



# AZARBAIJAN X. AZERI TURKISH LITERATURE

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## Azarbaijan

### x. Azeri Turkish Literature in Iran

The language spoken today in Azarbaijan is one of the branches of Oghuz Turkic. It was introduced into Iran by Turks entering the area in the 11th and 12th centuries and underwent a gradual development before assuming its present form. For two centuries after their appearance in Iran, the Oghuz Turks seem to have had only an oral literature. The origins of the stories attributed to Dādā Qorqut, which are about the heroic age of the Oghuz Turks, probably lie back in this period. The accepted text, however, was compiled only in the 15th century. A written, classical Azeri Turkish literature began after the Mongol invasion, and developed strongly in the 16th century after the [Safavid](#) dynasty established its dominance in Iran. From the beginning it was under the strong impact of Persian letters. Many poets produced works in both Persian and Azeri and due to bilingualism among the educated Turkic-speaking people of the area the use of Azeri prose was widespread until the reign of Rezā Shah Pahlavi (r. 1925-41), when publishing in Azeri was banned.

The history of the Azeri Turkish literature can be divided into four main periods:

1) From the 13th century to 1828 when, as a result of the defeat suffered by



Iran in the Perso-Russian wars, a number of regions north of the province of Azarbaijan, where Azeri Turkish was spoken, were occupied by Tsarist Russia (now Republic of Azarbaijan).

2) From 1828 to the 1920s, when the Soviets and the Pahlavi dynasty came to power in Russia and Iran. This includes the Constitutional era (1906-25).

3) The Pahlavi era (1925-79) when, except for a brief period from 1941 to 1946 while the country was occupied by the Allied forces, the ban on Azeri Turkish publications was in effect and the official use of the language discouraged in Iran. Furthermore, because of the change of alphabet in the Soviet Republic of Azarbaijan and due to that region's being in the Soviet bloc, communication between the Iranian province of Azarbaijan and the occupied territories north of it became more difficult. Only a few audacious poets managed to get some of their works secretly printed.

4) From the advent of the revolution of 1979 to the present. Though the desire of some fervent Azarbaijanis to make Azeri Turkish their educational language has not been fulfilled, there is no longer a ban on Azeri Turkish publications in Iran, and more than 200 works in Azeri Turkish have appeared.

It was in the 13th and 14th centuries that a stylized poetry began to develop, partly due to Eastern Turkic traditions brought from Khorasan during the Mongol occupation. An early example is a couple of verses of Turkish and Persian poetry attributed to the late-13th-century minor poet Sheikh 'Ezz-al-Din Esfarā'ini, known as Ḥasanoğlu or Pur-e Ḥasan (cf. Hey'at, 1979, p. 26). Two poets of the 14th century, Qāzi Aḥmad Borhān al-Din (an East Anatolian) and the Ḥorufi demagogue 'Emād-al-Din Nasimi played significant roles in the development of the Azeri Turkish poetry. Having arrived in Tabriz, the latter met Faẓlallāh Na'imi who converted him to **Ḥorufism**. He was put to death in Aleppo around 1407 because of his fervent propagation of the Ḥorufi beliefs. The influence of Persian poets such as Rumi, Neẓāmi Ganjavi, and 'Aṭṭār is noticeable in his poetry, and he mentions **Ḥāfeẓ** in his Persian *Divān*. Another bilingual Turkish-speaking poet from Azarbaijan, one whose Persian poetry takes precedence over his Azeri Turkish, is **Mo'in-al-Din 'Ali Shah Qāsem-e Anwār** (b. 1356 in Sarāb, educated in Tabriz). He was a pupil of Sheikh Ṣadr-al-Din Musa b. Sheikh Ṣafi-al-Din Ardabili and established the latter's Sufi order in **Herat** under the Timurid Šāhroḡ. Shah Qāsem-e Anwār wrote *ḡazals*, *molamma's*, and *tuyuḡs* in a simple Azeri Turkish (Köprülü, s.v. "Azerî



edebiyatının tekâmülü,” in *İA*). The 15th century saw the beginning of a more important period in the history of the Azeri Turkish literature. The position of the literary language was reinforced under the Qarāqoyunlu (r. 1400-68), who had their capital in Tabriz. Jahānšāh (r. 1438-68) himself wrote lyrical poems in Turkish using the pen name of “Ḥaḳīqī.” He sent his *Divān* of Persian and Turkish poems to ‘Abd-al-Raḥmān Jāmi, who praised their form as well as their content (Hey’at, 1979, p. 31).

