

REPUBLIC OF AZERBAIJAN

On the rights of the manuscript

ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**POETICS OF ZALIMKHAN YAGUB'S
CREATIVE WORK**

Specialty: 5715.01 – Theory of literature, literary
analysis and criticism

Field of science: Philology

Applicant: **Aygul Madat Chobanova**

Baku – 2025

The work was performed at the “Theory of literature” department of the Institute of Literature named after Nizami Ganjavi, Azerbaijan National Academy of Sciences.

Scientific supervisor: Doctor of Philosophical Sciences,
Associate Professor

Parvana Bakir Isayeva

Official opponents: Doctor of Philology, Associate
Professor

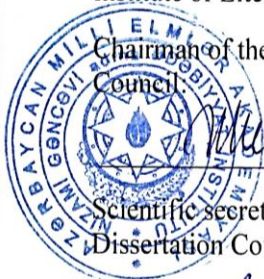
Salida Shammad Sharifova

Doctor of Philosophy in Philology,
Associate Professor

Ulviyya Hasameddin Rahimova

Doctor of Philosophy in Philology
Gulnara Javanshir Mammadzadeh

Dissertation council ED 1.05 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at the Institute of Literature named after Nizami Ganjavi of ANAS.



Chairman of the Dissertation
Council

Academician, Doctor of Philological
Sciences, Professor

Isa Akbar Habibbayli

Scientific secretary of the
Dissertation Council:

Doctor of Philological Sciences,
Associate Professor

Ismikhan Mammad Osmanli

Chairman of the Scientific
Seminar:

Doctor of Philological Sciences,
Professor

Mammad Iraj Aliyev

INTRODUCTION

Relevance and degree of development of the topic. The theoretical analysis of contemporary Azerbaijani poetry is crucial and relevant for several reasons. Firstly, the historical, critical, and theoretical classification of modern literature is essential for determining the nature of contemporary artistic thought. Identifying the national-regional frameworks and the place of artistic-aesthetic thought in a global context is one of the core issues facing literary studies. To achieve this, it is necessary to analyze individual artistic facts and events, followed by their systematization. The analysis of the creative work of the People's poet Zəlimxan Yaqub as an independent artistic fact and phenomenon is significant for understanding modern Azerbaijani artistic-aesthetic thought. Secondly, there is a conceptual need to explore the ethnocultural frameworks of thought, its national-genetic characteristics, the inexorable continuity of tradition, and the functional significance of its contemporary existence. Zəlimxan Yaqub's creativity serves as a valuable source within this context. The poet's personality and creativity, in relation to the ideology of Azerbaijanism, the Turkish ethno-cultural system, and national-historical values, have attracted the attention of the National Leader Heydar Aliyev, who awarded him the "Glory" Order and the title of People's Poet, highly assessing the importance of his work: *"By skillfully drawing from the oral folk tradition, which embodies the high moral qualities, civic values, and spiritual virtues of our people, you have created poetic works that have risen to the level of masterpieces in Azerbaijani poetry. The thematic variety and the substantial content of your poems have been accepted as a new voice and a new word"*¹. Zəlimxan Yaqub was also honored with the "Order of Honor" by the Republic of Georgia.

Overall, the poet's poetic heritage not only enriches the contemporary landscape of our national artistic thought, but also

¹ Əliyev, H. Şair Zəlimxan Yaquba // Xalq qəzeti. – 2000, 17 yanvar. – s. 1

enables the formation of a general theoretical impression regarding the poetic development, stages, and forms of Azerbaijani poetry over the past fifty years. It stands out for its functionality in determining the historical theoretical-aesthetic model. The poet's creative work provides comprehensive material for the formation of information on the characteristics and qualitative indicators of national poetic thought, its fundamental attributes, structural elements, and composition. In this regard, the poet's creativity reflects the nuances of the national consciousness, daily life, customs, traditions, psychology, and both the past and present of the people, and the poetic analysis of these elements allows for the reconstruction of the national poetic system. The poet's swift response to the political and social issues threatening Azerbaijan's independence, guided by his civic stance and beliefs, transforms him not only into a representative of the national-cultural system but also a valuable figure within it. During the period of occupation of Azerbaijani territories, his numerous calls such as "If there is no citizen, there is no homeland", "If I have an army, I have my land; if I have no army, I have no land", "Poet, write your poetry not at home but in the trenches", "Martyrdom is essential for Azerbaijan," "There is no life without Karabakh; free Karabakh!", "Rise up, my homeland!", "Aghdam is the mourning room of Karabakh!" and many others, urge the people to remember these lands and mobilize. The colors on the flag of Azerbaijan also symbolize the hues of his poetic legacy. The greatest event in Eastern poetry, the philosophy of Sufism, experiences a new phase in the contemporary stage of Zelimkhan Yagub's poetry. In many of his poems, including "*Saz*", "*The Epic of Yunus Emre*", "*Mevlana*", and "*The Prophet*" philosophical nuances and Sufi thought, as well as the philosophy of Good and Evil, are expressed. Following Huseyn Javid, the creation of the "*Prophet*" work in Azerbaijani poetry and the formation of its magnificent character are also associated with Zelimkhan Yagub. In light of these issues, the relevance of further investigation into his creative work from various perspectives is clear. The poet's linguistic

creativity, the aesthetics of language, issues of poetics, stylistic richness, imagery, the richness and philosophical essence of artistic depiction and expressive means necessitate scientific and theoretical analysis. It is essential to uncover the relationship between the poetic structure of Zalimkhan Yagub's poetry and the poetic system of Azerbaijani poetry, as well as to describe the trajectory from the microsystem to the macrosystem. It can be stated that the study of the poetics of Zalimkhan Yagub's poetry is relevant in terms of examining the normative and historical potential of Azerbaijani poetry.

Existing philological sources indicate that Zalimkhan Yagub's creative work has primarily been examined within the framework of literary historiography and responses to the literary process. Numerous articles and studies have been written about Zalimkhan Yagub's creative work. Since the 1970s, Osman Sarivelli, Bakhtiyar Vahabzadeh, Mirvarid Dilbazi, Muganna, Panah Khalilov, Shamil Gurbanov, Yashar Garayev, Madad Chobanov, Jalal Abdullayev, Khudu Mammadov, Budag Budagov, Khalil Rza Uluturk, Tofik Hajiyevev, Gazanfar Kazimov, Gazanfar Pashayev, Salahaddin Khalilov, Nizameddin Shamsizadeh, Nizami Jafarov, Arif Amrahoglu, Azer Turan, Asad Jahangir, and other literary critics, linguists, and intellectuals have published numerous articles on his work. However, most of these articles lack the characteristics of in-depth research.

The poet's creative work has also been the subject of study in contemporary literary scholarship, included in analyses of the development trends of modern poetry. Studies such as Ruffullayev's *"Zalimkhan Yagub and Folk Literature"* and Amina Huseynova's *"The Creative Work of Zalimkhan Yagub"* can be considered as the first stage in researching the poet's literary and artistic legacy. However, the poet's poetics, in all its components, has not been thoroughly explored from a scientific-theoretical perspective. The relevance of this topic necessitates a detailed investigation of the poet's artistic heritage and an evaluation of his poetics. A poetic analysis of Zalimkhan Yagub's work from a theoretical perspective can justify itself in relation to the

theoretical and practical content of the term poetics within the framework of correct academic ethics. It is known that since the 1970s, there has been an increased interest in including poetic expression in the titles of Azerbaijani literary studies, folklore studies, and linguistics, and the poetic potential of Azerbaijani literature has become the object and subject of theoretical analysis in various directions.

