

REPUBLIC OF AZERBAIJAN

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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**THE INFLUENCE OF THE AZERBAIJANI LANGUAGE
ON THE PERSIAN LANGUAGE CREATIVE WORKS OF
SOUTH AZERBAIJANI POETS**

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GENERAL CHARACTERISTICS OF THE WORK

Relevance of the topic and degree of its study: The role of Azerbaijani poets in the development of literature in Persian is significant and multifaceted. These poets did not merely write in Persian, but also made important contributions to the aesthetic and thematic richness of this literary tradition. Nizami Ganjavi (1141-1209), through his *Khamsa*, written in Persian, rose to the highest level not only of literature in Persian, but also of Eastern poetry in general. His works, especially *Layli and Majnun*, *Khosrow and Shirin*, and *Iskandarnama*, are distinguished by both romantic and philosophical depth and laid the foundation for a new school in Persian literature.

Afzaladdin Khagani (1120-1199) is known for his qasidas written in Persian, and his poetic language, rich metaphors, and philosophical reflections brought a new spirit to Persian poetry. Imadaddin Nasimi (1369-1417) is known for his ghazals written in both Persian and Azerbaijani. In his works, the philosophy of Hurufism and the divine essence of the human being occupy a central place. Nasimi introduced mystical and philosophical depth into Persian poetry. The works written in Persian by these poets made a significant contribution to the richness and diversity of literature in Persian. Among these prominent poets, the place of Muhammad Fuzuli should also be particularly emphasized. Their works occupy a distinguished position not only among the masterpieces of Persian poetry, but also among the treasures of world literature.

Alongside these poets, the names of dozens of poets from Southern Azerbaijan may also be mentioned, who rendered great services to the enrichment of literature in Persian by composing works in that language. Muhammad Huseyn Shahriyar, Qatran

Tabrizi¹, Saib Tabrizi², Avhadaddin Maraghai, Parvin Etesami, Iraj Mirza, Neyyar Tabrizi, Qasim Anvar, Humam Tabrizi³, Jamali Tabrizi⁴, Majzub Tabrizi⁵, Arif Ardabili⁶, and others may be included in this list.

In the Persian works of the Azerbaijani poets mentioned above, it is possible to observe clear traces of their mother tongue, Azerbaijani Turkic. This influence manifests itself not only at the lexical and syntactic levels, but also in terms of poetic spirit, mode of thought, and style of expression. Although these poets wrote their works in Persian, a sense of native intimacy, sincerity, and inner emotional richness is clearly felt in their poetry. This sense of native expression derives, above all, from the fact that the authors conveyed in Persian the worldview, patterns of thought, and emotional experiences shaped in their mother tongue.

These poets had grown up in their mother tongue, had been shaped within a national and cultural context, and had deeply assimilated the richness of oral folk literature. In the texts they wrote in Persian, this influence is also manifested in the choice of motifs, the representation of images, artistic structures, and poetic symbols. Thus, their Persian language creative output is based on a dual foundation not only from a linguistic perspective, but also

¹ نخجوانی، محمد. دیوان قطران تبریزی. /محمد نخجوانی. - تهران: ققنوس. - 1362، - 585 ص. Sadıqova, Nigar. Qətran Təbrizinin dövrü, həyatı və şeirləri / Nigar Sadıqova–Bakı: Class print. – 2024, – 164 s.

² دولت آبادی، عزیز. سخنوران آذربایجان (از قطران تا شهریار) عزیز دولت آبادی – تبریز: ستوده. در دو جلد. - بی تاریخ، - 1105 ص.، تربیت، محمد علی. دانشمندان آذربایجان. / محمد علی تربیت. تهران: وزارت فرهنگ و ارشاد اسلامی. 1378، 655 ص. صفوی، محمد علی. داستان دوستان یا تذکره ادبا و شعرای آذربایجان. /محمد صفوی –تبریز: چاپخانه قم. - 183 ص. سمرقندی، دولت‌شاه. تذکره الشعرا. / دولت شاه سمرقندی – تهران: اساطیر. - 1382، - 375 ص.

³ دیهم، محمد. تذکره شعرای آذربایجان. در پنج جلد / محمد دیهم – تبریز: آذربادگان. 1367 – جلد دوم، - 810 ص.

⁴ بریزی، جمالی. خمسه. / - جمالی تبریزی. 1465، The British Library Board

⁵ تبریزی، مجذوب. دیوان مجذوب تبریزی. / -مجدوب تبریزی. نسخه خطی، - 1072

⁶ اردبیلی، عارف. فرهادنامه. / عارف اردبیلی – تهران: انتشارات بنیاد فرهنگ ایران. - 1276، - 220 ص.

in terms of content and form: both the Persian literary tradition and the Azerbaijani literary and cultural environment.

It is precisely for this reason that, although these works are read within the framework of Persian language literature, alongside universal human emotions, they also clearly reveal the spiritual and aesthetic world of a poet who thinks in Turkic. Poetry nourished by such a dual source both transcends the boundaries of language and is evaluated as an example of literary synthesis. This synthesis brought to the Persian language and literature not only new forms and stylistic features, but also a new depth of thought and intellectual expression.

It should be noted that the influence of the Azerbaijani language on the Persian language creative output of these poets has been examined within a broader research framework. Certainly, numerous studies have been conducted both in Iran and in Azerbaijan on the mutual influence of the Azerbaijani and Persian languages. Among these, one may mention Hasan Zarinazadeh's *Azerbaijani Words in the Persian Language (The Safavid Period)*⁷, Gunel Orucova's *Turkic Elements in Medieval Persian Language Dictionaries*⁸, Durdana Rahimova's *Azerbaijani Turkic Words in Modern Persian*⁹, Bey Hadi's *Turkic Words in Persian*¹⁰, Muhammad Reza Shuar's *Dictionary of Ancient Words in the Azerbaijani Language*¹¹, as well as the research works of Huseynli Baylan Ziver¹².

⁷ Zərinəzadə, Həsən. Fars dilində Azərbaycan sözləri (Səfəvilər dövrü). / Həsən Zərinəzadə – Bakı: – 1962, – 436 s.

⁸ Orucova, Günel. Orta əsrlər farsdilli lüğətlərdə türk elementləri. / Günel Orucova– Bakı: Mütərcim: –2019, – 220 s.

⁹ Rəhimova, Dürdanə. Müasir fars dilində Azərbaycan-türk sözləri. / Dürdanə Rəhimova– Bakı: Çənlibel: – 1998, – 147 s.

¹⁰ Bey, Hadi. Farsçada türk sözləri. / Hadi Bey– Təbriz: – 2005, – 54 s.

¹¹ شعار، محمد رضا. فرهنگ واژه های کهن در زبان آذربایجان/ محمد رضا ضعار. –ت هران: بلخ، – 1378، – 184 ص.

¹² Hüseyinova, Zivər. Safeviler Dönemi'nde Türkçeden Farsçaya Geçmiş Sosyal Sözcükler // VII. Uluslararası türk dili kurultayı, – Ankara: - 24-28 Eylül 2012, - s. 2423-2437 <https://tdk.gov.tr/vii-uluslararası-türk-dili-kurultayı-ii-cilt/>;

Object and subject matter of the research: The object of the research is the creative output of poets of Azerbaijani origin who were raised in Southern Azerbaijan and wrote literary works in Persian. These poets were active in the Persian literary environment in the nineteenth and twentieth centuries, as well as in earlier periods, yet they preserved their national identity and attachment to their mother tongue. Although their works were written in Persian, they clearly embody the influence of the Azerbaijani language and culture. For this reason, their creative output may be regarded as drawing upon a dual source: both the Persian literary tradition and the linguistic and artistic features of Azerbaijani Turkic.

The subject matter of the research, in particular, consists in examining how and in what forms the influence of the Azerbaijani language is manifested in the poetry written in Persian by these poets. This influence may be studied in several directions:

1. Lexical influence, the inclusion of words and expressions borrowed from Azerbaijani Turkic into Persian poetry;

"Türkcədən farsçaya keçmiş əşya adları (Səfəvilər dövrü) // – Bakı: Filologiya məsələləri, –2017. no. 6. – s.228-238. <https://filologiyameseleleri.com/pdf/2017/6.pdf>; Səfəvilər Dönəminə Ait Farsca Metinlərdə Türkçə Askeri Terimlər//– Yeni Türkiyə Dergisi-Kafkaslar. Özel. – 2015. Sayısı. 2. Cilt. – s.595-603, No.71-81. <https://yeniturkiye.com/kafkaslar-ozel-sayisi/#tumsayilar>; Türkcədən farsçaya keçmiş əşya adları (səfəvilər dövrü) – Bakı: Filologiya məsələləri, –2017. no. 6. s. – s.228-238. <https://filologiyameseleleri.com/pdf/2017/6.pdf>; Afşarlar dönəmi dövlət idarəciliğində istifadə edilmiş türkçə terminlər // VIII. Uluslararası Türk Dili Kurultayı – Ankara: – 22-26 mayıs 2017, (II. Cilt). – s.2885-2897 <https://tdk.gov.tr/viii-uluslararası-türk-dili-kurultayı-ii-cilt/>; Babur dövrü farsdilli mənbələrdəki türkçə hərbi terminlər // Türk dünyasında Azərbaycan türkçəsi və edebiyatı araşdırmaları II Uluslararası sempozyumu bildiri kitabı, – Kars: –17 oktyabr 2025 – s.214-222; Tarihi-Alamarayı-Amini'de Türk kökenli antroponimlər. Uluslararası Bilim, Kültür və Təhsil Kongresi (Kashgarlı Mahmut Dīvānu Lugāti't-Türk – 950) // Bakı: AMEA Nesimi Dilbilim Enstitüsü, – 2022. s. –227-236.

