

**REPUBLIC OF AZERBAIJAN**

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**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**THE IMAGE OF MIRZA ALEKBER SABIR IN  
AZERBAIJAN LITERATURE**

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## INTRODUCTION

**Actuality and usage rate of the research.** For Azerbaijani literature, culture, and politics, the 20th century was a time of intense and challenging fights, but it was also a fruitful one. The literary process, as well as all aspects of life, started to be impacted at the turn of the century by the sociopolitical processes occurring in Azerbaijan, the fact that foreign invaders were interested in our homeland, the geopolitical interests of great powers, and the conflicting interests brought about by our nation's rich natural resources and geographic location.

As a result, Azerbaijani literature was undergoing a quick renaissance at the start of the 20th century. Our literature saw a variety of literary trends and aesthetic thinking currents, and the literary community's testing of new forms hastened these renaissance ideas. Since literature is a reflection of public life, it also formed a greater attitude toward these processes. This is why national-democratic ideas found a place in the literary environment. The unjust policy of the tsarist administration against the Turkic-Muslim peoples was not overlooked in the Azerbaijani people's daily lives. At such a stage, the "Molla Nasreddin" magazine and its line-movement, which arose from the demands of the time, not only developed national democratic thought, but also waged a sharp struggle against fanaticism, ignorance, and illiteracy. Studying the socio-political, socio-cultural, literary processes of this period in depth, as well as studying them on a national level, has been determined as the most necessary and relevant direction of our scientific thought during the period of independence.

Therefore, the most important and necessary scientific and literary studies of today should be centered on the thorough study of the literary process, which directly reflects the processes that occurred at the beginning of the last century, as well as the most

active figures in this process, their creativity and activity, and the path of struggle, based on sources and resources. On the one hand, it is crucial to sanitize the ideological approaches developed during the study of this period in its complex form, as well as the literary process of the period during the Soviet period, because studying the period in question through the lens of national interests is one of the fundamental principles of our national statehood.

As historical and literary sources confirm, one of the central figures in the struggle of the “Molla Nasreddin” magazine and the cream of national democratic thought gathered around the magazine is the founder of a new type of satire, the democratic writer Mirza Alakbar Sabir. M.A. Sabir’s personality, art, life path, struggle, and environment have always been in the focus of literary thought, and scientific opinions were expressed about him even during his lifetime. After Azerbaijan became a Soviet country, a high interest in Sabir’s heritage was formed, and consistent measures were taken in the field of studying and promoting the writer’s heritage. This interest led to a series of events under the name of “Sabir Poetry Days”, where, along with the promotion of his centuries, the heritage of the great writer was studied, and at the same time, the artistic examples dedicated to him were read, discussed, and brought to the general public. During the Soviet period, consistent work was done to comprehensively study Sabir’s life and art, and this direction is being continued today.

The state has consistently celebrated the anniversaries of the great writer, and the work of publishing, researching, and promoting his works has been continuously continued. When we approach the need to study and objectively study the place, position, and scientific-artistic attitude of our people, state, and scientific and literary community, whom our people, state, and literary community read, loved, and cherished with great interest in literary literature, as

well as the need to study and objectively study the place and position of this outstanding personality in literary works in a comprehensive manner, as well as in the light of the concept of national statehood of the period of independence, the relevance, necessity, and scientific significance of the dissertation are once again confirmed. “As an expression of great respect for Sabir’s art, the services of Abbas Sahat, a colleague in the profession, faith, and friend of the poet, can be evaluated. Thus, Abbas Sahat rendered important services in collecting and publishing Sabir’s heritage under the name “Hophopname”. In 1922, a statue of the great Azerbaijani poet Mirza Alakbar Sabir was prepared, which arouses interest as another expression of respect for the writer’s heritage and personality.”<sup>1</sup>