The subject of this research is also relevant in terms of assessing the general state of the macro-poetic system that emerges in existing studies on normative and historical poetics in Azerbaijani literary theory. This relevance can be measured by revealing the historical, genetic, and typological connections between the micro-poetic criteria of Zalmikhan Yagub's legacy and the macro-poetic criteria of Azerbaijani poetry.

Object and subject of the research. The object of the research is poet's poetic heritage. The subject of the research encompasses the poetic characteristics of the artist's creativity, including themes, poetic topics, tradition and innovation, the creation of characters and the system of characters, poetic semantics, poetic architecture, and other related poetic issues.

Aims and objectives of the research. The research is tasked with achieving the following objectives:

- To determine the artistic and aesthetic content of the poet's poetic heritage and examine the poetic function of its ideological and thematic characteristics;
- To focus on the reflections of the syncretic unity of environment, individual, and genre in the poet's works;
- To reveal the philosophical essence and ideological concept of the poet's poetry;
- To analyze the tools and expressive techniques that form the poetic semantics of the poet's works;
- To identify the sources and context of the poet's character creation;
- To investigate the linguistic and poetic foundation of the figurative language in the poet's works, as well as the characteristics of poetic figuration;

- To determine the architectonics and components of the poet's poetry;
- To analyze the genre structure of the poet's works and the units of meter and composition;
- To classify the units that create rhythm in the poems based on their poetic function;
- Overall, to reconstruct the poetic model of the poet's poetry.

Research Methods. The methodological foundation of the research is based on the practical and theoretical content of the term "poetics" within the Eastern-Western context. The research pays attention to the macro-poetic, micro-poetic, and historical poetic frameworks in the analysis. Additionally, considering the understanding of literature, particularly poetry, as a linguistic phenomenon, the findings and results of linguistic-poetic investigations are integrated with the theoretical possibilities of poetics in literary studies. An analytical commentary framework is established to examine Zalimkhan Yagub's artistic heritage in its entirety.

The main provisions of the defence. The following key provisions have been put forward for defense:

- Zalimkhan Yagub's poetics, with its distinctive features and structural elements, is an integral part of the macro-poetic system of Azerbaijani poetry, being rooted not only in its content but also in its genetic and typological similarities.
- Zalimkhan Yagub's poetics is structured in a tripartite model, with its architecture being constructed at the levels of sound, word, and image.
- The ideological and thematic layer of Zalimkhan Yagub's poetry forms the surface of its poetic model and draws attention to deeper structures through its manifestation of in-text processes.
- The poetic semantics of Zalimkhan Yagub's poetry is a linguistic-poetic phenomenon, where the figurative formation of linguistic units is evident. This mechanism emerges through the objectification of the poetic function of lexical-syntactic units.
- The architectonics of Zalimkhan Yagub's poetics is

primarily constructed at the level of sound, with phonemic and phonological elements contributing to the vitality of the poem's genre structure and metrical composition.

- Zalimkhan Yagub's poetry possesses a harmonious and rhythmic structure, where the components that generate rhythm also play a role in the organization of meter and composition.

Scientific novelty of the research. This research completes the process of enriching scientific and theoretical thinking in the field of literary studies regarding Zalimkhan Yagub's poetics and presents, for the first time, a micro-poetic model in the analysis of his poetic heritage. Zalimkhan Yagub's poetry is examined as a unified poetic model for the first time.

The theoretical significance of the research is its contribution to the ongoing exploration of poetic problems in this field. This approach is also of practical importance for the study of the poetics of individual poets in the future, as it introduces a model. The findings of the research can also be utilized in the teaching process at higher education institutions, in literature and literary theory courses, and in specialized courses on contemporary poetry. Moreover, scholars conducting research in the field of poetics may find the results valuable.

Appropriation and application of the research. The research was carried out in the Department of Literary Theory at the Institute of Literature named after Nizami Ganjavi, Azerbaijan National Academy of Sciences. The core ideas of the research have been published in prestigious journals both within the country and abroad and have been presented at international and national scientific conferences.

Volume of the dissertation's structural sections: The dissertation has been written in accordance with the requirements set by the Higher Attestation Commission under the President of the Republic of Azerbaijan for doctoral dissertations. The dissertation consists of the following sections: introduction: 11808 conditional characters, chapter I – 96845 conditional characters, Chapter II – 72935 conditional characters, Chapter III – 66977 conditional characters, Conclusion: 7709 conditional

characters, References. The total volume of the dissertation is 256278 conditional characters.

MAIN CONTENT OF THE DISSERTATION

In the **“Introduction”** of the dissertation, the relevance and degree of development of the topic, the scientific novelty of the dissertation, the research methods, object and subject, goals and objectives, theoretical and practical significance, approbation, and structure are presented in accordance with the requirements set by the Supreme Attestation Commission (AAC).

The first chapter of the dissertation is titled **“The artistic-aesthetic content and ideological characteristics of Zalimkhan Yagub’s creativity”**. The first paragraph of the chapter, titled **“Ideological-thematic characteristics and poetic function of Zalimkhan Yagub’s creativity”**, highlights that the poetics of Zalimkhan Yagub’s work is based on a vast architecture, comprising the elements that form the overall text of his poetry, the structure of his artistic language, and the peculiarities of his genre and style. It is theoretically consistent to begin exploring the path that reveals the poet’s poetic architecture by classifying the informational richness, thematic depth, and diversity within the ideological-thematic layer. Thus, the initial signs of the poet’s “poetic stance” emerge within the ideological-thematic layer of his creativity. In general, the thematic development of Zalimkhan Yagub’s poetics can be traced through three distinct stages.

1. The period from the first day he began writing until the publication of his third book, that is, until the late 80s. The poems published in the 1970s in periodicals such as *“Ədəbiyyat və incəsənət”*, *“Azərbaycan gəncləri”*, *“Ulduz”*, and *“Azərbaycan”*, though limited in number, exhibit a diverse range of themes and a vibrant artistic solution. His first published collection of poetry, *Könlümün Səsi* (The Voice of My Heart), spanning 66 pages, serves as a comprehensive compilation of his works up to that point, shedding light on the poet’s artistic development. Poems

such as “Motherland” (*“Ana Torpaq”*), “Dashalti”, “Songs Sung in Kalbajar” (*“Kəlbəcərdə Oxunan Nəğmələrdən”*), “Dada Shamshir”, “Three-Tailed Durna” (*“Üçtelli Durna”*), Koroghlu-Hamza, “Vurghun’s” (*“Vurğunun”*), “Letter to Ashug Kamandar”, (*“Aşıq Kamandara Məktub”*), “Has Fallen” (*“Düşübdü”*), “Qarayazım”, and others resonate with the title “Voice of my heart” (*“Könlümün Səsi”*) and exemplify the poet’s depiction of his homeland, its beauty, and its people.

