

**REPUBLIC OF AZERBAIJAN**

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**ABSTRACT**

of the dissertation for the degree of Doctor of Sciences

**DEVELOPMENT STAGES OF NATIONAL PRESS AND  
LITERARY THOUGHT IN SOUTH AZERBAIJAN  
*(The period after the Iranian revolution of 1978-1979)***

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## GENERAL CHARACTERISTICS OF THE RESEARCH

**Relevance and studying degree of the research issue.** The literature of the united Azerbaijani people, as well as other spheres of culture, have undergone a different path of development over the past two centuries. Despite all the prohibitions of the regime, the literature of a nation with rich folklore sources and memory of national artistic thought, along with the development of common national values, has undergone certain stagnations and changes due to certain historical and social developments. The echo of the national-cultural revival in the North was the leading source of the national literary movement in the South, giving impetus to its development on the basis of European literary and cultural values.

The South also witnesses a different historical and literary process in terms of the theme and problems, the poetics of the development of the national literary language. These individual characteristics formed the essence of socio-political thought. After the occupation of Azerbaijan by Tsarist Russia, literary and cultural life in the north, under the influence of progressive Russian public opinion, turned towards European moral values and socio-political institutions. The waves of national liberation ideas in the North are also reflected in the South. The confrontation of conservative thinking with new ideals also led to the ideological and aesthetic search of the literary process, and the struggle between classical traditions and the search for artistic expression was one of the leading problems of the press.

After the Iranian Revolution of 1978–1979, a new stage in the development of the literary process in the press began. For many years, the renaissance of the press in terms of number and content in the national language was the emergence of the national thinking energy of the people. This reality has defined national identity as the main topic of the press. The history of the Azerbaijani people throughout the twentieth century has been the history of the struggle for national liberation, both in the South and in the North. The will of the people who founded the first Democratic Republic in the East has never been broken. Finally, the restoration of the Republic of

Azerbaijan in the North had a strong impact on all spheres of his life in the South and laid the foundation for the development of national culture in a new direction.

The coming to power of the Pahlavis in Iran and the Bolsheviks in northern Azerbaijan, as well as the severance of ties with the barbed wire of Azerbaijan, which was divided on the basis of the Turkmenchay Treaty, and other factors, caused great changes in the socio-political and cultural-literary situation. As a result, a very painful stage in the lives of the South and the North. The process of dividing the language and literature of a people living on two different shores into two different branches began.

A scientific school was established in Northern Azerbaijan in connection with South Azerbaijan, and its theoretical and practical traditions were formed. This includes the study of the humanitarian field in all directions on the basis of historical developments in South Azerbaijan. Along with historians, philosophers, ethnographers, art critics, and linguists, the research of literary scholars continues today, as it did in the Soviet era.

As a result of the collapse of the Soviet humanitarian policy, a new approach to studying the history of South Azerbaijani literature and objective principles for conducting research emerged. With the abolition of Soviet censorship, the framework of the policy set by the USSR in the North for the study of events on the other side of the Araz was removed.

During the Soviet era, the subject of the North and the South was studied on the basis of the ideological patterns and Marxist-methodological principles of the Soviet empire. The political relations between Iran and the USSR were also based on the ideological policy of the South and literary and artistic creativity. Outsiders were either shut down or operated within the "norms" of political censorship.

There were certain restrictions in the field of literature research in the south during the activity of the department established under the leadership of academician Mirza Ibrahimov.

Nevertheless, the nature of the literature of the South in the last two centuries is a solid example of the development of ideas and

aesthetic principles in the genre of "literary history", the concept of which is reflected in publications such as multilingual anthologies and literary history.

The scientific-democratic criteria established in humanitarian thought with the establishment of the independent Republic of Azerbaijan made it necessary to study the culture created by Azerbaijanis in Iran as a part of the unified Azerbaijani culture, including literature, on the basis of new scientific criteria and rich artistic materials. It is open to specialists to create a scientific picture of literature in the South over the past three decades and to add factual scientific and artistic material for the study of literary examples. On the other hand, the political realities dictated by the 1978–1979 Iranian Revolution and the establishment of the Independent Republic of Azerbaijan in the North laid the foundation for the study of literary and spiritual riches.

There is a unanimous opinion of influential researchers that there is no history of literature in isolation from the history of socio-political thought. The history of Azerbaijani literature in the last two centuries has undergone an evolutionary process on the basis of social developments in both the North and the South. Just as the socio-political realities are different, there have been intersections in the development of literary thought.

After the elimination of the class-based, partisan criteria of Marxist-Leninist literary criticism, a fertile scientific basis was created for the study of literature in the light of the objective historical realities of Southern literature, on the basis of its own artistic evolution. In particular, the widespread popularity of the press and other publications has revealed the fruitful results of the joint activities of the press and literary figures in the recent historical literary process. Achievements in the field of press and book publishing have determined the direction of research and artistic innovation in the literary process. In addition to the native-language press, the services of authors who think in Turkish and write in Persian are undeniable in the Persian-language press. They gave a significant impetus to the development of public opinion and literature.

Studying the history of Southern literature outside the context of Persian literature, including the Persian press, would prevent the creation of an objective scientific picture of the historical literary process in the South. Just as Persian has long dominated as a literary language for objective historical reasons, the influence of this tradition in the next two centuries is undeniable. National thinking is clearly seen in the works of Azerbaijani writers who wrote in the dominant Persian language, and “Turkish thought” and “Turkish style” in Persian were confirmed in scientific research. In this sense, the nature of the development of the national press and the historical literary process in the South should be studied against the background of the history of the press in Iran.

For this reason, in order to follow the development of the literary process in interaction with the press in South Azerbaijan, it is necessary to study the national press on the other side of the Araz on the basis of literary, cultural, and socio-political processes in this country.

Despite the democratic processes taking place around the world, it is still too early to talk about the free development of the national press in the South. Studying the history of the national press in parallel with the development of literature has both national-political and literary-artistic significance. Because on the other side of the Araz, the press existed in the midst of political events and the national movement. Along with the content of literature, it was the basis for the development of new expressions, genres, and national-literary language. Historical facts show that it was formed on the basis of great literary movements, literary stages, and specific press and publications.

The press in South Azerbaijan was the leading tribune of the national movement, and the development of the literary process was dictated by the problems reflected in the press.

Azerbaijani literary criticism has gained great experience in the study of Southern literature. The first step in the field of scientific research into South Azerbaijani literature and the literary process is connected with the name of Mirza Ibrahimov, a prominent researcher of South Azerbaijani literature. The study of Southern literature under the

leadership of Academician Mirza Ibrahimov acquired serious scientific content. The four-volume “Anthology of South Azerbaijani Literature”<sup>1</sup> created a perfect picture of the history of literature in the South. After that, the two-volume “History of South Azerbaijani Literature”<sup>2</sup> is a study based on the principles of literary history. This two-volume book is the result of scientific and methodological achievements in the fields of research and publication of Southern literature.

The scholar's articles based on the publication of post-revolutionary literature in the South were published in the “Azerbaijan”<sup>3</sup> magazine and the “Literary Newspaper”<sup>4</sup>.

These articles serve to evaluate the Azerbaijani-language literature and press in Iran before and after the 1978-1979 revolution from an objective scientific point of view, providing the Northern reader with full information about the main directions, topics, and world of ideas of this literature.

One of the researchers of South Azerbaijani literature is S. Amirov. In his research<sup>5</sup>, he gave a full, systematic interpretation of the problem of literature and national self-consciousness in the South and studied the individual features of post-revolutionary literature due to historical events. During the mentioned period, A. Aligizi<sup>6</sup> identified social and literary factors determining the stages of development of Southern literature in a specific historical period.

At different times, S. Amirov, N. Rizvan, T. Ahmadov, V. Aliyev, R. Gambargizi, V. Ahmad, I. Garibli, P. Mammadova,

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<sup>1</sup> Cənubi Azərbaycan ədəbiyyatı antologiyası: [dörd cildə] / – Bakı: Elm, – 1983-1994-cü illər.

<sup>2</sup> Cənubi Azərbaycan ədəbiyyatı tarixi (XIX-XX əsrlər): [iki cildə] / – Bakı: Nurlar, – c. 1. – 2009. – 480 s.; Cənubi Azərbaycan ədəbiyyatı tarixi (XIX-XX əsrlər): [iki cildə] / – Bakı: Qanun, – c. 2. – 2013. – 680 s.

<sup>3</sup> İbrahimov, M. Cənubda dirçəliş // – Bakı: Azərbaycan, – 1980. № 1, – s.35-47.

İbrahimov, M. Ümid və kədər poeziyası // Azərbaycan, – 1988. № 4, – s.132-138.

<sup>4</sup> İbrahimov, M. “Yol” jurnalı axtarışda // Ədəbiyyat qəzeti. – 1991, 23 oktyabr; Qaranlıqdan işığa // Ədəbiyyat qəzeti. – 1982, 27 avqust

<sup>5</sup> Əmirov, S. Güney Azərbaycan milli-demokratik ədəbiyyatı (1941-1990) / S.Əmirov. – Bakı: Elm, – 2000

<sup>6</sup> Məmmədova, A. Cənubi Azərbaycan ədəbiyyatının inkişaf mərhələləri (1946-1990-cı illər) / A.Məmmədova. – Bakı: – 1998

E.Shukurova, M.Mehdibeyova, L.Mirzayeva, F.Ahmadov, and other researchers<sup>7</sup> commented on the literature that emerged in the South after the 1978–1979 Iranian Revolution<sup>7</sup>.

However, folklore, classical heritage, poetry and prose samples published in the press, books, and collections at that time, genres of this literature, problems of art, and the interaction of the press with literature are studied as the subject of independent research for the first time in this scientific work.

**The object and subject of research.** The object of research is the history of the mutual development of literary thought and the press in South Azerbaijan in the period 1978–2015. Printed materials published in the native language in those years include newspapers, magazines, books, collections, bulletins, etc.

Azerbaijani Turks have settled not only in South Azerbaijan but almost all of Iran. It is natural that in Azerbaijan, outside the borders of South Azerbaijan, Azerbaijani literature and the press are also involved in research. The main subject of the research is the historical-literary process against the background of poetry, prose, examples of folklore, and classical literature published in collections

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<sup>7</sup> Əmirov (Nəbioğlu), S. Səhənd / S.Əmirov (Nəbioğlu). – Bakı: Nurlan, – 2006; Əmirov (Nəbioğlu), S. Bu karvanın yolu Güneyədir / S.Əmirov (Nəbioğlu). – Bakı: Nurlan, – 2005; Rizvanov, N. Cənubi Azərbaycan ədəbiyyatının yeni inkişaf mərhələləri / N.Rizvanov. – Bakı: Səda, – 2007; Qəmbərqi, R. Bulud Qaraçorlu “Səhənd və onun poeziyası” (Səhəndin “Sazımın sözü” kitabına ön söz) / R.Qəmbərqi. – Bakı: Yazıçı, – 2000; Əliyev, V. Hürriyyət fədaisi / V.Əliyev. – Bakı: – 1984; Əhmədov, T. Cənubi Azərbaycan ədəbiyyatı (Poeziya) / T.Əhmədov. – Bakı: – 2007; Qəribli, İ. Ədəbiyyat sərhəd tanınır (Cənubi Azərbaycan ədəbiyyatı və mədəniyyəti ilə bağlı məqalə və oçerklər) / İ.Qəribli. – Bakı: Elm və təhsil, – 2014; Əhməd, V. Cənubi Azərbaycan poeziyası (1950-2010) / V.Əhməd. – Bakı: – 2014; Məmmədli, P. Cənubi Azərbaycan: ədəbi şəxsiyyətlər, portretlər / P.Məmmədli. – Bakı: Sabah, – h. 1. – 2015; Məmmədli, P. Cənubi Azərbaycan ədəbiyyatı məsələləri / P.Məmmədli. – Bakı: Sabah, – 2015; Şükürova (Fuad), E. Güney Azərbaycan epik şeiri / E.Şükürova (Fuad). – Bakı: Nurlan, – 2016; Mehdibəyova, M. Cənubi Azərbaycan mühacirət nəsr (1947- 1990-cı illər) / M.Mehdibəyova. – Bakı: Nurlan, – 2007; Mirzəyeva, L. Sönməz (Bibliografiya) – Bakı: – 2014; Süleymanoğlu, F. Səhənd (mülhiti, həyatı və yaradıcılığı) / F.Süleymanoğlu. – Bakı: Nurlan, – 2017 və s.



and books in numerous media outlets in the South.