Another poet-ruler of great significance is Esmā’il I (r. 1487-1524), founder of the Safavid dynasty, who established Shi’ism as the state religion of Iran. The strong adherence of the Turkish population of the province of Azarbaijan to Shi’ism was among the factors that were to weaken their ties with the rest of the Turkic world, giving Azeri Turkish literature a local identity and restricting it to Azarbaijan and the area just north of it (now Republic of Azarbaijan). Writing with the pen name of Kaṭā’i, Esmā’il I declared his own devotion to ‘Ali and his family in passionately ecstatic *ḡazals*. The *Divān* attributed to him also includes *robā’is* and *matnawis* and a didactic “*Naṣiḥat-nāma*.” His *Dah-nāma* (Ten letters; composed in 1506), a *matnawi* of more than 1,400 distiches, contains ten love letters exchanged between the lover (i.e., the poet) and his beloved (see Gandjei). The poetry of Esmā’il I shows the influence of folk poetry and the *‘āṣeq* style.

Among the Azeri poets of the 15th century mention should be made of Kaṭā’i Tabrizi. He wrote a *matnawi* entitled *Yusof wa Zoleykā*, and dedicated it to the Aqqoyunlu Sultan Ya’qub (r. 1478-90), who himself wrote poetry in Azeri Turkish. The most important poet of this period is Ḥabibi Bargošādi, the poet laureate at the court of Esmā’il I, who in 1514, when the Ottoman army occupied Tabriz, went to Turkey and died in Istanbul in 1519. Another Sufi poet is Sheikh Alvān of Shiraz who translated the *Golšan-e rāz* of Sheikh Maḥmud Šabestari into Azeri verse.

The reigns of Esmā’il I and his son Ṭahmāsb I (r. 1524-76) are considered the most brilliant period in the history of the Azeri Turkish language and literature at this stage of its development. The great poet Moḥammad b. Solaymān Fożuli of Baghdad (1480-1556), who wrote in Turkish, Persian, and Arabic, played an important role in the development of Azeri Turkish poetry in Iran. As M. F. Köprülü has pointed out (s.v. “Fuzûlî,” in *İA*), very few Turkish poets had the far-reaching influence that Fożuli had on later generations. One of his followers was Moḥammad Amāni (d. ca. 1544), whose work is also a useful historical source, as he took an active part in Safavid campaigns. He



wrote poems in both the classical and popular *‘āšeq* style and provided the first examples of Azeri Turkish narrative verse with a religious content like *Hātam va Ġarib*, *‘Ali va Šir*; (Caferoğlu, 1964, p. 645). Another disciple of the Fozuli school is Şādeqi Beg Afšār (b. 1532), the author of a *tađkera* entitled *Majma‘ al-ķawāšš*, which was modeled on Amir ‘Ali Šir Navā’i’s *Mājāles al-nafā‘es* and written in Čaġatāi Turkish. In this work, Şādeqi deals not only with Azeri poets, but also with Čaġatāi and Ottoman poets and writers.

There was also considerable development in the popular literature, especially *bayātis* (four-lined poems) and long narrative poems. The best-known folk poem of the period, *Korōgli Dāstanı*, reflects the resentment of the people against the tyrannical rulers of the time. Other ballad-like compositions such as *Šāh Esmā‘il*, *‘Ašeq Ġarib*, and *Aşli va Karam* are accounts of romantic love and heroic deeds. Qorbāni is considered the foremost *‘āšeq* of this century (Caferoğlu, 1964, pp. 646f.). Finally, an interesting document related to folk literature in this period is a short work by Ruḥi Anārjāni (from a village near Tabriz). The writer gives a humorous account of conversations between various common people in Tabriz. These are not in Turkish, but in the Old Persian dialect of Azarbaijan, showing that during the reign of ‘Abbās I (1587-1629) bilingualism was prevalent in Azarbaijan (see above, [Azarbaijan VII.](#)).