In Zalimkhan Yagub’s second collection, *“Yolum Eldən Başlanıb”* (“My journey begins from the people”), the poems continue to reflect the same era and artistic thinking. Numerous poems from the series *“Vətən nəğmələri”* (“Songs of the homeland”), *“Dağlar mənə səsləyir”* (“The mountains are calling me”), and *“O da bir gün idi”* (“It was a day”) were published during this period. The poem *“Karabakh Shikastəsi”* draws attention as the poet’s first attempt at this particular form. The poem, written in 8-syllable verses, consists of stanzas, each comprising 9 lines.

The collection *“Od aldığım ocaqlar”* (“The hearths from which I got fire”) (1986) provides significant insight into the early period of the poet’s poetics. This work played a crucial role in enriching the thematic scope, style, form, and literary devices within the poet’s work, contributing to the development of his unique poetic voice. In addition to previously published poems, this collection includes his first poem *“Saz”*. The *“Saz”* poem can be compared to B.Vahabzadeh’s *“Mugham”* in its thematic approach. In his poem, Vahabzadeh explores the history of the national music genre, mugham, writing about its various sections (such as *“Shur”*, *“Segah”*), turning it into the subject of poetic exploration. Similarly, Zalimkhan Yagub brings the theme of the saz into his poetic reflection, constructing a metaphorical-poetic model through the expression, “The one that burns is the saz, the one who burns is us”.

2. By the late 1980s, following the initiation of the national movement and continuing through to the early 2000s, the poet’s creative development entered a new phase. During this second

period, the poet's works became more socially engaged, and his poetry expanded to encompass a broader geographical scope. The emphasis changed towards the philosophy of Yunus Emre and Turkism. With the end of the era of Socialist Realism, the poet's exploration of national identity and the depiction of the past became more concrete. The expulsion of refugees from Western Azerbaijan, followed by the events of January 20, the Khojaly massacre, and the loss of a significant portion of Karabakh, compelled not only Zalmikhan Yagub but all writers to change the direction of their thematic focus. The regaining of Azerbaijan's independence and the restoration of its state symbols (such as the flag and anthem) are also reflected in the poet's works.

3. From the early 2000s until his death, the third phase of the poet's work saw a profound transformation in his poetics across all parameters - theme, ideology, subject matter, form, artistic depiction, and expressive techniques. The philosophical direction that began with Yunus Emre evolved into a new phase influenced by the teachings of Mawlana Jalaluddin Rumi and Shams Tabrizi. Sufism became the final and most enduring foundation of Zalmikhan Yagub's poetry.

Works such as "*Mövlana*" ("Mawlana"), "*İztirablı yollarla*" ("Through agonizing paths"), "*Sürgünlə söhbət*" ("A conversation with exile"), "*İçimdə ağlayan Krım*" ("Crimea crying within me"), and "*Peyğəmbər*" ("The Prophet") not only enrich the poet's poetics but also contribute significantly to contemporary Azerbaijani poetry as a whole. In these works, the author presents himself not just as a poet, but as a historian, philosopher, and thinker. The emergence of Sufism in Zalmikhan Yagub's creative work can be seen as a return to the classical literary tradition, marking a revival of past sources in contemporary poetry.

The second paragraph of the chapter is titled "The literary and historical context of Zalmikhan Yagub's poetry". This section discusses the poet's work within the context of tradition and modernity, considering the influential power of individual,

environmental, and genre-specific factors on his poetic heritage. Viewing each artistic fact within Zalimkhan Yagub's creative work through this lens reveals the individual author's perspective, the broader reflective environment, and the unity of genre-specific elements. The author maintains a continuous dialogue with historical and traditional contexts, positioning his work at the intersection of horizontal and vertical lines, thus becoming the "*conceptual center*" of every aesthetic sign"². Defining this conceptual center is the primary objective of poetic analysis.

In this regard, it is insufficient to merely interpret the content and form of Zalimkhan Yagub's poetry; it is necessary to examine both the historical, literary, and biographical context of his work from both near and distant perspectives. Furthermore, the need arises to classify the signs present in his poetry, which reflect micro and macro environments. Zalimkhan Yagub has chosen a poetic form with a stable, canonical, and fixed metrical structure, such as the syllabic meter. Against the backdrop of the genre's genetic and typological archaicism, the poet's engagement with new themes, or alternatively, the presentation of traditionally strong, archetypical themes within a modern context, reveals key moments that highlight the unity of the individual, environment, and genre in his creative work.

Tahira Mammad, in her discussion of the penetration of poetic memory into contemporary texts, writes: "*In poetic memory, petrified singularities live on in various layers, continuing into subsequent stages. The credibility of such a belief is substantiated by 20th-century Azerbaijani literature, which offers substantial material. Tradition is not mere repetition, and 20th-century art is creatively transformative while remaining closely tied to its classical heritage*"³. Zalimkhan Yagub's connection to the classical tradition through his innovative qualities can be revealed through the model of "tradition and innovation". The poet, at the crossroads of folklore, classical, and

² Hacılı, Asif. Bayatı poetikası / A.Hacılı. – Bakı: Elm, – 2000. – s.10

³ Məmməd, T. XX əsr Azərbaycan dramaturgiyasının poetikası / T.Məmməd. – Bakı: Elm, – 1999. – s.14

contemporary poetic traditions, has endeavored to preserve and continue the tradition of Azerbaijani literature, incorporating various characteristics from its centuries-long development.

The third paragraph, titled “The philosophical aspect of Zəlimkhan Yagub’s poetic heritage and the tradition of mysticism”, examines the philosophical dimensions, sources, and intellectual orientations in the poet’s works. The exploration of the world, humanity, and life does not appear episodically in poet’s poetry but is integrated directly into the structure of his poems. The philosophical aspects of Zəlimkhan Yagub’s poetic style can be divided into two categories from a genre perspective: the philosophical thoughts in his lyric poems and the philosophical aspects in his epic poetry.

In his lyric poems, the poet’s philosophical reflections are focused on understanding humanity, society, and life. In numerous works such as “Gəldim” (“I have come”), “Ruhum” (“My soul”) “Şair süfrəsi”, (“The Poet’s Table”), “Məndədi” (“It’s in me”), “Haqqa doğru yol gedirəm” (“I am walking towards the truth”), “Toxumdayam, torpaqdayam, şumdayam” (“I am in the seed, I am in the soil, I am in the plow”) “Gəlmişəm” (“I have arrived”), “Hardan gəlir Zəlimxan” (“Where does Zəlimkhan come from?”), “Qalacaq” (“It will remain”) and many others, as well as in the poem “Saz”, the poet explicitly expresses his philosophical connection to the people and the land, describing where he draws his spiritual sustenance from.

In Zəlimkhan Yagub’s epic poetry, philosophical thought manifests in a somewhat different manner. In the 90s, changes occur in Yagub’s poetic thinking; alongside folk thought, elements of Islamic thought, Hurufism, and mysticism (Tasawwuf) become more prominent. His lexicon incorporates concepts such as Allah, Haqq (Truth), God, Divine Love, and the concept of Man, expanding on the components found in the poetry of Nəsimi and Yunus Emre. In this sense, Yagub can be considered the last poet in Eastern poetics to engage with mysticism. In “Yunus Emre Dəstəni”, Yagub’s poetics changes both structurally and thematically.