2. Syntactic influence, the use of constructions characteristic of the Azerbaijani language in sentence structures and models of expression;

3. Poetic mode of thought, the preservation of an Azerbaijani model of thinking in the formation of images, means of artistic description, and the system of figurative expression;

4. Thematic influence, the inclusion of national and cultural motifs, folklore elements, and motifs deriving from Turkic oral literature into Persian language creative works.

This topic is relevant from both linguistic and literary studies perspectives. The investigation of the topic is not limited merely to illuminating the mutual relations between the Azerbaijani and Persian languages; it also enables a deeper study of such issues as the role of the mother tongue in multilingual literary processes, the cultural identity of the individual, and the relationship between language and culture.

Thus, in terms of its object and subject matter, this research is directed towards revealing the complex character of the literary environment of Southern Azerbaijan, the interaction of languages and cultures, and the place of multilingual literary activity within the system of national and universal values.

Aim and objectives of the research: The main aim of this research is to identify the influence of the Azerbaijani language in the literary works written in Persian by poets of Southern Azerbaijan, to analyze the essence and forms of this influence, and to determine how it penetrated their poetic worldview and literary style. The aim is also to analyze these creative examples in the context of national and cultural identity and to demonstrate the position of Azerbaijani poetic thought in Persian language literature.

The objectives of the research are as follows:

1. To collect and systematize examples of Persian language creative works by poets of Southern Azerbaijani origin;

2. To evaluate the literary activity of these poets within its historical, cultural, and social context;

3. To identify the lexical, syntactic, and stylistic influences originating from the Azerbaijani language in Persian language works;

4. To examine how and in what forms motifs belonging to Azerbaijani culture and folklore are manifested in Persian texts;

5. To analyze how the poets preserved their national identity through poetic expression in Persian;

6. To explain, on a scholarly basis, the mutual relations and influences between the Azerbaijani and Persian literary environments;

7. To generalize the results obtained and demonstrate the role of the Azerbaijani language as a bearer of the mother tongue and national values in multilingual literary processes.

Research methods: The research employs historical comparative methods, comparison, and analytical analysis. In addition, the historical conditions in which the selected literary examples and the studies devoted to them emerged have also been taken into account.

The theoretical and methodological basis of the dissertation is formed by general scientific methods, including:

1. The collection and systematization of facts and scholarly materials;

2. The effective use of the collected materials;

3. Their systematic analysis and interpretation;

4. The competent inclusion of the obtained examples in the research process;

5. The comparative analysis of literary works;

6. A comprehensive approach to the problem and the principle of historicity;

7. An appropriate method of searching for scientific novelty;

8. The formulation of scholarly conclusions through generalization.

Main propositions submitted for defence: The main propositions submitted for defence on the topic “The Influence of

the Azerbaijani Language on the Persian Language Creative Output of Southern Azerbaijani Poets” are as follows:

1. Although Southern Azerbaijani poets wrote in Persian, the mode of thinking in the Azerbaijani language had a significant influence on their poetic expression, system of images, and style.

2. In the Persian language works of Southern Azerbaijani poets, lexical units, phraseological combinations, syntactic structures, and folklore elements characteristic of Azerbaijani Turkic are observed.

3. In the creative works of the poets mentioned above, national poetic thinking, the system of images, and cultural codes were incorporated into the Persian language through local adaptation and created a distinctive literary and aesthetic form.

4. Elements of oral folk literature, folk wisdom, and rhythmic and melodic structures formed under the influence of the Azerbaijani language affected the internal structure of Persian language poems.

5. These linguistic and cultural combinations in the Persian works of Southern Azerbaijani poets played a special role in enriching Persian literature and contributed to the formation of a multicultural literary heritage.

6. The examples examined show that the Azerbaijani language functions not only as a means of communication, but also as a bearer and shaper of artistic thought.

7. These creative examples demonstrate that in the Persian language works of Southern Azerbaijani poets there exists a model of language within language and culture within culture, and this model opens a new perspective for the study of multilingual literature.

Scientific novelty of the research: This research, entitled “The Influence of the Azerbaijani Language on the Persian Language Creative Output of Southern Azerbaijani Poets”, addresses one of the rare and relevant issues located at the intersection of literary studies and linguistics. The scientific novelty of the research is characterized by the following main points:

1. Investigation of the mechanisms of mutual influence in a bilingual literary environment: This study systematically and analytically examines, for the first time, the specific features of the bilingual literary environment that existed for many centuries in Southern Azerbaijan, involving Azerbaijani and Persian, with particular attention to the lexical, phraseological, syntactic, and phonetic traces of the Azerbaijani language in Persian language poetic examples. This approach offers a new perspective on the linguistic landscape of classical literature.

2. Explanation of the national identity function of language in the creative works of Southern Azerbaijani poets: The research demonstrates that Southern Azerbaijani poets who wrote in Persian carried their mother tongue, namely Azerbaijani, in their creative works not only under the influence of compulsory political and social conditions, but also as a means of expressing poetic thought. This makes it possible to reassess the role played by the Azerbaijani language as a bearer of national identity within the context of Persian language literature.

3. Introduction of new archival materials and sources into scholarly circulation: During the research, manuscripts, collections of Persian language poems, translation variants, and bibliographic sources that had not previously been widely subjected to scholarly analysis were systematized and examined in the context of traces of the influence of the Azerbaijani language. This created a new factual basis for the study of the topic.

4. An interdisciplinary approach to the relationship between language and culture: The research takes into account not only the linguistic factor, but also such components as literary style, cultural context, the social and political environment, and national and spiritual values. This allows the scholarly results of the research to be evaluated in a broader and more comprehensive manner.

5. Identification of the stages and typological features of the influence of the Azerbaijani language: In the research, the influence of the Azerbaijani language on Persian language poetry

is analyzed by dividing it into stages according to time and the literary school to which the poet belonged. This shows that the influence was not accidental, but occurred on the basis of certain regularities.

The research we have conducted has important scientific novelty both in terms of studying the Azerbaijani literary heritage in bilingual contexts and in terms of advancing research on the mutual relations between Azerbaijani and Iranian cultures.

Theoretical and practical significance of the research: The practical results obtained from the research may be used in lectures and seminars devoted to the Azerbaijani and Persian languages. From a theoretical perspective, the results of the dissertation may be used in works devoted to linguistics, Azerbaijani linguistics, and the theoretical problems of Persian linguistics in higher education institutions, including textbooks and research studies. In the study and teaching of the Persian language, as well as in addressing current problems of linguistics, the scholarly conclusions of the dissertation are of both theoretical and practical significance. The results of the research may be used in the preparation of subject programs, textbooks, methodological materials, and teaching aids on Iranian linguistics at the bachelor's and master's levels of higher education institutions, as well as in the preparation of lectures for theoretical and special courses on the Persian language and literature.

Approbation and application: The applicant has published 17 scholarly works related to the topic in Azerbaijan, Türkiye, and Kazakhstan. The author has delivered papers on the topic at international scientific conferences held in Azerbaijan and Türkiye.

Name of the organization where the dissertation was carried out: The dissertation entitled "The Influence of the Azerbaijani Language on the Persian Language Creative Output of Southern Azerbaijani Poets" was carried out at the Department of Iranian Philology of the Institute of Oriental Studies named after

Academician Z.M. Bunyadov of the Azerbaijan National Academy of Sciences.

The total volume of the dissertation in characters, with the volume of each structural section indicated separately: The dissertation consists of an introduction, three chapters, a conclusion, and a list of references. The “Introduction” comprises 7 pages, 12,000 characters; Chapter I comprises 74 pages, 109,000 characters; Chapter II comprises 43 pages, 61,200 characters; Chapter III comprises 39 pages, 51,215 characters; and the “Conclusion” comprises 5 pages, 8,465 characters. The total volume of the dissertation, excluding appendices and the list of references, is 241,880 characters.