In the 17th century, although the transfer of the capital to [Isfahan](#) favored Persian at the court, Azeri poetry in the style of Fozuli and the Čaġatāi poet Navā’i still flourished. ‘Alijān Esmā‘iloġlu Qawsi Tabrizi (born in Tabriz and educated in Isfahan) was an important poet who combined classical refinement with the candor of popular poetry. Rokn-al-Din Mas‘ud Masiḥi (d. 1656) was a musician and poet who wrote three romantic *maṭnawis*—*Dām va Dāna*, *Zanbur-e ‘asal*, and *Varqa va Golšāh*. The last was modeled on a Persian work of the same name by ‘Ayyuqi. In addition to his Persian works, the great poet of the period Mirzā Moḥammad-‘Ali Şā‘eb Tabrizi (d. 1670) wrote 17 *ġazals* and *molamma’s* in his native Turkish (Yazıcı, s.v. “Sâib,” in *İA X*).

‘Abbās II (r. 1642-66) was himself a poet, writing Turkish verse with the pen name of “Tāni.” In the same century Ʀarzi Afšār, who was originally from Ray, wrote a small *Divān* of humorous poems in a mixture of Persian and Azeri Turkish. This type of poetry, known as *Tarzilik*, became quite popular at the Isfahan court for a while. The poets Daruni and Mirzā Moḥsen Ta‘tir were both natives of Tabriz, their families having migrated to Isfahan in the reign of ‘Abbās I. Moḥsen Ta‘tir became a notable courtier and poet at the courts of



Solaymān (r. 1667-94) and Soltān Ḥoseyn (r. 1694-1722), devoting most of his Turkish and Persian poetry to eulogy of the imams. This was a practice greatly encouraged by the Safavid kings. Other Turkish poets of the period include Reżā-Qoli Khan, the governor of [Bandar-e ‘Abbāsi](#), Mirzā Jalāl Šahrestāni, Mirzā Šāleḥ, the Šayḡ-al-eslām of Tabriz, Moḥammad Ṭāher Vaḥid Qazvini, the historian of ‘Abbās II, and lastly Mālek Beg “Awji,” who was influenced by Fożuli and Šā’eb.

Due to political events, the 18th century was a period of decline in the Turkish literature of the Iranian province of Azarbaijan. In the north, however, the forerunners of modern Turkish literature of Azarbaijan, Mollā Panāh Vāqef (1717-97) and Vedādi (1709-1809), were active. In fact, a contrast is seen in this period in that whereas bilingualism continues to be practiced in the Iranian province of Azarbaijan, writing is almost exclusively in Azeri Turkish in the urban centers located north of it. In general the time from the fall of the Safavids in 1722 to the end of the century is a period of stagnation in Azarbaijan. However, there is an abundant Shi’ite literature, especially elegies and *Ta’zia* poems. Well-known authors of such dirges are Neżām-al-Din Moḥammad Dehḡāraqāni (d. 1756), Seyyed Fattāḥ Ešrāq Marāḡi (d. 1761-62), and Ḥāji Ḳodāverdi Tā’eb Ḳo’i (d. 1786). Other poets of this period include Mirzā ‘Abd-al-Razzāq Naš’a Tabrizi (d. 1745), who was greatly influenced by Šā’eb, Morteżā-Qoli Khan Nāmi, who went as an envoy to Istanbul in 1721, and the famous [Loṭf-‘Ali Beg Āḡar](#), the author of the *Ātaškada*, the well-known Persian *taḡkera* (Köprülü, s.v. “Azerî edebiyatının tekâmülü,” in *IA*; He’yat, 1979, pp. 67-68).

In the 19th century under the Qajars, when Turkish was used at court once again, literary activity was intensified. A revival of interest in Ottoman and Čaġatāi poetry and philology is evidenced by such works as *Behjat al-loġāt* by Faṭḡ-‘Ali Qajar Qazvini and *Āl tamġā-ye nāšeri* by Moḥammad Šāleḥ Ešfahāni, a work dedicated to the Qajar Shah Nāšer-al-Din. From among the Turkish poets of the period mention should be made of Mirzā Moḥammad Rażi Tabrizi, with the pen name of “Banda,” who was a calligrapher and poet at the court of [Faṭḡ-‘Ali Shah Qajar](#), Ḥoseyn-Qoli Khan Čāker Ḳamsa’i, and Ḳalifa Moḥammad ‘Ājez Sarābi whose *Divān* was published in Tabriz in 1856. Others are Mollā Mehr-‘Ali from Ḳoy, Ātaši Marāġa’i, Mollā Šādeq Čertāb Tabrizi, and the poetess Ḥeyrān Ḳānom Donboli (d. 1753).

There was also a significant crop of elegy (*marṡia*) literature, the most outstanding poets in this respect being Āḡund Mollā Ḥoseyn Daḡil Marāġa’i,



Mirzā Abu'l-Ḥasan Rāji Tabrizi (1831-76), and Moḥammad Amin Delsuz Tabrizi whose Turkish *Divān* was printed in Tabriz.