**Goals and objectives of the study.** The main purpose of the dissertation is to study the historical sources for the process of interaction between the press and literary and artistic thought in South Azerbaijan. For this purpose, the author proposes to solve the following problems:

- to identify socio-political issues that ensure the establishment of the national press in the south and hinder its intensive development;

- to determine the place of Azerbaijani Turkish thought in the Persian-language press;

- to study the role of the press, as well as literature in the transformation of the ideas of national liberation into a great people's movement;

- to study the activities of those working around specific media outlets in the collection, publication, and research of oral folk literature, which is the national memory of the people;

- to study the activities of artists such as Javad Heyat, Hamid Nitgi, Gulamhuseyn Saidi, Habib Sahir, Sahand, Reza Barahani, Mohammadtaghi Zehtabi, Mahammadali Farzana, Hamid Mammadzade, Savalan, Sonmez, who made special contributions to the development of the national press and literature in Southern Azerbaijan;

- to investigate the creative individuality of poets, writers, and publicists, who are representatives of the literary process on the other side of the border, which began in a limited environment;

- to reveal the individuality of the development of poetry and prose in the South, along with the literature created on the basis of classical traditions, poetic innovations in these genres;

**The research methods.** The research work is written on the basis of a historical-comparative method tested in the scientific-theoretical field. The methodological and theoretical basis of the research is the systematic study of national and universal values in the field of philology, literary and artistic material. During the research, the principle of historicity, which allows to reveal the objective scientific truth, was consistently observed. In this case, the method of typological-comparative analysis was preferred, and

deductive and inductive methods were used in the analysis of facts. The history of the interaction of the press and literature in the South and the method of historical-comparative analysis were used.

**The primary defense provisions.** The dissertation examined a wide range of issues. The main provisions of the defense are as follows:

- The period after the Iranian revolution of 1978-1979 is one of the most important periods in the historical development of literature and the press in South Azerbaijan;

- The idea of national identity, which began to take shape in the south at the beginning of the last century, entered a stage of dynamic development in the 20s and 40s. It has already provided a fertile ground for the formation of the native-language press and literature following the 1945–1946 revolution at the left-populist level, as well as for nationalism and identity in the 1990s.

- Resistance literature, which has always been at the top since the 1940s in the south, has been replaced by resistance literature, which includes the search for identity half a century later;

- The pages of the South Azerbaijani press showed interest in the coverage and popularization of the history, culture, language, and literature of the Azerbaijani people, who have long been away from their native language and culture;

- The press and occasional books contributed to the nationalization of the vocabulary of written literature and the purification of the literary language used in the South from the Arabic-Persian content, giving special attention to the publication, research, and promotion of folklore;

- Southern intellectuals, with the materials published in the press, conveyed to the people the search for various Azerbaijani researchers, who served to enrich and integrate our literary history;

- After the Iranian revolution of 1978-1979, various problems of literature and the press in South Azerbaijan were studied.

- The native-language media formed the national consciousness of the Azerbaijani Turks, which caused the return of the lost people and gave impetus to the emergence of a new literary generation that wrote in the native language.

**The scientific novelty of the research.** The first systematic development of the topic is the main point that determines the scientific novelty of this dissertation. This innovation is reflected in the following content of scientific work:

- In the dissertation, the issues of literature published in numerous media outlets, the literature that emerged in the South after the revolution became the first object of systematic scientific research;

- For the first time, the research systematically examines the development of literature and the press in the South, specifically within the boundaries of a particular historical period;

- The history of the press is analyzed as the basis of literary and artistic progress;

- For the first time, research is involved in scientific analysis, revealing the peculiarities of the development of literature in the South after the revolution;

- For the first time, the processes taking place in the content and poetics of modern prose, poetry, and criticism genres are studied;

- For the first time, the systematic study of folklore in the press is analyzed;

- For the first time, the problem of the place and promotion of classical literary heritage in the press is clarified;

- Javad Heyat, Mahammadali Farzana, Mohammadtaghi Zehtabi, Gulamhuseyn Begdeli, Hamid Mammadzade, Ali Kamali Rza Barahani, and others have shown unparalleled selflessness in the preservation of the native language and national literature in South Azerbaijan. For the first time, the dissertation examines the creativity and literary activity of more than 20 writers and poets like these intellectuals.

**The theoretical and practical significance of the research.** South Azerbaijani literature is an integral part of the whole of Azerbaijani literature. Therefore, the dissertation is of great scientific importance for specialists engaged in the study of various problems of literature and the press in South Azerbaijan after the 1978–1979 Iranian revolution and can serve as a basis for numerous future studies in this field. In particular, those who study the poetry, prose, folklore, and classical literary heritage of South Azerbaijan in the

mentioned period in the native language press can benefit from the dissertation. In general, the dissertation will be useful for philologists, historians, Turkologists, orientalists, teachers of the Azerbaijani language and literature, students of philological and journalism faculties of universities, and those interested in literature.

The dissertation gives a detailed account of the history of the Persian-language press, one of the sources of the national press, and gives an idea of the process of formation of the native-language press. Specialists, doctoral students, and masters can benefit from the scientific information provided for those studying the history of the press in the South.

**Approbation and application of research.** The chapters of the dissertation were discussed separately at the meetings of the department. The main provisions and results of the research were published in scientific journals recommended by the applicant by the Supreme Attestation Commission under the President of the Republic of Azerbaijan, as well as in the author's monographs, authoritative collections, and journals from foreign countries. The author's scientific articles are reflected in scientific publications, including Web of Science, Scopus, Copernicus, Ulakbim, and other international summary and indexing systems, as well as in the materials of international conferences held in the country and abroad.

**Name of the organization where the dissertation work was carried out.** The topic of the dissertation was approved by the Scientific Council and the Problem Council on Literary Studies of the Institute of Literature named after Nizami Ganjavi of the National Academy of Sciences of Azerbaijan and was implemented in the South Azerbaijan Literature Department of the Institute.

**The total volume of the dissertation with a sign, indicating the volume of the structural units of the dissertation separately.** The dissertation consists of an introduction, four chapters, results and a list of references: Introduction (16,836 symbols), four chapters (the first chapter - 124,727 symbols, the second chapter - 110,269 symbols, the third chapter - 87,166 symbols, the fourth chapter - 63,098 conventional sign) results (8,868 conventional signs) and a list of references used.

The total volume of the dissertation is 410,664 symbols.

## MAIN CONTENT OF THE DISSERTATION WORK

The relevance and degree of development of the topic, the goals and objectives of the research, research methods, the main provisions of the defense, scientific novelty, theoretical and practical significance were identified in the **“Introduction”**.

The first chapter of the dissertation is called **“The Stages of Development of the Press and the Historical Evolution of Literary-Spiritual Life”** and is divided into two paragraphs. The first paragraph of this chapter, entitled **“An Overview of the National Press of South Azerbaijan before the 1978-1979 Iranian Revolution”**, defines the scientific-theoretical status and chronological boundaries of the press in the South.

The history of the formation and development of the press is a historical source that reflects the cultural development of each nation as well as the spiritual carriers of the people in parallel with the establishment of state and society as well as political institutions. Undoubtedly, the press embodies all aspects of public consciousness and, most importantly, contains the energy of national self-awareness. This has been the case throughout history. From the point of view of the historical destiny of the Azerbaijani people in the South, there is a need to follow the process of the formation of both the Persian-language and native-language press. Because, as in the history of any nation, the press, as a mirror of socio-political and spiritual institutions in the South, is an invaluable source in revealing the peculiarities of the literary and artistic process, its subject, theme, and artistic embodiment.

Looking at the historical course of the pre-Iranian revolution of 1978-1979 after the division of Azerbaijan, we see that the press is the main carrier of national and public opinion. It is impossible not to see that the interaction of the North and the South's literary processes played a decisive role in this process. This was due to the national progress that covered all spheres of cultural life in the North in connection with the well-known historical events in Russia in the early twentieth century, as in the historical period when the Enlightenment movement from the North was widespread.

Despite all the barriers and prohibitions, national ideas immediately resonated in the South. Because it was a manifestation of the ideas of national liberation of an indivisible people who had suffered for many years in the grip of two chauvinist regimes. Undoubtedly, in the early twentieth century, there were more fertile political conditions for the development of cultural life in South Azerbaijan on a national basis. These considerations are the correct conclusions at a much later time. The influence of the literary movement in the North on the South has never been more accurately expressed in the example of M.A. Sabir's poetry than in A. Səhhət. “*I also claim that Mr. Sabir's work has served the Iranian Constitution more than one army during these five years.*”<sup>8</sup>

The whole historical course of the press once again shows that in the last two centuries, when the people of Azerbaijan were divided into two, the press and literature fought for the same goals. It is a more effective way to study this process in the North and South, not in isolation but unity, on the same national basis. The events in the South during the Second World War, especially the processes that covered all aspects of national revival, once again confirm that the literary and cultural limitations of a hundred years can be overcome in a short period. This is due to the historical memory of the people living on both sides. The author has commented extensively on this process in special books and articles. For this reason, we are content to note that the little-studied national movement in the South also played a role in the path to the Iranian revolution of 1978–1979.<sup>9</sup>

A chronological look at the history of the press and other publications in the South shows that the historical progress and setbacks in the process of national self-awareness of the people took place in the genres of print and prose. The internal energy of each progress has sunk into the depths of national memory and been re-strengthened at favorable historical moments, as reflected in the press, literary, and artistic examples. This can be seen in the course of the historical literary process in the North. The “continuation” of the political and cultural institutions reflected in the press of the

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<sup>8</sup> Səhhət, A. Əsərləri: [2 cildə] / A.Səhhət. – Bakı: Gənclik, – c. 2. – 1970. – s.14

<sup>9</sup> Məmmədli, P. Hər iki tayın gerçək aynası // Azərbaycan dərgisi, – 2014

Azerbaijan Democratic Republic in 1918–1920, which reflected the national renaissance, moved to the bottom of artistic thought during the Soviet era but was never erased from the national memory. At the root of what is happening in our modern days in the South is the re-circulation of the above-mentioned historical memory within the boundaries of modern political reality.

