molla Vali Vidadi, and Molla Panah Vagif have survived to the present day. Additionally, as a result of our research on the materials of the Institute of Manuscripts of the ANAS named after Mohammad Fuzuli, newly discovered mukhammas and takhmis works by poets of the period such as Zari Arashi, Safi, Ashuq Saleh, Movlana Kazim, Asaf Shirvani, Mansabi Aghdashi, and Molla Gulu Zalami have been reviewed.

Nishat Shirvani, who lived in the late XVII and early XVIII centuries, was a prominent artist of his time. F. Kocharli, who referred to Nishat as “*one of the distinguished poets of Shirvan*”, noted that in addition to his ghazals, Nishat also composed mukhammas and murabbe works²⁹. Although the primary theme of the poet’s works is love poetry, elements of didacticism and motifs of complaint about the times also hold significant places in his writings. The fact that poets like Agha Masih, Vagif, and Zulali wrote *nazira* (imitative poems) to Nishat’s verses demonstrates his considerable influence and reputation among the artists of the XVIII century.

In Nishat’s mukhammas with the refrain “Olasan” (may you be), the lyrical protagonist expresses his desire for his beloved, who has caused him pain, to fall in love and experience the sorrow of separation. By doing so, he wishes for her to understand the suffering he has endured. His mukhammas with the refrain “Akhir” (ending), a five-stanza poem on the theme of love, uses simple language. The poet creates sincerity and emotional depth by incorporating expressions from the folk language, interjecting

²⁹ K    rli, F. Az  rbaycan   d  biyyatı: [2 cild  ] /F.K    rli. – Bakı: Elm, – c. 1. – 1978. – s.236.

exclamations, directly addressing the beloved, and engaging in a self-dialogue, which makes him seem as close as possible to the reader.

In Nishat's five-stanza mukhammas beginning with the line "Yesterday, someone showed me the one with crescent-shaped brow", the poet shares some of his thoughts on poetry and the art of writing, while also expressing dissatisfaction with life and his relationship with others. The poet addresses a beautiful woman inclined towards poetry, offering her several pieces of advice:

*Oh, one with pure character, the mirror of the world's stage,
Do not engage in poetry, for it will drown you in admiration.
One who is a master of words must spend their days in exile,
When a gem is in water, its value is diminished,
Meaning, the art and knowledge will make the scholar wander
and lost³⁰.*

In the first half of the XVIII century, the poet Shakir Shirvani, who lived during this period, composed eight mukhammas, six of which consist of five stanzas, one contains four, and another has six stanzas. The most striking feature of these poems is their secular nature and the simplicity of the language. In his mukhammas, Shakir celebrates the real beauties and his love for them. Interestingly, in accordance with the demands of his time, the poet, who favored the mukhammas genre, emphasizes in his poem with the refrain "I have likened" that he praises his beloved through the mukhammas form:

*Well done, how beautifully you spoke the mukhammas with
clarity,*

My beloved, I praise you at every moment with respect³¹.

To enhance the emotionality and playfulness, the poet has chosen the repetition of the same word ("Ashiqam, ashig" – I am in love) as the rhyme in his mukhammas. Shakir has structured his mukhammas in the form of direct addresses to the beloved, which further increases the sincerity. By repeatedly using the name in the

³⁰ Köçərli, F. Azərbaycan ədəbiyyatı: [2 cilddə] / F.Köçərli. – Bakı: Elm, – c. 1. – 1978. – s.277.

³¹ Köçərli, F. Azərbaycan ədəbiyyatı: [2 cilddə] / F.Köçərli. – Bakı: Elm, – c. 1. – 1978. – s.284.

verses of the mukhammas, the poet is able to amplify the emotionality and sincerity of the expression.

Mahjur Shirvani, whom F. Kocharli called a “*ravantab shair*”³² (Someone with a strong poetic talent), is one of the prominent artists who lived in the first half of the XVIII century. His collected poems include works in various genres, alongside 10 mukhammas and 1 takhmis. All of Mahjur’s mukhammas revolve around the theme of love and adhere to the classical rhyme scheme (aaaa, bbbba...), representing a notable example of the genre. The mukhammas that begins with the line “*Moon-faced beauties went out to watch*” is particularly remarkable for its structural feature. In the first stanza, every line is subsequently repeated as the final line of each following stanza. Furthermore, in three of his mukhammas, the same line is consistently repeated at the end of every stanza.

One of the most prominent poets of the XVIII century and a successor of the Fuzuli literary school, Agha Masih Shirvani’s emphasis on the mukhammas form is evident in the fact that six out of the ten works available to us are written in this form. This highlights his recognition of the genre’s importance in line with the demands of his era.

In the first stanza of his ten-stanza mukhammas with the refrain “Garak” (is necessary) Agha Masih answers the question “What should true beauty be like” by stating, “*Such a unique beauty is needed to choose*”. Throughout the poem, he expresses his thoughts on the nature of female beauty.

*One must be modest, virtuous, wise, and farsighted,
Intelligent, aware of everything, and skilled in all tasks*³³.

Agha Masih made distinctive contributions to the secularization of XVIII century Azerbaijani literature, particularly in the depiction of the object of love in lyrical poetry, transforming it into a beautiful lady with real personal traits. Later, Molla Panah Vagif further developed these characteristics. Interestingly, Vagif

³² Köçərli, F. Azərbaycan ədəbiyyatı: [2 cildə] / F.Köçərli. – Bakı: Elm, – c. 1. – 1978. – s.509.

³³ Azərbaycan klassik ədəbiyyatı kitabxanası: [20 cildə] / – Bakı: Elm, – c. 6. – 1988. – s.310.

composed a 6-stanza mukhammas with the same refrain as Agha Masih's "Garak", as a response to it. In his poem, Vagif also reflects on the spiritual realm of the beautiful lady. He expresses his desire to see her as a "A person of wisdom, quick-witted, a lover of poetry, and a devotee of love (one who worships their lover)"³⁴. In our opinion, Molla Panah Vagif's mukhammas can be classified into the following thematic groups: 1) Lyrical and amorous poems; 2) Humorous poems dedicated to the beard; 3) Poems related to various objects and clothing; 4) Poems about the city of Tbilisi; 5) A poem written on the occasion of the marriage of Ibrahim Khan's daughter to a man from Tehran; 6) Poems with social content.³⁵

Molla Panah's mukhammas written about various objects and clothing are works that highlight him as an innovative artist who introduced new themes to our native literature. The poet dedicated mukhammas to subjects such as rifles, fur coats, trousers, and cloaks. Vagif's mukhammas with the refrain "Gormadim" (I have not seen) is one of the most perfect examples of social lyricism in our literature. Upon careful examination, it is evident that this 13-stanza poem follows a distinct narrative structure.

*I have never seen a true state in this world,
Everything I saw, I saw as crooked, never differently,
I never saw loyalty among friends and companions,
I swear, I never saw honesty in religion or faith,
And that's why I saw no good from the faithless*³⁶.

This stanza alone carries such a powerful, weighty accusation that, had the subsequent stanzas of this poem, like several of Molla Panah's works, been lost, it would still be considered one of the poet's most valuable creations. The following stanzas are dedicated

³⁴ Vagif, M.P. Əsərləri / Tərtib edəni və ön sözün müəllifi: A. Dadaşzadə. – Bakı: Yazıçı, – 1988.

³⁵ Мустафаева, Н. Жанр «мухаммас» в азербайджанской литературе XVIII века // Закарпатські філологічні студії, – 2018. Випуск 3. Том 1, – с.142-145.

³⁶ Vagif, M.P. Əsərləri / Tərtib edəni və ön sözün müəllifi: A. Dadaşzadə. – Bakı: Yazıçı, – s.127.

to critiquing the lack of conviction and spirituality among various social classes. In the second stanza, the poem speaks of how the sole aim of both the sultan, the dervish, and the pauper is to acquire worldly possessions. Having thus far assessed events from an external perspective, the author becomes a participant at the end of this stanza, sharing his personal observation with the reader.

Vagif's mukhammas with the refrain "Gormadim" is a magnificent artistic work that fiercely critiques the injustice, inequity, and the flaws in human character, particularly the infidelity and treachery that prevailed in XVIII century society. Molla Panah Vagif's mukhammas reflect the central trends of his creativity and, more broadly, of XVIII century Azerbaijani literature, vividly demonstrating the growing inclination towards realism, secularism, and depiction of reality.

In the second paragraph of the second chapter titled **"Historical-themed Mukhammas in the XVIII Century Azerbaijani Literature"**, it is indicated that the reflection of historical events and specific historical figures held significant importance in the literature of the period. H. Araslı, who referred to this tendency as the *"new event"* in literature, likened the historical poems of the era to sketches or essays³⁷.

In the XVIII century, there were many bloody and tragic events, and naturally, the poems describing these events were dominated by mournful and sorrowful tones. The historical mukhammas written during this period clearly reflected a tendency toward partisanship, with authors praising, in a one-sided manner, the individuals they supported and believed to be just and righteous, while criticizing and cursing their enemies. However, we can observe that alongside this, these works also demonstrate a careful attention to historical reality and a focus on various details. The most notable feature of the historical poems written in the XVIII century is their grounding in real-life reality. It is also important to note that these historical poems stand out for their high artistic

³⁷ Araslı, H. XVII-XVIII əsr Azərbaycan ədəbiyyatı tarixi / H.Araslı. – Bakı: Azərbaycan Universiteti Nəşriyyatı, – 1956. – s.184.

quality, with particular attention given to the beauty of the form, the imagery in the language, and, simultaneously, their folk-like nature and simplicity. Among the historical poems written in the mukhammas genre in the XVIII century, the following works are available for research: Shakir Shirvani's "Ahvali-Shirvan" (Shirvan's condition), Agha Masih Shirvani's poem beginning with the line "Hear about Shahsevan Ahmad khan's deeds", Shakili Nabi's poems with the refrains "Yena" (Again), "Kunguda", "Aghlar" (Weeps), and "Bu gun" (Today), Molla Vali Vidadi's musibatnamas (lamentation) with the refrains "Bu gun" (Today) and "Bakh" (Look) and the poem by a poet named Mukhtar.