Great leader Heydar Aliyev also said about M.A. Sabir, who is considered a literary treasure of our people: “The personalities we are most proud of in 20th century literary criticism are Sabir and J. Mammadguluza.”<sup>2</sup> President of the country Ilham Aliyev also highly appreciated Sabir’s art and personality and emphasized in the decree he signed on the 150th anniversary of the outstanding writer: “Mirza Alakbar Sabir, while keeping alive the bright traditions of our centuries-old poetry, has gained wide fame as a master of words who has raised our literature to a qualitatively new level and enriched it in terms of social ideology. The main theme of the works created with great talent by the thinker poet, one of the leading figures of the literary movement formed around the “Molla Nasreddin” magazine, was a call for spiritual purity, cultural advancement and

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<sup>1</sup> Mirzəyeva, S. Sabir elmi və bədii ədəbiyyatda// – Naxçıvan: “Naxçıvan” Universitetinin Elmi əsərləri, – 2021. № 3, – s. 101-105.

<sup>2</sup> Mirzə Ələkbər Sabir –150. Bibliografiya / tərt. ed. M.Həsənova, G.Misirova – Bakı: –2012. –384 s.

enlightenment.”<sup>3</sup> Speaking about the importance of studying Sabir's art and life path, Sabir scholar Mammad Mammadov writes, "For nearly a century, Sabir's creativity has been at the center of attention of the literary community and researchers. During the past period, a number of brilliant successes have been achieved in the field of publishing and bringing the poet's literary heritage to a wide audience, as well as studying his life and activities."<sup>4</sup>

Numerous steps have been taken in the field of studying the legacy and life of such a powerful writer. Writer-literary critic Mir Jalal Pashayev, Academician Bekir Nabiyeu, Gulu Khalilov, Aruz scholar Ekrem Jafar, Aziz Sharif, Abbas Zamanov, author of a series of authoritative books, Professor Mammad Mammadov, Jafar Khandan, M. Huseyn, M. Jafar, M. Rafili, A. Mirahmedov, A. Aghayev, Y. Garayev, Zaman Askerli, Tayyar Salamoglu, Tarlan Novruzov, Alkhan Bayramoglu and many other literary critics are leading figures in Sabir studies. Literary critic Seyid Huseyn gave the greatest appreciation to the writer's creativity and said, "Buy any of Sabir's poems, it is a historical document for you." Along with the dissertations of H. Samadzadeh, Alkhan Bayramoglu, and Vahid Azizov, which are noted as important results of Sabir studies, the collections dedicated to the life and legacy of the great writer include "Green Leaves"<sup>5</sup>, "Azerbaijani People's Poet Sabir: Collection of Articles"<sup>6</sup>, a bibliography prepared by Nazim Akhundov, <sup>7</sup>"M.A.

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<sup>3</sup> Mirzə Ələkbər Sabirin 150 illik yubileyinin keçirilməsi haqqında Azərbaycan Respublikası Prezidentinin Sərəncamı. Bakı şəhəri, 1 iyun 2010-cu il

<sup>4</sup> Məmmədov, M. M. Ə. Sabir: mübahisələr, həqiqətlər / M. Məmmədov. – Bakı: Yazıçı, –1990, – 280 s

<sup>5</sup> Yaşıl yarpaqlar: Sabir gecəsi münasibətilə: Azərbaycan şairi Sabirə ithaf / . – Bakı: –1922.– 16 s

<sup>6</sup> Azərbaycan xalq şairi Sabir: məqalələr məcmuəsi / – Bakı: Azər nəşr, –1924. – 48 s.

Sabir: Collection of Articles"<sup>8</sup>, "Contemporaries About Sabir"<sup>9</sup>, and "Sabir Poetry Days"<sup>10</sup>, which are collected and published in several series, are a perfect poetic expression of literary and theoretical respect for Sabir's art and life.