The second paragraph of Chapter I is entitled “**The Role of Literature and the Press in the Formation of National Consciousness**”. It is especially noted here that the Iranian revolution of 1978–1979 created a stage for revival in the cultural life of the South.

After the 1978-1979 Iranian revolution, the people of Iran, a multinational country, gained some rights. In the process of the revolution, a strong political movement based on national aspirations began in South Azerbaijan. Many parties, organizations, and associations were established, and their organs, newspapers, and magazines, began to operate openly.

Although national demands were not met in the socio-political sphere, the Iranian revolution of 1978-1979 led to a cultural revival in South Azerbaijan.

The launch of numerous literary and cultural societies and their media outlets in a short time is proof that the revolution opened new pages in the history of South Azerbaijani culture and literature and gave the people, albeit relative, freedom.

The revolution created conditions for the transformation of the content of the national consciousness of Azerbaijanis from a subjective reality to objective reality. Another important feature of this stage is that, for the first time in the Azerbaijani language, ideas about the Azerbaijani people, language, culture, and future are expressed at a higher theoretical level.

As in all epochs of the revolution, after the Iranian revolution of 1978-1979, a special revival began in the literary environment of South Azerbaijan. The use of local and ethnic languages in the media, the press, and the teaching of national literature at school was permitted under Article 15 of the Islamic Republic of Iran's Law, which was approved in December 1979. Article 19 of the Basic Law acknowledges, albeit obliquely, the existence of several countries and

peoples in the country.

Not all of the provisions of the law were implemented immediately. Although the Azerbaijani language could not find its way into the field of education, there were some achievements in cultural life.

There was a special revival in the field of book printing. *“In the 30 years before the revolution, almost 30 books had not been published in their native language. However, only about 200 books in the Azerbaijani language were published in Iran between 1979 and 1985”*<sup>10</sup>. Since the beginning of the revolution, there has been a revival in the field of book publishing in native language publications. Unfortunately, South Azerbaijan's resurrection of native-language publishing and the press was brief.

In general, most newspapers and magazines published after the 1978-1979 Iranian revolution were short-lived. For more than 20 years after the Iranian revolution, the number of native-language media published in Iran and South Azerbaijan was more than 60.

Important concerns such as the identification and preparation of means of development in all aspects of the cultural life of this huge segment of the population were robbed of their national and spiritual development for many years as a result of the Pahlavi government's program of persuasion.

In his book “Turkish Studies in Iran and Scientific Research on Varlig” magazine, Sonel Bosnali, a graduate of the Sorbonne University in France, praised the work of Varlig magazine: *“Varlig” magazine not only emphasizes the importance of the Turkish language in Iran. It helps to keep in mind the difficulties that arise in the formation of a literary language*<sup>11</sup>.

After the 1979 Islamic Revolution in Iran, the official policy of the state changed. There was a transition from Persian nationalism, inherited from the Pahlavis to Islamic nationalism.

It is impossible to disagree with a statement made by the eminent Iranian writer Jalal Ali Ahmad in the 1950s and 1960s. He

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<sup>10</sup> Mustafayev, V. Cənubi Azərbaycanca milli şüur / V.Mustafayev. – Bakı: Zeynalov və oğulları kompaniyası, – 1998. – s.138

<sup>11</sup> Bosnali, S. İranda Türk olgusu ve “Varlık” dergisi üzerine bilimsel araştırmalar / – Ankara: – 2000. – s.37-38



said: “*all of South Azerbaijan's conflicts, arose from the language issue. Language variety was not a problem in Iran during a time when culture, education, the press, and book publishing were not widely available. The Tehran government aimed for a countrywide, monolingual population...He made every effort not merely to limit but also to eliminate the Turkish language.*”<sup>12</sup>.

The farsighted view is still valid today. At the root of all conflicts between the central government and South Azerbaijan in modern times is the language issue. Because language is a continuation of the youth and existence of every nation. The whole historical destiny of a nation now depends on the nature of the language it speaks. Today, there is a great language culture created and developed by Azerbaijanis all over the world, trusted by the millions of Azerbaijani Turks living in the South.

One of the characteristic features of the Southern press is that it promotes the national identity, culture, rich history, and literature of the Azerbaijani people both in Persian and among other non-Azerbaijani peoples of Iran by publishing articles and materials in Persian on its pages.

The first examples of the Azerbaijani immigrant press appeared in Turkey, Egypt, and several European countries. Later, the United States, Canada, and other countries were included in this geographical list.

The main scientific results and provisions obtained in this chapter of the research are reflected in the following articles <sup>13 14 15 16 17</sup>.

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<sup>12</sup> Bosnalı, S. İranda Türk olgusu ve “Varlık” dergisi üzerine bilimsel araştırmalar / – Ankara: – 2000. – s.41.

<sup>13</sup> Məmmədli, P. Ana dilin müdafiəçisi // Filologiya məsələləri, – 2007. № 6, – s. 59-63;

<sup>14</sup> Məmmədli, P. Çağdaş dövrdə Güney Azərbaycan mətbuatı // – Bakı Universiteti Xəbərləri, –2008. № 2, – s. 221-226;

<sup>15</sup> Məmmədli, P. Bölünmüş xalqın faciəsini ilk dəfə bəyan edən qəzet // Azərbaycan Milli Elmlər Akademiyasının Xəbərləri, Humanitar elmlər seriyası, – 2008. № 1, – s.31-39

<sup>16</sup> Məmmədli, P. Cənubi Azərbaycan mətbuat tarixi: Monoqrafiya / –Bakı: Elm, – 2009;

<sup>17</sup> Məmmədli, P. Güney Azərbaycanın mətbuat tarixinə bir baxış // Azərbaycan mətbuat tarixi antologiyası: [2 cilddə]. – Bakı: Elm və təhsil, – c. 2. – 2011, – s.360-372.

Chapter II is entitled “**Return to national and spiritual values in modern South Azerbaijani literature.**” This chapter discusses the collection, publication, and research of folklore samples and classical Azerbaijani literature. The first paragraph of the chapter, entitled “**Collection, publication, and research of folklore samples**”, explains in detail the exceptional role of folklore in national development, the preservation of the mother tongue and folk memory, and the impact on written literature.

In southern Azerbaijan, folklore has always acted as a carrier of national and spiritual memory and included the existence of the mother tongue, which confirms the spiritual existence of the people. For centuries, the main indicator of national artistic thought in the South has been folklore, and the instinct of self-preservation of folk art has overcome all limitations. In addition to maintaining its primacy for many centuries, Southern folklore also helped written literature develop national literary forms and get rid of foreign literary and artistic canons.

A historical source in his research on oral folk literature, particularly in his monograph “Realism in Ashug Poetry”, as well as the peculiarities of the art of storytelling in the South and North. *“Our rich literature is a historical source in itself. It is a source of irrefutable evidence that shows the futility of those who, both out of ignorance and turning a blind eye to historical truths, deny that the Azerbaijani people settled in these lands from time immemorial, that is, those who try to deny the history, language, culture, and literature of our people.”*<sup>18</sup>

In the collection and study of South Azerbaijani folklore, M.H.Ahri, M.Mustafa, M.Bagir Khalkhali, S.Javid, A.Makuyi, A.V.Dahkhuvarganli, S.Behrangi, B.Dehgani, M.Farzana, A.Tabrizli, M. Savalan, and A. Kamali and J. Heyat had great merits.

While our Divan literature was loaded with Persian and Arabic expressions, our ashugs were always with the people with their language and thinking and passed down the folk literature from generation to generation. This invaluable treasure, which is the spiritual wealth of the

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<sup>18</sup> İbrahimov, M. Mənalər xəzinəsi // M.İbrahimov. “Arazam Kürə bəndəm” kitabına müqəddimə. – Bakı: Yazıçı, – 1986. – s.5

people, was later published in books by intellectuals.

The literary experience of many nations shows that during the national revival, the return to folklore is legitimate. This is also observed in the South. In the South, the collection of folklore samples and their publication in various magazines, newspapers and publications appears as an expression of the desire to keep the national identity alive. The fact that folklore samples took a special place among the native-language press and books published immediately after the victory of the revolution was a clear confirmation and indication of this tendency.

In the South, the press and occasional books give a special place to the publication, research and promotion of folklore, but also have a positive impact on the nationalization of the vocabulary of written literature, helping to purify the literary language used in the South from Arabic-Persian. The direction we have mentioned occupies a central place in the publication of examples of oral folk art and in articles devoted to various problems of folklore. Highly appreciating the essence of the great work done by folklore in this field, Yashar Garayev wrote: “ *Folklore itself is immortalized in myths and bayats, tales and epics has become a living memory and has not allowed anyone on this shore to forget his lineage, origin and essence* ”<sup>19</sup>.

Javad Heyat, Huseyn Feyzullahi Vahid (Ulduz), Alirza Sarrafi, Huseyn Mammadkhani Guneyli, Zohra Vafayi, Behruz Imani, Mir Hidayat Hesari, Ali Yekani, Behzad Behzadi,, Alirza Zihag, Manzuri Khamneyi, Ali Zafarkhah, Bahram Asadi, Kazim Mehdi, Tohit Authors such as Abbasi, Yagub Quds, Ali Asgar Khurram, Mohammad Ali Niqabi, Behruz Haqqi, Mammadrza Ismayilzade, Bey Hadi, Agshin Agkamarli, Mohammad Razzagi, Nabi Kobotarian, Susan Navahandi were able to successfully fulfill the mission started by their predecessors. The problem of folklore in publications can be considered in two directions: the discovery and publication of samples of oral folk literature and scientific research. These directions complement each other by developing.

Mahammadali Farzana's advisers, Samad Behrangi and Behruz

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<sup>19</sup> Qarayev, Y. Selected works / Y.Garayev. Baku: Elm, - 1971. - p.3-4

Dehgani, tried to keep the national identity and national spirit alive by publishing tales collected from the people when writing in their mother tongue was banned in Iran.

Patriotic folklorist Ali Kamali collected and studied the works, folklore and place names of poets of both modern and past Turks living in different parts of Iran.

The greatest monument of Azerbaijani folklore that has come down to us in writing is the epic "Kitabi-Dada Gorgud". Although the cradle of the language, literature and culture of all Turkic-speaking peoples and the various images and motifs of this epic influenced later Azerbaijani folklore and classical literature, it has not been preserved in the oral tradition as a whole. Dada Gorgud, one of the oldest sources of our literary and artistic thought, has always been in the center of attention in the South. Javad Heyat, Mahammadali Farzana, Alirza Sarrafi, Mohammad Hussein Guneyli, Nabi Kobotarian have done some work in the field of publishing the "Dada Gorgud" epics in Iran and researching their impact on literature.

Although some of these studies are informative, they are an invaluable source in the sense of the genres of Southern folklore, language features, and the historical and geographical toponyms of the region in which they originated.

The folklore and folk literature of the Azerbaijani Turks are very colorful and rich. Tales and epics from epic folklore genres, proverbs and sayings that express the wisdom of the people, bayats and riddles that develop children's imagination, etc. throughout history has had a strong influence on the folklore and classical literature of neighboring nations.

