

THE REPUBLIC OF AZERBAIJAN

On the rights of manuscript

ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**NAZIM HIKMAT TRADITION IN AZERBAIJAN POETRY
OF THE 60-80 S**

Specialty: 5716.01 – Azerbaijani literature

Branch of science: Philology

Applicant: **Islamli Agil Zabil**

Baku – 2023

Dissertation was performed at the Department of literary theory of the Institute of Literature named after Nizami Ganjavi, Azerbaijan National Academy of Sciences.

Scientific adviser: Doctor of Philology, Professor
Maharram Pasha Gasimli

Official opponents: Doctor of Philology, Professor,
Badirkhan Baladja Ahmadov

Doctor of Philology, Professor,
Rafiq Yusif Aliyev

Doctor of Philology, Associate
Professor
Parvin Alamdar Nuraliyeva

ED 1.05 - Dissertation Council of the Supreme Attestation Commission under the President of the Republic of Azerbaijan attached to the Institute of Literature named after Nizami Ganjavi of ANAS



Chairman of the
Dissertation Council:

Academician, Doctor of Philological
Sciences, Professor
Isa Akbar Habibbayli

Scientific Secretary of the
Dissertation Council:

PhD in Philosophy, Associate Professor
Ismikhan Mahammad Osmanli

Chairmen of the
Scientific seminar:

Doctor of Philological Sciences,
Associate Professor
Alizade Bayram Asgarli

INTRODUCTION

Relevance and studying degree of the research issue. The poetry of the 60s and 80s of the last century is a special stage in the history of Azerbaijani literature, and is extremely important in terms of the study of poetry and poetics in general. In these years, the internal creative relations of generations with each other, poetics, style searches replacing each other in terms of tradition and innovation in the literary process of Azerbaijan are among the literary events that enrich Azerbaijani poetry. In the studies touching upon poetic and stylistic searches, the period of the 60s is considered from the most diverse points of view; a large number of suggestions and arguments are listed, the reasons for a particular stage of development are explained and interpreted; however, it is felt that there is a lack of context in a general sense that brings these reasons and interpretations together into a common denominator. In our opinion, such a general context is Turkish poetry, in particular the traditions of Nazim Hikmet. This tradition had a critical role in the poetry of the 1960s and 80s, in the formation of its development tendencies and individual poetic styles. Many of the poets from the literary generation of Ali Karim (Fikrat Goja, Nariman Hasanzade, Vilayat Rustamzade, Huseyn Kurdoglu etc.) were in one way or another influenced by the poems of the great Turkish poet Nazim Hikmet, who lived in Moscow at that time. The new words and phrases that are already frequently found in the literary texts written by them, as well as the power to express the poetic content, were closely related to the influence of Russian and world poetry on the one hand, and the new poetry traditions created by Nazim Hikmet on the other. The nature of Nazim Hikmet's poetry, the aspect that sharply distinguishes it from other poetics, was that it had an oversimplifying and segregating character, that is, these texts, which were completely new in terms of intonation and rhythm structure, were also compressed, summarized and acquired new qualities of the poetic traditions that had preceded him. Nazim Hikmet's intonation creates the

impression of "spatial expanse" at first sight, the most original breaths of Turkish and world poetry converged in this space, absorbed the philosophy of all poetic genres and forms. It was for this reason that it was very problematic to get rid of his influence, because he covered the entire poetic atmosphere and conquered it. From this point of view, the relevance of the topic of Nazim Hikmet traditions in Azerbaijani poetry has a generalizing character - each new stage visualizes its innovation and originality within the context of tradition. Although Azerbaijani poetry was nourished by the most diverse sources during this period, the main source was Turkish poetry and the traditions of Nazim Hikmet.

The study of Nazim Hikmet's literary heritage in Azerbaijani literary studies was started during the author's lifetime and this process is still ongoing. In this field, Tofiq Malikli, Azer Abdulla, Arif Abdullazade, Anar, Jala Aliyeva, Ağshin Babayev, Rashid Guliyev and others have conducted and written a number of articles and research works. Despite certain bans and prohibitions in Turkey, F. Hikmet, R. Mutluay, F. Çalık, A. Kabaklı and other scholars have mentioned Nazim Hikmet's creativity and literary personality in their research. However, the tradition of Nazim Hikmet in Azerbaijani poetry has not been the subject of any research work.

The object and subject of the research. The object of the research is Azerbaijani poetry of the 1960s-1980s. In this context, Nazim Hikmet's poetry is one of the main objects of the study. Relevant researches that examine the literary-historical landscape of the mentioned stage, as well as the creative path of N. Hikmet, are also of this kind. The subject of the research is the issue investigated throughout the dissertation - the traditions of Nazim Hikmet in the poetry of the 60s and 80s of the last century.

Aims and objectives of the research: The main goal of the research is to study the traditions of Nazim Hikmet, which have an important place in the poetic system of Azerbaijani poetry (image, metaphor, language, style, composition, etc.) of the

1960s-1980s. For this purpose, we study intertextual relations typical for the relevant period in the search of Nazim Hikmet and the poetry of the 1960s and 1980s. The main tasks set in the research work can be summarized as follows:

- To examine the main development tendencies of Azerbaijani poetry in the 60s-80s;

- Nazim Hikmet's appearance in Azerbaijan's literary process and his inspiration on this literary-historical process;

- Participation of Nazim Hikmet in the process of creation and formation of free verse of Azerbaijan;

- Nazim Hikmet factor to form a new stage in 60-80 years Azerbaijani poetry;

- The sources of Azerbaijani modernist poetry and the role of Nazim Hikmet in the formation of new stylistic tendencies;

- Formation of Nazim Hikmet traditions in the new thought concept of Azerbaijani poetry from generation to generation;

- The image of Nazim Hikmet in poetic texts dedicated to Nazim Hikmet;

- Traditions of Nazim Hikmet in South Azerbaijani poetry; and so on.

Research methods. The dissertation work was developed on the basis of the historical-philological method, at the same time, methods of contrast, systematization, and literary-theoretical criteria were also used. In the research work, reference was also made to the principle of comparative analysis to clarify and explain poetic texts.

Main clauses set for defense. In order to study the problem of traditions of Nazim Hikmet poetry at a certain stage of Azerbaijani poetry and to fully cover the topic, the following provisions are considered in this scientific paper:

- To trace the ways of the formation of traditions of Nazim Hikmet in Azerbaijani poetry in a historical-chronological direction;

- To substantiate the factor of Nazim Hikmet in the main directions of development of Azerbaijani poetry;

- Investigate the influence of Nazim Hikmet's participation in the literary process of Azerbaijan on poetry;

- Determining the role of Nazim Hikmet's works in the formation of individual stylistic manifestations in Azerbaijani poetry;

- Continuation of the tradition of Nazim Hikmet in the formation of a new person and a new concept of thought in Azerbaijani poetry;

- Extension of the traditions of Nazim Hikmet in the formation of new poetry techniques and organization of language-style poetics.