The scientific results obtained in this chapter have been published in prestigious journals in the Republic ⁴.

The second chapter of the dissertation, entitled “The semantic structure and expressive means of Zalimkhan Yagub’s poetics”, is focused on the analysis of the organization of the poet's poetry at the level of language and its underlying principles.

The first paragraph of this chapter, titled “The system of images and the socio-psychological semantics in Zalimkhan Yagub’s poetry”, asserts that literature evolves, innovates, and progresses through the use of images. An image is an interdisciplinary category that, alongside its cultural essence, also encompasses philosophical, psychological, and sociological dimensions. In brief, the creation of images is grounded in psychological, philosophical, and ideological foundations. From this perspective, the system of images in Zalimkhan Yagub’s poetry plays a crucial role in shaping its poetic semantics, drawing from social-psychological sources. The poet’s biographical identity, internal world, social environment, philosophical-ideological stance, and similar factors all contribute to the formation of poetic semantics. In Yagub’s creative work, imagery as a poetic-stylistic category is validated, acquiring a unique character through the synthesis of his natural talent, artistic eloquence, and individual style. The personification of Nature, the World, the Homeland, the Land, and Humanity is characteristic of Zalimkhan Yagub’s poetry.

⁴ Çobanova, A.M. Zəlimxan Yaqub yaradıcılığının sənətkarlıq xüsusiyyətləri // – Bakı: Dil və ədəbiyyat - Language and literature – язык и литература (Beynəlxalq elmi-nəzəri jurnal), – 2019. № 03 (111), – s. 207-209; Çobanova, A.M. Zəlimxan Yaqubun poemalarına milli ədəbi ənənələrin təsiri. Humanitar elmlərin öyrənilməsinin aktual problemləri // – Bakı: AR Təhsil Nazirliyi Bakı Slavyan Universitetinin ali məktəblərarası elmi məqalələr məcmuəsi, – 2019. №04, – s. 119-123; Çobanova, A.M. Zəlimxan Yaqub yaradıcılığında saz, aşıq sənəti // – Bakı: “Elmi iş” Beynəlxalq elmi jurnal (“Humanitar və ictimai elmlərin əsasları” mövzusunda I Respublika Elmi konfransının materialları). – 2020, – s. 27-29; Çobanova, A.M. Zəlimxan Yaqub yaradıcılığında Qarabağ müharibəsi mövzusunun bədii təzahürü // “Elmi iş” Beynəlxalq elmi jurnal (“Humanitar və ictimai elmlərin əsasları” mövzusunda I Beynəlxalq Elmi konfransının material-ları). – Bakı: – 24 iyul, – 2020, – s. 106-108

Through his system of images, he has enriched national poetry. Upon examining these images, one can discern the poet's long journey from simplicity to complexity, from empiricism to imagination, and from philosophy to profound thought. In the early stages of his creative work, for instance in poems such as "*Goycha*", "*Borchali*", "*Bashkechid*", "*In Goycha*", "*I saw Maralkhal*", "*Guzukend*", "*Bashkechid plateau*", "*Songs sung at Alasgar's place*", and others, the poet primarily focuses on the creation of traditional images.

In the late 1980s, the poet created images more deliberately through socially themed poems. In works such as "*Bu xalqın*" (*Of these people*), "*Xalqım səni uca gördüm*" (*My people, I have seen you at high level*), "*Mənim dərdim*" (*My sorrow*), "*Meydan həqiqətidir*" (*The square is for truth*), "*Azərbaycan torpağıyam*" (*I am the land of Azerbaijan*), "*Torpaq məni yaman çəkir özüənə*" (*The land pulls me strongly to itself*), "*Araz kənarında*" (*By the Side of Araz*), "*Yaşamaq istəyirik, həyif vaxtımız azdı*" (*We want to live, alas, our time is short*), "*Ürəyim ağrıyır, yaman ağrıyır*" (*My heart hurts, it hurts badly*) and others, he introduces refined new images. Poems such as "*Nizami dünyası*" (*Nizami's world*), "*Natavan*", "*Ədaləti dinlədim*" (*I listened to justice*), "*Füzuli-Sabir*", "*Çoxdan yazıb Füzulinin ahından*" (*Having written long ago from Füzuli's sigh*), "*Oxu, Aşıq Kamandar*" (*Sing, ashug Kamandar*), "*Vaqif günləriydi cıdır düzündə*" (*It was Vagif days in The Jidir Plain*) among others, contain an informational load that is sufficient to complete the original image presented in the poet's work. The poet does not merely depict nature and its individual components (such as mountains, rivers, meadows, trees, etc.), but imbuing them with social significance, Zalimkhan Yagub's creative work renders nature itself as a socio-symbolic image. While in the 1970s the poet's poetics celebrated various regions, rivers, and mountains of Azerbaijan, in his later works, we encounter a new, all-encompassing image of Azerbaijan. The poetics of Zalimkhan Yagub is rich in terms of imagery. By utilizing the full potential of the Azerbaijani language's imagery - through phonetic-graphic,

lexical, onomastic, phraseological, and grammatical tools - Zalimkhan Yagub is able to create his poetic world, incorporating semantic motivation, metaphorization, figurative language, emotional depth, and expressiveness into his works.

The second paragraph of this chapter is titled “Imagery and linguistic-poetic foundation in Zalimkhan Yagub’s poetry.” It is noted that the poetic essence of the text’s lexical, morphological, and syntactic organization is analyzed by turning words into objects of study. These words serve a poetic function. The poetics of any poet enriches and renews itself through the formation of their unique individual style. In the development of poetic style, the arrangement of poetic speech units, imagery, the richness of descriptive and expressive means, and distinctiveness play a central role. Zalimkhan Yagub has also established a new path in poetic description and successfully shaped his style. In the early stage of his creative work, the defining characteristic of his style was the use of vibrant colloquial language. Gorkhmaz Guliyev, while discussing the formation of individual style, emphasizes the primary role of aesthetic principles in this process, and writes: *“In Azerbaijani literature, the normative-individual style reflects itself as a “concentric-personal” aesthetic principle, meaning that great creative personalities, within the framework of existing aesthetic canons, create their own norms and laws, and from artists adhering to these norms, they form an ideological-aesthetic scope”*⁵. Zalimkhan Yagub creates his individual style within such an aesthetic framework. One of the most significant features of Zalimkhan Yagub’s literary style from a linguistic-poetic perspective is synonymy. In every instance, the poet strives to use not the first or the most obvious synonym but rather the less anticipated alternatives. This often leads to the expression of phraseological combinations. In the verses of the poem “Do not read the poem from the page” the synonymic proximity between the semantic chains of meaning is particularly striking - *“The hearth*

⁵ Guliyev, Q. Poetik formaların təkamülündə fərdi üslub // Azərbaycan ədəbiyyatının tarixi poetikası. II kitab. – Bakı: Elm, – 2006. – s.81

*never dims, its embers do not fade, // The field remains vast, its ground never narrows, // ...No words are spoken with you, no conversation begins” // No sowing is done with you, no soil is plowed... ”*⁶. In the poem “The path to Mecca” the author also employs the use of synonyms: *“This is the path to Mecca, // The pure path of emotions, // The path of repentance, of confession, // The path of mercy, of faith”*⁷. One of the stylistic poetic features of Zalimkhan Yagub’s language is antonymy. Just as the use of synonyms, the antonymic pairings also enrich his poetics. In many of his poems, the poet creates emotional depth in the poetic text by utilizing words with opposing meanings. In the poem “Arasındasan” (“You are in between”) the words “savab” (virtue) and “günah” (sin) form an antonymic pair: *“Ey insan, hayana qaçırsansa qaç, / Savabla günahın arasındasan”*⁸. (*“O man, wherever you run, run, // You are between salvation and sin”*).