Research on various genres of Southern folklore in recent years, especially ashug literature, proves that today the ashug schools in the North, especially in the Western region, are formed against the background of the historical traditions of the Southern ashug school. When we look at the historical role of such great artists as Dirili Gurbani, Ashig Abbas Tufarganli, Khasta Qasim in the formation of the art of ashug, we see that in the last two centuries, the art of ashug, including the poetry of ashug poetry, has not lagged behind its national development in the South. Especially in the field of performance, Southern ashugs have a more diverse repertoire.

Covering seven ashug environments such as Tabriz, Urmia, Garapapag, Zanzan, Sava, Qashqai, Khorasan, South Azerbaijan is one of the most important regions of the Turkic world with hundreds of folk literature, national instruments used in the tradition and very rich examples of ashug literature.

As a syncretic art form, the art of ashug has become a carrier of elements of music, words, ceremonies, folk performances of the cultural heritage of the people among the broad masses.

The second chapter is called **“Issues of publication and research of classical Azerbaijani literature”**. This section looks at the work of southern researchers in the discovery, study and preparation for publication of manuscripts of classical Azerbaijani literature. It is shown that when we talk about classical literature - “Divan literature”, we mean the prose of classical poets, especially the authors who close the “Divan”, as well as writers who try their hand at writing, and a variety of lyrical poems. Experts working on such texts are well aware that classical artists, in addition to mastering the three languages widely spoken in the Muslim East (Arabic, Persian and Turkish), also knew the holy book of Islam - the Qur'an, hadiths, theology - and their own canons of Divan literature. created.

There are points in the Southern press about the classical literary heritage that have a natural advantage in objectively assessing the artistic values gained by the literary-artistic movement, which existed in a historically unified direction, in interaction with the literary heritage of neighboring peoples, especially Persian and Arabic cultures. This is primarily due to the ability of researchers in the South to read Persian and Arabic sources from the original. On the other hand, the main form of poetic expression of the classical literary heritage, so to speak, the traditions of divan literature as a genre, continued for a long time in the South, reaching a new peak in the person of Shahriyar.

In particular, the research published in the press on the classical heritage in terms of studying Azerbaijani literature in the context of all-Turkic literature, revealing the content of these relations is noteworthy. Among these researches, the researches published in “Varlig”, “Azeri”, “Yashmaq”, “Dilmanc” magazines and Javad Heyat's researches on Azerbaijani literature have a special place.

Southern researchers are consistently working to identify, study and prepare for publication the manuscripts of classical Azerbaijani literature. These studies are of more practical importance in terms of scientific typology and textology. Although other types of research are not based on a single scientific and methodological principle, the fact is relevant in terms of the great variety of manuscripts produced. The textual activities of the southerners, who are especially well versed in Arabic and Persian, are distinguished by the richness of their explanations and commentaries on the published works.

The research conducted in the South is important, first of all, in the study of the history of all-Azerbaijani literature by bringing Persian and Arabic sources into scientific circulation. It is impossible to objectively assess the processes taking place in the South and the North without relying on the text, facts and sources. Along with ancient and medieval literature, it is a real help in determining the role of the literary process, classics, historical literary movement in the XIX-XX centuries.

The interpretation of the history, language, problems of art of our classical literary heritage, a series of researches once again shows that the services of many southern researchers are irreplaceable in revealing the creativity of artists who wrote and created in classical Azerbaijani Turkish in the South. Because today, most researchers in Northern Azerbaijan face serious difficulties in obtaining sources written in Arabic and Persian and publishing them in the modern alphabet. J.Heyat, H.Mammadzadeh, G.Begdeli, M.Zehtabi and such intellectuals with the materials published in the press about the classical literary heritage conveyed the search of various Thai Azerbaijani researchers to the people, served to enrich and integrate our literary history.

The main scientific results and provisions obtained in this chapter of the research are reflected in the following articles<sup>20 21 22 23</sup>

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<sup>20</sup> Məmmədli, P. “Varlıq” jurnalının səhifələrində folklor materialları // AMEA Folklor İnstitutu, “Ortaq türk keçmişindən orta q türk gələcəyinə” V Uluslararası folklor konfransı, Bakı: – 17-19 oktyabr, – 2007. s. 461-464

<sup>21</sup> Məmmədli, P. Güney Azərbaycanın tanınmış folklor toplayıcıları // Folklorun toplanması və sistemləşdirilməsi problemləri mövzusunda Respublika Elmi Konfransının materialları, – Şamaxı: – 5 iyun, – 2013, – s.159-168

The third chapter of the dissertation is called **“Idea-artistic searches of poetry”**. The first paragraph of this chapter, entitled **“Classical Literary Traditions and the Poetic Image of the National Social Movement”**, discusses the creation of new works by poets and writers committed to the tradition of classical folk poetry and the impact of twentieth-century social and political developments on all branches of poetic thought. According to prominent experts who have studied the problems of the development of the history of literature, a literary process outside of socio-political events is impossible.

The social and political developments of the twentieth century affected all branches of poetic thought. At the end of this interaction, the classical poets moved away from traditional themes and turned to social and public issues. Along with folk poetry and poetry in the classical form, sectarian literature and satirical poetry also continued and developed.

Azerbaijani poets made a significant contribution to the concept of “new poetry” in Persian among the poets of this period. Mirza Taghi Rufat, Jafar Khamenei and Shams khanum Kasmai are among the poets who broke old stereotypes in Persian poetry and opened a new path in this field.

The idea of national identity, which had just begun to take shape, had already shifted to the left-populist level in 1945-1946, and again to nationalism and identity in the 1990s. The Iraq-Iran war has overshadowed almost all problems.

The most common poetic form in the works of South

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<sup>22</sup> Məmmədli, P. Xalqının yaddaş daşıyıcısı - Məhəmmədəli Fərzanə. // Cənubi Azərbaycan: ədəbi şəxsiyyətlər, portretlər / I hissə. – Bakı: Sabah, – h. 1. – h. 2015. – s. 93-100

<sup>23</sup> Məmmədli, P. Klassik ədəbiyyatımızın kamil bilicisi – Qulamhüseyn Bəqdeli . // Cənubi Azərbaycan: ədəbi şəxsiyyətlər, portretlər / I hissə. – Bakı: Sabah, – h. 1. – 2015. – s. 67-75

<sup>24</sup> Məmmədli, P. “Köroğlu” destanının Tebriz seçeneğinin qarşılaşdırılmalı analizi // “Köroğlu və türk dünyası destan kahramanları”. VI. Uluslararası Köroğlu sempozyumu Bildiriler Kitabı, – Bolu, Türkiyə: – 10-12 Ekim, – 2016, – s.599-611

Azerbaijani poets was the ghazal. Many poets and writers have written in their native languages, as well as in Persian and Arabic.

The ups and downs in the poetry of the South were connected with the social process, the subordination of the press in the North and Turkey to the political regime, the literary innovations in the world, the literary process.

Until the 2000s, the language was far from functional, and the poets' poems were not published, leading to a huge gap in literature, especially in modern literature. Critic Eldar Muganli writes that all these years only Sahar khanum built a bridge with her book "Green Song". Then, he emphasizes the emergence of such representatives as Nasir Mergati, Hadi Karachay, Kyan Khiyav, Hamid Shahangi, Lala Javanshir, Saleh Atayi and Reza Gafari, who have added new perfumes and colors to modern poetry since the 2000s<sup>25</sup>.

Poets do not remain in the narrow confines of their personal problems, but pay attention to the needs of society, reflecting the experiences of life in their poems.

Adhering to the traditions of classical Eastern poetry, these poets brought Turkish lexical-semantic units to the ghazal genre, as well as other classical forms of poetry. Mostly based on examples of folklore, they skillfully use the old style in modern conditions without a formal approach, skillfully combining the canonical form with the actual theme.

We are witnessing a certain evolution of the ghazal genre in the South since the 70s and 80s.

The concrete examples published in the media in recent years show that the development of the ghazal genre in Southern poetry has not stopped. During the recession, traditional motives prevailed. However, the national-traditional awakening also gave a new direction to poetic thought, and the ghazal genre developed in terms of artistic description and poetic lexicon.

One of the important branches of Southern poetry is satire. One of the important branches of Southern poetry is satire. Southern poets

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<sup>25</sup> Muğanlı, E. Gəncəli Səbahının həyat və yaradıcılığına dair: [Elektron resurs]. URL: [www.ishiq.net](http://www.ishiq.net)



living under pressure tried to express what they could not say in Aesop's language.

The works of intellectuals who write in their native language are not published; in the corner of the chests they turned into yellowed manuscripts. Many of the works in the native language were hidden in the boxes and were called “Box Literature” by Southern critics without being published. From that time on, the visits of intellectuals to brotherly Turkey served to meet their national and spiritual needs. The Turkish literary environment, poets such as Yahya Kamal and Tofik Fikret, Nazim Hikmet, Tagi Rufat, Mirza Ali MÖcüz, Habib Sahir, Hamid Nitqi had a great influence on poets.

Mirza Ali Mocuz, who drank more water from the hands of “Molla Nasreddin” and M.A.Sabir, introduces himself as a democratic and revolutionary poet. In her satires, she fought against ignorance and superstition, defended the modernization of education and women's rights.

“Heydar Babaya Salam” did something that dozens of universities in the South could not do. gave a strong impetus to writing in Turkish. Thus, “Heydar Babaya Salam ” strongly demonstrated the resistance of Azerbaijani Turkish to assimilation, and Shahriar raised the national and national capacity of the Turkish language to the peak of Heydar Baba. It gave impetus to the further development of Turkic-language literature in Iran. Shahriyar's works in his native language also led to the emergence of the press in the national language, and the spread of examples of native language poetry in the pages of the press.

Even after the revolution, experienced artists such as M.Shahriar, H.Sahir, Sahand, Savalan, H.Duzgun, Gaflanti, M.Mahzun, H.Nitgi played a decisive role in determining the creative direction of the new literary generation. Poetry dominated newspapers and magazines. Because poetic forms had greater opportunities than other genres to immediately intervene in current literary issues.

During the known socio-political processes of 1978-1979, a special stage in the development of the Azerbaijani language began. The problem of the mother tongue has become a major topic in the press. Dozens of poets' poems on language were published in magazines and newspapers.

The development of the theme of the mother tongue serves one purpose, which is the survival and development of the Azerbaijani language, a factor that confirms the existence of the people. In the poetic contrast of language, the merits of the poetic style to which each poet belongs are manifested. The same poetic spirit and socio-political position prevail in the development of this subject, both in the form of bayati, ghazal and free poetry.

In one of his poems, Sahand turned his face to the people and recommended that Azerbaijani Turkish be used as a literary language:

Let's write in our native language to our people  
Millions of people look at us <sup>26</sup>.

- explained the reasons for giving such a wide place to the problem of the mother tongue in poetry.

The style of direct utterance, the form of pitoric poetic narration, sometimes prevails, the lyricism of “Heydar Babaya Salam” is replaced by a call, pathos. Undoubtedly, the national content and patriotic capacity of the artistic mission performed by this type of poetry is commendable.

Bulud Garachorlu Sahand was the second figure who always felt the influence of Southern literature on Iran after the Islamic Revolution. Sahand was widely known for his native language works written during the Pahlavi regime's strict bans, especially for his poem “Sazimin sozu” based on the “Dada Gorgud” epics. He is able to publish two volumes of this four-volume work at the expense of difficulties in Sahand's life. This book gave rise to many works after him.