MAIN CONTENT OF THE RESEARCH

The first chapter of the dissertation, which consists of four sections, is entitled “**The Influence of the Azerbaijani Language on Persian Language Literature: Linguistic Aspects and Mechanisms of Literary Development.**” In the first section, entitled “**The Functionality of Lexical Units of Turkic Origin in the Works of Persian Language Poets**” the influence of the Azerbaijani language on Persian language literature is examined from a linguistic perspective.

As in all languages of the world, a considerable number of foreign words have entered Persian. A review of history shows that the rule of Turkic states in Persian speaking regions continued for many years, which led to the significant influence of Turkic languages on Persian. At present, the active use of the Azerbaijani language in the territory of Iran also creates favorable conditions for the inclusion of numerous Turkic words in Persian. This influence manifests itself not only in everyday speech, but also very clearly in literary language. Thus, when examining sources of Persian language literature, one can encounter a large number of Turkic words. Therefore, in this study, the identification of Turkic words that entered Persian language literature may be considered

important in terms of investigating the influence of Turkic languages, especially Azerbaijani, on Persian.

In our research, we have identified more than one hundred Turkic words. It should also be noted that each of these words has been used dozens of times in the works of Persian language poets. Another important point is that these words are more prominent in the creative works of poets of Azerbaijani origin. Among such poets, one may mention Saib Tabrizi, Qatran Tabrizi, Awhadi Maraghai, Nayyir Tabrizi, Khagani Shirvani, Humam Tabrizi, Parvin Etesami, Iraj Mirza, Mohammad Hossein Shahriyar, and other poets of Azerbaijani origin. All these facts demonstrate that Azerbaijani poets were never indifferent to their native language and, whenever appropriate, introduced words from their mother tongue instead of words used in Persian.

The contribution of Azerbaijani poets to the development of Persian language literature is undeniable. Although they wrote their works in Persian, it is impossible not to perceive the influence of their native language in their creative output. This influence can be observed at the level of words, expressions, and even sentences. In this study, we have attempted to examine Turkic words used in Persian language literature, as well as the etymology of some of them. In order to substantiate our arguments, we have classified the words that entered Persian language literature into several groups:

1. Military terms
2. Everyday lexical units
3. Administrative terms
4. Names of food items
5. Words denoting kinship relations
6. Zoonyms
7. Other words¹³

¹³ Mənsimov, N.R. Farsdilli ədəbiyyatda türk sözləri// – Bakı: Şərq araşdırmaları elmi-nəzəri jurnal, – 2025. №1(10), – s.28-38
<https://doi.org/10.59849/2957-3882.2025.1.28>

The second section of the chapter is entitled “**The Influence of the Azerbaijani Language on the Persian Language Works of Mohammad Hossein Shahriyar**”. This section examines, on the basis of Mohammad Hossein Shahriyar’s Persian language *Divan*, the directions and scope of the influence of the Azerbaijani language on Persian.¹⁴ The study shows that this influence manifests itself on three main levels: lexical, syntactic, and stylistic and poetic. On the lexical level, Shahriyar gives preference not only to shared units used in both languages, but also introduces into poetic discourse words and word combinations that are not regarded as normative in Persian literary language, yet remain actively used in Azerbaijani Turkic. Such units carry an additional semantic load in the poet’s verses in terms of shades of meaning, emotional intensity, and cultural associations, such as the homeland, the native community, the ancestral world, and spatial codes such as summer pasture and winter quarters. They enrich the poetic landscape with a folk like and sincere tone.

Shared words used in both Azerbaijani and Persian are frequently encountered in Shahriyar’s Persian poems. For example, words such as *yar*, *jan*, *qalb*, *dust*, *ay*, *dagh*, *qardash*, *yol*, and *sevda* are adapted to Persian and incorporated into the poetic text. This reflects his love for and sense of intimacy with his mother tongue. At the same time, Shahriyar did not hesitate to introduce Turkic words into Persian and preserved them in their original form. One such word can be observed in the following couplet:

این معلقه‌های شوق و این کبوترهای دل
ترسم آخر در خم چنگال قوش آرد مرا¹⁵

These suspended forms of ardor and these pigeons of the heart,
I fear that in the end they will bring me into the curve of the
bird’s claw.

¹⁴ Mənsimov, N.R. Şəhriyarın farsdilli yaradıcılığına Azərbaycan dilinin təsiri// – Bakı: Şərq araşdırmaları elmi-nəzəri jurnal, – 2025. №2(12), – s.44-51 <https://doi.org/10.59849/2957-3882.2025.2.44>

¹⁵ شهریار، سید محمد حسین. دیوان شهریار. جلد اول، تهران: 1371، 749 ص. ص. 80

At the syntactic level, the influence becomes evident mainly through the transfer of idiomatic and phraseological models, as well as speech act structures, into Persian. Parallel constructions characteristic of folk speech, the frequent use of exclamatory and interrogative sentences, the abundance of forms of address, as well as rhythmic pairings and repetitions typical of Azerbaijani Turkic, are consistently observed in Shahriyar's Persian poems. This is not merely a form of "interference" at the level of vocabulary; rather, it is an intervention that alters the internal flow of discourse and vitalizes syntactic dynamics.

At the stylistic and poetic level, Shahriyar partially moves away from the dense and ornate embellishment characteristic of classical Persian poetry and forms a system of expression that is closer to spoken language, sincere, and accessible. The lyricism of the ashig and bayati tradition, together with folk poetic techniques such as *tajnis* and internal rhyme, gains renewed vitality within the framework of the *aruz* metre. Thus, the naturalness of feeling is prioritized over the solemnity of verbal expression. In other words, Shahriyar's Persian language creative work demonstrates a productive model of language contact: the spirit and imagery of the Azerbaijani language open new semantic possibilities within the Persian poetic environment, increase communicative flexibility, and create an intercultural bridge. These conclusions are of practical significance for contact linguistics, translation studies, and stylistics. Future research may be further developed in the direction of corpus based frequency analysis, the distribution of phraseological units, and the statistical study of syntactic models.

In **the third section**, entitled "**The Features of the Use of Expressions Specific to the Azerbaijani Language in Persian Language Poetry**" the creative work of the world famous poet Nizami Ganjavi is examined from various perspectives. His exceptional poetic talent, as reflected in the poems he composed, has always remained at the centre of literary scholarly attention. As is known, the works of poets who wrote and created in Persian contain a number of distinctive features, one of which is the use of

folk expressions and proverbs. When examining Nizami Ganjavi's creative work, one observes with admiration the great mastery with which the expressions used in his works are rendered in Persian. Although the poetic translation of these expressions into Azerbaijani may be highly successful, the skill with which their equivalents are conveyed in Persian truly astonishes the reader. It cannot, of course, be claimed that all Azerbaijani expressions are rendered in Persian exactly as they are. However, the important point is that, although these expressions have undergone certain changes over the centuries, it is clearly evident that they are still used in the Azerbaijani language today.¹⁶

This section also examines the influence of the Azerbaijani language on the phraseological combinations used in Muhammad Fuzuli's Persian *Divan*¹⁷, the proverbial expressions found in Afzaladdin Khagani's *Divan*¹⁸, and the proverbial expressions used in Saib Tabrizi's *Divan*¹⁹.

¹⁶ Mənsimov, N.R. Azərbaycan türkcəsi deyimlərinin farsca nəzmə çəkilməsi: Gəncəvi Nizami örnəyində// Akademik Tarih ve Düşünce Dergisi, – 2024, 11(5), – s.2990-3016 <https://dergipark.org.tr/tr/download/article-file/4256699>

¹⁷ Mənsimov, N.R. Məhəmməd Füzulinin farsca “Divan”ında işlənən frazeoloji birləşmələrə Azərbaycan dilinin təsiri // Gazi Universitesi Məhəmməd Füzulinin 530 illiyinə həsr olunmuş Uluslararası Füzüli Sempozyumu, – Ankara: 9-10 ekim, – 2024, – s.337-342 <http://www.turkkulturu.org.tr>; Füzulinin farsdilli divanının bədii-tematik xüsusiyyətləri// Azərbaycan şairi Məhəmməd Füzuli müştərək müsəlman mədəniyyətinin yetirməsi kimi" mövzusunda keçirilmiş beynəlxalq elmi konfransın materialları, – Bakı: – 2024, s. s.189-191

¹⁸ Mənsimov, N.R. Əfzələddin Xaqaninin “Divan”ında işlənən türk sözləri və məsəllər, // Azərbaycan Milli Elmlər Akademiyası akad. Z.M.Bünyadov adına Şərşünaslıq İnstitutu, Müasir şərşünaslığın inkişaf yolları. – Bakı: 2025, - s. 380-384

¹⁹ Mənsimov, N.R. Saib Təbrizi “Divan”ında işlənmiş zərbül-məsəllər// Heydər Əliyevin anadan olmasının 101-ci il dönümünə həsr olunmuş Şərq filologiya məsələləri” mövzusunda Respublika elmi konfransının materialları, –Bakı: – 2024, – s.19-22; Mənsimov, N.R. Saib Təbrizinin “Divanı”nda Türkdilli

In the fourth section, entitled “The Manifestation of Images and Motifs Belonging to Azerbaijani Folk Literature in Persian Language Poetry” it is noted that a number of parallels and typological similarities can be observed between Azerbaijani fairy tale characters and motifs and Persian language literature. In both literary traditions, folkloric heroes, mythological beings, and symbolic motifs are rooted in shared historical and cultural foundations.²⁰ This was formed particularly as a result of centuries long cultural contacts between Turkic speaking and Iranian speaking peoples.