Shakir Shirvani's "Ahvali-Shirvan", a mukhammas consisting of 28 stanzas with the refrain "Uchun" (for) depicts the bloody events and historical tragedy that occurred in Shamakhi in 1743.

One of the works that captures attention through its narrative style is Agha Masih Shirvani's historical poem, which begins with the line "*Hear what Shahsevan Ahmad Khan has done*" and was written in 1749. Comprising forty-five stanzas, this mukhammas, which the author himself refers to as an epic, reflects real historical events in detail, making it a notable example of realist literature. In this work, broader historical scenes are depicted compared to Shakir's piece, with a greater number of geographical locations mentioned. The poem records the author's firsthand account of the attack by Shahsevan Ahmad Khan, who, on June 13, 1749, led twelve thousand Shahsevan and Mughan cavalry into Shirvan, two years after the death of Nader Shah, and describes the tragedies he witnessed during this event. Agha Masih Shirvani not only examines Shahsevan Ahmad Khan's attack on Shirvan, but also reflects on the entire span of his actions, considering what this deceitful and ignorant military leader committed over approximately twelve years. He presents Shahsevan as a symbol of greed, inhumanity, violence, evil, deceit, oppression, and tyranny, ultimately evaluating his death as the triumph of justice and a lawful event. At the end of the work, the author advises viewing these events with a sense of reflection, urging constant gratitude to the Creator, day and night. As the humanist poet describes the battle in his poem, he does not forget to

mention the victims of this political intrigue, those who perished, turning the battlefield into a graveyard soaked with blood

*The good news for the battle will be the sacrifice of souls,
The plain of Aghsu was turned into a graveyard by blood*³⁸.

In the third paragraph of the second chapter, titled “**The**

Unpublished Mukhammas of the XVIII Century Left in Manuscripts”, the research conducted based on the materials from the Muhammad Fuzuli Institute of Manuscripts of the ANAS reveals the previously uncovered XVIII century mukhammas manuscripts. Among these is a manuscript with the code B-1812, transcribed by the XVIII century poet Zari Arashi, which contains two mukhammas and two takhmises. Regarding Zari’s two mukhammas, each consisting of five stanzas, it can be said that these poems, due to their simplicity of language and their celebration of worldly love, resonate with the works of the most prominent representatives of XVIII century Azerbaijani poetry. In the first mukhammas, the poet, while describing his beloved’s beauty, admirably portrays her birthmark, face, waist, mouth, hair, eyes, and forehead. In the poem, the author addresses the traditional figure of the Nightingale in classical poetry, advising it not to consider the rose garden as a place of indulgence and pleasure. In the second mukhammas, the poet extols the beauty of his beloved and praises the Creator for bestowing such beauty. Zari wrote one of his takhmises based on Fuzuli’s ghazal, and the other on an Ottoman poet Baki’s ghazal. In the same manuscript, there is a takhmis by Mahjur Shirvani, consisting of six stanzas, based on Fuzuli’s ghazal, which begins with the verse “*Show kindness, don't cut off, cupbearer, your favor from the helpless*”. This poem, however, did not become part of Mahjur’s collected poetic works.

In the same source, we encounter a mukhammas by a poet named Safi, titled “Qoymush ad” (has been named) with five

³⁸ Azərbaycan klassik ədəbiyyatı kitabxanası: [20 cilddə] / – Bakı: Elm, – c. 6. – 1988. – s.315.

stanzas, which is entirely dedicated to worldly love and the depiction of a real beloved's beauty. In this poem, the author employs an interesting poetic form: it turns out that, mistakenly, the bundle of basil was considered the beloved's hair, the legendary Tuba tree in paradise was thought to represent her figure, and the Mirror of Alexander, which reflects the world, was interpreted as her face. At the end of each stanza, the poet unveils another "*misconception*", thereby creating a new metaphor.

In the manuscript, there are mukhammas by the XVIII century poet Ashug Saleh that begins with the verses "*Because I became obedient to the command of one world ruler*" and "*O heart, I have practiced asceticism, yet my beloved did not recognize my worth*", consisting of two poems with four and five stanzas, respectively. These mukhammas by Ashug Saleh, particularly the second poem with the refrain "*Bilmadi*" (Did not know), attract attention primarily due to their simplicity of language and closeness to the spoken vernacular. In another of Ashug Saleh's mukhammas, the sincerity that is characteristic of his qoshma and gerayli poetry is also prominently evident.

The mukhammas of XVIII century poet Mowlana Kazim Qurannavis, found in the manuscript, features simple language; however, the rhyming words consist of Arabic terms that may not be easily understood by the average reader. Mowlana Kazim's first mukhammas consists of 5 stanzas, while the second contains 6 stanzas.

In Asaf Shirvani's 5-stanza mukhammas found in the manuscript, the general spirit of the era's lyric poetry is reflected to some extent.

The poems of XVIII century poet Mansabi Aghdashi, preserved in the manuscript, consist of a 7-stanza Persian takhmis of Hafiz's ghazal, one ghazal in Azerbaijani, and two takhmises of Fuzuli's ghazals. Mansabi wrote a 7-stanza takhmis to Fuzuli's 7-couplet ghazal with the refrain "*Atagin*" (Your skirt). In the stanzas, he arranged his verses in a sequential citation style, which gives the impression that the poem was written by a single author.

The manuscript also contains the takhmis by the Shirvani poet

Nabi which consists of 10 stanzas added to Fuzuli's 10-couplet ghazal beginning with the line "*That graceful cypress went to the bathhouse in the morning with elegance.*" In his added verses, Nabi not only found successful rhymes but also made original transitions, successfully maintaining the coherence of the ideas.

Molla Gulu Zalami's 7-stanza takhmis to Fuzuli's ghazal with the refrain "*Yetmazmi*" (Isn't it enough) preserved in the same manuscript stands out due to the poet's sensitive approach to the work of the great master, the simplicity of his language, and the originality of the transitions, which attract particular attention.

As seen, the mukhammas and takhmis written in the XVIII century, which we have uncovered from manuscripts, are primarily the work of Shirvani poets. However, these new literary findings allow for a more comprehensive examination of the literature of Azerbaijan as a whole, not just the local Shirvan region of that period. These poets, through their talent, literary taste, and profound knowledge of literature, created genuine artistic masterpieces. Their names and works deserve to hold a prominent place in the history of XVIII century Azerbaijani literature.

The third chapter of the dissertation is titled "**The Mukhammas Genre in the XIX Century Azerbaijani Literature**". The first paragraph, titled "**The Position and Role of the Mukhammas Genre in the XIX Century Azerbaijani Literature**", highlights that during this period, the most widely used literary forms were the ghazal, qoshma, murabba, mukhammas, musaqqas, tarjiband, tarkibband, and mustazad. The increased significance, usage, and thematic diversity of the genre, along with its internal formal changes, clearly demonstrate the development of the muḥammas genre in the XIX century. The most prominent artists of the century engaged with the mukhammas genre, composing works on a wide range of themes. Researchers, particularly Araz Dadashzada, have illustrated that this genre experienced a period of flourishing in the XVIII century. Upon a careful examination of XIX century Azerbaijani literature, one can boldly assert that the mukhammas has developed more extensively in XIX century poetry compared to its XVIII century counterpart. The following authors,

who lived and created during this century, wrote mukhammas poems: Abdulla Jani oglu, Baba bay Shakir, Mustafa agha Arif, Kazim agha Salik, Abdurrahman agha Shair, Sayid Abulkasim Nabati, Qasim bay Zakir, Heyran khanim, Abbaskulu agha Bakikhanov, Mirza Fatali Akhundzada, Sayid Mirhamza Nigari, Sadi Sani Qarabaghi, Mirza İsmayil Qasir, Mujrim Karim Vardani, Molla Qasim Zakir, Andalib Qarajadaghi, Muhammad Khalifa Aciz, Zikri Ardabili, Haji Mahdi Shukuhi, Sayid Rza Sabir, Padarli Abdulla, Mirza Bakhish Nadim, Molla Agha Bixud, Mir Mehdi Khazani, Muhammad Amin Dilsuz, Mir Mohsun Navvab, Mirza Nasrullah Dida, Mirza Alasgar Novras, Hajiagha Faqir Ordubadi, Hasanali khan Qaradaghi, Abulhasan Vagif, Mustafa agha Shuxi, Mirza Alakbar Saburi, Mirza Muhammad Katib, Abdulla bay Asi, Sayid Azim Shirvani and many other poets. Among the authors of the mukhammas genre of the period, T. Karimli places particular emphasis on Qasim bay Zakir, stating: *“In the XIX century, the traditions of the mukhammas genre were primarily continued and developed in the works of Qasim bay Zakir”*³⁹.

In Sadi Sani Qarabaghi’s divan, there are 31 mukhammas, three of which are takhmis. Among these poems, those with lyrical and romantic themes predominate in number, though there are also mukhammas focused on patriotism, advocating for enlightenment and education, criticizing societal flaws, and bearing a penitential character. In Sadi Sani’s mukhammas, particularly in his poem with the refrain “Gormadim”, the influence of Molla Panah Vagif’s works is clearly evident. Overall, the influence of Vagif on XIX century Azerbaijani poetry and mukhammas is an undeniable fact. We observe that Sadi Sani Qarabaghi, the successor to Vagif, expanded the thematic scope of his works. He has numerous mukhammas with social themes.

One of the most valuable works in the history of our literature is the poem written in the mukhammas form by Abdurrahman agha Dilbazoghlu, who lived in the second half of the XVIII century and

³⁹ Kərimli, T. Muxəmməs // Azərbaycan ədəbiyyatının tarixi poetikası. II kitab. Poetik fikrin təkamülü, – Bakı: Elm, – 2006. – s.358.

the early XIX century under the pen name “Shair”. The poet repeatedly emphasizes that he has dedicated his work not only to Javad Khan but also to the valiant people of Ganja, who, with self-sacrifice, defended their homeland and gave their lives, reaching the pinnacle of martyrdom. The respectful remembrance of the gallant Javad Khan, alongside that of the entire people and ordinary individuals, should be regarded not only as the achievement of the author of this poem but also as a major accomplishment of XIX century Azerbaijani literature as a whole.