In Zalimkhan Yagub’s poetic style, alongside the use of aphorisms in the construction of imagery, we also witness the transformation of his poetic sentences into aphorisms through his own process of metaphorization. For instance, in the aphorism “The world is an ancient book, read page by page, // Who has finished it, that we may read and finish it?!”⁹, the philosophy of life is expressed through the metaphor of the world as an ancient book.

Zalimkhan Yagub, in order to enhance the emotionality and expressiveness of the poetic text, employs addresses at the beginning, middle, and end of the line. In the example, *“If we do not reclaim our rights, you will be without support, and I will be orphaned, Rise up, my homeland, stand up, my nation”*¹⁰ the address is used at the end, highlighting the impact of this rhetorical device.

⁶ Yaqub, Z. Əsərləri: [13 cildə] / Z.Yaqub. – Bakı: Şərq-Qərb, – c. 1. – 2011. – s.46

⁷ Yaqub, Z. Əsərləri: [13 cildə] / Z.Yaqub. – Bakı: Şərq-Qərb, – c. 1. – 2011. – s.28

⁸ Yaqub, Z. Özün basdırdığın ağaca söykən: [2 cildə] / Z.Yaqub. – Bakı: Şərq-Qərb, – c. 1. – 2010. – s.19

⁹ Yaqub, Z. Əsərləri: [13 cildə] / Z.Yaqub. – Bakı: Şərq-Qərb, – c. 1. – 2011. – s.15

¹⁰ Yaqub, Z. Özün basdırdığın ağaca söykən: [2 cildə] / Z.Yaqub. – Bakı: Şərq-Qərb, – c. 1. – 2010. – s.105

In general, in his poetics, language retains its functionality as a means of cognition and creativity.

In the third paragraph of this chapter titled “Poetic figures in the lyrics of Zalimkhan Yagub” it is noted that one of the components enriching the poet’s poetics is the use of poetic figures. Zalimkhan Yagub’s poetry extensively utilizes metaphors. Each poet employs metaphors that correspond to their worldview; when describing any human quality, the poet resorts to metaphors that align with their worldview and national character, comparing the quality to the surrounding world.

In Zalimkhan Yagub’s poetics, epithets are employed to intensify and enrich the meaning of another word. The poet frequently turns to epithets in order to strengthen the expressiveness of the poetic text, using them to convey his emotional attitude toward any given object. The poet uses epithets with originality and craftsmanship in his poetic texts. He employs such original epithets that, when least expected by the reader, they bring an aesthetic function to the poetic text.

In the poem “Songs Sung at Alasgar’s place” the poet expresses the impression he receives from the saz and words, as follows: *“The word adorned his palace, his throne, / The word made his fate and fortune blossom. // I could not witness his time of Alasgar, / I have come to this time, this age”* ¹¹.

One of the most frequently used poetic figures in Zalimkhan Yagub's poetics is the simile or comparison. His poetry is almost filled with similes. The poet extensively uses this poetic figure to enhance and intensify the expressiveness of any word. In the stanza “In your land, there is the strength of a wrestler like Rashid, // In your mountains, there is the fortress and tower of heroes, // Like a son, Zalimkhan still owes you, // Stand firmly in your place, stand strong, Borchali,” the poet uses two similar comparisons (“the strength of a wrestler like Rashid” and “like a son, Zalimkhan”).

Zalimkhan Yagub’s poetics are extremely rich; stylistic poetic figures such as irony, allusive expressions, and sarcasms, which

¹¹ Yaqub, Z. “Bir əli torpaqda, bir əli haqda”. – Bakı: Azərbaycan, 1997. – s.30

occasionally appear in his poems, not only enhance the vividness of the text but also contribute to its poetic quality.

The results obtained in this chapter have been published in the form of articles and reports in prestigious scientific journals both within the Republic and beyond, as listed below ¹².

The third chapter of the dissertation is titled as “The architecture and components of Zəlimkhan Yagub’s poetry”.

In the first paragraph of this chapter, titled “The metric structure of Zəlimkhan Yagub’s poetry”, it is emphasized that in the 70s, when Zəlimkhan Yagub began his creative work, free verse was, in a sense, more popular. However, the poet favored the syllabic meter and made maximum use of its poetic potential. One of the most important aspects of poet’s poetry is his adherence to meter and structure. The poet frequently used meters with 7, 8, 10, 11, 13, 14, and 15 syllables. Sometimes, the poet mixes quatrains with seven-syllable lines and uses them together. In doing so, the rhythm of the poem changes. For example, the poem “*Martyr’s Blood*” begins with a fourteen-syllable line and continues with seven-syllable lines:

Həyatımda ilk dəfə bu qədər qan görürdüm, -14
Qızıl qana bələnmiş sökülən dan görürdüm, -14
Qan içində çalxanan Azərbaycan görürdüm -14
Yerdən, göydən, dənizdən axırdı şəhid anı! -14

*“For the first time in my life, I saw so much blood,
I saw the broken dawn drenched in golden blood,
I saw Azerbaijan, swirling in blood,*

¹² Çobanova, A.M. Zəlimxan Yaqubun poetik obrazlar sistemi // “Elmi iş” Beynəlxalq elmi jurnal (V Beynəlxalq elmi araşdırmalar konfransının materialları). – 24 sentyabr, – 2021 – s. 65-68; Çobanova, A.M. Zəlimxan Yaqub irsinin folklorşünaslıq kontekstində tədqiqi – dastan // – Bakı: Filologiya məsələləri (AMEA M.Füzuli adına Əlyazmalar İnstitutu), – 2022. № 08 – s. 307-311; Çobanova, A.M. Zəlimxan Yaqub poeziyasında ənənə və novatorluğun vəhdəti // The International Scientific Symposium İsmail Gaspirali, – Malatya: – 29 september, – 2024 – s. 1851-1914; Çobanova, A.M. Zəlimxan Yaqub yaradıcılığında poetik fiqurlar // – Bakı: Poetika.izm, – 2024. №1, – s. 113-120

*From the earth, the sky, and the sea, the blood of martyrdom
flowed! ”*

*Əzizinəm qan ağlar, -7
Könül ağlar, can ağlar. -7
Bu gün yaman günümdür, -7
Mərd yanar, meydan ağlar -7 ¹³*

*“I am dear, blood weeps,
The heart weeps, the soul weeps.
Today is a dreadful day for me,
The brave man burns, the battlefield weeps”.*