Scientific novelty of the research. The scientific innovation of Azerbaijani poetry in the 1960s-1980s is made up of different aspects. These aspects can be formulated as follows:

1. The paper researches only the text creativity process but not the matter's technical aspect. That is, we have to follow the course of development of novelties both in parallel and internal context, leaving the issue of direct influence entirely aside.

2. The arrival and strengthening of modernism in poetry in the 60s of the last century is characterized in the context of the tradition of Nazim Hikmat.

3. For the first time, a broad view of poetic searches covering the known context and period is expressed, examples of South Azerbaijani poetry of the 80s are examined.

4. The problem of rhythm and intonation is presented comprehensively, the rhythm and specific intonation issues of the poem, which define the poet's creativity and fundamentally differentiate it from other texts and examples, are clarified.

5. The two principles of the organization of the literary text, measure and rhythm, are among the novelties of the work.

Theoretical and practical significance of research. The theoretical importance of the research is that the tradition of Nazim Hikmet is studied as a special stage in the Azerbaijani poetry of the 1960s-1980s. On the other hand, some provisions and scientific conclusions obtained from this study can be a certain source for future research.

Approbation and application of research. The dissertation was prepared at the department of literature of Azerbaijan and foreign countries of Sumgait State University. The main provisions of the research were reflected in various scientific publications, as well as conferences and scientific seminars.

The total volume of the dissertation with a sign indicating the volume of the structural sections of the dissertation separately. The dissertation was written in accordance with the requirements set for by the Higher Attestation Commission under the President of the Republic of Azerbaijan.

The research work consists of introduction, three chapters, conclusion and list of used literature. The total volume of the dissertation consists of 239,584 conventional signs. "Introduction" 11550, Chapter I - 73414 (paragraph I - 37977, paragraph II - 35 431), chapter II - 74 222 (paragraph I - 36040, paragraph II - 42 911), Chapter III - 71330, (paragraph I - 30432, paragraph II - 23 407, paragraph III - 27 052), "Conclusion" – 8906 conditional signs.

MAIN CONTENT OF THE WORK

The "Introduction" of the dissertation discusses the relevance and degree of development of the topic, defines the goals and objectives, methods of research, indicates the main provisions for defense, substantiates the scientific novelty, theoretical and practical significance of the dissertation.

The first chapter entitled "The main development tendencies of Azerbaijani poetry" consists of two paragraphs. In the first paragraph ("Formation of Nazim Hikmet tradition in Azerbaijani poetry"), the factor of Nazim Hikmet is investigated in the foot path of poetic development of Azerbaijani poetry since the 20s of the last century. It is noted that the beginning of a new poetic thought is always difficult. In the 20s and 30s of the

new century, Ali Nazim, Ismayil Hikmet, Mikayil Rafili, Nazim Hikmet, Samad Vurgun, Rasul Rza, Osman Sarivalli, Mirvarid Dilbazi, Nigar Rafibeyli, Abdulbagi Fawzi, Ahmed Jamil and other poets were innovators; they were also trying to form a new tradition. Theorist scholar Gorkhmaz Guliyev does not distinguish between tradition and innovation: “In the literary process, it is impossible to separate tradition and innovation, explain and interpret them separately; they explain the literary and artistic phenomena in a dialectical unity.”¹

In this sense, Nazim Hikmet's creativity has an important role in formation of a new tradition. Young Nazim's poems entered the literary environment of Azerbaijan starting from the 20s, and this process continued in the 60s and 80s. Ali Nazim wrote in his article “In a context of new tasks” that young poets write poems in free form out of great respect for Nazim Hikmet's poems. Speaking from the free verses that appeared in Azerbaijani poetry in the 20s, A. Nazim concluded that “Nazim Hikmat gave us the best and perfect examples of free verse”². This opinion unconditionally confirms the fact that taking into account the internal dynamics of the tradition and the literary process, Nazim Hikmet played a great and decisive role in the change of Azerbaijani poetry, in directing the processes going on within it and, as a result, in adapting these texts to world standards. M. Rafili also started the development of free verse as a trend with Nazim Hikmat: “But the face of free poetry found its artistic expression in the work of Nazim Hikmet for the first time. In our opinion, this is something that cannot be denied (Already, two of the three people above created their works under the influence of Nazim Hikmet)”³.

Nazim Hikmet is warmly welcomed on his second visit to Baku just like before. In his article “Thoughts on Azerbaijani

¹ Guliyev, Q. Ənənə və novatorluq//Quliyev Q. Ədəbi proses. Bakı, Mütərcim, 2020, -s. 148.

² Nazim, Ə. Yeni vəzifələr ətrafında./ Ə.Nazim. İnkılab və mədəniyyət. -1928, №8, - s. 31.

³ Rəfilı, M. Sərbəst şeir haqqında ilk söz –Maarif işçisi, -1929, №1. - s. 72

Culture”, he described this visit as follows: “My first poem was published in my homeland, in my City Istanbul, in Turkey, but my first book of poems was published in 1928 in Baku, Azerbaijan... Why I have written these lines? I write these phrases because I am proud of it...I am closely connected to Azerbaijani culture”⁴. The resurgence of free verse in Azerbaijan coincides with the middle of the 50s. About all researches appreciate this period as a new stage of Azerbaijani free verse. The arrival of Nazim Hikmet in Baku strengthened the current state of free poetry and the position of its greatest representative, Razul Rza, and increased his poetic possibilities.

In our opinion, the efforts made by Nazim Hikmet as regards the Azerbaijani poetry’s development should not be limited only by the form. In addition to the form, this tradition has gone over the content as well. Nazim Hikmat was known all over the world and his poetry was quoted everywhere. With his poems, free poetry in the world experienced its new stage. At such a time, Nazim Hikmet's close contact with the literary process of Azerbaijan had an impact on the development of poetic thought. This effect was reflected at different levels specified below:

1. The technique of poetry is not viewed as a dogma, but to express the wealth of new poetic possibilities.

2. To enrich the language and expressive elements of the poem, to update the measure and rhyme system.

3. To expand the range of topics and interests of poetry, to bring it to the arena of world poetic thought.

4. To ensure polyphony in the poem, to increase visibility, to connect poetic details with artistic-aesthetic content.

5. To ensure the placement of words and phrases in a free order, the functionality of stylistic emphasis.

6. To change the rhythm and intonation of the poetic text and bring polyphony to the level of style, and so on.

⁴ Günəşi içənlərin türküsü (Nazim Hikmətin şeirləri, məqalələri, Azərbaycanda onun haqqında yazılan şeirlər, poemalar, məqalələr).-Bakı: - Azərbaycan, -2002, -s.91.