*The people of Ganja became martyrs, sacrificing their lives in
the way of Allah,
Some endured oppression, others remained in suffering within
freedom,
Each one fell into a hundred troubles in different gatherings,
Do you not remember the oppressed ones of the Karbala
desert,
O ruthless fate, who has no shame before Ahmad al-Muqtadar
(the Prophet)?⁴⁰*

At the end of the poem, the author expresses confidence that the revenge for the martyrdom of Javad Khan and the people of Ganja will undoubtedly be avenged.

It is noteworthy that in XIX century Azerbaijani poetry, the mukhammas and ghazal genres more prominently feature historical-patriotic, social, as well as lyrical-romantic themes. Although the ghazal did not lose its significance during this period, similar to the qasida, it remained traditionally associated with love lyricism.

The poems written by Mirza Bakhish Nadim (1780-1878) in the mukhammas form draw significant attention. In one of his historical poems, consisting of 44 stanzas, he portrays events that took place in South Caucasus over a period of approximately 30 years, from 1803-1804 to 1833-1834. The poem depicts the

⁴⁰ Qayıbov, H. Ə. Azərbaycanca məşhur olan şüəranın əşarına məcmuədir / H.Ə.Qayıbov. – Bakı: Elm, – c. 2. – 1989. – s.123.

invasions of the Russian Imperial army, the resistance of the Azerbaijani khans, and their eventual defeat despite their efforts to resist. It appears that the author viewed the events of that period with a keen eye, understood the imperialist policies of Tsarism, and, in his poems, presented himself as an intellectual who loved his homeland and deeply sympathized with the plight of his fellow countrymen. In Mirza Bakhışh's 11-stanza mukhammas with the refrain "*Haray*" (Cry!), he describes how the Iranian soldiers, who came to Azerbaijan to repel the Russian forces, mistreated the local population, looting and pillaging them. In his 8-stanza mukhammas with the refrain "*Gedar*" (Will pass), the poet speaks of the bravery of Shikhali Khan, the son of Fatali Khan, the Khan of Quba and Derbent, who fought valiantly against the Russian invaders.

In some of Andalib Qarajadaghi's poems, there is a noticeable absence of a civic stance on historical events. As is well known, Andalib, who came from South Azerbaijan, initially worked as a scribe under the Khan of Yerevan, Sardar Huseyn Khan. After the city was occupied by the Russian army led by General F. Paskevich in October 1827, he was appointed as a secretary to Mayor Shubin, the representative of the occupying forces. The poet dedicated mukhammas poems to both Sardar Huseyn Khan and Shubin. In these works, the Azerbaijani ruler of the city and the representative of the invading Russian army are portrayed in almost the same spirit, using similar artistic expressions to describe them.

The second paragraph of Chapter III is titled "**Love Lyricism in the XIX Century Azerbaijani Mukhammas**". As with all genres of XIX century Azerbaijani poetry, the majority of poems written in the mukhammas form focus on lyrical and romantic themes. The vast majority of these works are dedicated to the celebration of worldly love. Many poets of the period wrote mukhammas on the theme of love, and the number of such works is so large that it is difficult to list all of their authors. Drawing from the legacy of classical poets such as Nizami, Rumi, Sadi, Hafiz, Jami, Navai, Nasimi, Fuzuli, and others, the XIX century Azerbaijani poets regarded love as a noble feeling that elevates the human spirit, viewing it as one of the sources of progressive

philosophical ideas, while promoting humanist thoughts related to individual freedom. One of the most prominent figures of XIX century Azerbaijani literature, Qasim bay Zakir (1784-1857), made significant contributions to the expansion of the thematic scope of the mukhammas genre. He composed mukhammas on both lyrical-romantic and social themes. The most distinctive features of the poet's mukhammas on lyrical subjects are their portrayal of the beauty of life, the celebration of worldly love, the examination of real human relationships, and the simplicity of language used in these works. In these poems, the author presents himself as an optimistic individual in relation to life, favoring beauty, sincerity, and warmth in human interactions and communication. His mukhammas with the refrain "Oynar" (She dances), dedicated to the image of a beautiful woman dancing at a gathering, reflects reality in a realistic manner and, with its refined poetic taste, recalls the works of Vagif and certain examples from ashug poetry. In Zakir's mukhammas, the influence of Fuzuli and Vagif is also evident, characterized by high imagery, artistic innovations, and unexpected metaphors. In his mukhammas with the refrain "Galajakdir" (Will come), Qasim bay demonstrates his ability to express mixed emotions, conveying a blend of sorrow and joy.

F. Kocharli refers to Molla Qasim Zakir as a contemporary of Qasim bay Zakir and Mirza Fatali Axundzadeh⁴¹. In his 7-stanza mukhammia that begins with the line "Oh, wine-lipped, intoxicated, young-eyed one", the strong influence of ashug poetry is evident. Molla Qasim Zakir, in his poems, including his mukhammas, drew inspiration from the legacy of Vagif. In the mukhammas that begins with the following stanza, Molla Panah Vagif's taste is reflected in the portrayal of his feelings towards beautiful women:

*I fell into the trap of a beautiful maiden, with delicate hair,
No fine flower could compare to her face,
Her demeanor is strange, her character is beautiful, her*

⁴¹ K   erli, F. Az rbaycan  d biyyatı: [2 cildde] / F. K  erli – Bakı: Elm, – c. 1. – 1978. – s.457.

*condition delicate,
She is not like a myrtle tree, but her hand is slender,
Her neck is as bright as mina (decorated metal or ceramic),
her chest like marble, and her waist is slender⁴².*

As observed, the evaluation of the beloved extends beyond her external beauty, encompassing an appreciation of her inner world and character. In the mukhammas with the refrain “Garak” (Should be), the poet applies Vagif’s criteria not only to the aesthetics of feminine beauty but also to its deeper qualities. Similarly, in the verses of Molla Qasim Zakir, beginning with “O rose, the lovers do not disregard you”, “Give your life to a beloved, so they do not declare it in vain”, and “O rose, in this elegance, there is no rival for you”, the simplicity and sincerity of the language are paramount in capturing the reader’s attention. The poet employs a direct address in these works, almost as though inviting his interlocutors, particularly the beloved, into conversation. In his mukhammas with the refrain “Galın” (Come), Molla Qasim skillfully evokes a playful and vivacious mood through the use of repetition and internal rhymes.

Molla Qasim Zakir's *çığalı* mukhammas included in Salman Mumtaz’s anthology “El Shairlari” (The Folk Poets) also attracts attention. The *jıghalı* mukhammas is a genre that emerged in the XIX century, initially within the context of the ashug poetry and later incorporated into classical poetry. The genre of *jıghalı* – short stanzas added to the traditional forms of oral folk literature – gave rise to new poetic genres. *Jıghas* introduce a fresh layer of meaning to the poem, making it more lively and playful. In Molla Qasim’s lyrical and romantic *jıghalı* mukhammas, as well as in most other *jıghalı* mukhammas, a section called “*agha*”, consisting of four brief lines, appears after the fourth verse. Following this, the first, longer verse of the stanza is presented, completing the stanza.

*Come, my friend, leave the rival behind, God is with you,
Choose a favored path, God is with you,*

⁴² Qayıbov, H. Ə. Azərbaycanca məşhur olan şüəranın əsərinə məcmuədir / H.Ə.Qayıbov. – Bakı: Elm, – c. 2. – 1989. – s.46.

*Visit your beloved with kindness, God is with you,
Stay by their side, God is with you,
I am alone, I will cry,
My heart is wounded, I am in pain,
I am impatient and uncertain,
I am a lover who laments,
Think of the heart of this suffering lover, God is with you⁴³.*

It should be noted that another version of the mukhammas that emerged in the XIX century, known as the mukhammas-bahri tavil, is associated with written literature, with its first example attributed to Abdulla Bay Asi (1841–1874). In Asi's mukhammas-bahri tavil, the structure begins with three verses of the mukhammas followed by an additional section in the bahri tavil form, and concludes with the final two verses of the mukhammas. The lyrical mukhammas of Abdulla Cani oghlu, Malikballi Qurban, Mujrim Karim Vardani, Heyran khanim, Abulqasim Nabati, Muhammad Amin Dilsuz, Kazım agha Salik, Andalib Qarajadaghi, Mirza İsmayil Qasir, Sayid Azim Shirvani, and Sadi Sani Qarabaghi are noted for their simplicity, fluidity, and secular character, which capture attention. The takhmis works from this period, composed by the poets such as Andalib Qarajadaghi, Mirza Alakbar Nowras, Mustafa agha Shukhi, Abulhasan Vagif, and others, were primarily written in response to Fuzuli's ghazals.

In the third paragraph titled “**Social-Philosophical and Religious Mukhammas in the XIX Century Azerbaijani Literature**”, it is noted that dissatisfaction with the social order and motifs of grievance against the era were widely prevalent in XIX century Azerbaijani literature. Poets, across various genres including mukhammas, expressed discontent with the laws and regulations of feudal society, lamented social inequalities, and advocated for humanist ideas promoting individual freedom. Realist satire constituted one of the main branches of the period's poetry. In such

⁴³ Mümtaz, S. Azərbaycan ədəbiyyatı (El şairləri) / S.Mümtaz. – Bakı: Nurlan, – 2005. – s.60.

works, the primary theme was protest against social and national oppression, colonial policies, and the arbitrariness and corruption of Tsarist officials, as well as local lords, khans, and bey rulers. The tradition of satire, which had existed in classical literature since the Middle Ages, had become more prominent. In addition to satires born from personal enmity and hatred toward individuals, there were also satires directed at societal ills, which can be considered successful examples of satirical poetry. Among the Azerbaijani poets of the XIX century, it is worth noting the satirical mukhammas of Qasim bay Zakir, Baba bay Shakir, Mirza Bakhish Nadim, Sayid Azim Shirvani, and Muhammad Amin Dilsuz. Other poets of the era, such as Kazım agha Salik, Mirza İsmayil Qasir, and Sadi Sani Qarabaghi, also produced mukhammas with social content, condemning the vices of society.