The second half of the 19th century brought a period of transition in Azarbaijan, both in social and political thinking and in literature. The literary movements in the occupied parts of the Azarbaijan in the Russian Empire (as well as those occurring in the Ottoman Empire) are reflected to some extent in the province of Azarbaijan in Iran. Publications from Russian conquests in Azarbaijan, namely, the more realistic works of Qāsem Beg Dāker (1784-1857), 'Abbās-Qoli Āqā Qodsi Bakikānov (1794-1847), Mirzā Šafi' Wāzeḥ (1794-1852), Esmā'il Beg Gotgašinli (Gutgašinli; 1806-61), [Mirzā Faṭḥ-'Ali Ākūndzāda](#) (1812-78), and others, have some influence on the works written in the south. Several authors celebrate—in a noticeably simpler language and style—the values of enlightenment, liberty, and patriotism. At the same time, one of the most outstanding poets of Azarbaijan in this period is Seyyed Abu'l-Qāsem Nabāti (1812-73), a Sufi who wrote in both Persian and Azeri Turkish. Influenced by Nasimi, Jalāl-al-Din Rumi, and Ḥāfez, he produced a famous *Sāqi-nāma* on the model of that of Ḥāfez. He also has numerous poems in the 'āšeq style.

Another important poet is Mirzā 'Ali Khan La'li, who was born in Erevan in 1845, and came to Tabriz as a young man. After completing his medical studies in Istanbul, he worked as a doctor in Tabriz where he died in 1907. Known as Ḥakim La'li, he wrote satirical poetry in the traditional style (see Introduction to *Divān-e Ḥakim La'li* by Moḥammad-'Ali Šafwat, Tabriz, n.d.). Ḥāji Rezā Šarrāf (1854-1907) and Ḥāji Mahdi Šokuhi (d. 1896) are mostly known for their poetical elegies. Moḥammad-Kāzem 'Ališāh Asrār Tabrizi (b. 1848-49) was a Ne'matallāhi Sufi and poet, who compiled two anthologies of Azeri Turkish poets: *Behjat al-šo'arā'* and *Ḥadiqat al-šo'arā'*, both composed in 1881. The latter is a selection made from the former and is mostly devoted to satirical and humorous poetry. The former includes the works of 86 poets (Hey'at, 1979, p. 137). Another poet of some significance is Mirzā Moḥammad-Bāqer Kalkāli, who was a *mojtahed* and wrote a well-known *maṭnawī* called *Ta'labiy'a* and dated 1893. The style and the structure of this work somewhat resemble the *Maṭnawī* of Rumi, and within the framework of a main story Kalkāli brings in many folkloric stories, always trying to present a moralistic view (Šādeq pp. 142-98).

In the 20th century the Azeri Turkish literature of Iran has continued to reflect the political and social development of the country as a whole, but has been



influenced especially by official attitudes and policies toward the use of Turkish as a literary language. In contrast to the flourishing of Turkish literature in Soviet Azarbaijan, therefore, Azeri Turkish literature in Iran has had a limited development. Many Azeri Turkish writers are better known for their contributions to Persian literature than to Azeri Turkish.

The Constitutional period, with its background of liberal and democratic ideas, proved a productive one for Azeri Turkish, both as a vehicle for poetry and in journalism. Of eight newspapers published in Tabriz and Urmia at that time, five were in Azeri Turkish, three bilingual (Berengian, p. 38). A number of journals also were published, the most outstanding and influential being *Mollā Naşr-al-Din* (first appeared in 1906). Although published in Tiflis, *Mollā Naşr-al-Din* counted many poets from the Iranian province of Azarbaijan among its contributors, including the great satirist [Mirzā ‘Ali-Akbar Ṭāherzāda Şāber](#) (1862-1911). Şāber had a strong influence not only on other Azeri Turkish-speaking poets but also on Persian poets such as [Abu’l-Qāsem Lāhuti](#) (1887-1957), [Aşraf Gilāni](#) (1870-1934), and [‘Ali-Akbar Dehḳodā](#) (1879-1956). In spite of the ban imposed by the government of Moḫammad-‘Ali Shah, which aimed at stopping the journal from entering Iran, *Mollā Naşr-al-Din* and the poetry of Şāber in particular were extremely popular in Azarbaijan. The Constitutionalists fighting the Royalist forces in Tabriz would recite the poems of Şāber to keep up their morale, and his poems touching on Iranian affairs would occasionally be answered by the journal *Āḍarbāyjān*, published in Tabriz in Azeri Turkish and Persian during 1906 and 1907. Jalil Moḫammad-Qolizāda (Māmmād-guluzade; 1869-1932), who like Şāber had deep-rooted associations with Iran, went to Tabriz in 1921 and published eight issues of *Mollā Naşr-al-Din* there. Due to police interference, however, he returned to Baku, where he continued to publish the journal until 1929. In a letter dated April 26, 1906, Moḫammad-Qolizāda states that half of *Mollā Naşr-al-din*’s 15 thousand readers were in Iran (Sardariniā, p. 110).