For example, images such as the *div*, the *dargha*, the sorceress, the Simurgh, Mount Qaf, and the city of Iram, which are widely represented in Azerbaijani fairy tales, also exist in various forms in Persian language folklore and classical literature. The Simurgh motif plays an important role in the legend of Zal and Rustam in the *Shahnameh*. This motif is also reflected in Azerbaijani fairy tale texts in the form of a rescuing bird.

The image of *div e yekcheshm*, that is, the one eyed div, appears in Azerbaijani fairy tales in the form of Tepegöz. This image may also be interpreted within Middle Eastern folklore as a transformation of Dajjal or other mythological beings.

In addition, such mythological elements as sorcery, legendary cities, including Iram, and mythological centres such as Mount Qaf perform similar functions in both literary traditions, particularly in the layers connected with Sufism and folk beliefs. These similarities may be regarded as indicators of cultural synthesis and a shared mythological foundation.

The use of Azerbaijani fairy tale motifs in Persian language literature is broad and multifaceted in nature. From a thematic point of view, these motifs may be classified into three main

onomastik leksika// Ərəbşünaslıq və Şərqsünaslıq: Müasir dünyada mədəniyyətlərəarası dialoq mövzusunda respublika elmi konfransının materialları, – 2024, – s.130-132

²⁰ Qövsü, Fərzanə Məmmədli. Güney Azərbaycan folkloru./ Məmmədli Qövsü Fərzanə, – Bakı: Elm və təhsil. –2013, – 456 s.

categories: fairy tale characters, toponyms, numerical symbolism, and objects. Fairy tale characters, in turn, are divided into four subgroups: mythical heroes, religious and historical figures, images of real human beings, and animals.

1. The group of mythical heroes includes figures that possess a common origin in Persian and Azerbaijani folkloric traditions. These include mystical and heroic characters such as the Simurgh, the Zumrud bird, Tepegoz, the div, the dragon, the peri, the White Div, the Black Div, the jinn, the witch, Abi Hayat, or the Water of Life, the sea horse, the golden fish, Khidir, and Rustam.

2. The category of religious and historical figures includes images that occupy an important place both in Islamic tradition and in the history and literature of the ancient East. Among them are Alexander, Hatam, Luqman, Joseph, Solomon, Bilqeyis, Shah Abbas, Shah Ismail, Bahram, and others.

3. The category of real human figures encompasses characters that reflect various social strata and social roles within society. These include the king, the vizier, the prince, the bald headed man, the dargha, the dervish, the old witch, the master craftsman, the apprentice, the merchant, the trader, the carpenter, the tailor, the groom, the shepherd, the astrologer, the fortune teller, the sorcerer, the diver, the cobbler, the ascetic, the executioner, the woodcutter, the gardener, and others.

4. Animals mainly perform symbolic and functional roles and are frequently encountered in fairy tale texts. These include the white bird, the parrot, the fox, the horse, the black horse, the tiger, the lion, the bear, the wolf, the jackal, the snake, the wolfhound, the mouse, the dog, the hunting dog, the donkey, and others.

Among toponymic motifs, several mythological and geographical names that form part of the spatial structure of fairy tale texts may be mentioned. These include Mount Qaf, the Garden of Iram, Gulistani Baghi Iram, the White Sea, the Black Sea, Darya ye Kamar, Rum, the Nile Sea, India, China, Farang, Farangistan, and others.

In terms of numbers, the numerical indicators frequently encountered in Azerbaijani fairy tales are primarily symbolic in nature. In this context, the most widespread numbers are “three,” “seven,” and “forty.” They function as carriers of mythological, religious, and cultural codes and acquire a special functionality in the structuring of the plot.

Among objects, one may mention the patience stone, the blue bead, the magic ring, the carpet, the chest, the sword, the dinar, and others.

The objects used in fairy tale texts also contain archetypal and functional symbolism. For example, the patience stone embodies a person’s emotional and psychological endurance, while the magic ring and the carpet serve as objects endowed with magical power and create a turning point in the hero’s destiny. Objects such as the chest, the batman, and the dinar function as carriers of the logic of trial and reward encountered by fairy tale heroes. These objects are also symbols that point to socio economic and cultural contexts, and they recur in Persian language literature with a similar functional and creative role.

The manifestation of these motifs in Persian language literature demonstrates that there exists a deep historical and cultural integration between Azerbaijani folklore and the Persian cultural sphere.

The second chapter of the dissertation is entitled “**The Azerbaijani Language in the Persian Language Works of South Azerbaijani Poets: The Literary Tradition of Mulamma**” and the topic is examined in two sections. In the **first section** of the chapter, entitled “**The Role of the Azerbaijani Language in the Genre of Mulamma in Classical Persian Language Poetry**” the role of the Azerbaijani language in classical literature is investigated.

Persian, particularly during the medieval period, served as the leading language of culture, literature, and official communication in the Middle East and Central Asia. For this reason, many Azerbaijani poets composed their works in Persian. At the same

time, these poets did not become completely detached from their native language, Azerbaijani Turkic. On the contrary, by incorporating their mother tongue into Persian poetic texts, they contributed to the formation of a bilingual poetic tradition, namely the genre of *mulamma*.

The term *mulamma* is of Arabic origin and carries the meanings of “colourful” and “brilliant.” In classical Eastern poetry, it denotes a poetic genre formed through the combination of different languages within a single text. In the terminology of literary studies, *mulamma* refers to a poetic form in which verses written in two or more languages are presented in a sequential and harmonious manner. Traditionally, although Persian functions as the principal language in this genre, Arabic, Turkic, Urdu, or Hindi may also be used in other lines. This genre represents a refined example of poetic craftsmanship, demonstrating the poet’s linguistic versatility and artistic flexibility.

The orientalist scholar Shafag Alibeyli, who studied Fuzuli’s Persian *Divan*, writes about the bilingualism present in the work, which is referred to in linguistics as diglossia:

“One of the elements that creates an original harmony in the *Divan* is diglossia, that is, bilingualism. As can be seen, diglossia is one of the elements of Fuzuli’s fully developed and complete style. Through diglossia, a particular richness of speech and a dual harmony are created in the work. Bilingualism, which was one of the major issues of the poetic language of the Middle Ages, enters the *Divan* by producing interesting genres and figures. The genre of *mulamma*, as well as poetic figures such as *mulamma* and “translation,” which are constituent elements of diglossia, serve as notable examples of this phenomenon.²¹

Bilingualism, or diglossia, as one of the interesting branches of sociolinguistics, is considered an important linguistic issue for every period. The phenomenon of diglossia, which incorporates social, political, ideological, historical, and cultural problems, is

²¹ Əlibəyli, Şəfəq. Füzulinin farsca divanı: linqvopoetik özəlliklər/ Şəfəq Əlibəyli, –Bakı: Nurlan-Pres, –2008. –353 s.–s. 62

accompanied by sociological factors. In order to study diglossia existing within a particular time and space, it is necessary to examine the social, psychological, aesthetic, epistemological, and communicative functions of the languages involved.²²

This sociolinguistic language phenomenon finds its expression in writing, prose, and poetry, and becomes a specific form of speech.”

Regarding the purpose and function of *mulamma*, the following points may be noted:

1. The creation of aesthetic beauty: rhythmic and phonetic richness is achieved through the harmonious use of different languages.

2. Cultural synthesis: a unity of different languages and poetic traditions is established.

3. The demonstration of linguistic knowledge: the poet's philological competence and ability to express ideas in different languages come to the foreground.

4. Semantic depth: the same poetic content is interpreted in different ways through different languages.

It is also appropriate here to note the distinction between *mulamma* and *tazmin*, since these two concepts should not be confused. *Tazmin* occurs when a poet uses a line or couplet by another poet in his own poem. In *mulamma*, however, all the lines belong to the poet himself; they are simply expressed in different languages. From this perspective, *mulamma* is regarded as an original form of creativity, whereas *tazmin* is a poetic technique connected with reference and quotation.

The genre of *mulamma* occupies a special place in classical poetry as a poetic expression of multilingualism and intercultural dialogue. Through this genre, poets not only demonstrated their aesthetic abilities and mastery of language and style, but also built a bridge between different languages and literary traditions.