At the same time, there have been writers who have examined the legacy and life of M.A. Sabir from various aspects and have produced significant research, and in this regard, the significant research of prominent literary scholars such as Seyfulla Shamilov, Jafar Khanda, Aziz Sharif, M.Aghamirov, J.Hajiyev, Mirza Ibrahimov, R.Maharramov, Mammad Mammadov, Abbas Zamanov, Ahmad Ahmadzadeh, Tofiq Hajiyev, Nargiz Pashayeva, Tarlan Novruzov, Alkhan Bayramoglu, and others constitute a rich source study base of Sabir's legacy. At the same time, there are also small-scale studies that deal with artistic appeals to Sabir's art, and although these studies cover a certain direction in a short period of time, a systematic and comprehensive study of the works of art in which Sabir's image is created has not been conducted. It should be especially noted that the services of literary critic Nazim Akhundov in this field are significant. Thus, Nazim Akhundov appeared in the press with a series of articles on the eve of the 100th anniversary of the birth of M.A. Sabir, one of which was published in the journal "Azerbaijan" entitled "The Image of Sabir in Fiction"<sup>11</sup>. It should be

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<sup>7</sup> Axundov, N. M.Ə.Sabir: (bibliografiya) / N.Axundov. – Bakı: Azər nəşr, –1958.– 110 s.

<sup>8</sup> Mirzə Ələkbər Sabir: [məqalələr məcmuəsi] /tərt. ed. A.Zamanov, R.İbrahimov və Əbülfəz İbad oğlu – Bakı: Azərb.SSR EA nəşriyyatı, –1962.– 264 s

<sup>9</sup> Müasirləri Sabir haqqında /topl. tərt. ed., müqəd. və şərh. müə. A.Zamanov,

<sup>10</sup> Sabir poeziya günləri : Azərbaycan şairlərinin şeirləri /red. R.Rza.– Bakı: Gənclik, –1975.– 174 s.

<sup>11</sup> Axundov, N. Bədii ədəbiyyatda Sabir obrazı // – Bakı: Azərbaycan. – 1962.– №4. – s.61–64

noted that apart from such small-scale studies on the subject of Sabir in fiction, there are no large-scale studies in this field. All such aspects increase the importance of the dissertation, determine the relevance and necessity of the topic.

**Object and subject of the research.** The object of the research work is historical-themed works. The study of various artistic examples of various genres in which the image of Mirza Alakbar Sabir, a prominent representative of our critical-realist literature, is created or written with an appeal to Sabir, the genre characteristics of these works, literary-theoretical characteristics, aesthetic-artistic merits, language and stylistic characteristics, providing information about Sabir's era, environment, creativity, personality in accordance with historical reality, the level of creation of historical coloring, the expression of the historical period and the author's position in the artistic text, the uniqueness of the author's use of imagination and the possibilities of artistic convention in the artistic text, the analysis of the artistic text, the use of historical and literary experience in the text structure, the specifics of the use of folk memory, folklore, the level of expression of folk life in the period in question, the linguistic characteristics of the period, the reflection of dialects and dialects in the artistic text, etc. constitute the subject of the dissertation.

At the same time, the attitude of literary criticism and literary studies towards the artistic examples in which the image of Sabir was created, both during the Soviet period and during the period of independence, reviews written about the works, books and monographs, articles, etc. were used as an auxiliary tool when talking about the work involved in the analysis.

**Research aims and objectives.** are to study the scientific and artistic attitude towards Mirza Alakbar Sabir, a prominent figure of Azerbaijani literature, and the literary and historical realities that

condition this, to study the level of reflection of Sabir's personality, creativity, environment, a number of social, political, literary, and cultural realities of his time in historical works by referring to the great writer or in historical works where his image is created, to compare Sabir in the artistic example and in historical reality, and to comprehensively study the attitude of relevant literary sources to the image. Proceeding from this goal, the following tasks have been defined:

- To study the life, work, period, and environment of Mirza Alakbar Sabir based on the latest scientific research.

- To collect and systematize the artistic centuries that deal with the life, work, and environment of M.A. Sabir, and to classify them by genres and periods.

- To study examples of poems written with reference to M.A. Sabir and dedicated to him, to conduct analyses taking into account the position of literary criticism on these examples, and at the same time to draw attention to the points arising from the author's attitude to the personality, environment, and work of the writer in historical poems in which the image of Sabir is created, and to determine the literary and theoretical merits and stylistic characteristics of the poems on the basis of comparing Sabir in historical poems with Sabir in historical reality.