The history of Nazim Hikmet's influence on Azerbaijani poetry confirms that this tradition has come a long way. This path, which started in the 20s, was further shaped in the 50s and increased its influence.

The 2nd paragraph of the study is called **“The Azerbaijani poetry in the 1960s as a new stage in the poetic tradition”**. In poetry, as the form becomes the speaking language of the poem, that is, as the series of formal changes becomes denser, the return to tradition becomes inevitable. One direction in poetry that brings poets to a common denominator is a path better known as free verse, but generally representing a new poetic thought. In this period, it is necessary to distinguish two main directions:

1) Searches of poets who focus on formal innovations and introduction of non-traditional means into the circulation.

2) Searches of poets who endeavor to combine the tradition in practice with the qualitative changes occurring all over the world in the new era. In the second direction, the issue of form no longer plays the role of an internal need, it comes out of the daily routine as the number one issue, and all poetic means are involved in the creation of new literary texts. When examined in this context, it is necessary to talk about the concept of artistic discovery in poetry. That is, Azerbaijani poetry represented a new poetic thought, starting from the fact of harmony, according to language, style and measure. From this point of view, it is possible to see that a new elegance of style, tradition of form, possibilities of expressing reality at the level of poetic cognition have been introduced in Azerbaijani poetry. The factor of Nazim Hikmat in poetry confirmed that poetry, as well as free verse, has unlimited possibilities of artistic description, polyphonic richness, poetic expressiveness, and using these possibilities to the maximum is one of the main tasks of poets.

If we compare the individual styles existing in Azerbaijani poetry, we will witness that the poetic base suddenly changed diametrically. The first thing that attracts attention in this picture is the existence of the old-new poetry opposition. The tendencies that are noticeable in the world literary process and have already

become stable values, in a certain sense, are also felt in Azerbaijani poetry, forcing to change the base of its expression and technical improvisation possibilities. In the late 1950s and 1960s, the fit of this form led to radical style changes. In the poem written by Rasul Rza in those years, the following verses clearly show how the mood changed:

I spat on the path of the poets
who attached good points,
And I stood on the guard of the new poem⁵.

If we group the aspects that turned the Azerbaijani poetry of the 60s into a unit of a new phase, the picture can be seen in the following way:

1. Poetry has radically changed in terms of style in comparison with the tradition, the laconic expression of thought came to the fore in both syllabic and free-form examples.

2. Contemporary world poetry, especially contemporary Turkish poetry, played an exceptional role in the development of laconic expression.

3. The concept (and construction) of “lyrical self” has changed in a certain sense and acquired new qualities. So, in the expression of my inner state in the lyric, additional details, decorative aspects that are not directly related to the point, and only decorate it, were thrown aside. Ali Karim, Nariman Hasanzade, Khalil Rza, Fikret Goja, Fikret Sadiq, Arif Abdullazade, Mammad Araz, Huseyn Arif, Mastan Gunar, Musa Yagub, Mammad Aslan, Mammad Ismail, Huseyn Kurdoglu, Agha Lachinli, Vagif Samadoglu, Ramiz Rovshan, Alakbar Salahzade, Isa Ismayilzade and other literary figures, in addition to stimulating the development of Azerbaijani poetry in the modern era, created fundamental conditions for it to be seen as an independent event in terms of stylistic diversity. In this period, the process of artistic creation was also interesting

⁵ Rza, R. Seçilmiş əsərləri: [5 cilddə] / R.Rza. – Bakı: Öndər, – c.1. – 2005.-s.29.

because both in prose and poetry, all aspects of national consciousness and existence were noticeable in the light of the artistic word with all its aspects. In many of his poetic texts, he strives to express the concept of the word, the energy contained in it infecting the human soul and uniting the whole world into one ash. That is, “Azerbaijani poetry” as a text has to summarize the evolutionary process that it has undergone over the centuries at certain moments, the results of the long-lasting evolutionary process are revealed in a perfect form in the works of individual poets, and in such a case, the poet whose literary fate coincides with that moment will inevitably bring words to the world and to man. He has to talk about his attitude, about the meanings he gained during his life and mainly about the metaphysical contact that “welds” the meanings to the reality. In their poetry, we see a new concept of thought, contrasting figures, as well as in Nazim Hikmat's work, the internal expression potential of the thought formula is often widely used. The main provisions of the first chapter are reflected in articles published in scientific journals⁶.

The second chapter of the study (“**Nazim Hikmet and the new concept of poetic thought in Azerbaijani poetry**”) consists of three paragraphs. In the 1st paragraph (“Diversity and richness of expressive possibilities of poetic thought”) the new thought and human concept in Azerbaijani poetry is investigated. It is shown that in these years, poetry did not change only in terms of subject and problematic, but also gained diversity in terms of form, individual style, rhythm and intonation. Relying on Turkish poetry, especially the poetry of Nazim Hikmet, has become a new tradition in Azerbaijan's literary process. Rasul Rza played a major role in this process. New poetry technology was used to the maximum in his poems. He defended the new concept of thought as much as possible in both his poems and articles, and tried to transform the new poetic way into a

⁶ İslamli, A. Nazim Hikmət və Azərbaycan ədəbiyyatı//Sivilizasiya. Bakı: - 2014, - s.72-76; İslamli, A. 1960-1980-ci illər Azərbaycan poeziyasında Nazim Hikmət ənənəsi. (Ramiz Rövşənin yaradıcılığı əsasında) Elmi xəbərlər. Sumqayıt: - 2014, – s. 32-35; və s.

tradition. He was right in his opinion that: “People who passionately defend traditions for some reason often look for them only in the past... Why can't and shouldn't our life, which is much more interesting and rich than the past, create new traditions?”⁷

At this stage, Rasul Rza continues the idea of creating a new tradition with the same determination in his creativity. “About rhyme again”, “New Word”, “About Rhyme” etc. poetically expressing his ideas about form and tradition in his poems, he invites the supporters of the old rhyme to stand against dogmas:

*You will say these rhymes
Were existing a hundred years ago.
That's right my brother,
however
if you pay attention a little
you will see then
had
but it was not said in this content*⁸.