The most outstanding Turkish-speaking poet of Azarbaijan to be influenced by Şāber was [Mirzā ‘Ali Mo‘jez](#) (1873-1934). One of the few Azeri poets to come close to the greatness of Şāber as a satirist, Mo‘jez went to Istanbul at the age of sixteen and spent fourteen years there working as a bookseller and becoming acquainted with the literary and social currents in the Ottoman empire at that time. When he was thirty he returned to his native Şabestar and began to write biting satires in criticism of the absolutist rule in Iran and the backwardness of his countrymen. Prominent themes of his satires, which are



written in a simple poetic language, include the abject condition of women and religious hypocrisy and fanaticism.

The case of Moʻjez, who ended his days in self-exile in Šāhrud, serves as a good example of the restrictions imposed upon Azeri poets and writers under Pahlavi rule. Pursuing a policy of national unification, Reżā Shah aimed at suppressing the use of Azeri Turkish as a literary medium. Thus, although the poems of Moʻjez were very popular, permission for the publication of his *Divān* was withheld until after the abdication of Reżā Shah in 1941. Between then and 1946 it went through several editions. These years correspond to a period of weak central government and the Soviet occupation of the Iranian province of Azarbaijan. With the active support of Soviet military forces, a separatist government was established in 1945 under Seyyed Jaʻfar Pišehvari, only to be overthrown following the central government’s military intervention in December 1946. Short though it was, the period was a significant one for the cultural and literary life of the area. Azeri Turkish was recognized as the official language of the province and a number of newspapers and journals appeared in that language. New collections of poetry were published and many old ones reissued. The nature of the literature produced was a combination of basic Persian literary conventions, Azeri Turkish folk and popular traditions, and Soviet-inspired socialist realism (Berengian, pp. vi-vii). One interesting development was the revival of syllabic meters. Many Azeri Turkish poets, including Şāber and Moʻjez, had used prosodic meters. Now, under the influence of folk poetry and *ʻāšeḡ* compositions in particular, some modern poets experimented with the syllabic tradition. Of the poets of this period, Ḥaddād and Karim Marāḡaʻi are very much followers of Şāber and Moʻjez. Authors under Soviet influence include Bālaš Āḡaroḡli of *Ardabil* (b. 1921), Madineh Golgun (Gūlgūn; b. 1926), Ḥokuma Buluri of Zanjān (b. 1926), ʻAli Javāndāda “Tudeh” (b. 1924; spent the years 1938-46 in the Soviet-occupied territories north of the province of Azarbaijan), and the political publicist Fereyduḡ Ebrāhimi of *Āstārā* (1919-47). Many older writers also became active, including the satirical poet Ebrāhim Dāker of Ardabil (b. 1891), ʻAli Feḡrat of Tabriz (1890-1948), the poet and educator Mir Mahdi Eʻtemād of Tabriz (1900-1981), and ʻĀšeḡ Ḥoseyn Javān (b. 1916).

With the fall of Pišehvāri’s separatist government, the ban against the public use of the Azeri Turkish was renewed, a ban that was in force for more than half a century overall. Even when, on rare occasions, a publication was