²² Əlibəyli, Şəfəq. Füzulinin farsca divanı: linqvopoetik özəlliklər/ Şəfəq Əlibəyli, –Bakı: Nurlan-Pres, –2008. –353 s. – s. 63

A number of Azerbaijani speaking poets who wrote within the tradition of classical Persian language literature attached particular importance to the genre of *mulamma* in their poetic creativity. It is known that the genre of *mulamma* refers to poems written in two or more languages, and its main characteristic is the use, within the poetic system of one language, of elements belonging to another language, especially the mother tongue. These elements may appear in the form of a line, a couplet, or even an entire sentence or expression. This genre is significant not only as an indicator of formal and technical flexibility, but also in terms of the poetic representation of language, identity, and culture.

From this perspective, poets such as Qasim Anvar²³, Saib Tabrizi, Nabati²⁴, Heyran Khanim²⁵, Imadaddin Nasimi, Muhammad Fuzuli, Mawlana Jalaladdin Rumi, Afzaladdin Khagani, and others combined the poetic possibilities of both Azerbaijani Turkic and Persian through the poems they composed in the genre of *mulamma*, thereby creating an intercultural synthesis. The presence of Azerbaijani lines, expressions, or entire sentences within a Persian language context in their poetry is not accidental. Rather, it arises from the poets' inner spiritual need to express themselves in their native language in a more sincere, profound, and artistic manner.²⁶

In the second section of the chapter, entitled “**The Aesthetic Function of Poetic Fragments in the Azerbaijani Language in Modern Persian Language Poetry**” the poems written in the

²³ Mənsimov, N.R. Mövlananın Qasim Ənvar yaradıcılığına təsiri // Bakı: Şərq filologiyası məsələləri, –2024. №12, – s.304-318

- نباتی، سید ابو القاسم. نباتینین تورکی دیوانی / سید ابو القاسم نباتی – تبریز: احرار، - 1372، - 478 ص.

²⁵ Mənsimov, N.R. Heyran xanım və Nəbatinin farsdilli şeirlərində Azərbaycan dilinin təsiri, // – Bakı: Filologiya məsələləri. –2025, №6, – s.98-107

<https://doi.org/10.62837/2025.6.98>

²⁶ Mansimov, N.R. The genre of “mulamma” in classical persian literature and the role of the azerbaijani language. // In the world of science and education. – Almata: – 2025, – s.25-36 <https://irc-els.com/ru/journals/49-zhurnal-mart-14>

genre of *mulamma* by modern poets are examined. In the modern period of South Azerbaijani literature, many poets expressed their attachment to their native language in various forms. Some expressed their boundless love for the mother tongue in poems written in Persian; some composed poems in which one line was in Persian and another in Azerbaijani; and poets such as Alireza Rizayi expressed their love for the native language by providing equivalents of individual words from their mother tongue within the poem.

The composition of such poems is also of considerable interest from the perspective of studying the influence of the Azerbaijani language on Persian. Naturally, those who read such poems in Persian come under the influence of the Azerbaijani language, and over time this linguistic influence becomes stronger. This poem by the poet may also be regarded as a kind of “Persian to Turkic” and “Turkic to Persian” dictionary²⁷. This is because the equivalents of many words are presented here in poetic form, which serves as an indicator of the direct influence of the Azerbaijani language on Persian.

In the modern period, it would not be appropriate to limit the discussion of poets writing in the genre of *mulamma* solely to Alireza Rizayi. It is true that Alireza Rizayi is regarded as the most productive and well known representative of this genre, and his *mulamma* poems occupy an exceptional place in its development. However, it is also necessary to mention other prominent literary figures who have contributed to this field. Thus, modern South Azerbaijani poets such as Mustafa Izzati, Mohammad Sadiq Nayibi, Rizvan Rahili, Yusif Hasani Azami, Talib, and Keyan Tabrizi have also created valuable examples in the genre of *mulamma*.

²⁷ Mənsimov, N.R. Müasir Cənubi Azərbaycan ədəbiyyatında şeirlə yazılmış ikidilli lüğət //– Bakı: Dil və ədəbiyyat, –2025. №127, – s. 272-277
http://philology.bsu.edu.az/az/content/dil_v_dbiyyat_beynlxalq_elminzri_jurna
1

In the works of these poets, the Azerbaijani language is represented not merely through lexical units, but also through complete sentences and syntactic constructions. In their poems, the distinctive melody and emotional expressiveness of lines written in Azerbaijani Turkic, alongside Persian couplets, convey the national spirit. Such linguistic transitions not only create aesthetic pleasure for the reader, but also evoke a deep sense of pride in the mother tongue to which the poets belong. These features clearly demonstrate that the Azerbaijani language continues to live in modern Persian language literature and is perceived through its aesthetic functions.

It should also be noted that modern *mulamma* poetry expands the possibilities of language not only in terms of form, but also in terms of content, and reflects the influence of the Azerbaijani language on Persian in a multidimensional manner. By presenting several lines from the works of each of the aforementioned poets, it becomes possible to substantiate this influence with concrete textual evidence. These couplets once again confirm that the poets preserve their national identity through language, while at the same time demonstrating the aesthetic power of language in modern poetry.

The genre of *mulamma*, that is, the poetic unity of two or more languages within a single poem, is a poetic form that has existed in the Azerbaijani literary tradition since ancient times and continues to live in various forms in the modern period. In the South Azerbaijani literary environment, we observe that this genre continues to exist and develop actively in the modern period through its artistic and aesthetic possibilities. In particular, modern South Azerbaijani poets use this genre both as a means of preserving national identity and as a way of creating an aesthetic bridge between the Azerbaijani and Persian languages.

In this context, the *mulamma* poems of Mustafa Izzati are particularly noteworthy. The following couplet presented by Mustafa Izzati is of special interest:

بو مثل دؤزدي دئييب لر "ايت هورر کروان کئچر"

هر چه من گفتم نرو بی اعتنا کردی گذر²⁸

Bu məsəl düzdü deyiblər “İt hürər, karvan keçər”

Har che man goftam naro, bietena kardi nazar

They were right when they said this proverb: “The dog barks, but the caravan moves on.”

However much I told you not to go, you passed by indifferently.

This couplet is distinguished not only by its linguistic transition, but also by the use of Azerbaijani folk wisdom, namely a proverb, in modern poetry. In particular, the proverb “The dog barks, but the caravan moves on” is a well known wise saying in Azerbaijani oral folk literature. The inclusion of this proverb in its original Azerbaijani form within a Persian language poetic text clearly demonstrates the functional poetic role of language as a carrier of culture. Here, one observes not merely a transition between languages, but also a cultural and spiritual manifestation.

On the other hand, the following couplet written by Mohammad Sadiq Nayibi in the genre of *mulamma* serves as an example of the innovative application of the genre in terms of form and style:

هیچ کس مانند او ، کؤلومده بیر اود سالمادی

ساعتی از بهر شادی ، هنج یانیمدا قالمادی²⁹

Hich kas manand e u, konlumde bir od salmadı

Saati az bahr-e shadi, hich yanımnda qalmadı

Here, the poet writes the beginning of each line in Persian and the end in Azerbaijani Turkic, thereby creating a mutual poetic harmony between the two languages. This approach indicates not only linguistic competence, but also the expression of poetic thought on a bilingual platform. Nayibi’s method differs from classical examples of *mulamma* and creates a new aesthetic arrangement. In other words, it constructs a dual poetic structure through language transition within the couplet itself. This is both

²⁸ عزیزی مصطفی. ترکی فارسی گوزل بیر شعر. [Elektron resurs]

URL <http://caymaz.arzublog.com/post/23598>

²⁹ نایبی، صادق محمد. ملمع. [Elektron resurs]

URL <http://vom.ir/naebi>

an indicator of the poet's formal creative exploration and an attempt to convey an emotional and meaningful effect to the reader in both languages.

The common feature in both examples is that the Azerbaijani language appears in modern Persian language poetry not merely as a means of communication, but as an element of poetic expression and artistic depth. Such contemporary applications of the *mulamma* genre prove that the Azerbaijani language is not only preserved, but also performs an active functional role within the aesthetic system. This clearly demonstrates that the poetic possibilities of the mother tongue continue to exist in a multifaceted way and influence regional literary processes.

This tradition can also be observed in the works of other poets. Let us consider the poem of Rizvan Rahili:

گوزلیم آچ دوداغون چون لب تو چون شکر است
قارا گوزلرله منه باخ، که چو در و گهر است³⁰

Your lips are like sugar.
They are like pearls and jewels.

The Persian and Azerbaijani languages are also used together in the poem of Yusif Azami Hasani:

به تو دل نهاده ام من چه نهادنی نهانی
گندیب الدن اختیاریم داها قالماییب جوانی³¹

Youth has passed, and I no longer have control over myself.
I have given my heart to you, what a hidden attachment it is.
In Talib's poem, we read:

به دیدارت نشستم یارمنی درده سالان دلدار
مرا آنگونه باور کن اوزون تک عاشقم ای یار³²

I sat in your presence, beloved.