In order to form and keep alive the new tradition, Rasul Rza not only addressed this issue in his poems, but also tried to do so in his articles and practical activities. In the articles such as, “The good and the different”, “The word of care, the care itself”, “Don't let the difficulty of the road scare you”, “Hope and dreams” etc., he appreciated the innovative tendencies in the works of Ali Karim, Tofiq Bayram, Sardar Asad, Fikret Goca, Fikret Sadiq, Vagif Vakilov (Samadoglu), Alakber Salahzade, Isa Ismayilzade, Vladimir Gafarov and others. In fact, these debates were art debates. It arose from the incompatibility of aesthetic criteria and the barriers created for it during the formation of a new artistic-aesthetic way of thinking. Tofiq Abdin, a

⁷ Rza, R. Mənim fikrimcə / R.Rza. -Bakı: -Azərnəşr, -1967. – s. 76.

⁸ Rza, R. Seçilmiş əsərləri: [5 cildə] / R.Rza. – Bakı: Öndər, – c.2. – 2005, –s. 106.

representative of Nazim Hikmat's tradition in the 80s, poetically describes these years in his poem “There was a time...”:

*There was a time when
my day was full of poetry,
We would talk about poetry,
We would fight with poetry,
We would reconcile with poetry.
When the name of Nazim Hikmet came up
We would stand up⁹.*

Nazim Hikmat was a center that held under its influence almost all young literary forces, and the tendencies of “running to the center” and “running away from the center” were clearly observed in the formation of poetic systems. In this process, in addition to the factor of Nazim Hikmet and Rasul Rza, references were made to world poetry in general, as well as to the creativity of many innovative Turkish poets.

Vagif Samadoglu, Alakbar Salahzade, Vilayat Rustamzade, Isa Ismayilzade, etc., who are followers of Nazim Hikmat tradition, i.e. they used the same methods in poetic text construction. V. Samadoglu chooses all the signs he knows within the context of tradition according to his intention and poetic purpose and uses them in the combinations he knows. In his poetry, new possibilities are opened in the content and form of poetry, new layers in the poetic expression of the inner world of a person, the context of tradition and its diachronic (deep) development, the opposition of old-new poetry in the literary process - all these aspects are accompanied by the expansion of the possibilities of poetic methods already in literary circulation. In one of his poem, the poet expresses the main point in accordance with Hikmet's tradition after the exposition – “*House. /The dirt of the other room, /Stalin on the wall, /And the old clock, /The scorn of the old clock...* ”.

⁹ Abdin, T. Sahilsiz dünya (şeirlər və poema) / T.Abdin. Bakı: - Yazıçı, -1985, -s.48.

*I looked at Baku
Back when turning.
A completely different city
Houses somehow,
Everyone is looking at me...
I bowed my head to my chest
Under my feet "Kilka v masle" –
- Old, rusty iron box,
Full of people left and right¹⁰.*

The innovation in Isa Ismayilzade's poetic philosophical concept resonates with the innovation of Nazim Hikmet. When the poet describes any detail, he makes it visible with his whole soul and spiritual world. The distribution of the lines of the poem "I am a thermos bottle" in a free order created conditions for the vividness of the images and made it possible to grasp the idea visually:

*I'm a thermos bottle
I'm pissed off
I'm broken inside.
(oh who cares)
From someone's eyes
from one's heart
when thrown away
I fell on loneliness and broke
- nobody saw how I broke
no one knew¹¹.*

Words and combinations of words and syntagmas in the poems of Fikret Goja, Fikret Sadiq, Arif Abdullazade, Tofiq Abdin, Vagif Jabrayilzade, Ramiz Rovshan, Chingiz Alioglu,

¹⁰ Səmədoğlu, V. Uzaq yaşıl ada / V. Səmədoğlu. – Bakı: Gənclik, – 1999. – s.19.

¹¹ İsmayilzadə, İ. Gözləyin, dünyaya qayıtmağım var – Bakı: -Qanun, -2006. – s.79.

Nusrat Kasamanli, Vagif Bahmanli and other poets come a little closer to the Turkish poetry language. Ramiz Rovsha's metaphor "The sky does not hold stones" is the leitmotif of his work. The ballad style characteristic of Nazim Hikmet's work is the basis of his poems. Thus, the 60-80 years of Azerbaijani poetry can be characterized as the period of formation and strengthening of Nazim Hikmet tradition. In the works of many poets, the new poetic tradition is manifested in terms of various components, and Nazim Hikmet's tradition finds its new artistic and aesthetic embodiment.

In the 2nd paragraph of the chapter ("**Nazim Hikmet and modernist poetry technique in Azerbaijan**"), the role of Nazim Hikmet is investigated as regards the issues of formation of modern poetry technique of 60-80s. In the 1960s-1980s of Azerbaijani poetry, the interest in Nazim Hikmet's poetry was not random, but rather, it was extremely serious and demonstrated its attitude to the world and reality in the structure of new literary texts. This interest gradually turned from leaks and penetrations into a systematic form, changes in the plan of content led to the emergence of variations of free verse in the plan of form. The difference between the free form of Rasul Rza and the free form of Vagif Jabraylzade or Adil Mirseyid was the result of this event. In Rasul Rza's poem, the ratio of emotion-excitement and rational beginning can be considered a special event for the poetry of that time.

In the 1970s and 1980s, we observed the opposite of this process. The representatives of the younger generation, who are already familiar with Turkish poetry, first of all, tried to master the intonation of this poetry, which immediately infects the human heart, and partially succeeded. In the representatives of that generation, especially Vagif Jabraylzade, and later in the representatives of the 80s (Vagif Bahmanli, Adil Mirseyid, Alisamid Kur, Rasat, Akif Ahmadgil, Zahid Saritorpag, etc.), the necessity to avoid this influence led to the formation of a different type of attitude towards reality.

The most prominent feature in the poetry of these years, that is, the form-creating element, is based on the principle of “sudden illumination”, i.e. the poet strives to show the depth of the suddenly born feeling. Intertwining feelings played an important role in the structure of the literary text, the rhyme system of the poem, the method of approaching folklore-epic poetics, and the selection of these components as a whole. At this point, it is necessary to pay attention to one detail: the effect of Nazim Hikmat's poetry did not occur on an individual level, that is, it was not limited to the effect on individual world of poets, rather it penetrated the context of our poetry, leading to a change in the content of its components. At this point, it is necessary to distinguish between two aspects:

1. In the poetry of the 80s, there are texts in which, as in the poetry of Nazim Hikmet, the epic context is not visible because it is in a sufficiently low layer. For example, Vagif Jabraylzade's poem “I am a cruel man, kamancha”. But as the feelings suggested by the poem are expressed, it is possible to see the layers arranged in the context of the text.