In Zalimkhan Yagub's legacy, poems with 2-syllable, 4-syllable, and 5-syllable meters are not found. The poet's shortest-form poems are those written in 6-syllable meter. The poem “*The Road*” is one such example. The poem consists of 12 lines. Only the second line of the poem is in 9-syllables. The poet's deviation from the usual syllabic order is intentional, as it prepares the reader for the content of the subsequent lines. In “*The Road*”, the philosophical and aesthetic aspects of embarking on a journey are expressed poetically:

*Yola çıx, yola çıx, -6
Yolları yollara dola çıx! -9
Eniş en, yoxuş qalx, -6
Sağa çıx, sola çıx! -6 ¹⁴*

*Set out on the road, set out on the road,
Turn the paths into more paths!
Descend the slope, ascend the hill,
Turn right, turn left!*

¹³ Yaqub, Z. Özün basdırdığın ağaca söykən: [2 cildə] / Z.Yaqub. – Bakı: Şərq-Qərb, – c. 1. – 2010. – s.90

¹⁴ Yaqub, Z. Özün basdırdığın ağaca söykən: [2 cildə] / Z.Yaqub. – Bakı: Şərq-Qərb, – c. 1. – 2010. – s.78

Poet's 7-syllable poems can primarily be divided into two categories: traditional 7-syllables and non-traditional 7-syllables. The non-traditional 7-syllables are poems uniquely created by the poet, distinguished by their poetic syntax. The traditional 7-syllables are built on the bayati form. In many cases, the poet introduces poetic innovations and freedoms within this form. Poet's traditional 8-syllables are written in the style of folk or ashug poetry. Observations indicate that the poet's 8-syllable lines are punctuated with a 5-3, 3-5, or 4-4 division. These poems follow a rhyme scheme similar to that of classical *garayli* with rhyme patterns such as a-b-c-b, a-b-a-b, a-a-a-b. Non-traditional 8-syllables, on the other hand, differ both in terms of stanzas and rhyme schemes.

An example of this is the poem “*Question-Answer*” written in 8-syllables, which has an original structure. In each stanza, the first line poses a question, and the second line provides the answer.

Bülbül niyə //cəh-cəh vurur? 4-4
Xidmətində //güllü bağ var! 4-4
Çəmən niyə //nəz eləyir? 4-4
*Sinəsində //gur bulaq var! 4-4*¹⁵

Why does this river // twist and wind?
 Behind it // snow-capped peaks you'll find!
 Why does the nightingale // sing so sweet?
 In its service // a garden full of blossoms neat!
 Why does the meadow // gently sway?
 In its heart // a spring runs clear today!

The poet has seldom used 9-syllable poems; one of these poems is “İmtahan” (“*Exam*”). The poem is written in a relatively free form. Zəlimxan Yaqub's traditional 11-syllable poems are quatrains. In these poems, the poet follows all the characteristics of the classical quatrain. The pinnacle of these quatrains came in 2015, when the poet

¹⁵ Yaqub, Z. Özün basdırdığın ağaca söykən: [2 cildə] / Z.Yaqub. – Bakı: Şərq-Qərb, – c. 1. – 2010. – s.98

wrote 21 quatrains in a single night at the hospital in Hannover, Germany. The poet published these quatrains under the title *“The Tale of the Goshmas”* and explained the reason for writing them in a brief preface: “Each of these quatrains has its own soul. Each has its flesh, blood, and sweetness. Each is the product of my life, my experienced days, my painful and bittersweet memories. They are the results of my sorrow, my joy, my wedding, my mourning. In each of these lines, you are present, your image is here”¹⁶.

The metrical measurements and structure of Zalimkhan Yagub’s poetics are extremely rich and diverse. Although his poems are entirely written in syllabic meter, they also possess new characteristics. In terms of the syllabic meter, the poet sometimes adopts a free approach to the length of the lines, and within a single poem, we can observe the use of various syllabic measurements.

The second and final paragraph of the third chapter is entitled **“The Rhythmic Structure and Units of Zalimkhan Yagub’s Poetry”**. In this chapter, it is noted that the rhythmic structure of Zalimkhan Yagub’s poem is constituted by units such as rhyme, intonation, alliteration, assonance, syntactic parallelism, and repetition, each of which is examined individually under the subheadings that follow.

In the first paragraph, **“Rhyme as a prosodic-composition element and its rhythm-generating function”**, it is asserted that rhyme in Zalimkhan Yagub’s creative work is not merely a formal decorative device, but also a determinant of the poem’s euphony, meter, intonation, and rhythm. His rhymes are never redundant or repetitive; rather, they typically align harmoniously with punctuation marks. These rhymes are often employed in varied forms according to the metrical patterns of the poem.

In poet’s poems composed in the style of folk poetry, adherence to rhyme is, to some extent, dictated by necessity; however, in his other poetic works, the deployment of rhyme emerges as a more autonomous and creative endeavor. In our view, the poet’s rhyming

¹⁶ Yaquub Z. Qoşmaların nağılı (şeyrlər) // Ədəbiyyat qəzeti. – 2015, 5 sentyabr. – s.15

system warrants comprehensive examination across all its parameters. This is because, in poet's poetics, rhyme functions not merely as a component of his lexical-semantic practice, but also as a medium through which his inner world and worldview are articulated. The same assertion holds true for the rhythmic parallelisms and euphonic harmony that characterize his poetry.

The second paragraph titled **“The role of intonation in the poetic organization of rhythm”** addresses the phenomenon of intonation within the creative oeuvre of the poet. It is noted that Zəlimxan Yaqub's poetics is, in essence, also a phenomenon of intonation, and it is difficult to even conceive of his poetry devoid of its intonation. For example, in the poem *“Səhnə” (The Stage)*, the poet seeks to articulate a philosophical reflection on the cyclical nature of existence through the deliberate use of rhythmically patterned diction.

Min illərdi qış gələndə qar yağır,

Min illərdi leysan yağışlar yağır.

Yağıb,

yağır,

yağacaq yenə!

Min illərdi güllər öpür şafəqdən,

Min illərdi Günəş doğur üfüqdən.

Doğub,

doğur,

doğacaq yenə¹⁷.

For a thousand years, snow has fallen with winter,

For a thousand years, the skies have wept with rain.

It fell,

it falls,

it will fall again.

For a thousand years, flowers kissed the dawn's light,

¹⁷ Yaqub, Z. Özün basdırdığın ağaca söykən: [2 cildə] / Z.Yaqub. – Bakı: Şərq-Qərb, – c. 1. – 2010. – s.66

*For a thousand years, the Sun rose from the plain.
It rose,
it rises,
it will rise again.*

In poetic discourse, the phonetic arrangement of the words constituting the lines plays a crucial role in establishing rhythm and euphony. In the poem “*Gəldim*”, the stanzas are frequently composed using either predominantly front vowels or predominantly back vowels, illustrating the poet’s deliberate phonetic design.

*Ruhum halal mayadan,
Mayam nurdan, ziyadan,
Dağdan, daşdan, qayadan,
Dəmirdən, misdən gəldim*¹⁸.