As a prominent representative of enlightened realism, Qasim bay Zakir's work not only offers a general critique of societal flaws but also contains a powerful element of satirical exposure. Zakir could not tolerate the arbitrary actions of Tsarist officials toward hardworking, simple people and he frequently criticized and exposed these injustices in his poetry. Through his lamentations about the era, dissatisfaction with the people of his time, and their lack of faith and morals, Zakir's work bears similarities to Vagif's mukhammas with the refrain "Gormadim" (I have not seen). In Zakir's mukhammas, which begins with the line "See how the unjust fate spins around", he examines representatives of various societal classes, condemning their immoral deeds. He identifies the primary cause of the existing situation as the loss of faith among individuals, who have turned away from God and instead followed satan. Zakir's mukhammas with the refrain "Eylar" (Does) holds significant importance within his body of work, particularly in his socially-engaged poetry. In our view, Firidun bay Kocharli, who referred to him as the "*national poet, the mirror of the century*"⁴⁴, likely had this work in mind when making such a designation.

⁴⁴ Köçərli, F. Azərbaycan ədəbiyyatı: [2 cilddə] / – Bakı: Elm, – c. 1. – 1978. – s.377.

In his mukhammas titled “The Satire of Amir Aslan Bay of Namir”, Baba bay Shakir adopts the perspective of the oppressed people, exposing and condemning Amir Aslan Bay, who, after bribing the commandant and obtaining the position of deputy to the murov, ruthlessly exploited and robbed people, engaging in all sorts of immoral and heartless actions. Tahira Mammad rightly noted that *B. Shakir was fully aware that behind the officials stood the Tsarist system of governance*⁴⁵.

The satirical poems of Mirza Bakhish Nadim are primarily written in the qoshma and ghazal genres. Among his works, there is also a mukhammas consisting of three stanzas addressed to a peasant named Mahmud. In this piece, the author portrays the oppressed condition of a peasant who holds no legal rights, while simultaneously criticizing the ruling class that maintains an inhumane attitude toward the hardworking common people.

The 17-stanza mukhammas by Muhammad Amin Dilsuz, which begins with the line “O beloved, I am in great sorrow and suffering”, sharply critiques the moral decline within society. It exposes, with a keen satirical tone, the hypocrisy, greed, and corrupt practices of individuals in positions of power who, by disregarding ethical standards, engage in fraudulent actions, deceive the populace, and exploit them for personal gain. In terms of its critical tone, this mukhammas resonates with Vagif’s “Gormadim” and Zakir’s “Eylar” as it targets a broader range of societal classes, essentially criticizing almost all professional groups active in Tabriz at the time. A notable aspect of this mukhammas is that the realist poet depicts the events of his era, within a specific time, place, and context—namely, the occurrences in the city of Tabriz. Deeply familiar with the life of the people and the situation of the Tabriz community, Dilsuz portrays the moral decay in society through precise social-psychological observations, illustrating how those seeking greater profits, such as gravediggers and morticians, wish for everyone’s death, while other professionals engage in lies and unethical actions.

⁴⁵ Məmməd, T. XIX əsr Azərbaycan ədəbiyyatı / T.Məmməd. – Bakı: Apostrof, – h. 1. – 2010. – s.102.

*If you speak, they will say: he has no intellect, he won't abstain,
If you remain silent, they will say: he is arrogant, avoid him,
If these people are Muslims, then know that, I am an unbeliever⁴⁶.*

In the 13-stanza mukhammas with the refrain “Tujjarlarun” (Merchants), the poet turns his critique toward the merchants of Tabriz. The poet asserts that merchants use even religious roles, such as that of a pilgrim, to further their own interests, likening them to dragons that devour everyone’s goods for their own benefit.

In his mukhammas dedicated to the plague epidemic that struck Iran in 1830, resulting in the death of thousands, Kazim agha Salik interprets this tragedy as a punishment from God. He describes a country where the landlords oppress the people, and the ruling class refuses to extend a helping hand to the hardworking and impoverished, engaging in corrupt practices and distancing themselves from goodness. Scholars and religious leaders, too, fail to fulfill their duties appropriately. Lies, deceit, arbitrariness, and bribery run rampant. As a consequence, God has sent the plague as a form of divine retribution. On behalf of all, Kazim agha turns to God, seeking forgiveness for the sins of the people.

Old-fashioned thinkers and fanatics attempted to discredit Mirza Ismayıl Qasir (1805–1900), who had opened a school in Lankaran using a new method of teaching and made significant efforts toward the education and enlightenment of the people. He also led a gathering called “Fovjul-fusaha”, uniting local poets and intellectuals. These individuals sought to tarnish his reputation, labeling him as irreligious. In a series of mukhammas-styled poetic letters written to friends and acquaintances, the poet responded to the superstitious and anti-progressive forces, explaining his true purpose and the hardships he endured in his selfless pursuit of the progress of the people.

Sayid Azim Shirvani (1835–1888), a prominent enlightened

⁴⁶ Dilsuz, M. Ə. Seçilmiş əsərləri / M.Ə.Dilsuz. – Bakı: Çıraq, – 2006. – s.193.

realist and satirist of XIX -century Azerbaijani literature, utilized the mukhammas form in his satirical works to critique the flaws of his era. In these works, he targeted the greed and hypocrisy, cruelty, and corruption of various societal classes, including landlords, landowners, tsarist officials, and clergymen. In his mukhammas titled “Alimlari mazammat edan Jahillar” (The Ignorant Who Censor Scholars), he turns the foolish gossips of the ignorant into the subject of ridicule. The poet’s extensive, 50-stanza mukhammas “Shirvanin taza baylari haqqinda” (On the New Landlords of Shirvan) stands as one of the most valuable examples of his satirical works. In this piece, the poet sharply critiques deceitful landlords and corrupt tsarist officials.

In the XIX century Azerbaijani poetry, we also encounter mukhammas dedicated to philosophical reflections on the world, life, and the afterlife. In Sadi Sani Qarabaghi’s five-stanza mukhammas with the refrain “Galajakdir” (It will come), the poet discusses the inevitable end of life and the coming of the Day of Judgment. The themes in this poem resonate with those found in Molla Vali Vidadi’s musaddas with the refrain “Qalmaz” (It will not remain). In this mukhammas, Sadi Sani Qarabaghi seeks to admonish people, warning them of the consequences of their misdeeds by invoking the fear of the Day of Judgment.

Mir Mehdi Khazani’s (1811–1893) six-stanza mukhammas titled “Dunyani mazammat haqqinda” (On the Condemnation of the World) is dedicated to the theme of the transience of worldly pleasures, fame, and power, emphasizing that all things ultimately end in death.

At first glance, one might conclude that the poems written by Sadi Sani Qarabaghi, Mir Mehdi Qarabaghi, and others, which discuss the transience of the world, focus solely on the impermanence of life. However, it is important to note that by reflecting on the fleeting nature of the world, these poets also urge their readers to avoid committing wrongful deeds and to engage in virtuous actions in this mortal realm.

The XIX century Azerbaijani poets were, of course, religious, and the majority of them wrote poems on religious themes. In these

religious poems, concepts such as devotion to Allah, sacrifice in the path of religion, fearlessness, loyalty to ideals, and the refusal to surrender to the enemy regardless of strength were promoted, which naturally resonated in the context of an occupied and divided Azerbaijan. Due to this characteristic, Tahira Mammad has referred to the religious literature of the period as “literature of religious resistance”⁴⁷.

In his ghazal dedicated to Imam Hussein, Mir Mohsun Navvab directs the focus primarily towards the tragedy of the martyrs of Karbala and the magnitude of the crimes committed by their enemies. At the end of the poem, the author addresses Imam Hussein, asking for his intercession on the Day of Judgment. A similar portrayal is found in numerous other elegies and lamentations. Muhammad agha Mujtahidzada (1875-1956), in his lament, speaks from the perspective of a mother addressing the martyred Imam Ali Akbar, saying, “Rise, let us go, do not sleep on the dry earth, my angel-like son”.

In Hasanali khan Qaradaghi’s lament, Imam Hussein’s sacrifice, and his devotion to Allah and the path of religion are depicted as the greatest acts of heroism:

*What is this situation? What is the condition of Husayn, oh God,
In the path of the nation, he was severed from his soul and body,
Knowing his beloved’s soul, my soul is devoted to my beloved*⁴⁸.

In all examples of elegiac literature, martyrdom is presented as the highest and most noble rank.

In his elegiac poem in the form of a mukhammas, Hashım bay Saqib (1870-1931) regards Imam Hussein as the cause of Muslims’ pure character, happiness, and favorable destiny:

⁴⁷ Məmməd, T. XIX əsr Azərbaycan ədəbiyyatı / T.Məmməd. – Bakı: Apostrof, – h. 1. – 2010. – s.117.

⁴⁸ Qaradaği (Xan Qaradağski), Həsənəli ağa. Fələyin bir belə dövrü olacaqmış. (şeyrlər, tərcümələr, tarixi salnamə) / Həsənəli ağa Qaradaği. – Bakı: “Azərbaycan Milli Ensiklopediyası” NPB, – 2003. – s.130.

Had it not been for Husayn, would purity have existed in any form?

If there were no Hussein, there would be no power in the soul⁴⁹.

In his elegy, Hussein Nadim Nakhchivani (1871-1927) addresses Imam Hussein on behalf of the companions in the battlefield of Karbala, simultaneously imagining himself as a member of that group. In the conclusion, he calls upon Imam Hussein for assistance.

It is interesting to note that, for instance, we do not encounter elegiac poetry or sinazan (lamenting verses) in the mukhammes genre of a poet like Muhammad Amin Dilsuz. In our view, those who composed elegies and sinazan were more inclined to use the murabba genre.

In the XIX century, Azerbaijani poets wrote mukhammas on various topics. The theme of old age, known from the Middle Ages, was also addressed in this period. The mukhammas of Qasim bay Zakir, such as “Qojaliq” (Old Age) and “Agharibdir” (It has turned gray), clearly show a connection to similar works by Vagif on the same subject. The poet portrays the sorrowful aspects of old age and his longing for youth in a humorous and playful manner, conveying the melancholic theme through jokes and light-heartedness. Mirza Hasan Qarabaghi (1824-1904), in his 15-verse mukhammas with the refrain “Qojaliq” (Old Age), speaks both with regret and humor about his failing eyesight and weakened body. He addresses old age as though it were a person, saying, “Look at what you’ve brought me to, who have you helped?”