2. A new poetic presentation of direct epic texts is widespread in the poetry of the 80s. Dilsuz Mustafayev's poems written on the motifs of “Dada Gorgud” epics can be an example hereto. In this case, the “entire poetic arsenal of the poem, from the lexicon to the means of expression, is renewed. The source of such an aspect is also taken from the poetry of Nazim Hikmet. In Nazim Hikmet poetry, the tradition of turning the epic chant in the text into lyrical beats by means of poetic intonation is known.

*Substitute of giant mountains,
Substitute for the herd of Guzoglu Mansir,
Substitute for lost lands,
Substitute for the seas I cannot pass,
The replacement of the falls I can't sleep ...
Frantic sky, your howl toward stars ...¹²*

¹² Mustafayev, D. Ağ atlı oğlanın nağılı / D.Mustafayev. – Bakı: Yazıçı, – 1981. –s.16

Poets such as Vagif Samadoglu, Alekbar Salahzade, Isa Ismayilzade, Sayavush Sarkhanli, Sabir Rustamkhanli, Vagif Jabrayilzade, Agamali Sadiq, Vagif Bahmanli approached their poetic search from the angle of modern world poetry and showed a tendency towards originality in their relationship to words and poetic life. Aspects such as associativity in the poem, the expression of the idea, the poetic impression in ways that are inversely proportional to the tradition, and the effect of this expression method and technology on the human consciousness, the perception of the new poem by the readers, and the prominent influence on their poetic worldview and what they know about reality, have become the subject of discussion, and as a result, new analytical ideas about the poem were put forward. However, in most of these poetic examples, especially in the work of the mentioned poets, the expression of the theme “Motherland” has fundamentally changed.

For that time, this was considered an ultra-modern poetry technique. There was another aspect that was important here. At some point, when the technique of writing poetry and the method of expression changes, a mechanism is created within it, with which prominent aspects and features of the entire tradition, and the objects that are the target of poetry in general, are condensed into one moment.

Pain occupies an important place in Ramiz Rovshan's poetry. Critic Vagif Yusifli said, “Ramiz Rovsha's poetry is entirely poetry of pain. However, this pain is the pain born from the tragedy of understanding, from the light not surrendering to the darkness,” he is absolutely right. Indeed, the image of pain is in the foreground in R. Rovshan's poetry”¹³.

Vagif Bayatli Oder's poetry is distinguished by a number of peculiarities. In his poems, along with R. Rovshan and V. Samadoglu, he stands out for his modernist technique. The lyrical hero of the poet is a person with a very crazy and exuberant inner temperament. This lyrical hero is romantic by nature, but this

¹³ Yusifli, V. Sındır qəfəsi / V.Yusifli. – Bakı: Mütərcim, – 2008. –s.110.

romance is not without a sense of reality. Vagif's dream of a poet goes very far; it descends into the deepest layers of history, ascends into space, explores the unknowns of the human heart, but never leaves the ground. Contrasts of Life-Death, Existence-Absence, Love-Betrayal are often encountered in his poetry, but they are sharply different from other poets. For example, let's consider these lines from a poem he wrote about Freedom:

*A boy crying for freedom
Eyelashes are the wings of tears,
With the eyelashes of your tears
from the moment it was winged
you are free, you are winged
learn to open and close your wings,
birds to cry and laugh to fly,
learn to laugh and cry from birds,
learn, death is the greatest freedom
learn that you are¹⁴.*

This poem also talks about freedom and death, but there is a freedom in the rhythm and melody of the poem, the feelings and thoughts of the lyrical hero are rooted with shades of optimism.

In the stylistic technique of Adil Mirseyid, the artistic effect is more related to extra-textual reality. His poetic thinking was as original as it was different, his unexpected departures are not felt in the upper layer of the text, the main thing in his poetic system is to “play” with the whole text, to continuously break the single meaning in the whole text.

The main provisions of the second chapter are reflected in articles published in scientific journals¹⁵.

¹⁴ Cəbrayılzadə, V. Ölənəcən sevmək azdır / V.Cəbrayılzadə. – Bakı: Yazıçı, – 1990.- s.131.

¹⁵ İslamlı, A. Nazim Hikmət poeziyası və 60-80-ci illər Azərbaycan şeirində yeni poetik texnika – modernist təmayüllər. // “Dil və ədəbiyyat”. Beynəlxalq elmi-nəzəri jurnal. – Bakı: – 2013, –s.134-136;

İslamlı, A. 60-80-ci illər Azərbaycan poeziyasında Nazim Hikmət // Filologiya məsələləri. – Bakı: – 2013, – s.338-342

The 3rd chapter of the study is called “**Nazim Hikmet style in Azerbaijani poetry**”. In the 1st paragraph of this chapter (“**New poetic tradition in the language and style of Azerbaijani poetry**”), the renewal of poetry in terms of poetic technology, language and style is studied comprehensively. It is noted that Nazim Hikmet's poetic style from earlier decades was a strong driving force in the landscape of the said decade. Such a theoretical idea has already been resolved that the literary process of a specific period yearns for the past more than the present, attempts to dig up and revive the components of style and poetic technology that have not lost their freshness in the past. M.J.Jafarov emphasized the nature and phonetic features of the language and wrote: “The measure and rhyme play an important role in the harmony of the poem. However, measure and rhyme are based on the nature of the living language, its phonetic features, and arise from the language material”¹⁶.

Therefore, it is completely natural for the language of poetry to change and update from time to time. In order for the poem to come out alive, it needs to be based on a living spoken language, it needs to be expressive and emotional. According to linguist, academician Tofiq Hajiyev, in A. Karim poetry, “...innovation starts directly from the allusion system, then it conquers the syntax, and from here it easily takes over the whole speech.”¹⁷

This feature manifests itself in one way or another in the poems of those who continue the tradition of Nazim Hikmat.

İslamlı, A. Nazim Hikmətin peyzaj lirikasının Azərbaycan poeziyasına təsiri Doktorantların və gənc tədqiqatçıların XVIII Respublika elmi konfransının materialları. Bakı: – 2013, – s.64-66

İslamlı, A. Vaqif Səmədoğlunun poeziyasında Nazim Hikmət ənənəsi //Azərbaycan - şünaslığın aktual problemləri V beynəlxalq elmi konfransın materialları. – Bakı: – 2014. –s.315-317

¹⁶ Cəfərov, M.C. Şeirimizin dili və vəznə haqqında //Füzuli düşünür -Bakı: -Elm, - 1959. -s. 154.

¹⁷ Hacıyev, T. Əli Kərim poeziyası //Əli Kərim. Seçilmiş əsərləri – Bakı: -Lider, - 2004. - s. 10.

Poetic language tries to cover all elements of syntactic speech, and thus poetic syntax spreads everywhere in artistic speech.