*My soul was born of purity,
My essence – of light and abundance,
From mountains, rocks, and stones I came,
From iron, copper.*

Only the final line of the stanza consists entirely of front vowels, while all other lines are composed of back vowels, which in itself creates a rhythmic structure. Each of his poems is grounded in a distinct poetic discourse and generates a melodic harmony. This variation is also influenced by the poet’s chosen form and poetic structures. Rustam Kamal, recognizing Zalimkhan Yagub as a poet who introduced the beauty and sonority of the Turkish language into our poetry, writes: “*Zalimkhan Yagub’s poetry is meant to be heard. I am firmly convinced that any poem that cannot be audibly realized is, in essence, “dead”. What renders his poetry sonorous is the core of alliteration*”¹⁹. Here, the researcher, by referring to “audible poetry”, implies not only alliteration but also intonation as essential elements.

¹⁸ Yaqub, Z. Özün basdırdığın ağaca söykən: [2 cilddə] / Z.Yaqub. – Bakı: Şərq-Qərb, – c. 1. – 2010. – s.17

¹⁹ Kamal, R. Zəlimxan Yaqub - İnanc işığı / R.Kamal. – Bakı: Şərq-Qərb, – 2010. – s.15

The intonation in Zalimkhan Yagub's poetry is marked by simplicity, naturalness, and clarity.

In the paragraph titled "Rhythm with repetition of sound: alliteration and assonance", it is noted that in Zalimkhan Yagub's poetry, alliteration primarily serves to create euphony. The most common alliteration in his work occurs through the repetition of one or several consonant sounds within a single line. In the line "Göyçə göyüm-göyüm göynədi getdi" ("Lake Goycha ached deeply and left"), the repetition of the /g/ sound forms a striking example of alliteration.

In the poem "Dayanmaz" ("It would not stay"), the poet successfully constructs alliteration across an entire stanza through the deliberate recurrence of consonants such as /g/, /z/, /d/, /m/, and /l/.

*Gözə baxdım, gözəlliyə can dedim,
Heyif, o da gözdə, qaşda dayanmaz.
Günlərimiz axıb gedər çay kimi
Selə dönər, dağda, daşda dayanmaz*²⁰.

*I looked into the eye and called it beauty.
Alas, it would not stay in the eye or the brow.
Our days flow away like a river.*

They turn into a flood, and would not stay at mountain or stone.

In his work, assonance also manifests in accordance with the phonological system of the language. That is, the harmony of vowels is shaped by principles such as front vs. back vowels, and open vs. closed vowels. In his poem "Gəldim" ("I came"), written in a 7-syllable meter, the poet alternates between front and back vowels to create a specific tonal harmony: *Ruhum halal mayadan, // Mayam nurdan, ziyadan. // Dağdan, daşdan, qayadan, // Dəmirdən, misdən gəldim*²¹. Here, only the final line employs front vowels exclusively.

²⁰ Yaqub, Z. Bir əli torpaqda, bir əli haqda / Z.Yaqub. – Bakı: Azərbaycan nəşriyyatı, – 1997. – s.77

²¹ Yaqub, Z. Özün basdırdığın ağaca söykən: [2 cildə] / Z.Yaqub. – Bakı: Şərq-Qərb, – c. 1. – 2010. – s.17

The final paragraph, titled “*Syntactic-rhythmic units: syntactic parallelism and repetition*”, addresses the poetic function of syntactic-rhythmic structures. It emphasizes that in Zəlimkhan Yaqub’s creative work, syntactic repetitions are employed in various contexts to enrich his poetic expression. Such poetic repetitions not only introduce dynamism and liveliness to the artistic language but also facilitate a more immediate and effective conveyance of meaning. In his poem “*The Black Flag*”, for example, the poet deliberately uses the phrase “*black flag*” both at the beginning and again at the end of the poem – as a *radif* – not merely to draw attention to the phrase itself, but also to construct and reinforce its symbolic image throughout the text:

*Qara bayraq sancılıb gözümüzün yaşına,
Qara bayraq sancılıb bağrımızın başına,
Qara bayraq sancılıb qəbrimizin daşına,
Qara xətlə yazılmış varaqdı-QARA BAYRAQ!* ²²

*A black flag is planted in the tears of our eyes,
A black flag is planted deep in the heart of our chest,
A black flag is planted upon the stone of our grave—
A page written in black script it is: THE BLACK FLAG.*

Among the enriching elements of Zəlimkhan Yaqub’s poetry, syntactic parallelisms and repetitions occupy a distinct and significant place. In certain instances, within his work, repetitions serve as formal-poetic devices that either determine or transform the meter of the poem. When this occurs, not only does the rhythm shift, but the stylistic and semantic functions of the verse also evolve, enhancing its overall expressiveness.

In Zəlimkhan Yaqub’s poetry, syntactic repetitions play a significant role within the literary text through their structure and semantics, enhancing the distinctiveness of his poetic voice. Linguopoetic phenomena such as alliteration, syntactic repetition, and

²² Yaqub, Z. Bir əli torpaqda, bir əli haqda. – Bakı: Azərbaycan, 1997. – s. 141

assonance contribute to the richness of Zalimkhan Yagub's poetic structure, imbuing it with vitality and dynamism.

The scholarly findings presented in this chapter have been published in reputable academic journals both within the Republic and internationally²³.

The results of the study are summarized in the conclusion:

- The poetics of Zalimkhan Yagub's literary art constitute a significant and essential component of the overall poetic system of Azerbaijani poetry. The centuries-old tradition of Azerbaijani verse, its artistic-aesthetic norms, structural-semantic features, and phonorhythmic indicators serve as the fundamental factors shaping the creative environment of the poet. His poetic model also reflects a modern worldview, an awareness of historical conditions and social context, as well as personal and biographical elements.

- The poetic model of Zalimkhan Yagub's poetry is tripartite, emerging through the unity of poetic phenomena realized across three levels: sound, word, and theme. A scientific and theoretical interpretation of this model can thus proceed from theme to sound. The surface of the poet's model is formed by the ideational-thematic layer, while its poetic function operates according to the "iceberg effect," revealing the pathways that lead to deeper structural dimensions.

- The ideational-thematic layer of Zalimkhan Yagub's poetry is enriched by themes grounded in the national spirit and sentiment, folk consciousness and tradition, as well as the contemporary perception of nature – human and society – human relations. The core values symbolically represented in the Azerbaijani flag – Turkism, modernity, and Islamism – along with the recently revitalized idea of Turanism within the realm of political thought, all find artistic expression and poetic resolution in his work.

- Although Zalimkhan Yagub enters the literary field through the path of tradition and draws upon the aesthetic experience of the past, he does not become a captive of it. Instead, he selectively appropriates

²³ Çobanova, A.M. Zelimhan Yakub şiirinde gelenek ve yeniliğin vahdeti // – Edeb Erkan, – 2024. №6, – s. 189-197; Chobanova, A.M. Poetic figures in the work of Zalimkhan Yagub // Doshkent İqtisadiyyat va Pedagogika İnstitutu ilmiy-metodik jurnalı, – 2024. №1, – s. 67-77.

what is essential and constructs a new literary-poetic conception through original poetic texts. Drawing upon the full range of national poetic sources, he succeeds in shaping a distinctive personal style that synthesizes elements of folklore, classical poetry, and contemporary artistic thought.