Sahand's call to Shahriar to write in his native language, and Shahriar's “Sahandiya”. His poem made Sahandi one of the most prominent personalities and masters of the literary world. It is no exaggeration to say that Sahand was the most researched poet in South Azerbaijani literature after Shahriyar and the most poems and poems were dedicated to his works.

Immediately after the revolution, the democratic atmosphere in Iran created a great sense of confidence in the realization of the ideals

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<sup>26</sup> Səhənd, B.Q. Seçilmiş əsərləri / B.Q.Səhənd. – Bakı: Şərq-Qərb, – 2006. – s.78

of national liberation, which was reflected in poetry. Ali Tabrizli's "Chalpak elim", Habib Sahir's "Yurd mahnisi", Muzaffar's "Glorious truth", H. Joshgu's "Tabrizim" poems reflected the peculiar mood of post-revolutionary reality in Iran.

The democratically-minded poets of South Azerbaijan, either directly or indirectly, supported Shahriyar's position and, like all wars, condemned the Iran-Iraq war as a catastrophe, suffering and misery for the people.

In the post-revolutionary period, poets tried to raise the people to the struggle for national independence and instill in them a national spirit, using historical symbols of heroism, and this was a characteristic feature of the entire literary process. The subject of separation and longing has been an incurable wound for both horses for many years. There is no Azerbaijani poet in Thailand who does not express his attitude to the longing and pain of separation of the people. And since the 1940s, the literature of longing, which has always been at its peak, has been replaced by the literature of resistance, which includes the search for identity half a century later.

The aggression against our lands in the Karabakh war, in which Azerbaijan was forcibly involved in the morality, pride and honor of our people, finds its fiery expression in dozens of poetic works created in the South.

The sadness and fragility in Mahsa Mehdili's poems comes from the pain of Karabakh and the love of Tabriz. In general, the artistic success of this style, this poetic interpretation in the emerging Southern poetry is obvious.

From the first days of the Karabakh war, the poet Ahad Farahmandi skillfully combines the classical style of expression of this genre with the modern theme in his bayats.

One of the most striking topics of this period was the gnosis and philosophical poems that began to gain weight in the 1960s. In the poems of this period, man-life-eternity is the main foundation of poetry, as well as poetry is religious, philosophical and political, and so on. enriched with motives. The term "human" is often used in conjunction with disaster and pain. Sometimes optimistic notes express thoughts about the future.

The generation of the 60s became aware of the many trials that the creativity of previous generations was subjected to, and drew conclusions. In the happy days of the one-year democratic government of the SCP, the age of those who fell into childhood and youth was already over 20 or 30 years. A generation came to literature who thought differently from the previous ones: Samad Behrangi, Gulamhuseyn Saidi (Govhar Murad), Alirza Nabdil (Okhtay), Marziya Uskiyi (Dalga), M. Shahriyar, Habib Sahir, Sahand and others. came.

The second paragraph of the third chapter is entitled “**Stylistic tendencies in contemporary poetry**”. This section discusses the emergence of new currents and trends in South Azerbaijani literature over the past 40 years and the new form and content qualities of the poetry of the 1990s.

In the 60s of the last century, Alirza Nabdil (Okhtay), despite being very young, created an innovation in Southern poetry.

Habib Sahir and Bulud Garachorlu Sahand continued the creative path of Alirza Nabdil, who died at the age of 29. Habib Sahir from Tabriz went to Turkey after higher education. Istanbul's literary environment, Jalal Sahiri, Tofik Fikret, Charles Baudelaire, Lemarteni's frequent reading, as well as his knowledge and fascination with Turkish literature, French language and literature, later introduced him as a modernist poet in contemporary South Azerbaijani literature. He brought a new spirit, a new style, a fresh means of description and expression to the poetry of South Azerbaijan. He was an innovative poet in search of new images and forms. His “Morning lights up”, “Kovshan” and others. His works in his books are a vivid example of this.

Bulud Garachorlu Sahand brought new content to Southern literature, along with renewed original images from the people and the past, and a full socio-political meaning, as well as devotion to human values - “understanding the existence of someone else” (Hummat Shahbazi). He reflected in his poems scenes from the history of heroism and martyrdom not only of his own people, but also of all the peoples who stood up for the struggle for freedom, from Vietnam to Spain and Cuba. Also, Sahand's works “The Word of My Music” (1965) and “My Grandfather's Book” (1971), written on the basis of the lengths of the Common Turkish Monument “Dada Gorgud”, had a

great impact on the awakening of the national spirit in the people.

Sahir and Sahand brought innovation to poetry: Sahir in the form of poetry; Sahand with his new contemporary poems. Sahir's poems were romantic and Sahand's were politically motivated. As for Alirza Nabdi, he completely moved away from the traditions of classical poetry and brought to poetry a new way of thinking, content and free structure and form. In today's language, he modernized poetry in the South.

Although the South Azerbaijanis were unable to realize their national aspirations in the socio-political sphere, the Iranian revolution of 1978-1979 caused a special stage of revival in the course of cultural life. After the Iranian revolution, there was a media boom in South Azerbaijan. Thus, most works of art were published in newspapers and magazines rather than books. Poetry dominated newspapers and magazines. Because poems had greater potential than other genres and immediately intervened in topical issues. In general, in Southern literature, as in the rest of the East, poetry has always been dominant in comparison with other genres.

Despite the severe terror and repressions in the literature of South Azerbaijan, poems, stories, etc., reflecting the feelings of dissatisfaction, hatred and anger of the people in their native language, even during the period of oppression. written, samples of folklore were collected. Of course, most of these works were not published, and some were destroyed. These works, which became known as "box literature", were published and delivered to readers as soon as possible. Prominent representatives of South Azerbaijani literary thought viewed the media as a tribune for communication with the people. By publishing their works before and after the April 1979 revolution, the poets tried to instill in the people a spirit of self-awareness, self-awareness and national unity. In the beginning, there was a people's revolution, and then the revolution, which turned in another direction, did not lead the people to the white day. This was reflected in the critical writings of H.Sahir, H.Tarlan, Chayoglu, F.Hasari, S.Salis and M.Mahzu. The wave created by the revolution, then the eight-year Iran-Iraq war, and then the defeat of the revolutionary forces also affected literature. The most successful writers and poets of that time

suffered persecution, and many died.

After that, a new generation of young people emerged. That generation laid the foundation of contemporary literature. These young poets and writers were different from their predecessors. Some were inclined to write pro-Western, pro-avant-garde poetry based on the national spirit and national identity. Abundance of topics, freedom of thought, variety of styles attract theorists in the first place.

The poetry of the war spirit created in the squares and trenches was more of a slogan. Poets who worshiped folklore could not say a new, different word. Poetry of the national awakening literature was aimed at serving the motherland, the people and politics.

Classical poetry was replaced by a new poem, the change of belief and thought in society brought him a flow of different ideas, created a new direction in literature.

The avant-garde generation that came to literature in the 1990s tried to uproot the petrified, rented positions that put forward the principles of art with slogans, demands and statements.

The creativity of the new literary generation includes the ban on the mother tongue, which has become the ancestor of the people for years, the longing of the relatives of that generation, and the silent cries of national identity. Unlike previous generations, they have moved away from old stereotypes such as praise, call, slogan, praise, and parable, and have focused on social content in their works.

In these poetic examples, the expression of the history of heroism and patriotism with high pathos in the faces of specific heroes is replaced by a history of life of the people full of tragedies in a form reminiscent of fairy tales and lamentations.

According to Hummat Shahbazi, the Azerbaijani poet is not interested in his personal life. He thinks only of social life. H. Shahbazi connects this with the fact that in Southern poetry, personal experiences are at the disposal of such higher deeds and higher meanings.

If before the 1990s the issue of identity, defeat and suffering of intellectuals returned to the bright ages of history, the enthusiasm and strength of the ancestral spirit, the need to be proud of the past, the immunity of identity and a number of identity prejudices boasting is

slowly being criticized by logical reasoning. Hummat Shahbazi rightly points out that *this in itself means thinking deeply about identity* <sup>27</sup>.

In general, the second years of the modern literary generation were marked by the emergence of various stylistic tendencies in poetry. They were able to remain faithful to their roots, unlike any other literary generation, as well as shoots sprouting from the roots. In this literary generation, many poets have signed new memorable works.

Beginning in those years, such signatures appeared in poetry that, in addition to creating the best examples of classical genres with their poetic talents, they also determined the direction of future poetic expression.

From the 1960s to the 2000s, for a number of reasons, including the remoteness of the language, the restrictions on printing led to a large gap in the literature, especially in modern literature. Critic Eldar Muganli wrote that all these years only Sahar khanum built a bridge with her book “Green Song”.

After Sahar khanum, poets such as Nasir Mergati, Hadi Karachay, Kiyam Khiyav, Hamid Shahangi, Lala Javanshir, Saleh Atayi and Reza Gafari, who added new perfumes and colors to modern poetry since 2000, appeared. The new literary generation brought out new shades of metaphorical thinking brought by Sahar khanum.

Young writers take advantage of the “global thinking, local approach” approach to the motto of modernism. The new generation insists on creating new literature in the native language. Young writers strive to master world literature, translate its best examples into their native language and write poems in a new style, in short, they have mastered the planetary and thinking style and benefit from the achievements of world art and aesthetics.

Since the 1940s, the literature of longing, which has always been at its peak, has been replaced by the literature of resistance, which includes the search for identity half a century later.

The return to folklore and national poetic traditions after the revolution, especially after the poem “Heydar Babaya Salam”, slowed

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<sup>27</sup> Şahbazi, H. نقدشعر معاصر آذربایجان // Nəğd-e şere moasere Azərbaycan (Çağdaş Azər-bay-can şerinin tənqidi) / H.Şahbazi. – Təbriz: Əxtər yayın evi, - 1383//2004. – s.196

down the traditions of classical poetry, especially divan literature. The canons that have dominated the poetic language for years have replaced the elements of artistic description that reflect the way of life and national thinking of the people. Close communication with the poetry of Northern Azerbaijan pushed the language of poetry away from schematism and inappropriate fiction. At the same time, the emigration of Southern intellectuals to Europe, as well as the exchange of modern information, became one of the main directions of the search for modern poetry in Southern poetry.

Young people claim to break literary clichés and templates, denying the former. The latter call themselves members of the postmodernist movement.

Political activists are not the only ones fighting against the drying up of Lake Urmu, an environmental disaster, and its failure to be prevented by officials. This has already become one of the topics on the agenda of literature. Well-known poet Ismail Ulker has prepared a 500-page anthology of poems dedicated to Lake Urmu. The book contains poems by poets such as Tagi Rufat, Mohammad Biriya, Mammahuseyn Shahriyar, Hadi Karachay, Ismail Ulker, Ruqayya Kabiri, Kiyav Khiyav, who glorified Lake Urmu in the last century. While the mysterious beauties of this lake are praised in the works of the previous generation, in the works of the next generation the landscape-portrait of the lake is given in a completely different way in the laments loaded with pain.