In the XIX century, tea and samovars began to significantly penetrate the daily life of the Azerbaijani people. During this period, the number of poems and even mukhammas, describing the praise of tea and samovars, as well as the tea-drinking rituals, increased. In Salman Mumtaz’s book “El Shairlari”, a number of poems written in the XIX century (such as Mir Mohsun Navvab’s “The Praise of Samovar”, Mirza Ahmad Sabir’s “Samovar”, and Molla Ahmad

⁴⁹ Saqib, Haşım bəy. Divan / Haşım bəy Saqib. – Bakı: Nurlan, – 2009. – s.330.

Faiz's "Samavar" mukhammaa), which promote a healthy lifestyle, the culture of communication around the tea table, and sincerity, can be found.

Q.Zakir's mukhammas with the refrain "Rice" and A.Qarajadighi's mukhammas with the refrain "Plov" provide us with more detailed insights into the daily life of the period. In his 6-stanza mukhammas with the refrain "Papiros" (Cigarettes), M.I.Qasir convincingly proves, through credible examples, the harmful effects of the unhealthy habit of smoking cigarettes on both health and financial well-being, urging people to avoid this practice.

In the XIX century, the mukhammas genre further developed in terms of thematic diversity, encompassing various aspects of life, and innovations in structure. For the first time, mukhammas reflecting patriotic themes emerged. The satirical mukhammas written in the XIX century had a notable influence on the creative works of XX century poets.

The fourth chapter of the dissertation is titled "**The Mukhammas Genre in the XX Century Azerbaijani Literature**". In the first paragraph of the chapter, titled "**The Thematic Scope of the Mukhammaa Genre in the XX Century Azerbaijani Literature. Mukhammas on the Theme of Patriotism**", it is noted that the bloody, tragic events that took place in the world and in Azerbaijan during the XX century were reflected in literature. One of the characteristic features of this complex and turbulent period was the unprecedented increase in the role of literature in the development of the national self-awareness and political consciousness of the Azerbaijani people, when compared to previous centuries. Although several political regimes changed in Azerbaijan during the XX century, it can be confidently stated that the literature of the century formed a cohesive process. Even in the 1920s and 1930s, when vulgar socialism prevailed, the relationship between predecessors and successors in literature remained intact. As is well-known, despite the increased number of poems written in the syllabic meter and the emergence of free verse during the early years of Soviet rule, poems written in the aruz meter did not disappear. The followers of the Sabir literary school, such as Ali Nazmi, Samad

Mansur, Jafar Jabbarli, Mammad Said Ordubadi, and several others, continued to write in this meter. In their works, they criticized the old ways, the remnants of the past, the enemies of education and women's freedom, and celebrated tendencies toward innovation. Thus, in the XX century, which brought a new atmosphere to literature and the influence of European literary movements, our literature was established as an integral part of world literature. During this period, the aruz meter and classical poetry genres, including the mukhammas, demonstrated their continued vitality within our literary tradition.

At the beginning of the XX century, our literature drew attention with its search for new forms and the expansion of thematic scope. For example, in Husain Javid's (1881-1941) four-stanza poem "Bu geja" (This Night), the first two stanzas follow the traditional mukhammas structure with the rhyme scheme "ababb", while the latter two stanzas adopt the murabba form. In the poetry of the XX century, particularly in the works of poets like Mirza Alakbar Sabir and Muhammad Hadi, one can also observe a similar freedom, with poems incorporating features from two distinct genres within a single work. In our view, this characteristic can be considered as a distinctive feature of the poetry of that period. Even poets writing in classical genres, in accordance with the demands of the time, considered it possible to deviate to some extent from existing canons. Most of Sabir's mukhammas began with a tarji couplet at the end of each stanza. Many poets influenced by Sabir also wrote mukhammas in this structure. The mukhammas of the XX century were dedicated to themes such as lyricism, love, patriotism, social-political issues, philosophy, and religion. During the examined period, mukhammas were written about the depiction of the beauty of the homeland, the defense of it from enemies, the exposure of the treacherous intentions of Armenian nationalists who coveted our lands, the progress of the native land, criticism of those who hindered its development and its ability to stand alongside other countries, and the desire to see the homeland free.

Researchers note that at the beginning of the XX century, there was an increase in political activity within Azerbaijani society, the

establishment of various political and national organizations, and the beginning of the unification of national forces⁵⁰. Overall, there was an observable increase in the political and national activism within the Russian Empire. Viewing this as a threat, the Tsarist Russian government armed the Armenian nationalists, who were driven by the fantasy of a “Greater Armenia”, and stoked the animosity between Armenians and Azerbaijanis. The Armenian-Muslim conflict of 1905-1906, which resulted in numerous deaths and destruction in places such as Karabakh, Shusha, and several regions of Azerbaijan, unfolded. Azerbaijani intellectuals and writers did not remain indifferent to this tragedy. M.A.Sabir, in his poem “To Our Muslim and Armenian Citizens”, first published on July 1, 1905, in the “Hayat” newspaper, called on the Muslim and Armenian citizens of a country to peace, pointing out that the primary culprit in inciting animosity was the Tsarist government, and the poets such as Mir Mohsun Navvab, Mamo bay Mamai, Rijai, Shaiq, and Sheyda, in their poems dedicated to this topic, focused on exposing the deceitful intentions of the Armenians and highlighting the heroism of those who courageously fought to prevent their intrigues and corruption.

Mamo bay Mamain’s 21-stanza mukhammas with the refrain “Olsun” (May it happen), depicts the events occurring in Karabakh during that period and identifies the perpetrators of this tragedy. As a direct witness to the Armenian-Muslim conflict, Mamo bay’s work can be regarded as a historical document. In 1918, when Armenian nationalists committed atrocities in many parts of Azerbaijan, including Karabakh and Shusha, the patriotic intellectual and poet, known by the pen name “Mushtari”, in his 8-stanza mukhammas beginning with the line “What kind of garden is this, O God, that is autumn in spring?” calls upon the people to free the beautiful city of Shusha from the enemies, lamenting the devastation caused by the Armenian-Muslim conflict.

A prominent representative of XX century Azerbaijani poetry, Muhammad Hadi, in his mukhammas titled “Amali-taraqqi” (The

⁵⁰ Azərbaycan tarixi: [7 cilddə] / – Bakı: Elm, – c. 5. – 2001. – s.135-136.

Endeavor for Progress), speaks of how all his desires, thoughts, and actions are deeply connected to the homeland and the nation. In his mukhammas “El faryadi” (The Cry of the People), the poet declares his wish for freedom for his people and his homeland, aiming for a brighter future. In works such as “Bukayi-vatan” (The Sorrow of the Homeland), “Bulbul” (The Nightingale) and several others, Hadi expresses his protest against the tyranny that oppresses his homeland and undermines human dignity.

In the second paragraph of the fourth chapter titled **“Mukhammas with Social Content in the XX Century Azerbaijani Literature”**, it is stated that the great satirist Mirza Alakbar Sabir, who criticized the vices of his time, progress, opponents of enlightenment, women’s rights, and those indifferent to the fate of the homeland, served the ideology of patriotism in his unique way. The renowned poet introduced innovations in both the content and form of his works, making structural changes in the mukhammas to deliver the message in a more impactful and emotional manner. As Mir Jalal Pashayev rightly points out, “Sabir broke down the old, trite, and worn-out norms of classical poetry, bringing new artistic expression techniques to his poetry, inspired by modernity and lively discourse. His ghazals and mukhammas often do not resemble those of his predecessors. These genres, in Sabir’s hands, acquired not only new content but also a fresh, modern form and color”⁵¹. In M.A. Sabir’s “Hophopnama”, there are 28 mukhammas and 1 takhmis. Among these poems, we do not encounter the classical form of mukhammas. He wrote the mukhammas in the tarjiband form, and did not use his pen name in the final stanza. In several of his mukhammas, the final stanza is in a quintet form. The poet implemented these variations not merely for the sake of formal innovation, but to express his ideas more clearly, effectively, and emotionally. As in the other genres he wrote in, Sabir, in his mukhammas, sharply criticizes the oppressive landlords and khans who mercilessly exploit the oppressed people, workers,

⁵¹ Mir Cəlal. XX əsr Azərbaycan ədəbiyyatı / Mir Cəlal, F.Hüseynov. – Bakı: Maarif, – 1982. – s.134.

and farmers; the proponents of progress and enlightenment who take pride in their ignorance; the enemies of new schools; the lecherous men eager to marry young girls; the child abusers; the parents who, instead of providing their children with education and proper upbringing, lead them into ignorance; and the intellectuals who, neglecting their duty to the people, care only for their own comfort and indulgence. In his mukhammas, Sabir criticizes and exposes the Iranian Shah and the supporters of absolutism, while praising the Iranian revolutionary fighters, such as Sattar Khan, Baghir Khan, and others.

In the early XX century, among the artists who expanded the thematic range of the mukhammas genre and composed numerous works in this form, the names of Mahammad Hadi, Samad Mansur, Ali Nazmi, Aliqulu Qamkusal, Jafar Jabbarli, Aliagha Vahid, and others can be mentioned. During the first decades of Soviet rule, writers such as Mammad Said Ordubadi, Ibrahim Tahir Musayev, Najafqulu bay Sheyda, Bayramali Abbaszadeh Hammal, and Aliagha Vahid continued to produce works in this genre. It is worth noting that in many of the mukhammas written in the XX century, the influence of Sabir can be observed. In the late XX century, during the years of independence, there was a renewed interest in the mukhammas genre in Azerbaijani poetry, with poets such as Shahin Fazil, Hakim Qani, Mail Aliyev, Alamdar Mahir, Baba Punhan, Karim Sonmaz Mashrutachi, Kamil Sarbandi, Anvar Nazarli, Mirsalam Muasir, Soltan Huseynqulu oghlu, Arif Buzovnali, and others composing mukhammas and takhmis poems.