The poetic capabilities of the language are also important in creating an image in Azerbaijani poetry. Poetic possibilities and richness of the language are closely involved in image creation. With Sabir Rustamkhanli's new poems, the new poetic tradition is getting stronger. Academician Isa Habibbayli correctly identifies this change in the poet's work and writes: "The introduction of new ideas and analogies within the traditional style gradually resulted in the confirmation of Sabir Rustamkhanli's original style. The thought's poetic and bold expression determined the individuality of his poems"¹⁸. Sabir Rustamkhanli's poem "Motherland" was very close to Nazim Hikmet's patriotism in terms of drawing the spiritual map of the Motherland and creating the poetic color of the homeland:

*It is a handful of clouds,
A lifetime of hope
A drink of water
It is a hearth that burned as it burned,
It is a desire that tasted better.
It is a spring shower,
21 Azer's blood,
Javad Khan's place of murder,
Sabir's poem "Fakhriyya",
Mountains lost in fog -
Homeland... Homeland...¹⁹*

The language of the poetry of Nusrat Kasamanli, Sayavush Sarkhanli, Vagif Jabrayilzadeh, Vagif Bahmanli, Aghamali Sadiq, Adil Mirseyid is characterized by different semantic stylistic features. Vagif Jabrayilzade's poetic searches do not

¹⁸ Həbibbəyli, İ. Ədəbi-tarixi yaddaş və müasirlik / İ.Həbibbəyli. – Bakı: Nurlan, – 2007, -s. 377.

¹⁹ Rüstəmxanlı, S. Qan yaddaşı / S.Rüstəmxanlı. – Bakı: Yazıçı, – 1987. – s. 17.

seem identical at all. In the poem “Mother water” by Vagif Jabrayilzade (now Vagif Bayatli Oder), the rhythmic arrangement of the language is essential. The poet said, “Dying with your mother was the most beautiful death in the world.” //Death is not scary for a person //going under the black earth //beside mother”, - after his exposition, he weaves the artistic text expressing the poetic exhaustion of the poem:

*Seeing this river
Today is as dear to me as the day of my death.
I don't want anyone
two drops of tears from my eyes today
as if erasing, let my mother close the light of my eyes.
The most beautiful dream in the world,
I want to sleep in your arms without waking up again,
Yenisei- mother water²⁰.*

In the poetry of Adil Mirseyid, who occupies one of the most important places in terms of relying on the poetic tradition of Nazim Hikmat, the problem of the revival of the poet's inner voice in the poetic text is revealed in various versions. The fact that the power and energy in the poetic text actually comes from nature, or at least similes it to nature, can be considered the influence of 20th century Turkish poetry, especially the poetry of Nazim Hikmet.

In the 1960s and 1980s, the fluency of language and style in Azerbaijani poetry expanded the possibilities of artistic description and increased the qualities of expressiveness and emotionality. It also depends on the level of individual skill in a certain sense. However, the substantiation of the poetic development, the materialization of the aesthetic-artistic perception increases the flexibility of the language. In many poetic texts, the expansion of the possibilities of using repeated

²⁰ Cəbrayılzadə, V. Ölənəcən sevmək azdır / V.Cəbrayılzadə. – Bakı: Yazıçı, – 1990. – 124 s.

words and repetitions conditions the description of details, the visibility of situation-details.

The 2nd paragraph of this chapter is called “**Maintaining tradition in poems dedicated to Nazim Hikmat**”. In this paragraph the poems of Azerbaijani poets dedicated to Nazim Hikmat are included in the study. The great Turkish poet Nazim Hikmet has been intertwined with the literary environment of Azerbaijan since the 1920s, and his poems and books were published in various press agencies in Baku. The publication of his first book and his coming to Baku and staying here for a few days connected him to the literary process of Azerbaijan. This attachment became intense after he was released from prison in Turkey and came to the Soviet Union. Radi Fish, who wrote a book about Nazim Hikmat, emphasizes the connection of the poet's personal fate with Azerbaijan and writes: “Nazim Hikmet's personal fate was also connected to Azerbaijan by unbreakable strings. Even at that time, Nazim stood side by side with young poets such as, Suleyman Rustam and Mikayil Rafili, and fought together against the stereotyped, hypocritical, outdated forces of the twenties, which could not leave the framework of tradition...”

Nazim Hikmat was often in Baku, he was friends with Samad Vurgun, Rasul Rza, Mehdi Huseyn, and Imran Gasimov. He participated in meetings, artistic debates and meetings.²¹ Azerbaijani poets dedicated many poems to the poet even in the 20s and 30s. The writing of Ali Nazim's “Crossing the Black Sea” (1927) and Samad Vurgun's poem “Movement” (1929) showed the influence of the poet on the literary environment of Azerbaijan and his defining a new path in this environment. In the poem “Movement”, S. Vurgun tries to capture the dynamics of the era, time, which is best expressed in the work of Nazim Hikmat, and once again announces his own poetic platform: *“Listen, oh! //What I'm looking for //It's neither love nor parting anymore //This feeling, this excitement //It didn't come from my*

²¹ Fiş, R. Nazim Hikmət / R.Fiş. – Bakı: Gənclik, – 1981. –s. 317-318.

heart, it came from my mind: //Movement! //Move! //Today I have an iron-strong, //Inexhaustible old force in my being” ²².

Most of Nazim Hikmat's poems were those which were written after he came to Baku, after living in Moscow and after his death. Bakhtiyar Vahabzade dedicated his poem to his first arrival to Baku (“The First Book”); Other poets, for example, Madina Gulgun wrote a poem in this connection entitled “Nazim Hikmat”; In this regard it is to be noted the poem of Fikret Sadiq also (“Longing for a Son” (1958). The poem “Nazim is still in the sea” written by Suleyman Rustam for the ship “Nazim Hikmat” (1965), “I remembered Nazim” (1964) by Zeynal Khalil, “The poet's death” (ballad) (1963), “if I don't burn...” by Balash Azeroglu (1968), “Nazim travels the world” (1973) by Mammad Rahim, “Nazim Hikmat” by Mirvarid Dilbazi, “Son of man” by Nigar Rafibeyli, “Nazim is a lighthouse on the Island of Parting” by Hokuma Billuri, etc. Nazim's love, Nazim's pain and Nazim's separation are poeticized in his poems. Among these poets, Rasul Rza dedicated the most poems to Nazim Hikmat. The poet dedicated a series of poems to him and expressed the worst sadness of the loss of a friend. “Meeting with Nazim”, “Straw yellow” (from the series “Colors”), “There is a walnut tree in Gulkhane park”, “Chinaralti”, “Great poet”, “The yellow longing of blue eyes on the horizon” etc. Nazim Hikmet's poetic image is created with artistry in his poems.