The common factor uniting the young generation of Southern poetry is that they share the same position on the homeland and the national language. The boundaries of the content of this poetry are wide. Along with the expansion of the idea of the new Southern poetry, the thought of Azerbaijanism and Turanism also enriches its poetic expression and stylistic shades. The stylistic tendencies of North Azerbaijani poetry have a special place in the formation of Southern poetry in a new direction in the example of Samad Vurgun, R.Rza, B.Vahabzade, M.Araz, as well as the position of contemporary Turkish poetry. In particular, the intonation of Nazim Hikmet's poem is immediately felt. On the other hand, poets adopt the experience of European poetry, even bringing the names of the representatives of



postmodernism in vogue today into their poems.

The best examples of postmodernist style in Iranian and South Azerbaijani literature belong to Reza Barahani. The core of his work is the use of elements in several languages in an original way, the lack of plot and logic, praise, allegory and allegory in the language, the abstraction of meaning and scattered sequence.

"Hah!" Written by R. Barahani in Azerbaijani Turkish poetry is also a product of modernist thought

Nadir Ilahi is one of the representatives of the literary generation who reflected the people's sense of national identity, national memory and national color in his works such as Mohammad Hussein Shahriyar, Habib Sahir, Bulud Garachorlu Sahand, who created beautiful examples in syllable weight and is considered a national language phenomenon in the South.

Nadir Ilahi's poems are close to the classical style of poetry. Along with rubai and ghazals, he also writes free poems. At the same time, the verses mirror the colorful dreams from the very beginning, but the fact that it hides the main poetic object brings it closer to the aesthetics of divan poetry. At the same time, the influence of Western image poets is felt in his poems:

*Longing for her hair,  
I said he would return to the comb.  
Oh my smile! What did I know  
My hand will return there.<sup>28</sup>*

The whole Azerbaijani pain in Said Mughanli's poems, the idea of a single Azerbaijani language defines its poetic syntax. S. Mughanli has different opinions about love:

*To fall in love is a suicide  
The snowdrop died looking at the sun ...  
Loving is a charge.<sup>29</sup>*

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<sup>28</sup> Cənubi Azərbaycan ədəbiyyatı antologiyası (Çağdaş dövr) / – Bakı: Teas Press Nəşriyyat evi, – 2015. – s.302

<sup>29</sup> There, – p.214

Heydar Bayat's poetic thoughts about the country he lives in are completely different from the poetic style of Southern poetry of the 80s and 90s. At the heart of the traditional shock, frustration, and anguish in his poems is hatred, resentment, and irony.

As can be seen, the metaphysical way of thinking is prominent in poetry. In a poetic narrative that denies one another, the logical conclusion is new, expected, but not accustomed.

Unexpected poetic transitions in Ramin Jahangirzadeh's poems "The poetic meanings given to the concept of stone" become unique examples of poetry.

*Flowers from the cracks of stones  
So that they are not stones  
They raise their heads.<sup>30</sup>*

Ramin Jahangirzadeh's poetic interpretations of the stone are a small artistic discovery.

Each of the new generation of writers has its own characteristics. Kiyav Khiyav uses poetic principles accepted in world literature and manages to write unique poems in his native language.

*There is a bottom room inside me  
As adventurous as Jean-Paul Sartre's The Great Tragedy.<sup>31</sup>*

Aziz Salami is one of the writers who lived the life of a political immigrant. The poet, who is also fluent in German in the country where he lives, wrote in this language, as well as translated poems from Chinese, Japanese, Jewish, Spanish and German literature into our language.

There are dozens of new literary trends and theories in Iran. Reza Barahani, one of the modern poets and critics, synthesized the poems and theories of Nima Yushic and Ahmad Shamlu and proposed a trend

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<sup>30</sup> Cahangirzadə, R. Daşlar. Şeir toplusu. Dayaq yayınları / R.Cahangirzadə. – Bakı: Nurlan, – 2011. – s.56

<sup>31</sup> Xiyav, K. Ah, gözlerində doğulmaq / K.Xiyav. – Tehran: Əndişeye Nev (Fərzanə) yayın evi, – 1387 (2007- 8). – s.98

called "Language", as well as a new theory. According to him, modern poetry, based on this theory, can get rid of recession and stagnation and the influence of white poetry. R.Barahani's poems of this style had many followers. Although he is considered a modernist poet, his lyrics also have shades from classical Eastern poetry.

There are many experimental approaches to literary works among young writers. Huseyn Suleymanoglu's "Knowledge", Hadi Karachay's "Public-Himasi", Nadir Azhari's "Frozen Poetry Plan", Ziba Karbasi's "Breath" and Arastu Abstract's "Nano" poems managed to create a special literary style in the field of poetry in the South.

Today, despite the limited opportunities for publishing and propaganda, the picture of literary thought in the South is very diverse. Poets and writers can get acquainted with the literary processes in world literature and create new genres, artistic images and new ideas in their works. The writers try to reflect real-life problems using free form, modern style and means of description. Although the current literary process has problems in terms of language and art, literature affirms and develops its national existence in a new way, and continues its search to meet new trends in world literature.

The main scientific results and provisions obtained in this chapter of the research are reflected in the following articles.<sup>32 33 34 35</sup>  
36 37 38 39 40

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<sup>32</sup> Məmmədli, P. Dr. Mehemed Taki Zehtabi. Azərbaycan türkləri önderləri. – Ankara: Berikan yayın evi, 2013, –s.447-464

<sup>33</sup> Türk dünyasının Məmməd Akif Ərsoy, Əhməd Cavad və Mir Mehdi Etimad kimi ünlü ədəbi şəxsiyyətlərinin yaradıcılığında ortağ mövzu // “Türk dünyasını işıqlandıranlar: M.Akif Ersoy, Hüseyn Cavid”. Beynəlxalq konfransın materialları. Qafqaz Universiteti, – Bakı: – 16-18 may, – 2013, – s.333-339

<sup>34</sup> Literary Process in Southern Azerbaijan. Visions of Azerbaijan. May-june, – 2015, –p.102-106

<sup>35</sup> Xalqının bədii salnaməsini yaradan şair // Ədəbi əlaqələr, – 2016. X, – s.281-291

<sup>36</sup> Güney Azərbaycan'da Çağdaş Edəbi Süreç // – Ankara: Uluslararası Modern Türklük Araştırmaları Dergisi, Ankara Üniversitesi Çağdaş Türk Lehçeleri ve Edebiyatları Bölümü, – 2016 Mart. Cilt 13, Sayı 1, – s. 125-140

<sup>37</sup> “Varlık”ında yaşatan Cevat Heyet // Sinop Üniversitesi Sosyal Bilimler Dergisi, – 2017. Cilt: I, Sayı: 2, Yıl: Temmuz-Aralık, – s.17-26

<sup>38</sup> Güney Azerbaycanlı romantik bir şair, gerçekçi bir gazeteci: Hamid Nutki //

Chapter IV of the dissertation is entitled "**The role of prose in the national spiritual revival**". The first half of the chapter, **The Evolution and Formation of Prose**, identifies the traditions of national literature in the formation of prose and shows that for some reason (limited access to publishing, preference for poetry in the traditional Eastern environment, etc.) in the South, few examples of prose were written.

For centuries, prose has been in second place in Azerbaijan, and in Eastern literature in general, and the leading branch of classical literature has been literary examples written in verse. Prose is also less developed in southern Azerbaijan than poetry.

The formation and self-assertion of prose in Azerbaijan dates back to recent centuries. The slow development of literary and artistic language also slowed down the emergence of epic works in the South.

The emergence of a new democratic climate in South Azerbaijan in the 1940s and the innovations brought about by the Islamic Revolution, of course, did not go unnoticed in the literature. Especially in the story genre, which is considered to be the most agile genre for any period, the changes were noticeable during these periods.

After the Iranian revolution of 1978-1979, some work was done in this direction. The rich shades of expression of journalism, which are especially prevalent in the press, laid the foundation for the development of prose.

Life material was rich for the development of prose in Southern Azerbaijan. The events that took place here, mainly in the North, have created their own historical literary and artistic traditions as the subject of great literature. Mirza Fatali Akhundov's works as an enlightener-realist in fiction and public opinion were an example for all of Iran, as well as for South Azerbaijan. M.F.Akhundov's important successors were Zeynalabdin Maragayi, Abdurrahim Najjarzade Talibov, Mirza Aga Tabrizi and others. With their works, they had a great influence

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Uluslararası Türk Lehçe Araştırmaları Dergisi (TÜRKLAD), – 2017. C.1, s. 2, – s.16-24

<sup>39</sup> Xalqını həm ağladan, həm də güldürən şair // Filologiya məsələləri, – 2018. № 2, – s. 337-342

<sup>40</sup> İranda türkcülüyün ideoloqu // Filologiya məsələləri, – 2018. 4, – s. 59-63

on the formation and development of Iranian literary prose.

Zeynalabdin Maragali is known in Azerbaijan, as well as in Iran, as the founder of the realist novel. A.Talibov is considered an engineer of new literary prose in Iran. Although these writers wrote in Persian, their protagonists were often Azerbaijani Turks and brought the Azerbaijani way of thinking to prose.

The main topic in the prose samples of many publications in South Azerbaijan is the ideas of national liberation, the search for freedom, the problem of socio-political injustice. As for the style of these works in terms of language and narration, they are characterized by the style of fairy tales and myths. The written works describe the belief in the future in a serious and sincere way. The chosen heroes, in spite of the difficulties and tragedies they have experienced, are always the winners in life. The style of Zeynalabdin Maragayi and Gulamhuseyn Saidi is reflected in today's prose. Although their works are written in Persian, their structure influences modern prose.

In general, the most successful works in the field of prose belong to the writers Panahi Makulu, Fathi Khoshginabi, Gahraman Gahramanzade and others who emigrated from the South to the North.

The lack of professional literature is due not only to the language problem, but also to the lack of critics. One of the significant creative events of recent years is the growing interest in literary criticism. The growth of Hummat Shahbazi, Jafar Bozorgamin, Ahmad Alov, Hasan Yildirim, Eyvaz Taha, Nadir Azhari, Maliha Azizpur, as well as Eldar Muganli's army will probably challenge the development of literature. It will help to uncover the issues of art, including the vitality of the literary trends that exist in the South today.

It should be noted that the first example of prose in South Azerbaijan was licensed for literature in the 1920s, but its development and formation coincided with the period of the National Government (1941-1946).

Thus, together with the National Government established in 1945, the prose of South Azerbaijan passed a great experience and took on a completely revolutionary character. During this period, the publication of a number of native language newspapers and magazines became an important basis in the field of prose. Even after the fall of

the National Government, the main theme of the works was the coverage of the national democratic movement that took place at that time. This paved the way for the creation of a very colorful and different literature on the same subject among the writers of South Azerbaijan. Yahya Sheyda's later book, *The Assembly of Poets*, was a clear indication of this.

After the Iranian Revolution of 1978-1979, the literary word in the South changed for the better. Poets and writers began to write in their mother tongue. Literature entered a new stage. Samples of the story were already appearing in the press. The number of books published in Azerbaijani Turkish was growing. Although there was nothing new in the narration and content of the stories, the development of prose was already in sight.

The development of journalism in the press also gave impetus to the development of prose thinking. In particular, the proliferation of newspapers and magazines in the Azerbaijani language, the publication of some of them at a high level in accordance with modern requirements, created a real basis for the formation of native language prose, and prose began to develop, mainly in the second half of the 80s. In the examples of prose, the story was more concise and specific, so it was able to attract the attention of southern writers.