In the third paragraph of the fourth chapter titled **“New Ideas in Traditional Lyrical-Romantic and Religious-Philosophical Mukhammas in XX Century Azerbaijani Literature”**, the lyrical and romantic poetry created by XX century Azerbaijani poets within the mukhammas genre is discussed, highlighting several valuable examples. While the first two stanzas of Huseyn Javid’s poem “Bu Geja” (Tonight) are written in the mukhammas form with an ababb rhyme scheme, the last two stanzas consist of four lines each. The poet’s six-stanza mukhammas “Nechin?” (Why) fully adheres to the formal requirements of this genre. The two mukhammas by the

brilliant talent of 1920s-1930s Mikayil Mushfiq (1908-1938), “The winds” and “Telegraph Wires”, although not of a romantic theme, still attract attention as valuable examples of our lyrical poetry. Four out of the six mukhammas included in the poetry collection of Najafqulu bay Sheyda are written on lyrical and romantic themes. Ibrahim Tahir Musayev, a representative of the literary environment of Karabakh and a poet who contributed to various press outlets in the early XX century, created mukhammas poems that draw attention for several reasons. In some of his poems, including the mukhammas, one encounters complex Arabic and Persian words and expressions that are difficult for the average reader to understand. Among the manuscripts of Muhammad agha Mujtahidzadeh, we find several mukhammas poems on lyrical and romantic themes. Hajiagha Haji’s six-stanza mukhammas with the refrain “Gördüm” (I have seen), was written as a response to Fuzuli’s ghazal from the “Leyli and Majnun” poem, spoken by Majnun. A number of our poets continued the classical tradition of writing mukhammas on lyrical themes in the mid and late XX century, including Alamdar Mahir, Arif Buzovnali, Aziz Punhan, Anvar Nazarli, Sona Khayal, and Yusif Qulammirza oghlu. From the second half of the XX century, particularly towards its end, there was a noticeable increase in poems with religious themes in our poetry. Yusif Qulammirza oghlu’s mukhammas poems such as “Tovhid deyilir” (It Is Said to Be Tawhid) “Muhammad”, “Quran” “About Hazrat Ali” “She is Fatimeyi-Zahra”, “Namaz”, “Jihad”, “Death” and “Sheytan” are dedicated to religious topics. Compared to earlier periods, the mukhammas poems written in the XX century attract attention due to the broader range of themes they encompass. Along with patriotic, social, philosophical, and religious themes, as well as those devoted to world events, mukhammas poems on a wide variety of other topics were also written in this century. The mukhammas dedicated by Hakim Qani to individual persons can be cited as examples. Among the poets who wrote takhmises in XX century Azerbaijani literature, Mashadi Qara Aliyev Nowbari, a representative of the literary environment of Karabakh, wrote takhmis poems for almost all of Fuzuli’s ghazals. In his takhmis

poems based on Fuzuli's ghazals, İbrahim Tahir Musayev made an effort to write lines that align with the poet's thoughts, emotions, and feelings. However, in some of the verses of his takhmis poems and the tazmin of Fuzuli's ghazals, we observe distortions. The satirical takhmis poems that emerged in the XX century resonate with mukhammas poems of similar themes. The skill of the authors of such takhmis poems lies in their ability to add lines to a lyrical poem, such as Fuzuli's ghazals, in such a way that a satirical poem is created.

The fifth chapter of the dissertation, titled **“The Role of the Mukhammas Genre and Takhmis Poems in the Emergence of Literary Relations among the Peoples of the Near and Middle East”**, consists of two paragraphs. The first paragraph, **“Mukhammas in the Literature of the Near and Middle East and Takhmis Poems Written for the Works of Azerbaijani Poets”**, examines the creative work of Azerbaijani mukhammas-writing poets within the broader context of the literature of the Near and Middle East, considering it as part of a unified literary process.

Among the first poets to write mukhammas in Persian, we can mention the Turkish-origin poet Ibn Yemin Tughrayi (1286-1368), who is recognized as a master of qita in the entire literature of the Near and Middle East.

Prominent Iranian poets such as Khaju Kirmani (1290-1338) and the great Azerbaijani poet Nizami Ganjavi's followers, including Ahli Shirazi, who lived in the XV-XVI centuries, are also famous for their mukhammas poems. His poetic divan includes not only a 9-stanza mukhammas written as a response to Hafiz but also two lyrical mukhammas poems consisting of 7 and 6 stanzas.

The 7-stanza takhmis written by the prominent scholar, spiritual leader, and Sufi poet of the Safavid era, Sheikh Bahai (1547-1621), in response to a ghazal by Khayali Bukhari, one of Mirza Ulughbay's court poets, also draws attention in this context.⁵² Additionally, in the divan of the XVII century poet Vaiz Qazvini,

شیخ بهائی. کلیات اسعار و اثار فارسی شیخ بهائی. با کوشش و مقدمه سعید نفیسی. تهران، انتشارات 52
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there is one mukhammas, while the divan of XVIII century poet Khalid Naqshbandi includes three, and the divan of XIX century poet Sahab Isfahani contains one mukhammas.

In the poetry divan of the Ottoman-period divan poet Yusuf Nabi (1642-1712), nearly twenty takhmises can be found. These takhmises are written in response to the ghazals of poets such as Shams Tabrizi, Rumi, Hafiz, Jami, Feyzi, Salimi, Shafayi, Urfi Shirazi, Saib Tabrizi, Kalim, Naziri, Shovkat, Meyli, Gharibi, and Talib. The poet most frequently wrote takhmises for the poetry by Jami, Rumi, and Saib. In his Persian divan, Nabi has two takhmises written for the ghazals of Mevlana Jalaluddin Rumi and three takhmises for the ghazals of Saib Tabrizi.⁵³ As is well known, Nabi is one of the poets who engaged with Fuzuli's works and wrote takhmises for his ghazals. The prominent literary scholar Firidun bay Kocharli highly valued Nabi, considering him the poet who had the most significant influence on Azerbaijani poets after Fuzuli. Kocharli stated: *"After Molla Muhammad Baghdad, the poet with greater influence on Azerbaijani poets and scholars than the previous generations was Yusuf Nabi. Nabi effendi is regarded as one of the most capable and powerful poets of the Turkish language"*.⁵⁴

Another Azerbaijani poet who influenced Nabi was Saib Tabrizi (1601-1677). Research indicates that Saib Tabrizi, who is considered the master of the "Indian style" in literature, quickly popularized the "wisdom and proverbial style" among Ottoman poets. Among those who wrote in this style, Yusuf Nabi showcased the greatest talent.⁵⁵

One of the prominent representatives of the Indian style, Abdul Qadir Bidel (1644-1720), originally from the Arlas Chagatai lineage in Central Asia and born in India, extensively incorporated mukhammas and takhmises in his works. His spiritual-themed

⁵³ Qasımzadə, F. XIX əsr Azərbaycan ədəbiyyatı / F.Qasımzadə – Bakı: Maarif, – 1974. – 488 s., s. 62-65.

⁵⁴ Yenə orada, s. 100.

⁵⁵ Kocatürk, V.M. Türk edebiyatı tarihi / V.M.Kocatürk. – Ankara: Edebiyat yayınevi, – 1964. – s. 208.

poetry and prose not only influenced Central Asian poets but also had a strong impact on Persian, Afghan, and Urdu literature.⁵⁶

In Bidel's divan, there are eight mukhammas poems of varying lengths. Of these mukhammas poems, five consist of 12 stanzas, one has 11 stanzas, and two contain 10 stanzas.

Abdulhaqq Bitab, a renowned poet of his time, also wrote takhmises for many ghazals of the Indian style poets, including those of Bidel and Saib. His takhmises written for Saib's ghazals demonstrate that Saib Tabrizi's poems were popular both in India and Central Asia.

Along with Iranian, Ottoman, and Central Asian poets, mukhammas poems written in Persian are also encountered in the works of Azerbaijani poets.

The renowned Azerbaijani poet Shah Ismail Khatai's only takhmis is in Persian. He wrote a six-stanza takhmis in response to the ghazal by Hafiz, beginning with the verse: "*Golame-narges-e mast-e to tajdaranand, kharab-e bade-ye lal-e to hushyarananand*" (The rulers, with all their crowns and thrones, are captive to your (drunken) narcissus eyes, Even the sober are intoxicated by the wine of your silent lips).⁵⁷

The mutual literary relations between the peoples of the Near and Middle East are also reflected in the form of mukhammas-mulammas written in two languages.

The mutual literary relations between the peoples of the Near and Middle East are also reflected in the form of mukhammas-mulammas written in two languages. The Azerbaijani poet Nematulla Kishvari, who lived in the XV-XVI centuries, wrote a mukhammas-mulammas consisting of ten stanzas, five of which are in Azerbaijani Turkish and five in Persian. Kishvari's mukhammas with the refrain "Konul" is also a mulamma, written in two languages.

The second paragraph of Chapter V, titled "**Takhmises**

⁵⁶ Ferhādi Revān, Abdūlgāfūr. Mīrzā Abdūlkādir b. Abdilhāliq Arlās. // –İstanbul: TDV İslām Ansiklopedisi. – 6. cilt, . – 1992. – s. 134-135.

⁵⁷ Xətai. Külliyyatı / Tərt. M.R.İsmayıladə. – Tehran: Əlhuda, – 2004. – s. 505-507

Written by Azerbaijani Poets for the Works of Near and Middle Eastern Poets”, explore the influence of Persian-speaking literary figures from Iran, India, and Central Asia on the works of Azerbaijani poets.

It should be noted that in the XIX century, notable figures from Ordubad and Nakhchivan such as Agharahim Qudsi Vanandi, Hajiagha Faqir Ordubadi, Salik Ordubadi, Ahmad agha Shami, Muhammad Taghi Sidqi, Usta Zeynalabdin Naqqash, Mashadi Hasan Dabbagh, Mashadi Mohsun Saatsaz, Agha Rasul Attar, Karbalayi Aliqulu Muznib, Haji Molla Huseyn Bikas, Mirza Mehdi Nakhchivani, Huseyn Nadim Nakhchivani emerged. Most of them were members of the “Anjuman-i-Shuara” literary society and engaged in literary competitions by writing takhmis poems. Due to their proficiency in the Persian language, many of them composed numerous nashira and takhmises based on Persian literary models.

One such artist, Salik Ordubadi, not only mastered the Persian language and literature, but also had a strong command of Arabic and Chagatai, in which he wrote valuable works as well. Asgar Qadimov, the scholar who researched Ordubadi’s works, writes while discussing the poets of Ordubad and Nakhchivan: *“Several members of the “Anjuman-i-Shuara” literary circle also wrote parts of their Persian poems as responses, imitations, and adaptations to the works of poets like Saadi and Hafiz. Muhammad Taghi Sidqi, in some of his Persian works, particularly those addressing contemporary topics, drew on the works of Hafiz and Saadi, writing takhmis poems in homage to them”*⁵⁸.