³⁰ راحلی، رضوان. ملمع: [Elektron resurs]

URL <https://sareinsher.blogfa.com/post/50>

³¹ اعظمی، یوسف. بیر ملمع: [Elektron resurs]

URL <https://najafiyan007.blogfa.com/1391/09/4>

³² امیری، سید امیر علی. عر ملمع: [Elektron resurs]

<https://talib.blogfa.com/post/27/%D8%B4%D8%B9%D8%B1-%D9%85%D9%84%D9%85%D8%B9>

Believe me in such a way, for I am in love with you alone, O beloved.

Keyan Tabrizi also has numerous ghazals written in the genre of *mulamma*:

منه باخ سن ای وفاسیز ، کی قاپوندا بیر فقیرم
نروم ز کوبیت هرگز ، به درت اگر بمیرم³³

Look at me, O faithless one, for I am a poor beggar at your door.

I will never leave your street, even if I die at your door.

Even if I die at your door, I shall never leave your street.

In the works of modern South Azerbaijani poets, the genre of *mulamma* has an important function not only as a poetic form, but also as an expression of linguistic and intercultural harmony. Alongside Alireza Rizayi, the works of other well known modern poets such as Rizvan Rahili, Yusif Azami Hasani, Talib, and Keyan Tabrizi prove that this tradition continues to exist in a rich and sustainable form.

The main characteristic of these poems is that Persian and Azerbaijani are organically combined either within individual lines or in the form of parallel couplets, while also performing a semantically complementary function. This demonstrates that modern poets are capable not only of using transitions between languages, but also of employing the emotional and artistic potential of these languages in poetry in a parallel manner.

In Rizvan Rahili's poem, lines that begin in Azerbaijani and are completed in Persian strengthen the melodic and semantic harmony of the language. In the examples by Yusif Azami Hasani, Talib, and Keyan Tabrizi, attachment to the mother tongue, unity with Persian poetic motifs, and the enrichment of emotional expression are especially noticeable.

³³ کیانور حسن. اشعار ترکی و فارسی. [Elektron resurs].

On the basis of these examples, it may be concluded that the genre of *mulamma* in modern South Azerbaijani poetry is not merely a formal indicator of bilingualism. On the contrary, it functions as a poetic expression of the poets' approach to issues of language, culture, and identity. The oral and written tradition of Azerbaijani Turkic gains functionality within the Persian language context as a carrier of both aesthetic and ideological power. This once again confirms the role of the Azerbaijani language in the modern period not only as a means of communication, but also as an artistic and identity forming instrument.

The third chapter of the dissertation, entitled “**Toponymic and Ethnonymic Units Related to Azerbaijan and the Commonality of Poeticisms in the Persian Language Works of South Azerbaijani Poets**” consists of two sections. **The first section** examines “**Toponymic and Ethnonymic Units Related to Azerbaijan**”. In this subsection of the dissertation, toponyms and ethnonyms associated with Azerbaijan are investigated.³⁴ Therefore, this subsection may be divided into two parts: 1) toponyms and 2) ethnonyms.

1. Toponyms

The use of toponyms related to Azerbaijan is widespread in Persian language literature, and these toponyms have been employed in various historical, cultural, literary, and geographical contexts. As a rule, geographical names used in classical Persian language poetry do not merely denote place; they also embody the historical, cultural, and political significance of that place and, in some cases, contain metaphorical and symbolic layers of meaning.

It is appropriate to approach the topic of the use of the toponym Azerbaijan in Persian language literature in a broad and systematic manner from an academic perspective. In this context, it is important to examine how different forms of the name Azerbaijan

³⁴ Hüseynova, Həcər. Bədii əsərlərdə onomastik vahidlərin rolu / Həcər Hüseynova. – Bakı: ADPU-nun nəşriyyatı, –2017, – 190 s., Qurbanov, Afad. Azərbaycan onomalogiyasının əsasları./, Afad Qurbanov. – Bakı: İmak, –I cild (2 cildə) –2019, – 282 s.

are manifested in Persian language poetry, while also focusing on the phonetic and morphological adaptations of the language, as well as cultural and political aspects.

First of all, it should be noted that in Persian language literature the toponym “Azerbaijan” appears in various written forms, such as “Azerbaijan,” “Azarbiyan,” “Azarbaygan,” and others. These variations derive both from the orthographic features of the period and from interregional linguistic influences. Thus, phonetic elements characteristic of Turkic languages are sometimes encoded differently in Persian, which leads to differences in spelling.

For example, in the qasidas written in Persian by Qatran Tabrizi, the use of this toponym in different forms is noteworthy. In one of his qasidas, he states:

فتح آذربایجان امسال اینجا خوانده ام
فتح ترکستان و چین خوانم دگر سالت فرنگ³⁵

This year I have recited here the conquest of Azerbaijan;

Next year, O Farang, I shall recite for you the conquest of Turkestan and China.

In another qasida, we read:

سوی آذربایگان خواهم شدن کز هر کسی
بنده را بهتر نوازد شاه آذربایگان³⁶

I shall go toward Azerbaijan,

For there the Shah of Azerbaijan will honor me better than anyone else.

In these lines, Azerbaijan is presented both as a direction and as a centre of political authority. When the poet says, “I shall go toward Azerbaijan,” the intention here is connected with the desire to be under the influence and patronage of the Shah of Azerbaijan. The description of the Shah as being more gracious and benevolent

³⁵ تبریزی، قطران دیوان: [Elektron resurs] / گنجور. – تهران، بی تا.

URL: <https://ganjoor.net/ghatran/divan/ghaside/sh103>

³⁶ تبریزی، قطران دیوان: [Elektron resurs] / گنجور. – تهران، بی تا.

URL: <https://ganjoor.net/ghatran/divan/ghaside/sh132>

than anyone else appears as a positive and powerful embodiment of that political authority in literary imagery.

In the works of Malek-ush-Shoara Bahar, the form “Azarbiyjan” is widely used. For example, he has the following couplet:

أفرین گفتم بر باکو و آذربيجان
هم بر آن کس که شد این نظم قوی را رهبر³⁷

I praised Baku and Azerbaijan,

As well as the one who became the leader of this powerful order.

Here, Baku and Azerbaijan are praised together, which strengthens the idea of the cultural and political unity of the region. By also praising the leader of this powerful order, the poet shows that the toponym Azerbaijan occupies an important place in the literary representation of the political structure and authority.

Thus, the use of the toponym Azerbaijan in various forms in Persian language literature is connected with the morphological features of the language, interregional influences, and historical and cultural contexts. In the works of poets, Azerbaijan is embodied as a historical and geographical space, a centre of political authority, and a symbol of culture and the poetic spirit. Its literary use, enriched over time with different connotations, metaphors, and political messages, has acquired a distinctive place in Persian language poetry.

For a deeper investigation of this issue, it is necessary to analyse, through a comparative method, the contextual use of the toponym Azerbaijan in the individual works of poets, its synonymous and metaphorical layers of meaning, as well as the literary manifestations of this toponym in different periods. As a result, it may be concluded that the toponym Azerbaijan functions in Persian language literature not only as a geographical marker, but also as an important element in the formation of literary aesthetic, cultural, and political identity.³⁸

³⁷ بهار، ملک الشعرا: قصاید: [Elektron resurs] / گنجور. - تهران، بی تا.

URL <https://ganjoor.net/bahar/ghasidebk/sh122>

³⁸ Mənsimov, N.R. Farsdilli ədəbiyyatda “Azərbaycan” toponimi// -

Ümummilli Lider Heydər Əliyevin anadan olmasının 102-ci il dönümünə həsr

These toponyms related to Azerbaijan may generally be divided into two main categories: toponyms of Northern Azerbaijan and toponyms of Southern Azerbaijan.

1. Toponyms Related to Northern Azerbaijan

This group includes the names of cities and regions currently located within the territory of the Republic of Azerbaijan. For example:

Baku: Although the name of this city, as the capital of Azerbaijan, is rarely mentioned in classical Persian poetry, from the nineteenth century onward, with the growth of its industrial and economic significance, it began to appear in literary texts as well.

Ganja: Ganja is one of the ancient cultural and literary centres of Azerbaijan. As the birthplace of the great poet Nizami Ganjavi, it is mentioned with great respect in Persian language literature. The nisba “Ganjavi” also reflects the literary identity of this city.³⁹

Shirvan and Shamakhi: In the Middle Ages, this area constituted a major cultural and political region. In Persian language literature, the name of this region is frequently mentioned in the works of poets who were under the patronage of the Shirvanshahs’ court.