Our writers Sohrab Tahir, Panahi Makulu, Fathi Khoshginabi, Mahammadagi Zehtabi, Gulamhuseyn Begdeli, Ismail Jafarpur, Abulfazl Husseini, Hamid Mammadzade, Gafar Kahli Gahraman, Gafar Kandli, Mamed Gahramanli, Mamad Gahramanli, Mamad Ghahman, Gafir, Gahman, Gafah . They played an important role in the development of South Azerbaijani prose.

Along with southern writers, the press published excerpts from works by world writers and writers from Northern Azerbaijan. At that time, Ganjali Sabahi, Habib Sahir, Murtuza Majidfar, Mohammad Gazi, Alif Nuranli, Alirza Zihag's publications were more popular in the press. The main line of the stories was based on the people's livelihood, livelihoods, clashes and conflicts between peasants and landowners. Articles on national issues of Azerbaijan were also among the leading topics. Among the prose works, there were also ideological writings.

Ganjali Sabahi's "Honorable Death", Gulamhuseyn Saidi's "Beggar", Samad Behrangi's "24 hours asleep and awake", Habib Sahir's "Wagon" and Rahim Daqiq's "Hajar" novels and stories published during this period are in the forefront of South Azerbaijani prose. was coming. "The Village Bride" by Ali Dashgi, "Wheat Rose", "Smell of the Earth"; Stories of Hussein Feyzullahi Vahid and his work "Aydin Sardar"; Agshin Agkamarli's short stories and "Ice Cream" collection, Rasul Gurbani Muqaddam's "Tailed Bat", M. Kaviyanpur's "Mountain Girl" novel, Hamid Argish's "Patterned Towel" and Nasir Menzuri's "The Last Tale, the Last Legend" can be considered one of the most successful examples.

While Ganjali Sabahi's "Honorable Death" reflected the spiritual suffering of southerners, especially the victims of the 21 Azer movement, Gulamhuseyn Saidi's story "The Beggar" brought the poverty of the people to life in all its nakedness. In "24 hours of sleep and wakefulness" S. Behrangi showed the moral depressions carried out by the Pahlavi regime.

In "Wagon", Habib Sahir wrote about the longing for the homeland of exiled intellectuals. In his book "Hajar", Rahim Daqiq reflected the unshakable faith of the people in the future. This work also referred to the intrigues committed between the two brotherly countries - Azerbaijan and Turkey - to create discord.

The younger generation was more attracted to prose. From 1997 onwards, remarkable prose works began to appear. Among the published books are M.Agdashli's "Shaman" (novel), Bagir Rashadat's "Golden Dream Bird", Aziz Mohsuni's "Yurd", Ali Dashgi's "Village Bride", Togrul Atabay's "Mangurt", Murtuza Majidfar's "I sprinkled water on the streets". , as well as collections of poems and stories by M. Karimi "Yellow to you" and Nadir Elkhan "Seven pomegranates" are a good example.

In the second half of Chapter IV , the process of "**a new stage in the development of prose**" is considered and summarized.

During the rule of the Pahlavis in southern Azerbaijan, a policy of assimilation was pursued against the non-Persian indigenous peoples, especially the Azerbaijani Turks. Publications in the mother tongue were banned, and the use of the mother tongue in public places

was prevented. The writers protested against such cases in the press.

Samad Behrangi entered literature as a poet. However, he and his friend Behruz Dehgani were remembered for the tales and stories he collected from the people. In a country without a rich tradition, it is no coincidence that a young writer prefers prose. He wanted to see the younger generation in a more militant, uncompromising spirit of injustice.

In those years, Gulam Hussein Saidi was a writer from South Azerbaijan who brought world fame to Iran. Gulam Hussein Saidi, who was forced to spend the rest of his life in exile in France, wrote silent pantomimes in protest of the regime's ban on the mother tongue. The films written by him had a voice in the international arena and were included in the Golden Fund of Iranian cinema. Today, the fact that Iranian films receive high awards in Europe is directly related to the path he opened and the school he created.

Gulam Hussein Saidi also laid the foundation of mystical (magical) realism in Iran with his works.

Rza Barahani, a world-famous Tabriz-based writer currently living as a political immigrant in Canada (former chairman of the Canadian Pen Club), is considered "the grandfather of literary criticism in Iran."

Dr. In Barahani's novels, poems and other works, the theme of Azerbaijan is always given a wide place. These works bring to life the image of Azerbaijan and the nature of Azerbaijan. Reza Barahani often writes in Azerbaijani the names of the heroes in his works written in English and Persian, the pieces of poetry there, the feelings he experienced in difficult situations, the dreams he saw in the bitter-sweet dreams.

Apparently, singing the mother tongue, writing in this language is not only an instinct of deep, sublime love, but also self-preservation in South Azerbaijan. It is a symbol of resistance to the forces, regimes, which prohibit and humiliate one's identity and mother tongue.

Protests against the ban on the publication of textbooks and other publications in the native language of the people and the ban on speaking in the mother tongue in public places have an important place in the press published after the revolution.



The stories published during this period also play an important role in instilling patriotism, love and care for the mother tongue.

Murtuza Majidfar writes about the ban on the mother tongue for many years in the miniature story "The Language of the People" with a bitter and naked reality.

Togrul Atabay wrote the story "Mangurt" under the influence of Chingiz Aitmatov. The subject of his collection of short stories "Mangurt" is taken from the life of the community, as well as social and life scenes. Although there are differences in time and space in both works, the motive is the same.

In Hamid Argish's story "Gavalchi", he recounted the reasons for the arrest of a gavalchi and his fellow prisoners and their experiences.

In the prose, the Karabakh tragedy of the Azerbaijani Turks from the end of the XX century to the beginning of the XXI century, the suffocation of the true voice of the Azerbaijani people, the lineage caused by this unjust war occupies a leading position.

Prominent artists often look to the past in their old age and write their memoirs, which are called memoirs or memoirs. "Memories of the dungeon" written by Seyid Jafar Peshawari in "Qasri-Gajar" prison, "Last days" by Janjali Sabahi, "Silver jacket" by Hashim Tarlan, "People of my country" by Rza Barahani and other such works can be considered as beautiful examples of the memoir.

Zohra Vafayi is one of the writers who continued Mirza Jalil's classical style in the South in the style of a memoir. Both the salty columns in the satirical magazine "Chuvalduz", where he is the editor, and the articles in the form of memoirs confirm this.

At the heart of Nasir Manzuri's works are folklore motifs. Elements inherent in the mythology and folklore of Azerbaijan play a major role in his works. Nasir Manzuri's other famous novel, Avava, is one of the author's largest works. The novel is written in the style of a memoir, which is reflected in most of the author's works.

Eyvaz Tahan's novel "Where did the lead come from" tells life stories that took place in rural areas. In addition to the beautiful rural landscapes, the work deals with the traditions of the people, hatred arising from enmity between tribes, blood feuds, etc. are discussed.

In Southern prose, the miserable lives of simple and poor people

often become the object of art. The government's distance from the people, its indifference to the tragic way of life are skillfully revived.

Nurlan's story "Aunt Selma" reflects the hard life of the people, the hard worker and his worries in the royal regime. Among the successful prose works of that period, J.Ali's "The tooth of greed", Chuja Bagir's "We must put in front of the guest", Nurlan's stories "Locust", the national spirit, modern view of important historical events and so on. The author thought about the problems and caused the creation of original works in this field.

In the stories of H. Farshbaf, the author of the books "In the villages of Garadagh", "Place of Glory", "Kindergarten", we see the South Azerbaijani Turk, his joy, sorrow and tragedy, who fought for his life, identity and self in a certain period of our history.

The policy of assimilation pursued by the Pahlavi regime, the banning of the mother tongue, the compulsion to speak Persian, and the fact that the people were unaware of the events of the country created more grounds for sadness, grief, fear and horror in the works of this period. During these years, a "literature of horror and fear" appeared in Iran, reflecting fear and despair. One of the brightest representatives of "horror literature" was G. Saidi.

Thus, the formation and development of prose in the South took place against the background of intense socio-political events related to the historical destiny of the people. For obvious reasons, it would be inappropriate to blame the creators of the first examples of Southern prose in Persian. However, at the heart of these works, written in Persian, are the character, lifestyle and ideals of the Azerbaijani Turks. In these examples of prose, the artistic figures of Turkish folklore act as an element of national thought in a foreign language. Although these examples of prose were written in Persian, they became a serious basis for the formation of prose in the Turkish language in the South.

In general, the influence of world literature is clearly visible in the works of the story genre, sometimes the poetics of fairy tales and epics come to the fore, and sometimes the norms of literary language are violated, but the material of life, live writer's observations prevail. In the South, we see that chauvinism in the field of national relations has become a major moral problem of the individual, leading to the

emergence of strong national feelings there.

Beginning in the 1990s, a number of prose works began to appear in the literary world. Ismayil Hadi's "Black Chukha", M.T.Zehtab's "Let it be ten" (collection of stories), Nasir Manzuri's "The last tale - the last legend" are the products of those years. The coming to power of the reformers in 1997 allowed for the strengthening of Azerbaijani publications. Thus, Togrul Atabay's "Mangurt", M.Agdashli's "Shaman" novel, Ali Dashgi's "Village Bride", Murtaza Majdfar's "I sprinkled water on the streets", Bagir Rashadati's "Golden Dream Bird", Aziz Mohsini's "Homeland" were published. . After the 2006 elections in the country, there was a revival and quantitative change in Turkish publishing houses.

Thus, with the exception of occasional literary works in novels, memoirs, essays, and other genres, publishers preferred only the story genre in their pages. The main reason for this was, first of all, that writers, through the genre of stories, covered current life events on specific boards, responding to the most important problems of the day in a timely manner.

The strengthening of this tendency laid the foundation of a new prose in the literature of South Azerbaijan. Nasir Manzuri's "Avava", "Garachukha", MR Levayi's "Arbatan", Saleh Atayi's "Don Quixote and the Mad Demrul Corps", Eyvaz Taha's "Where did the lead come from", Governor Gozate's "Mamac", as well as Rugayya Kabiri's "My Home", Sayman Aruz's novels "100 Years of Revolution" are among the valuable works of contemporary Southern prose.

Nasir Manzuri, Eyvaz Taha, Ruqayya Kabiri, Kiyan Khiyav, Hamid Argish, Murtuza Majidfar, Maliha Azizpur, Ruqayya Safari, Hamid Ahmadi, Governor Gozeten, Togrul Atabay, Saleh Atayi, Qadir Jafari, Mammad Malik Jafari, Rasul Malik oglu , Ziba Manuchohri, Mammadrza Tabrizli, Susan Razi, Araz Ahadoglu are distinguished in prose by their unique ability to express themselves and the wide range of topics.

The novel is a mirror of the current situation in South Azerbaijan. Ismail Hadi, Nasir Manzuri, Guntay Gancalp, Sayman Aruz's large-scale works reflect the beliefs of the people, the factors that guide life, the way of life of the society, socio-political and

religious problems.

The great steps taken by Nasr include Rahim Daqiq's "Hajar", Ismail Hadi's "Lachin", Nasir Manzuri's "Garachukha", Sayman Aruz's creative examples in periodicals, "Mardom and Jamaa", "Mahdi-Azadi", "Shams", "Yarpaq", "Live", "Sun" and so on. published in magazines and newspapers.