Among the poets mentioned above, it is important to highlight the talented poet known by the pen name Husni. Initially living in Baku and later relocating to Nakhchivan, where he settled, the most prominent period of Husni’s creative output coincides with the 1920s. Having a strong command of the Persian language, Husni translated works of poets like Saadi and Hafiz, aiming to introduce their creations to contemporary readers. These translations provide valuable material for the study of translated literature in Azerbaijan.

⁵⁸ Qədimov, Ə. Ordubadi Salik. Divan / Ə.Qədimov. – Təbriz: – 1379. – 1060 s.

In addition to translating Saadi and Hafiz, Husni also wrote takhmises for the ghazals of Nizami, Fuzuli, Seyid Azim Shirvani, Shami, Kamina, Vafai, Yusuf Bakuvi, Novras, and others, showcasing both his talent and deep familiarity with the Persian language.

The study of the takhmises written by Azerbaijani poets for the works of the classical poets of the Near and Middle East in a separate, comprehensive research work could lead to the discovery of numerous materials for the examination of the history of Azerbaijan's literary relations.

In the XX century, the independence poet Mohammad Hadi's translation of Sayid Ashrafaddin Gilani's (1872–1934) poem "Taraneyi-Zafar" from Persian into Azerbaijani and its subsequent publication in the "Ittifaq" newspaper on February 25, 1909, demonstrates the continued presence of literary traditions of solidarity among Eastern people in the contemporary era. The poem, which consists of twelve stanzas, was noted in the newspaper with the remark: "Translated from the Nasimi-Shimal periodical". As is well-known, the "Nasimi-Shimal" newspaper, edited by S. A. Gilani, played a significant role in disseminating the ideas of the Iranian Revolution and exposing reactionary forces. Influenced by M.A.Sabir, Gilani composed poems, translated several works, and published them in the pages of "Nasimi-Shimal".

The fifth volume of the "Encyclopedia of Persian Literature" discusses the history of Persian literature in the Caucasus, the works of Persian-speaking Caucasian poets, as well as the region's cultural heritage. In this context, alongside Qasim bay Zakir and Salik Ordubadi, the contributions of Andalib Qarajadaghi, Sayid Yahya Nigari, Sayid Azim Shirvani, Aliqulu Qamkusal, who also composed mukhammass, are highlighted.⁵⁹

Just as Azerbaijani poets were influenced by the works of Hafiz, Saadi, Attar, Rumi, Khaju, and Jami, Iranian poets also drew inspiration from the creative legacies of great literary masters such

دانشنامه ادب فارسی. ادب فارسی در قفقاز. // به سرپرستی حسن انوشه. در پنج جلد. جلد پنجم. 59
تهران، سازمان چاپ و انتشارات وزارت فرهنگ و ارشاد اسلامی. 1382.

as Khagani Shirvani, Nizami Ganjavi, Muciraddin Beylagani, Mahsati Ganjavi, Badr Shirvani, Nesimi, and Fuzuli.

Considering the shared cultural heritage of the peoples of the Near and Middle East, we can assert that the classical period of Azerbaijani literature, which continued until the XX century, was primarily influenced by Persian-language poetry in terms of literary connections. Similarly, Persian-language poets were also inspired by the poetic works of Azerbaijani poets.

Just as the ghazals of Saadi, Hafiz, and Jami influenced Azerbaijani poets, the creative works of powerful poets such as Nizami, Khagani, Nesimi, Fuzuli, and Saib served as models for both Persian- and Turkic-speaking poets.

In the **“Conclusion”** section, the main arguments of the dissertation are summarized. These arguments are presented as follows:

1. The first known mukhammas in our literary history, composed by Nasir Bakuyi, is an eleven-stanza poem dedicated to the Ilkhanid ruler, Uljaytu Khan (1304-1316). This work holds significant interest as the only literary piece directly linked to the history of Azerbaijan and the city of Baku among the earliest examples of our native literary heritage. Nasir Bakuyi, who lived a century before Navai, demonstrates that, contrary to the claims of some scholars, the mukhammas genre in our native literature did not emerge under the influence of the great Uzbek poet;

2. In the XV century, a period during which our native-language divans began to take shape, the poet Kishvari stands out as the one who composed the most mukhammas poems (eight mukhammas poems). He is also credited with being the author of the first mukhammas-mulamma, as well as the mukhammas-form marsiya in Azerbaijani poetry;

3. Although the mukhammas examples from XVI century Azerbaijani poetry that have survived to the present day are few in number (such as those by Khulqi, Fuzuli, Masihi, Yusif bay Ustajlu, Heydari Tabrizi, and Qaribi), they vividly reflect the developmental patterns of the literary processes of that period, the relationships of succession between poets, and the literary connections among

Turkic people. The most prominent representative of mukhammas poetry in this period is Fuzuli. His mukhammas compositions are products of profound thought and high artistic talent, akin to the depth of his ghazals and the “Leyli and Majnun” poem;

4. Recent discoveries indicate that the mukhammas genre developed in XVII century Azerbaijani poetry. Poets of the era, such as Qovsi Tabrizi, Murtazaqulu khan Zafar, Safiqulu bay Safi, Malik bay Avji, Kasbi, Rovnaqi, and Shukri, composed mukhammas and takhmis poems. Among the most prominent poets of this period, Qovsi Tabrizi, whose native-language divan includes five mukhammas compositions, prominently celebrates worldly love and the description of a real beauty. The simplicity of the language in these mukhammas works and their proximity to examples of oral folk literature bear resemblance to the works of the powerful XVIII century poet Molla Panah Vagif;

5. In the XVIII century, considered a transitional period in our literature, the process of “genre reconstruction” led to the expansion of the application of mukhammas. It is well-known that notable authors of the XVIII century, such as Nishat Shirvani, Shakir Shirvani, Mahjur Shirvani, Agha Masih Shirvani, Shakili Nabi, Huseyn khan Mushtaq, Molla Vali Vidadi, and Molla Panah Vagif, composed mukhammas poems. It is evident that the most talented authors of the XVIII century, in accordance with the demands of the new era, revitalized and invigorated the traditional forms of mukhammas, using the genre’s possibilities in ways that suited their objectives. The distinctive features of XVIII century poetry reached their peak in the works of Vagif. Vagif’s mukhammas poems represent the boldest step toward secularism and realism in our XVIII century literature. Interestingly, in the poetry of other Oghuz Turks, especially the Turkman, such as Abdulla Shahbanda, Makhdimqulu Faraqi, and Sheydayi, we observe an increase in the significance of the mukhammas genre and the broadening of its thematic scope during this period;

6. Mukhammas evolved on an even broader scale in XIX century poetry than in the XVIII century. Among the authors who lived and worked in this century Abdulla Jani oghlu, Baba bay

Shakir, Mustafa agha Arif, Kazim agha Salik, Abdurrahman agha Shair, Sayid Abulqasim Nabati, Qasim bay Zakir, Heyran khanim, Abbasqulu agha Bakikhanov, Mirza Fatali Axundzadeh, Sayid Mirhamza Nigari, Sadi Sani Qarabaghi, Mirza Ismayil Qasir, Mujrim Karim Vardani, Molla Qasim Zakir, Baba Bay Shakir, Andalib Qarajadaghi, Muhammad Khalifa Aciz, Zikri Ardabili and many other poets wrote mukhammas. During this period, the first historical-patriotic mukhammas emerged in Azerbaijani literature. The verse compositions written by Abdurrahman agha Dilbaz oglu, Shakili Osman, and Mirza Bakhish Nadim in the mukhammas genre on historical themes demonstrate the realist character of the genre during this time. The mukhammas of the period also include the celebration of love, criticism of societal flaws, satire, as well as humor and subtle laughter. The mukhammas reveals its power to express the full breadth of thought, its instructive nature, the changes occurring in the daily life of the people, and reflections on specific events and objects. The takhmis poems of the century were mainly written for Füzuli's ghazals;

7. Throughout its development, the mukhammas genre has undergone various structural transformations. In the sources, we encounter different types of the genre, such as mulama-mukhammas, radifli mukhammas, mukhammas-mustazad, mukhammas-tarjiband, mukhammas-tarkibband, and so on. In the XIX century, subgenres of mukhammas emerge. Under the influence of oral folk literature, Jighali mukhammas appears, while under the influence of classical poetry, mukhammas-bahri-tavil is created;

8. In the early XX century, valuable works in the mukhammas form emerged in the creative output of poets such as Mirza Alakbar Sabir, Muhammad Hadi, Samad Mansur, Huseyn Javid, and Ali Nazmi. In Sabir's satirical mukhammas poems, several structural variations can be observed. The poet does not provide his pen name in the final stanza, and his mukhammas poems are not all composed of five lines per stanza. Nearly all of the satirical mukhammas from this period were written under Sabir's influence;

9. The mukhammas, a poetic form widely employed in

Eastern poetry since the Middle Ages, plays a significant role in the formation of literary connections among peoples. Through an examination of its use in the literatures of both Azerbaijan and the peoples of the Near and Middle East, we emphasize the exceptional role of the mukhammas as an independent poetic form in the establishment of these literary ties;

10. The study of the mukhammas genre within the literary context of the Near and Middle East reveals that Azerbaijani mukhammas-writing poets were influenced by the works of renowned poets such as Hafez Shirazi, Saadi Shirazi, Faridaddin Attar, Jalaluddin Rumi, Khaju Kermani, and Abdurrahman Jami, drawing from the classical Eastern literary traditions;

11. When examining the mukhammas and takhmis poems of poets from Iran, the Caucasus, the Ottoman Empire, Iraq, India, Central Asia, as well as Kurdish, Urdu, and Afghan poets, it becomes evident that their works were influenced by Azerbaijani poets such as Khagani Shirvani, Nizami Ganjavi, Mujiraddin Beylagani, Mahsati Ganjavi, Badr Shirvani, Imadeaddin Nasimi, Shah Qasim Anwar, and Muhammad Fuzuli;