Nakhchivan, Ordubad, and Julfa: As ancient settlements of Azerbaijan, these places are mentioned in history and literature, particularly in geographical works and in certain panegyrics.

Karabakh: In literature, Karabakh often appears in the context of natural beauty, music, and culture. Its connection with the art of mugham further enhances the literary symbolism of this toponym.

On the basis of our research, we have also encountered the names of such cities as Shaki, Shusha, Iravan, Barda, Beylagan, and others in the works of poets.

2. Toponyms Related to Southern Azerbaijan

This region played an important role in the formation and development of Persian language literature from both historical

olunmuş Şərq Filologiya Məsələləri mövzusunda Respublika elmi konfransının materialları – Bakı: – 2025, – s. 58-59

³⁹ Mənsimov, N.R. Şairlərinin farsdilli yaradıcılığında Gəncə toponimi // Filologiya məsələləri. №7, – Bakı: - 2025, – s. 109-117

and cultural perspectives. The following toponyms belong to this category:

Tabriz: Tabriz is the largest city and historical centre of Southern Azerbaijan. In Persian language literature, especially in classical poetry, the name of this city is reflected in the pen names of numerous poets, in the form “Tabrizi.” The city was also the capital during the Safavid period and was regarded as a centre of science, art, and politics.

Maragha: Known for the Maragha Observatory, this city occupies an important place in the classical Persian scientific and literary heritage. It is frequently mentioned in the works of Nasir al Din Tusi and other figures of the thirteenth century.

Ardabil: Ardabil has historical significance as the cradle of the Safavid dynasty. It is also encountered in Persian language texts within religious and mystical contexts.

Urmia: Urmia is usually mentioned together with Lake Urmia in descriptions of nature and in themes related to travel.

Qazvin: Qazvin is known both as a historical capital and as a cultural centre. In Persian language literature, this city is repeatedly mentioned in panegyrics and travelogues.

Sarab, Rudbar, Khoy, Zanjan, and others: The names of these cities appear mainly in geographical and artistic descriptions.

2. Ethnonyms

Although Saib Tabrizi went to India and lived there, he always preserved his loyalty to his homeland and native community. This idea may be stated on the basis of his ghazals. Thus, onomastic vocabulary of Turkic origin is used extensively in the poet’s ghazals. The repeated occurrence of the toponyms Turan and Turkestan, the ethnonym Turk, and the anthroponyms Sanjar and Ayaz in his ghazals once again confirms this view:

دل خون شد و آن ترک جفاکیش نیامد
در خاک هدف حسرت آن سخت کمان برد⁴⁰

The heart turned to blood, yet that cruel Turk did not come;

⁴⁰ تبریزی، صائب. دیوان اشعار: [Elektron resurs] / گنجور. – تهران، بی تا.

URL <https://ganjoor.net/saeb/divan-saeb/ghazalkasa/sh4364>

The longing for that hard bow carried me into the dust of the target.

دیده بد به تو ای ترک ختایی مرساد
که بدخشان ز لب لعل تو خونین جگرس⁴¹

May no evil eye befall you, O Khitayan Turk,
For Badakhshan is wounded in the heart by your ruby like lips.
توان تا حشر بوی خون شنید از خاک ترکستان
به جوش آورد از بس لعل او خون بدخشان را⁴²

Until the Day of Resurrection, the scent of blood may be heard from the soil of Turkestan,

For his ruby lips have so stirred the blood of Badakhshan.
تا به دولت بر سرپر پادشاهی تکیه کرد
آمد از توران به درگاهش دو شاه نامدار⁴³

When he, by fortune, leaned upon the throne of kingship,
Two renowned kings came from Turan to his court.
جواب آن غزل است این که آذری فرمود
که ناامید مباشید، عاقبت خیرست⁴⁴

This is the response to that ghazal, which he uttered in Azerbaijani:

“Do not lose hope, for the end will be good.”
هزار حیف که عرفی و نوعی و سنجر
نیند جمع به دارالعیار برهانپور⁴⁵

A thousand regrets that Urfi, Nawi, and Sanjar
Are not gathered together in the Dar al Ayyar of Burhanpur.

⁴¹ تبریزی، صائب. دیوان اشعار: [Elektrton resurs] / گنجور. - تهران، بی تا.

URL <https://ganjoor.net/saeb/divan-saeb/ghazalkasa/sh1458>

⁴² تبریزی، صائب. دیوان اشعار: [Elektrton resurs] / گنجور. - تهران، بی تا.

URL <https://ganjoor.net/saeb/divan-saeb/ghazalkasa/sh400>

⁴³ تبریزی، صائب. دیوان اشعار: [Elektrton resurs] / گنجور. - تهران، بی تا.

URL <https://ganjoor.net/saeb/divan-saeb/ghasayed-sa/sh17>

⁴⁴ تبریزی، صائب. دیوان اشعار: [Elektrton resurs] / گنجور. - تهران، بی تا.

URL <https://ganjoor.net/saeb/divan-saeb/ghazalkasa/sh1684>

⁴⁵ تبریزی، صائب. دیوان اشعار: [Elektrton resurs] / گنجور. - تهران، بی تا.

URL <https://ganjoor.net/saeb/divan-saeb/ghasayed-sa/sh43>

ایاز شب را، ز اقبال عاقبت محمود
برید زلف به شمشیر ذوالفقار مثال⁴⁶

Ayaz cut the hair of night, by the fortune of Mahmud's fate,
With a sword resembling Zulfiqar.

We would like to focus particularly on this couplet, because here both the word *Ayaz* and the word *Mahmud* may be understood in two senses. Thus, in Turkic, the word *ayaz* denotes the cold wind of the night. The meaning of the word *Mahmud* is “the praised one.” By using both words simultaneously in their lexical meanings and as proper names, the poet creates an interesting artistic figure.

در خاک و خون کشید مرا ترکزاده‌ای
مژگان به نازبالش دل تکیه داده‌ای⁴⁷

A Turk born beloved dragged me into dust and blood,
While you have gently rested your eyelashes upon the pillow of
the heart.

سزای توست تپیدن به خاک و خون صائب
نگفتمت پی آن ترک کج کلاه مرو؟⁴⁸

O Saib, it is fitting for you to writhe in dust and blood;
Did I not tell you not to follow that crooked capped Turk?

Although Saib Tabrizi's ghazals were written in Persian, the influence of the Turkic language can be felt very clearly when they are read. For example, in the couplet cited above, by also referring to the fact that he wrote poetry in Azerbaijani, the poet seeks to demonstrate his deep love for his people. The study of the lexical units used in his creative work once again proves that his Persian poetic output was constantly under the influence of his mother tongue. Although in some couplets he uses the word “Turk” in the sense of “beautiful,” he repeatedly shows through his ghazals that

⁴⁶ تبریزی، صائب. دیوان اشعار: [Elektrton resurs] / گنجور. - تهران، بی تا.

URL <https://ganjoor.net/saeb/divan-saeb/ghasayed-sa/sh9>

⁴⁷ تبریزی، صائب. دیوان اشعار: [Elektrton resurs] / گنجور. - تهران، بی تا.

URL <https://ganjoor.net/saeb/divan-saeb/ghazalkasa/sh6896>

⁴⁸ تبریزی، صائب. دیوان اشعار: [Elektrton resurs] / گنجور. - تهران، بی تا.

URL <https://ganjoor.net/saeb/divan-saeb/ghazalkasa/sh6527>

this word is also connected with the Turkic ethnonym. Words and expressions such as “Turks,” “Khitayan Turk,” “Turk born,” and others may serve as evidence of this point.

The second section of the third chapter is entitled **“Lexical Commonality in Poeticisms and Its Manifestation in Means of Artistic Expression”**. In the Persian works of South Azerbaijani poets, the role of shared lexical units in the formation of poeticisms reflects not only linguistic contact, but also cultural and aesthetic parallelism. This commonality clearly demonstrates the harmonious integration of bilingual literary thought and shows how classical poetics functions within a shared semantic field.

The shared words used in complete and eloquent similes in both languages may be classified as follows:

1. Flowers and plants: narcissus, iris, hyacinth, violet, tulip, saffron, pomegranate blossom, jasmine, samani, sweet flag, rose, plane tree, basil

2. Fruits and nuts: almond, pistachio, pomegranate, date, hazelnut, lemon, jujube, chickpea

3. Precious stones and jewels: ruby, ruby stone, coral, pearl, jewel, emerald, diamond, enamel, pearl, crystal, amber

4. Animal names: viper, lion, tiger, elephant, moth, nightingale

5. Names of weapons: bow, lasso, spear, dagger, lance

6. Other words: musk, sugar, idol, goblet, crystal sugar

As can be seen, lexical units such as *nargis*, *badam*, *kaman*, *shakar*, *shir*, *durr*, *marjan*, and *pista* are shared words used in both Azerbaijani and Persian. At the same time, they have played an important role in the formation of poeticisms in both classical and modern poetry. The semantic correspondence of these words in both languages, as well as their strong poetic value, has made them more functional as means of artistic description and aesthetic expression. By using these words, poets not only create imagery, but also establish a poetic bridge between languages and cultures. This demonstrates the mutual influence of the Azerbaijani and Persian languages and, in particular, shows how productively these

lexical units have been used in enriching the bilingual poetic style in South Azerbaijani literature. Thus, the words mentioned above function as part of the shared semantic and cultural treasury of Eastern poetics and preserve their place as independent poetic units within the poetic systems of both languages.