Almost all of the new generations turned to the poetry of Nazim Hikmat after his death, took advantage of his poetic understanding, appreciated his style and his struggle, and dedicated many poems to him. Nariman Hasanzade's poems “Nazim Hikmet”, “He would come tomorrow”, “You are happy”, “Nazim used to say poetry”, “If I knew”, “Turkish verse”, Khalil Rza's “Turkey of those who drink the sun”, Mammad Araz's “Gift of Turkey to Nazim”, Huseyn Kurdoglu's “Turk oglu Turkam”, Fikret Goja's “Nazim Hikmet”, “Doomsday

²² Vurğun, S. Seçilmiş əsərləri: [5 cilddə] / S.Vurğun. – Bakı: Şərq-Qərb, – c.1. – 2005. –s.75.

was a beautiful thing, the dead will be resurrected”, Vilayat Rustamzade's “Crazy longing”, Vagif Nasib's “Stranger Man”, “Nazim Hikmat's last hum”, Vagif Samadoglu's “Nazim Hikmet”, “Tale of Ogre”, “Nazim's Fire” by Mammad Aslan, “Beautiful Songs to Read” by Azer Abdulla, “Statue of Nazim” by Abbas Abdulla, “From Pushkin's Poetry Festival”, “Expatriate World”, “Obituary”, “Bursa” by Arif Abdullazade, “Nazim Hikmet” ship by Isa Ismayilzade, “Nazim Hikmet” by Alakbar Salahzade, “Nazim Hikmet” by Tofiq Malikli, “Hello, Nazim baba” by Chingiz Alioglu, “It is snowing” by Dilsuz, “I told my problems to the water” by Ramiz Rovshan, etc. poetic tradition is continued in his poems. The death of the poet made his friend R. Rza so sad that he said that he could not bear this hardship:

*But don't say that Nazim is dead!
Remember the salamander bird
Magic feather,
Please read my single line.
You see what he saw in his life.
Nazim will be ready with you.
But what should I say, what should I write?
My work was hard.
Who would tolerate me, who!...²³*

One of the modern poets of Azerbaijan Nurangiz Gun, who mastered Nazim Hikmet's style and poetic technique expressed her endless love to Nazim Hikmet in his poems “Motherland, Persuasion and thoughts” and “This evening”. In the poem “Motherland, Persuasion and Thoughts”, quoting the epigraph of the hemistiches of N. Hikmet (“Thinking! // What a holy work! // What a misfortune! // What a happiness) calls him “master”. In this poem, the poet refers to N. Hikmat as “Nazim-baba” and tries to find reasons for his separation from his homeland:

²³ Rza, R. Seçilmiş əsərləri: [5 cilddə] / R.Rza. – Bakı: Öndər, – c.1. – 2005. –s. 98.

*Be calm, Baba Nazim,
The homeland is in your destiny, your luck,
The homeland is in your heart attack, in the
white of your hair -
Homeland is in all your stories,
You are in the iron grip of your country!!!²⁴*

The writing of almost all poems dedicated to Nazim Hikmat in the form of free verse sounds like a direct continuation of the poet's poetic tradition. Even national traditionalists such as S. Vurgun, S. Rustam, M. Rahim, M. Dilbazi, Z. Khalil wrote their poems dedicated to him either freely or in a mixed form. This shows that both free poetry and Nazim Hikmet's poetic tradition played a dominant role in the literary process in the 1960s and 1980s. In his poem "Nazim Hikmet", written in free form, M. Dilbazi calls the poet "the blue-eyed giant of poetry" and states that he has "a house" full of joy and sadness in the art estate.

The tradition of Nazim Hikmet was continued in the work of young poets who came to literature in the 80s of the 20th century, and the endless love for the poet was expressed poetically.

The position of Nazim Hikmat's poetic tradition in South Azerbaijani literature is examined in the third paragraph entitled "**Traditions of Nazim Hikmet in South Azerbaijani poetry**". A large part of the poems written by Azerbaijani poets with a longing for the South were written in the form of free verse, which created different associations. Since the 60s, poets such as Rasul Rza, Mammad Araz, Nariman Hasanzade, Khalil Rza, Alakbar Salahzade, Isa Ismayilzade, Sohrab Tahir expressed their longing for the South in free verse, and the form of the poems written in the South did not remain unaffected. After the 1960s, the influence of Azerbaijani poetry with Southern poetry in terms of subject matter and problematic has also had its effect on its

²⁴ Nurəngiz G. Seçilmiş əsərlər. (Şeirlər və poemalar). I cild. –Bakı,: -Renessans-A. 2019. s.48

form. The richness of style, rhythm and intonation change of Azerbaijani poetry can be felt in Southern poetry as well. Parvana Mammadli, a scholar of southern studies, who considers this, writes: "...as S. Vurgun, R. Rza, B. Vahabzade, M. Araz have a special place in the formation of Southern poetry in a new direction, the position of contemporary Turkish poetry is felt, especially Nazim Hikmet's intonation of the poem of wisdom is heard immediately"²⁵.

In the poems of M. Araz, N. Hasanzade, S. Tahir, A. Salahzade, S. Rustamkhanli, I. Ismayilzade, A. Tude, the poetic map of longing for the South was freely drawn. Such poems, which appeared in the literature of Northern Azerbaijan, were included in Southern poetry both in terms of subject and form. Free poetry first appeared in the works of Taghi Rufat, Mammadhuseyn Shahriyar, Habib Sahir, and Sahand. Habib Sahir (1903-1988) brought a new spirit to Southern literature with his free poems. In terms of time, it can be seen that Habib Sahir's free verses were written after the 60s. His "Evening Age", "Secret of Time", "Waterfalls", "Roaring Crazy Winds", "Homeland's Song", "Summer Nights of Tehran", "Worker" etc. created the first and new forms of free poetry with his poems. Traces of R. Rza's freedom can be found in the poem "Homeland Song":

*Azerbaijan is paradise from head to toe,
gardens of paradise
The veil of the Blue Caspian.
It turned into a thousand colors.
El is an army and a fortress
Savalan, his head is snowy*²⁶.

²⁵ Məmmədli, P.Çağdaş Güney Azərbaycan ədəbiyyatının təmsilçiləri: ədəbi şəxsiyyətlər, təmayüllər və perspektivlər//Güney Azərbaycan ədəbiyyatı antologiyası. Bakı, TEAS Press, 2015, s. 15.

²⁶ Həbib, S. Seçilmiş əsərləri. –Bakı, -Lider, 2005, -s. 77.