12. The art of takhmis was widely practiced among the peoples of the Near and Middle East, with the ghazals of Azerbaijani poets, particularly Imadaddin Nasimi, Muhammad Fuzuli, and Saib Tabrizi, becoming famous among Persian, Tajik, Uzbek, Ottoman, Kurdish, Urdu, and Afghan poets, who composed takhmises based on these works. Many poets, including Ottoman poet Yusuf Nabi, Uzbek poet Tabibi, and others, turned to Fuzuli's works, composing nazire and takhmises in response to his ghazals;

13. The mukhamma-takhmis literature, which emerged based on the principles of tradition and inheritance characteristic of classical Eastern poetry, played a crucial role in the formation and development of literary connections among poets from the Caucasus, Iran, Azerbaijan, Uzbekistan, Turkmenistan, Tajikistan, Afghanistan, and India. The takhmise poems written by Kishvari to the shazals by the Uzbek poets Lutfi and Navoa, as well as the Ottoman poets Ahmed Pasha and Karamanli Nizami, serve as prominent examples of the literary relations between Azerbaijan-Uzbekistan and

Azerbaijan-Ottoman during the XV century. In the XVI century, poets such as Khulqi, Fuzuli, Masihi, Yusuf bay Ustajlu, Heydari, and Qaribi were known for composing takhmises;

14. The research has revealed that Azerbaijani poets such as Shah Ismayil Khatai, Imadaddin Nasimi, Mansabi Ashdashi, Salik Ordubadi, Sayid Abulqasim Nabati, Hayran khanim Dunbuli, Ismayil bay Nakam, Mir Mohsun Navvab, Andalib Qarajadaghi and others composed mukhammass and takhmises in Persian, and their works have been included in the study for examination;

15. In the early XX century, valuable works written in the form of mukhammas emerged in the creative output of poets such as Mirza Alakbar Sabir, Muhammad Hadi, and Samad Mansur. During the Soviet era, poets including Ali Nazmi, Jafar Jabbarli, Bayramali Abbaszadeh, Hammal, Mammad Said Ordubadi, Mikayil Mushfiq, Aliagha Vahid, Najafqulu bay Sheyda, Muhammad agha Mujtahidzadeh, Ibrahim Tahir Musayev, as well as in the second half of the century, Hakim Qani, Mail Aliyev, Shahin Fazil, Arif Buzovnali, Anvar Nazarli, Yusif Qulammirza oghlu, Soltan Huseynqulu oghlu and others, made significant contributions to mukhammas and takhmis poems. As a poetic form, mukhammas continues to be successfully practiced by contemporary writers.

The key findings of the dissertation are presented in the following articles and theses authored by the researcher:

1. XVII əsr Azərbaycan poeziyasında müxəmməs janrı // – Bakı: Filologiya məsələləri, – 2014. № 4, – s.251-258.
2. Səməd Mənsurun müxəmməsləri// – Bakı: Filologiya məsələləri, – 2014. № 5, – s.455-462.
3. Mustafa ağa Şuxinin müxəmməsləri // “Şərqsünaslığın aktual problemləri”. Aida İmanquliyevanın 75 illik yubileyinə həsr olunmuş Respublika Elmi Konfransının Materialları, – Bakı: – 2014. – s.176-178.
4. Ədəbiyyat tariximizdə ilk məlum anadilli müxəmməs // – Bakı: Filologiya məsələləri, – 2014. № 6, – s.404-412.
5. XVI əsr anadilli Azərbaycan poeziyasında müxəmməs janrı // – Bakı: Filologiya məsələləri, – 2014. № 8, – s.355-368.
6. XVIII əsr oğuz türklərinin poeziyasında müxəmməs janrı // – Bakı: Təfəkkür, – 2015. № 1(7), – s.84-90.
7. XV əsrdə müxəmməs yazmış Azərbaycan şairləri barədə // – Bakı: Dil və ədəbiyyat (BDU), – 2015. № 2 (94), – s.176-179.
8. Kişvərinin müxəmməsləri // – Bakı: AMEA Xəbərləri, Humanitar Elmlər, – 2015. № 1, – s.42-48.
9. Naməlum müxəmməslər // – Bakı: Azərbaycan, – 2015. № 11, –s.186-190.
10. Molla Pənah Vaqifin müxəmməsləri barədə // – Bakı: Dil və ədəbiyyat (BDU), – 2015. № 3 (95), – s.249-254.
11. Nişat Şirvaninin müxəmməsləri // – Bakı: Təfəkkür, – 2015. № 3 (9), – s.92-98.
12. Əlyazmalar İnstitutunda saxlanan XVIII əsr Azərbaycan müxəmməsləri // – Bakı: Əlyazmalar yənmır, – 2015. № 1, – s.13-19.
13. Ağ Məsih Şirvaninin müxəmməsləri // – Bakı: Ədəbiyyat məcmuəsi. Nizami adına Ədəbiyyat İnstitutunun Əsərləri, – 2016. XXVII cild, – s.137-144.
14. Məhcur Şirvaninin müxəmməsləri // – Gəncə: Gəncə Dövlət Universiteti, Elmi Xəbərlər. Fundamental, Humanitar və

- Təbiət Elmləri seriyası, – 2016. № 1, – s.108-111.
15. Baba bəy Şakirin müxəmməsləri // Interntional Youth Forum Integration Processes Of The World Science In The 21st Century. Book of Abstarcts. – Ganja: – 10-14 october, – 2016. – p.389-390.
 16. Sədi Sani Qarabağının müxəmməsləri // – Bakı: AMEA Xəbərləri, Humanitar Elmlər, – 2016. № 2, – s.65-69.
 17. Şəkili Nəbinin müxəmməsləri // – Bakı: Ədəbiyyat Məcmuəsi. AMEA Nizami ad. Ədəbiyyat İnstitutunun Əsərləri, – 2016. XXVIII cild, – s.103-110.
 18. Füzuli və müasirlərinin müxəmməsləri barədə // – Bakı: Risalə, – 2016. № 12, – s.83-98.
 19. Mirzə Baxış Nadimin müxəmməsləri // – Bakı: Mədəniyyət.az, – 2016. 12 (310), – s.82-84.
 20. The formation and development of the Mukhammad genre in the Azerbaijani literature // International Journal of Humanities, Arts, Medicine and Sciences Journal, – 2017. Volume 5, İssue 02, – February, – p.157-165.
 21. Azərbaycan ədəbiyyatında müxəmməs janrının yaranması və inkişafı // – Bakı: AMEA-nın Xəbərləri, Humanitar elmlər, – 2017. № 1, – s.113-120.
 22. Mirzə Baxış Nadimin müxəmməsləri // Mədəni İrs. – 2017, iyun. №78, iyul. № 79. – s.10; s.4.
 23. XIX əsr Azərbaycan ədəbiyyatında tarixi-vətənpərvərlik mövzulu müxəmməslər // – Bakı: BDU İlahiyyat fakültəsinin elmi məcmuəsi, – 2017. № 27, – iyul, – s.123-130.
 24. Əndəlib Qaracadğının müxəmməsləri // – Bakı: Azərbaycan dili və ədəbiyyatı tədrisi, – 2017. № 3(253) (iyul-sentyabr), – s.49-55.
 25. Molla Qasım Zakirin müxəmməsləri // “Müasir şərqşünaslığın aktual problemləri” (“Z.Bünyadov qıraətləri”). Z.Bünyadovun xatirəsinə həsr olunmuş beynəlxalq elmi konfrans, – Bakı: – 16-17 oktyabr, – 2017. – s.118.
 26. XIX əsrdə yazılmış tarixi mövzulu müxəmməslər barədə // “Azərbaycan əlyazmaları dünya kitabxanalarında” mövzusunda II Beynəlxalq elmi-nəzəri konfransın materialları,

- Bakı: – 29 noyabr, – 2017. – s.56-60.
27. Məhəmməd Hadinin müxəmməsləri // – Bakı: Ədəbiyyat məcmuəsi. Nizami Gəncəvi adına Ədəbiyyat İnstitutunun əsərləri, – 2017. XXXI cild, – s.215-223.
28. Qasım bəy Zakirin müxəmməsləri // – Bakı: Əlyazmalar yanmır, – 2017. № 2 (5), – s.6-13.
29. Molla Pənah Vaqifin müxəmməsləri // – Bakı: AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutu. Elmi əsərlər, – 2017. № 2 (5), – s.15-30.
30. XVIII əsr Azərbaycan müxəmməslərinin özəl xüsusiyyətləri barədə // – Bakı: Təfəkkür, – 2017. № 1 (13), – s.107-109.
31. XVIII-XIX əsrlər Azərbaycan ədəbiyyatında müxəmməs janrı / – Bakı: Elm və təhsil, – 2017. – 352 s.
32. Azərbaycan ədəbiyyatında müxəmməs janrı / – Bakı: Elm və təhsil, – 2018. – 515 s.
33. Mir Möhsün Nəvvabın 1905-1906-cı il hadisələrinə həsr etdiyi müxəmməslər // “Azərbaycan mədəniyyət tarixinin problemləri əlyazmalarda” mprvzusunda XVI ənənəvi respublika elmi konfransının materialları, – Bakı: – 24 aprel, – 2018. – s.51-58.
34. Жанр «мухаммас» в азербайджанской литературе XVIII века // Закарпатські філологічні студії, Ужгородський Національний Університет, – 2018. № 3. Выпуск 3. Том 1. – с.142-145.
35. Kazım ağa Salikin müxəmməsləri // – Bakı: Mədəniyyət.az, – 2018. № 3 (319), may-iyun. – s.69-71.
36. XVIII əsr Azərbaycan müxəmməsçiliyinin səciyyəvi xüsusiyyətləri // – Bakı: AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutunun Elmi əsərləri, – 2018. № 1 (6), – s.26-37.
37. Mirzə Ələkbər Sabirin müxəmməsləri // – Bakı: Əlyazmalar yanmır, – 2018. № 2 (7), – s.42-53
38. XX əsr Azərbaycan ədəbiyyatında müxəmməs janrında yazılmış şeirlərin mövzu dairəsi // – Bakı: Risalə, – 2020. № 1 (18), – s.143-153
39. Стrophicеская форма мухаммас в азербайджанской лирике XX века // Неофилология, – 2020. Том 6, № 21, – с.76-84

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