allowed, the authorities had to be appeased. For instance, when ‘Ali-Aşğar Mojtahedi (1905-72) published his collection of Azeri Turkish proverbs with their Persian translations, he was not allowed to use the word “Azeri” on the title page. The book thus appeared as *Amṭāl wa ḥekam dar lahja-ye maḥalli-e Ādarbāyjān* (2nd ed. by Ḥ. Javādi, Piedmont, California, 1984). Between 1947 and the 1979 Revolution, publications in Azeri Turkish were extremely rare in Iran. The most important poet of this period is Seyyed Moḥammad-Ḥosayn Šahriār (1908-88). Known earlier for his Persian *gāzals*, mainly written in the tradition of Ḥāfez, in the 1940s he began to develop his colloquial Azeri Turkish idiom into a masterful literary language. His long lyric poem *Ḥeydar Bābāya salām* (“Greetings to Ḥaydar Bābā,” published in two parts: I, 2nd ed., Tabriz, 1954; II, Tabriz, 1966) quickly became famous not only in Azarbaijan but across the rest of the Turkic world (Ergin, p. 293; Ateş). Written in a lively, stanzaic form, the poem recalls memories from the poet’s childhood in a mountain village of the Tabriz region. Bolud Qarāçorli Sahand (1926-1979) is known for his excellent verse adaptation of the *Book of Dādā Qorqut* (4 vols.). Ḥabib Sāḥer (1903-83) began to publish his poems in the 1940s and continued his literary activities until the end of his life. Classified as one of the Heydar Bābā School, he was educated in Istanbul, and the influence of both classical and modern Turkish poetry is noticeable in his poetry. Under the influence of the 1945-46 upheavals in the province of Azarbaijan, his subsequent works became considerably more political. Other poets and writers of this period include Moḥammad-‘Ali Maḥzun, who joined the ranks of those writing in praise of events in the Pišehvāri period, Moḥammad Biriā (b. 1918) who was a minister in the Democratic Party government, **Şamad Behrangi**, who occasionally wrote poems, ‘Abbās Bārez, Jabbār Bāğçehbān, and Noşratallāh Faṭḥi (see Farzāneh).

Since 1978 there has been much literary activity again, especially in Tabriz. A few periodicals in Azeri Turkish began to appear just after the revolution, such as *Mollā Naşr-al-din* (a satirical weekly published in Tabriz in 1979) and *Saṭṭār Kān Bāyrāqi* (a political monthly, Tabriz, 1979; originally published in West Germany). None of them, however, lasted very long. An important journal now is *Vārleq* (*Varliḡ*), currently in its seventh year of publication in Tehran. This serves as a forum for leading Turkish-speaking intellectuals and writers from the province of Azarbaijan such as Ḥāmed Noṭqi, M. ‘A. Farzāneh, Javād Ḥay’at (its editor), Moḥammad Payfun (author of a recent Azeri Turkish-Persian dictionary) and many others. Contemporary literature mainly consists of poetry, written in both ‘*aruż*’ and the syllabic meter. It is influenced by the



poetry of both the Soviet Republic of Azarbaijan and modern Turkey, and concentrates thematically upon social and cultural questions.

Many Azeri Turkish-speaking Soviet authors (some of whom originate from the Iranian province of Azarbaijan) have dealt with Iranian Azarbaijan in their works. Jalil Moḥammad-qolizāded (Mämmädguluzade) was proud of the fact that his forefathers were from Iran, and he considered himself an Iranian (Sardariniā, p. 109). Moḥammad Saʿid Ordubādi (1872-1950) described Tabriz in *Bädbäxt milyonçu* (The unlucky millionaire; 1907) and the revolutionary movement of 1906-9, which he himself witnessed, in *Dumanlı Täbriz* (Misty Tabriz). Bāyrām-ʿAli ʿAbbāszādeh (1859-1926), who participated in the Constitutional Revolution, later wrote satirical poems in the Soviet Republic of Azarbaijan that treated Iranian themes. Many works by the Baku-based author ʿAli Nazmi (1878-1946) also deal with the revolutionary movements in the Iranian province of Azarbaijan. The novel *Gün gäläjäk* (The day will come) by Mirzā Ebrāhimov (b. 1911), originally from the city of Sarāb, is also about events during the Constitutional period. It was published in 1948 and has been translated into several languages. The poetry of Osman Sarivelli (b. 1905) contains personal impressions of the Iranian province of Azarbaijan during the war, for example *İki sahil* (Two shores; 1950), which contrasts Iranian province of Azarbaijan and the Soviet Republic of Azarbaijan. Moḥammad Raḥim (b. 1907) describes the Iranian province of Azarbaijan in a poetic cycle *Täbrizdä* (In Tabriz). Anvar Moḥammad-kānli (Mämmädxanlı; b. 1913), who also served with the Soviet army during the military occupation of Tabriz, deals with similar matters in short stories from Tabriz and in the drama *Od içindä* (In the fire; 1951).

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