Habib Sahir's free poems are dominated by the intonation of Azerbaijan, motherland and nature. In South Azerbaijan, free poetry has a role to play in connecting it with his name.

Unlike Habib Sahir, Sahand expresses his political and social thoughts better in free verse. Considering this, the researcher Fikret Ahmadov (Süleymanoğlu) writes: "...Sahand brought innovation not only to the content, but also to the form with his modern poems, which now have languages by heart, and became one of the leading figures in expanding the horizons of political poetry in the South.²⁷" Sahand was essentially a poet connected to the national root and tradition, and he tried to preserve this national spirit in the form as well as in the content.

The tradition of Nazim Hikmet in South Azerbaijan in modern times is extending successfully in poems by Hummet Shahbazi, Hadi Garachai, Ali Huseynzade (Dashgin), Kiyani Kheyav, Ruxiya Kəbiri, Nadir Manzuri, Nadir Azhari, Bahruz İmani, Murtuza Məjidlar, Muhammad Rza Lavai, Toğrul Atabay, Heydar Bayat and Sayman Aruz. The tradition of free poetry is successfully continued in the works of Leyla Kahali, Aydın Araz, İsa Zeyni, Solmaz Məmmədrzayi, Ruxiyyə Safari and other poets.

The main provisions of Chapter 3 are reflected in articles published in scientific journals²⁸.

In the "Conclusion", the scientific conclusions obtained regarding the traditions of Nazim Hikmet in the Azerbaijani poetry of the 1960s-1980s are summarized and the results are systematized.

²⁷ Süleymanoğlu, F. Səhənd (məhiti, həyatı və yaradıcılığı)/ F.Süleymanoğlu. Bakı: Nurlar, – 2017, -s. 78-79.

²⁸ İslamlı, A. 1960-80-ci illər Azərbaycan poeziyasında poetik üslubun bəzi xüsusiyyətləri // Sumqayıt Dövlət Universiteti. Müasir dilçiliyin aktual problemləri beynəlxalq elmi konfransın materialları. Sumqayıt: – 2016, - s.229-230; İslamlı, A. 60-80-ci illər Azərbaycan poeziyasında Nazim Hikmət // Filologiya məsələləri. Bakı: - 2013, - s.338-342; Исламлы, А. Влияние поэзии Назима Хикмета на Азербайджанскую поэзию // Филологические науки вопросы теории и практики. № 1 (31), Тамбов: - 2014, - с.83-86; və s.

The main content of the study is reflected in the following articles and conference proceedings of the applicant:

1. İslamlı, A. 60-cı illər Azərbaycan poeziyası xüsusi mərhələ kimi //Filologiyanın aktual problemləri: Axtarışlar və perspektivlər. Respublika elmi konfransının materialları. Sumqayıt: - 2012, - s.106-109
2. İslamlı, A. Nazim Hikmət və Əli Kərim //Azərbaycan Respublikası Təhsil Nazirliyi Sumqayıt Dövlət Universiteti. Elmi xəbərlər. Sumqayıt: - 2012, - s.46-50
3. İslamlı, A. 80-ci ıllar Azərbaycan şiirlerinde dil-ıslup poetikasını ve Türk şiir geleneđi // Kultur Evreni. Ankara: -2013, -s.25-31
4. İslamlı, A. Nazim Hikmətin 60-cı illər poeziyasına ritm və intonasiya baxımından təsiri //Doktorantların və gənc tədqiqatçıların XVII respublika elmi konfransının materialları. Bakı: - 2013, - s.300-301
5. İslamlı, A. Nazim Hikmət poeziyasını və 60-80-ci illər Azərbaycan şeirində yeni poetik texnika – modernist təmayüllər. // “Dil və ədəbiyyat”. Beynəlxalq elmi-nəzəri jurnal. Bakı: - 2013, - s.134-136
6. İslamlı, A. 60-80-ci illər Azərbaycan poeziyasında Nazim Hikmət // Filologiya məsələləri. Bakı: - 2013, - s.338-342
7. İslamlı, A. Nazim Hikmətin peyzaj lirikasının Azərbaycan poeziyasına təsiri Doktorantların və gənc tədqiqatçıların XVIII Respublika elmi konfransının materialları. Bakı: - 2013, - s.64-66
8. İslamlı, A. Vaqif Səmədođlunun poeziyasında Nazim Hikmət ənənəsi//Azərbaycanşünaslıđın aktual problemləri. V beynəlxalq elmi konfransın materialları. Bakı: - 2014, - s.315-317
9. İslamlı, A. Nazim Hikmət və Azərbaycan ədəbiyyatını // “Sivilizasiya” jurnalı. Bakı: - 2014, -s.72-76

10. İslamlı, A. 1960-1980-ci illər Azərbaycan poeziyasında Nazim Hikmət ənənəsi. (Ramiz Rövşenin yaradıcılığı əsasında) Elmi xəbərlər. Sumqayıt: -2014, - s.32-35
11. Исламлы, А. Влияние поэзии Назима Хикмета на Азербайджанскую поэзию //Филологические науки вопросы теории и практики. № 1 (31), Тамбов: - 2014, - с.83-86
12. İslamlı, A. Nazim Hikmət poeziyası və 60-80-ci illər Azərbaycan şeirində yeni poetik texnika //Azərbaycan xalqının Ümummilli Lideri Heydər Əliyevin anadan olmasının 91-ci ildönümünə həsr olunmuş Gənc Tədqiqatçıların II Beynəlxalq Elmi konfransı. Bakı: - 2014, - s.232-234
13. İslamlı, A. İki şeirin poetik yaddaşında Nazim Hikmət obrazı // Sumqayıt Dövlət Universiteti. Elmi xəbərlər. Sumqayıt: -2015, -s.17-20
14. İslamlı, A. 1960-80-ci illər Azərbaycan poeziyasında poetik üslubun bəzi xüsusiyyətləri // Sumqayıt Dövlət Universiteti. Müasir dilçiliyin aktual problemləri beynəlxalq elmi konfransın materialları. Sumqayıt: -2016, - s.229-230

The defense of the dissertation will be held on "31" may 2023 at 15⁰⁰ at the meeting of ED 1.05 - Dissertation Council operating under the Institute of Literature named after Nizami Ganjavi of ANAS.

Address: AZ 1143. Baku, Huseyn Javid Avenue 117, Academy Campus, Main building, IV floor, Electronic assembly hall of the Institute of Literature named after Nizami Ganjavi.

The dissertation is available in the library of the Institute of Literature named after Nizami Ganjavi of ANAS.

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

The abstract was sent to the necessary addresses on "20" april 2023.

Signed for publication: 18.10. 2022

Paper format: A5

Volume: 41864

Circulation: 20