- The second layer of Zalimkhan Yagub's poetic model is constructed upon the dominance of words, distinguished by a high level of linguopoetic sophistication in terms of poetic semantics and expressive technique. The original aesthetic imagery he creates, his unique artistic vision, distinctive stylistic devices, and poetic innovations collectively lay the foundation for a new literary path. The poet has succeeded in creating a rich and multifaceted system of imagery.

- Zalimkhan Yagub's poetics are enriched and revitalized through the development of his unique personal style. The formation of his poetic system, in turn, defines his position and significance within the history of literature. In his poetics, the arrangement of speech units, the richness of imagery, the variety and originality of figurative and expressive means, and other stylistic components acquire functionality – factors that shape and distinguish his individual poetic style. His linguistic and stylistic features contribute to the enrichment of national literary thought. The lexical-semantic, phonetic, and grammatical features of his poetic language not only expand his stylistic capacity but also play a fundamental role in shaping his creative style.

- Zalimkhan Yagub's poetic imagery is constructed upon the inherent figurative potential of the Azerbaijani language. He transforms linguistic units at the phonemic, morphemic, lexical, and syntagmatic levels into subjects of poetic expression, thereby shaping his unique stylistic framework. It is precisely through his creative work that the poetic language within the national metrical tradition has entered a new phase of development, revitalizing it both in terms of form and content.

- The deepest layer of Zalimkhan Yagub's poetic model is defined by sound-level poetic phenomena and mechanisms. The architectonics, structure, metrical-compositional features, and rhythmic foundation of his poetry are fully realized through his masterful use of sounds and his acute phonological sensitivity. In his poems written in

various syllabic meters – 6, 7, 8, 11, 13, and 14 syllables – the poet not only introduces original internal divisions but also imparts a sense of harmony, rhythm, and intonation to the verse. Overall, Yagub approaches poetic structure, form, and the unity of content from an innovative creative platform. His rhyme system, beyond functioning as a lexical-semantic device, serves as an expression of his inner world. The rhythmic parallels and harmonic flow within his poems enhance the expressiveness and emotional charge of the poetic text. Z.Yagub's poetics are, fundamentally, also a phenomenon of intonation – his poetry is nearly inconceivable without it. Alliteration, assonance, repetition, and syntactic parallelism are among the most crucial elements that define the richness, rhythm, and lyrical vitality of his poetry.

The main content of the dissertation is reflected in the following published works-articles and conference proceedings:

1. Çobanova, A.M. Zəlimxan Yaqub yaradıcılığının sənətkarlıq xüsusiyyətləri // – Bakı: Dil və ədəbiyyat - Language and literature – язык и литература (Beynəlxalq elmi-nəzəri jurnal), – 2019. № 03 (111), – s. 207-209
2. Çobanova, A.M. Zəlimxan Yaqubun poemalarına milli ədəbi ənənələrin təsiri. Humanitar elmlərin öyrənilməsinin aktual problemləri // – Bakı: AR Təhsil Nazirliyi Bakı Slavyan Universitetinin ali məktəblərarası elmi məqalələr məcmuəsi, – 2019. №04, – s.119-123
3. Çobanova, A.M. Zəlimxan Yaqub yaradıcılığında saz, aşiq sənəti // – Bakı: “Elmi iş” Beynəlxalq elmi jurnal (“Humanitar və ictimai elmlərin əsasları” mövzusunda I Respublika Elmi konfransının materialları). – 2020, – s.27-29
4. Çobanova, A.M. Zəlimxan Yaqub yaradıcılığında Qarabağ müharibəsi mövzusunun bədii təzahürü // “Elmi iş” Beynəlxalq elmi jurnal (“Humanitar və ictimai elmlərin əsasları” mövzusunda I Beynəlxalq Elmi konfransının materialları). – Bakı: – 24 iyul – 2020, – s.106-108

5. Çobanova, A.M. Zəlimxan Yaqubun poetik obrazlar sistemi // “Elmi iş” Beynəlxalq elmi jurnal (V Beynəlxalq elmi araşdırmalar konfransının materialları). – 24 sentyabr, – 2021, – s. 65-68
6. Çobanova, A.M. Zəlimxan Yaqub irsinin folklorşünaslıq kontekstində tədqiqi – dastan // – Bakı: Filologiya məsələləri (AMEA M.Füzuli adına Əlyazmalar İnstitutu), – 2022. № 08, – s. 307-311
7. Çobanova, A.M. Zəlimxan Yaqubun yaradıcılığında intonasianın yolu // Ümummilli Lider Heydər Əlirza oğlu Əliyevin 100 illik yubileyinə həsr olunmuş “Tədris, Öyrənmək və Təhsil” Respublika elmi praktik konfrans. – Bakı: – 2023, – 5 May, – s.228
8. Çobanova, A.M. Zəlimxan Yaqub poeziyasında ənənə və novatorluğun vahdətə // The International Scientific Symposium İsmail Gaspirali, – Malatya: – 29 september, – 2024 – s.1851-1914
9. Çobanova, A.M. Zəlimxan Yaqub yaradıcılığında poetik fiqurlar // – Bakı: Poetika.izm, – 2024. №1, – s.113-120
10. Çobanova, A.M. Zəlimxan Yaqub şeirində gələnek və yeniliğin vahdətə // – Edeb Erkan, – 2024. №6, – s. 189-197
11. Çobanova, A.M. Poetic figures in the work of Zəlimxan Yaqub // Doshkent İqtisadiyyat və Pedaqogika İnstitutu ilmiy-metodik jurnalı, – 2024. №1, – s.67-77
12. Çobanova, A.M. Qloballaşan dövrünün çağırışları fonunda Zəlimxan Yaqub poeziyasında fəlsəfə və kimlik məsələsi // – Bakı: Heydər Əliyev: Multikulturalizm və tolerantlıq ideologiyası VIII Beynəlxalq elmi konfrans, – 5-7 may, – 2025, – s.38-39
13. Çobanova A.M. Zəlimxan Yaqubun poetik üslubunda fəlsəfi çalarlar və təsəvvüf // Asiya xalqları ədəbiyyatı: ənənələr və müasir tendensiyalar, konfrans materialları. – Bakı: Elm və təhsil, – 2025, – s.134-141

The defense will be held on 15 september 2025 at 15⁰⁰ at the meeting of the Dissertation council ED-1.05 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at the Institute of Literature named after Nizami Ganjavi of Azerbaijan National Academy of Sciences.

Address: AZ1073, Baku, 117 Huseyn Javid Avenue, Academy Campus, Main building, IV floor, Electronic assembly hall of the Institute of Literature named after Nizami Ganjavi.

The dissertation is accessible at the Scientific Library of the Institute of Literature named after Nizami Ganjavi ANAS.

Electronic versions of the dissertation and its abstract are available on the official website of the Institute of Literature named after Nizami Ganjavi of ANAS.

Abstract was sent to the required addresses on 14 jule 2025.

Signed for print: 30.06.2025

Paper format: A5

Volume: 46028

Number of hard copies: 20