- By using the literary-theoretical merits and linguistic elements of plays, novels, tales, and stories in which the image of Sabir is constructed, the analysis will be able to ascertain the degree of adherence to the norms of historicity and artistic convention.

- To determine the historical and modern aspects of artistic examples, as well as the expression of the writer's position, by objectively analyzing the relevant notes of literary criticism and literary studies about each artistic century in which the image of Sabir is created.

– The final goal is to succinctly present the findings from scientific research in the dissertation's concluding section after summarizing the conclusions drawn from the chapters and paragraphs during the analysis of the poems, plays, stories, narratives, and novels that create the image of Sabir.

**Research methods.** During the research conducted in the dissertation, historical-comparative, systematic analysis and structuralist analysis methods were used.

**The main provisions for the defence:**

– To clarify the attitude of Azerbaijani literature to the reality of M.A. Sabir in the scientific and artistic plan by examining all scientific and artistic sources related to Sabir studies.

– To study the reflection of the attitude of Azerbaijani playwrights to the heritage and personality of Mirza Alakbar Sabir in the artistic plan.

– To determine the level of reflection of the artistic image of M.A. Sabir in Azerbaijani historical prose, to study the unity of historicity and artistic convention in these works and the consequences this has in the artistic plan.

– To ascertain the sentiment regarding Sabir's character and artistic creations in works that create or address Sabir's image in Azerbaijani poetry and epic poetry, and to highlight the issues resulting from the regime's ideological interests in works composed during the Soviet era. The literary-theoretical perspectives toward the works in issue, as well as the general national attitude toward Sabir's personality, must be considered while examining artistic works of different genres in which the image of Sabir is produced.

**Scientific novelty of the research.** In the dissertation, artistic examples on the life and times of Mirza Alakbar Sabir were involved in the research, and the level of reflection of the problem of historicity and artistic convention in artistic works was investigated.

As a result of the conducted research, we can highlight the following scientific innovations:

In the dissertation, various genres of artistic works in which the artistic image of Mirza Alakbar Sabir was created were involved in the study as a complex.

– During the research, it was determined that the small-scale plays such as H. Abbasov's "Sabir's Trial", M. Setaroglu's "Sabir and the Earthquake", which were written shortly after M.A. Sabir's death and were among the initial initiatives, are from artistic centuries where the principles of historicity and artistic convention were largely not expected.

– During the research, it was determined that in novels such as A. Jafarzadeh's "Sabir" and "Yad et meni" and A. Nasirli's "Idrakdır musibetə mizan", Mirza Alakbar Sabir's period, environment, socio-social problems of the period, life of his homeland Shamakhi at the beginning of the last century, living standards of the population, customs and ceremonies, beliefs, religious views, and the targeted policy pursued by Tsarist Russia in the regions are described more clearly and precisely. Compared to other artistic examples, the use of folklore and folk memory is stronger in these novels, and the dialect and accent characteristics of the environment are used more strongly in the work.

– It has been determined that the uniqueness of A. Jafarzadeh's work is indicated by the fact that the same writing technique, even repeating ideas and expressions in the novels "Sabir" and "Yad et meni" of the writer should be considered as a flawed aspect of both novels.

– In the dissertation, during the analysis of each artistic example in which the image of Sabir is created, the attitude of literary criticism towards the works was also taken into account, and scientific conclusions were formed on this basis.

– It has been determined that the obvious influence of Soviet ideology is more noticeable in the artistic works written before the 1960s, in which the image of Sabir was created. It has also been determined that although the ideas about Sabir's personality, heritage, and environment were formed from national interests in the artistic works written during the period of independence, in which the image of Sabir was created, in some cases there are cases of repetition of the approach of the known period by referring to the ideas formed in Sabir studies during the Soviet period.

– In the dissertation, in accordance with the main direction of our scientific thought during the years of independence, the ideological approaches formed during the Soviet period in the artistic works in which the image of Sabir was created, in the literary-theoretical analyses that deal with these works, and in Sabir studies in general, were revealed, and the ideological share was cleared during the research.