We would like to show the creative skills and style of Southern writers in the example of Rasul Greece. Rasul Yun is the author of short stories and novels, as well as modern poetry. He writes his stories in Persian and his poems in Turkish. As well as Mohammad Reza Lavayi. His achievements in the field of modern poetry are also applicable in prose. His novel "Arbatan" is one of the pearls of modern South Azerbaijani novel.

In recent years, the North is experiencing a novel boom. Dozens of large-scale novels by well-known and first-time authors are published. On the other side of the border, young writers who deal with prose, on the contrary, prefer more concise, more concise forms. Today, in the South, prose works are written in the style of "Flash Fiction", which was formed in Europe in the 60s of the last century and is based on minimalism and small volume. Such small prose works, which prefer conciseness, are given a variety of names, such as postcards, micro-stories, short stories. In the South, such works are called "match stories". Leading this trend are Murtuza Majidfar, Hamid Argish, Togrul Atabay, Maliha Azizpur, Mohammad Subhdil.

The leading theme in South Azerbaijani prose is the search for freedom and identity. At the heart of the prose are the experiences and sufferings of the people of South Azerbaijan. However, these sufferings are more focused on expressing the tragedies of the past. Despite the pressures and difficulties, the new writers bring a new spirit, breath and vision to the prose of South Azerbaijan. Thus, representatives of different generations make their contribution to prose. National spirit, modern view of important historical events, etc. It has made both the older and younger generations think of it as a problem, and has led to the creation of dozens of beautiful works.

The authors think about almost the same issues: the mother tongue, the national spiritual past, the hardships of the people, and so

on. and the artistic solution of problems is at different levels. The habit of professional writing is often replaced by emotional imagery, a direct calling style. However, these examples are of great literary and historical significance. Each work has its own place in the literary process in the sense of polishing our prose language, improving prose poetics.

The main scientific results and provisions obtained in this chapter of the research are reflected in the following articles.<sup>41 42 43 44 45 46</sup>

In the **Conclusion** part of the dissertation, the theses put forward during the research are presented, and important scientific provisions are expressed. Based on materials in scientific work The problems of the literary movement in South Azerbaijan, as well as the directions of literary development over the past 40 years are being studied.

Although the bans imposed on the spiritual communication of a single nation over the centuries, the chauvinist tsarist, Soviet and royal regimes created serious obstacles to the spiritual progress of the Azerbaijani people, they could not stop it. In this process, the press has undertaken a great historical mission, and within a limited period of time given by history, it has had a serious impact on the public consciousness of the people.

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<sup>41</sup> Məmmədli P. Rza Bərahəninin mühacirət dövrü yaradıcılığında Azərbaycan mövzusu // "Azərbaycan Mühacir ədəbiyyatı: reallıqlar, problemlər, vəzifələr"; II Beynəlxalq elmi konfrans, – Bakı: – 10-12 oktyabr, – s.271-282

<sup>42</sup> Duygu ve ıstıraplarını pandomimlerine yansıtan yazar: Gulamhüseyn Saidi // Asya Studies (Academic Social Studies), – 2017. Number:1, Autumn, – s.34-41

<sup>43</sup> Cənubi Azərbaycanda nəsrin formalaşma mərhələləri // Qərbi Kaspi Universiteti, Elmi Xəbərlər, humanitar elmlər seriyası, – 2019. № 2, – s.53-61

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<sup>45</sup> Xalqının sevgisinə sadıq qalan şair vətəndaş // Müqayisəli ədəbiyyat-şünaslıq / AMEA Nizami Gəncəvi ad. Ədəbiyyat İnstitutu: Beynəlxalq elmi jurnal, – 2020. – № 2. – s. 54-60

<sup>46</sup> Pioneer of Southern Azerbaijan Children's Literature – Samed Behrengi, //Bilig, Journal of Social Sciences of the Turkic World Türk (Dünyası Sosyal Bilimler Dergisi), - Ankara, 2022. № 1, – s. 123-136

The analysis shows that despite the political limitations, the events of the last 35-40 years in the South have defined the national essence of the press and literature, had a great impact on literary and artistic thought and directed its stages of development.

Although the South Azerbaijanis were unable to realize their national aspirations in the socio-political sphere, the Iranian revolution of 1978-1979 caused a special stage of revival in the course of cultural life. After the revolution, there was a media boom in South Azerbaijan.

After the Iranian revolution of 1978-79, the feelings of nationalism and Turkism in the creative intelligentsia became even stronger. Beginning in the 1980s and 1990s, there was a revival in the literary process.

The independence of Northern Azerbaijan and its influence in the world gave a great impetus to national self-determination in the South. The process of formation of a common literary process of a single artistic worldview appeared on both sides of the border. The struggle for the mother tongue and national identity was not in vain. Writers writing in Persian returned to their mother tongue and created new works.

Analyses show that if until the 1990s, intellectuals focused on the need to return to the bright ages of history and boast about the past, then by the end of the 1990s, identity immunity and excessive boasting began to be criticized with logical thinking.

For decades, publications of various political-ideological, national-cultural currents, intellectuals, as well as other mass media have realized that the only unifying factor is the issues of mother tongue, national culture and national identity. they were paying more attention to the field.

Thus, if we follow the activities of native-language media in Iran in the years after the Iranian revolution of 1978-1979, we can come to the following conclusion.

1. Mother-tongue media formed the national consciousness of Azerbaijani Turks.

2. It caused the return of a great nation that had lost its identity.

3. He eliminated the absolute superiority of the Persian language and preserved the existence of the Turkish language in Iran.

4. Tried to solve the problem of literary language.
5. It has created a new generation that is different from the old generation, which has been humiliated by the regime by all means, and is proud of its rich national and moral values and Turkism.
6. He raised a new generation of writers who wrote in their native language.
7. The immigrant press of the southerners was created by our compatriots who emigrated to Europe and America due to certain historical and political reasons. These media outlets began to analyze and evaluate the political, national and cultural problems of the united Azerbaijani people in the South and North in the public sphere of the countries where they live.

One of the issues involved in the study is that the main indicator of national artistic thought in the South has long been folklore, and the self-preservation instinct of folk art has overcome all limitations. Examples of oral folk literature published in separate books and in the press once again prove that, although there was no opportunity for the development of written literature in the mother tongue in the South, folklore has preserved itself and the purity of Southern folklore.

The analysis shows that the services of southern researchers are invaluable in identifying, researching and preparing for publication samples of classical Azerbaijani literature. With the materials published in the press about the classical literary heritage, the intellectuals served to convey to the people the search for Thai-Azerbaijani researchers and to complete and integrate our literary history.

The creativity of the new literary generation includes the ban on the mother tongue, which has become the ancestor of the people for years, the longing of the relatives of that generation, and the silent cries of national identity. Unlike previous generations, they have moved away from old stereotypes such as praise, call, slogan, praise, and parable, and have focused on social content in their works.

These young poets and writers were different from their predecessors. Some were inclined to write pro-Western, pro-avant-garde poetry based on the national spirit and national identity. Abundance of topics, freedom of thought, variety of styles began to

attract theorists in the first place

Poetry of the national awakening literature was aimed at serving the motherland, the people and politics.

Classical poetry was replaced by a new poem, the change of belief and thought in society brought him a flow of different ideas, created a new direction in literature. The poets of this period set an example for others in the literary world by creating changes in thinking in poetry and talking about man, society and its problems.

The native language press maintained the existence of the Turkish language in Iran. He tried to solve the problem of literary language. He brought up a new literary generation that possessed national and moral values and wrote in their native language .

As a result of the research, it is clear that the XIX-XX centuries were accepted as a historical period as a new period in both the North and the South. Although there are progresses and setbacks on both sides, commonalities prevail. On this basis, when looking at the essence and dynamics of the development of the literary movement in the South, it is necessary to note the following features that are characteristic of the whole literary process:

- With the annexation of Northern Azerbaijan to Russia, the progressive branches of Russian and European literary public opinion had a strong influence on the literary movement, and its repercussions gave impetus to the formation of new literature in the South.

- Turkish-speaking poets, who were educated and matured in Turkey and brought new literary trends there to their poems written in Persian, created a renewal in literature. A new look at the poem did not go unnoticed in the content and expression of literary examples in the Turkish language.

- In the literary process, poetry has reacted more quickly to literary social events, has been at the forefront of national artistic thought, as well as in a leading position in terms of artistic pursuits.

The social and political developments of the twentieth century affected all branches of poetic thought. At the end of this interaction, the classical poets moved away from traditional themes and turned to social and public issues. Along with folk poetry and poetry in the classical form, sectarian literature and satirical poetry also continued



and developed.

Since the 1940s, the “Longing Literature”, which has always been at the top, has been replaced by the "Resistance, Resistance Literature", which includes the search for identity half a century later.

Close communication with the poetry of Northern Azerbaijan pushed the language of poetry away from schematism and inappropriate fiction. At the same time, the emigration of Southern intellectuals to Europe, as well as the exchange of modern information, made the search for modern poetry one of the main directions in Southern poetry.

The creativity of the new literary generation includes the ban on the mother tongue, which has become the ancestor of the people for years, the longing of the relatives of that generation, and the silent cries of national identity. They are different from previous generations and have long since moved away from the old stereotypes of praise, call, slogan, praise, and parable.

The common factor uniting the young generation of Southern poetry is that they share the same position on the homeland and the national language. The boundaries of the content of this poetry are wide. Along with the expansion of the idea of the new Southern poetry, the thought of Azerbaijanism and Turanism also enriches its poetic expression and stylistic shades. The stylistic tendencies of Northern Azerbaijani poetry have a special place in the formation of Southern poetry in a new direction in the example of Samad Vurgun, R.Rza, B.Vahabzade, M.Araz, as well as the position of contemporary Turkish poetry. In particular, the intonation of Nazim Hikmet's poem is immediately felt. On the other hand, poets also learn from the experience of European poetry.

The formation and development of prose in the South took place against the background of intense socio-political events related to the historical destiny of the people. For obvious reasons, it would be inappropriate to blame the creators of the first examples of Southern prose in Persian. However, at the heart of these works, written in Persian, are the character, lifestyle and ideals of the Azerbaijani Turks. In these examples of prose, the artistic figures of Turkish folklore act as an element of national thought in a foreign language. Although

these examples of prose were written in Persian, they became a serious basis for the formation of prose in the Turkish language in the South.

Analyses show that the emergence of new trends and tendencies in the literature of South Azerbaijan over the past thirty years has led to a great revival, the literary generation as a successor has a rich literary heritage, preserves it and opens new pages in literature.

Thus, if we follow the activity of native language literature in Iran for the last 35 years, we can come to the following conclusion.

- Since the beginning of the Iranian Islamic Revolution, many political and cultural movements have emerged despite the limited opportunities for education and publication in the mother tongue.

- The new literary generation in South Azerbaijan is divided into traditionalists and avant-garde. There are authors who have written in both of these branches.

- Preserving the traditional two- and three-year heritage of their predecessors, they gained more experience in the field of translation from European languages.

- Compared to previous years, literary criticism has been formed.

- Thanks to the scripts of G.Saidi, who introduced and popularized Iran and South Azerbaijan in the world, and the works written by S.Behrangei for children, the art of cinema and children's literature is developing in South Azerbaijan.

**The main content and provisions of the dissertation are reflected in the following monographs, articles, theses and conference materials:**

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