Conclusion As a result of the research carried out, it is possible to conclude that the influence of the Azerbaijani language on Persian language literature is profound and multifaceted from historical, cultural, and literary perspectives. This influence manifests itself not only at the linguistic level, but also in style, artistic and aesthetic thought, and the expression of elements of national identity in Persian language poetic texts. In particular, traces of Azerbaijani Turkic are clearly observed in the poetic language of poets who were formed within both the Northern and Southern Azerbaijani literary environments and who created works in Persian. This influence is not limited to the lexical and syntactic levels; it is also reflected in the construction of poetic structures, the selection of expressive means, and the formation of artistic and aesthetic vision.

The scholarly conclusions obtained within the framework of the dissertation may be generalized under the following main directions:

1. Lexical influence: The use of numerous words and expressions belonging to Azerbaijani Turkic in Persian language poetic texts serves not only as an indicator of the mutual enrichment of these languages, but also as an important element shaping the national and cultural context of the text. Lexical units of Turkic origin, especially dialectal words, ethnographic terms, and expressions taken from folk speech, contributed to the formation of the individual style of poets.

2. Syntactic influence: The use of word order, stress structure, and simple sentence models characteristic of the Azerbaijani language in Persian language poetry changed poetic rhythm and clarity of expression. These syntactic features are so prominent in

the poems of certain poets that they disrupt the classical syntactic framework of Persian and create a distinct linguistic harmony.

3. Influence at the level of phraseology and idiomatic expression: Phraseological units derived from the folk speech and folklore of the Azerbaijani language were frequently used in Persian language poems. This created stylistic diversity and ensured the inclusion of folk thought in literature.

4. Influence within the framework of the *mulamma* tradition: The development of the genre of *mulamma* in Persian language poetry played an important role in the recognition of the poetic possibilities of the Azerbaijani language. In *mulamma* poems, couplets or lines written in Azerbaijani served to strengthen the text emotionally and semantically, while also ensuring the harmony of bilingual poetic thought.

5. National influence in artistic images and motifs: Images, mythological elements, and motifs characteristic of Azerbaijani folk literature were used in Persian language poetry, which demonstrated the poets' attachment to their native culture. Such images and motifs served to preserve poetic memory and national and cultural identity.

6. Onomastic and poetic commonality: The use of toponyms, anthroponyms, historical figures, and mythological names related to Azerbaijan in Persian language poetry confirms that this influence functions not only at the linguistic level, but also as an expression of cultural and historical memory. The commonality observed in poeticisms played the role of a spiritual bridge between Turkic language and Persian language poetry.

On the basis of the points noted above, it may be stated that the Azerbaijani language does not function as a passive object of influence in Persian language poetry, but rather as an active and formative element. This influence is not limited to the technical elements of language; it also serves as a carrier of national aesthetic consciousness and poetic worldview in literature.

The main conclusions obtained in the dissertation are as follows:

1. In Persian language literature, lexical units of Turkic origin function not merely as elements of limited linguistic influence, but also as components possessing a profound artistic and aesthetic function from conceptual and semantic perspectives. The study shows that these lexical units not only expanded the expressive possibilities of poets, but were also integrated into the ideological and semantic structure of poetic texts as indicators of national and cultural belonging.

2. Idioms and phraseological units characteristic of the Azerbaijani language function in Persian language poetry not only as ornaments of artistic language, but also as essential means in the formation of local style. Although these expressions undergo transformation within context, they are preserved as a semantic layer expressing national modes of thought and worldview.

3. The transfer of images and motifs belonging to Azerbaijani folk literature into Persian language poetry performs the function of a poetic bridge that ensures the continuity of cultural memory. These motifs demonstrate the poets' connection with the value system of the people to whom they belong and with the aesthetics of folklore.

4. Within the framework of the literary tradition of *mulamma*, the Azerbaijani language appears in the Persian language poetry of South Azerbaijani poets as a parallel means of expression with functional and aesthetic value. Lines written in Azerbaijani are distinguished both as complements to the content and as poetic symbols of national identity.

5. In modern Persian language poetry, poetic fragments used in Azerbaijani are employed in order to create nostalgia, national identity, and aesthetic contrast. These fragments become especially prominent in examples related to the themes of exile, identity crisis, and national memory.

6. In the Persian language works of South Azerbaijani poets, Azerbaijani onomastic vocabulary occupies an important place in representing national space, historical memory, and individual

figures. These toponyms and ethnonyms function in poetry as means of expressing the relationship between space and culture.

7. The lexical commonality observed in poeticisms is the result of the mutual enrichment of the poetic elements of the two languages. The synthesis of poetic terms and expressions characteristic of Azerbaijani and Persian serves to deepen artistic description and increase emotional impact.

These conclusions show that the Azerbaijani language has functioned not only as a means of communication, but also as a foundation of national identity, aesthetic taste, and poetic thought in the Persian language poetry of South Azerbaijani poets.

The main content of the dissertation is reflected in the author's scholarly works listed below:

1. "Məqalat-e Şəms"də işlənən Türk sözləri // Gazi Üniversitesi 4-cü Uluslararası Genç Araştırmacılar Kongresi, – Türkiyə: – 2024, – s. 210-212

2. Azərbaycan türkcəsi deyimlərinin farsca nəzmə çəkilməsi: Gəncəvi Nizami örnəyində// Akademik Tarih ve Düşünce Dergisi, – 2024, 11(5), – s. 2990-3016

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4. Saib Təbrizi "Divan"ında işlənmiş zərbül-məsəllər// Heydər Əliyevin anadan olmasının 101-ci il dönümünə həsr olunmuş Şərq filologiya məsələləri" mövzusunda Respublika elmi konfransının materialları, –Bakı: –2024, – s.19-22

5. Məhəmməd Füzulinin farsca "Divan"ında işlənən frazeoloji birləşmələrə Azərbaycan dilinin təsiri // Gazi Üniversitesi Məhəmməd Füzulinin 530 illiyinə həsr olunmuş Uluslararası Füzüli Sempozyumu, – Ankara: 9-10 ekim, – 2024, – s.337-342

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7. Mövlananın Qasim Ənvar yaradıcılığına təsiri// –Bakı: Şərş filologiyası məsələləri, –2024. №12, – s.304-318

8. Müasir Cənubi Azərbaycan ədəbiyyatında şeirlə yazılmış ikidilli lüğət // –Bakı: Dil və ədəbiyyat, –2025. №127, – s. 272-277

9. Farsdilli ədəbiyyatda türk sözləri // –Bakı: Şərş araşdırmaları elmi-nəzəri jurnal, – 2025. №1(10), – s.28-38

10. The genre of “mulamma” in classical persian literature and the role of the azerbaijani language. // In the world of science and education. – Almata: – 2025, – s.25-36

11. Heyran xanım və Nəbatinin farsdilli şeirlərində Azərbaycan dilinin təsiri, // – Bakı: Filologiya məsələləri. №6, – s.

12. Şairlərinin farsdilli yaradıcılığında Gəncə toponimi // Filologiya məsələləri. №7, – Bakı: - 2025, – s. 109-117

13. Farsdilli ədəbiyyatda “Azərbaycan” toponimi// Ümummilli Lider Heydər Əliyevin anadan olmasının 102-ci il dönümünə həsr olunmuş Şərş Filologiya Məsələləri mövzusunda Respublika elmi konfransının materialları. – Bakı: – 2025 - s. 58-59

14. Şəhriyarın farsdilli yaradıcılığına Azərbaycan dilinin leksik səviyyədə təsiri// Görkəmli türkoloq alim, professor Rüfət Rüstəmovun 80 illik yubileyinə həsr olunmuş Müasir Türk Dünyası: şərşünaslıq araşdırmalarında yeni elmi yanaşmalar mövzusunda Respublika elmi konfransının materialları, – Bakı: 2025, – s. 111-113

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16. Şəhriyarın farsdilli yaradıcılığına Azərbaycan dilinin təsiri// Bakı: Şərqlə araşdırmaları elmi-nəzəri jurnal, – 2025. №2(12), – s.44-51

17. Mansimov Nazim (həmmüəllif). Foundations of a Fars-centric state: Orientalist discourse and imperial agenda// Agathos, – University of Iaşi, Romania, – 2026 – Volume 17, Issue 1(32), – 367-376



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