– The greatest scientific innovation of the dissertation is to examine with scientific objectivity the assessment given to the artistic level of the legacy and personality of Mirza Alakbar Sabir, the founder of a new type of satire, an outstanding representative of our critical-realist literature, and to bring it to scientific circulation, enriching Sabir studies.

**Theoretical and practical significance of the research.** The dissertation was carried out with the aim of presenting to the scientific environment the scientific innovations obtained as a result of the research conducted based on the new scientific conclusions of Sabir studies in the scientific and artistic level. The greatest theoretical significance of the research is to present to the scientific environment the literary works that take the life and environment of Mirza Alakbar Sabir as a subject by analyzing them with scientific objectivity. The dissertation can play the role of a valuable scientific

source for researchers and literary critics studying Sabir studies, as well as works with historical themes. The practical significance of the research is that it reveals the attitude of the literary process to the legacy and personality of Sabir, and reveals how the artistic image of the outstanding writer is imagined in the eyes of the authors. The results of the research can be used during the teaching of the history of Azerbaijani literature of the 20th century, as well as during the teaching of elective subjects, critical-realist literature, the “Molla Nasreddin” literary school, as well as by researchers of works with historical themes.

**Approbation and application of research results.** The topic of the dissertation work was approved at the meeting of the Scientific Council of Nakhchivan State University dated \_\_, No. (pr №). The dissertation work was also approved at the meeting of the Problem Council on Philology of the Council for Coordination of Scientific Research under the President of the Republic of Azerbaijan dated March 14, 2019 (pr №3). The applicant has published 3 conference materials, 1 of which is abroad, and 5 articles in reputable journals in our country and abroad.

**Name of the organization where the dissertation work was accomplished:** The dissertation work was performed at the “Azerbaijani Language and Literature” Department of Nakhchivan State University.

**The volume of the structural sections of the dissertation separately and the total volume with the sign:.** Introduction- 15802; 1.1.- 18669, 1.2.-62124, (Chapter I- 80793); 2.1. -10037, 2.2.-46545 (Chapter II- 56582); 3.1.- 19733, 3.2.-102660 (Chapter III- 122393); Conclusion- 5600; The total volume of the dissertation with the number of characters- 281703 thousand characters

## MAIN CONTENT OF THE RESEARCH

In the “**Introduction**” section of the dissertation, information is provided on the relevance of the topic, the degree of development, the object and subject of the research, the goals and objectives of the research, the scientific novelty of the research work, the methods used, the theoretical and practical significance, the main provisions put forward for defense, the approval and application, the name of the organization where the dissertation work was carried out, the volume of the structural sections of the dissertation separately and the total volume with a mark.

Chapter I of the dissertation, entitled “**Literary attitude to the personality and art of Mirza Alakbar Sabir in Azerbaijani lyrical and lyrical-epic poetry**” and consists of two paragraphs. In the first paragraph, entitled “Appeal to Mirza Alakbar Sabir in lyrical examples”, examples of poems in which the image of Sabir is created or which are an expression of respect for Sabir’s heritage are analyzed and studied.

The issue of generations has always been a topic of literary and artistic thought from the dawn of our classical literature, and new artistic texts have arisen in the new generation's innovation as a sign of appreciation for the earlier generation and its inventiveness. The poet Mirza Alakbar Sabir, a disciple of Mullah Nasreddin and the founder of the school of satirical poetry, wrote works devoted to him during his lifetime and in which his artistic image was formed as a poetical homage to his personality and heritage, his surroundings, and his peers. Lyrical examples also carry a particular weight in this context.

Thus, lyrical poems and poems dedicated to Sabir or in which his image is created are valuable artistic sources for studying the life and period of the writer, his environment, and his literary influence. In the semi-chapter, it is of great importance to study the poems of Abbas Sahhat's "Sabir", Abdulla Shaig's "Sabire", Ali Fitrat's "Boyuk

Sabire", Huseyn Kurdoglu's "O Sabir", Budag Tahmaz's "Sabir", Yusif Hasanbek's "Boyuk Sabir", Hasanli Aghajafar's "Boyuk Sabirin şeri", and Ali Jannati's "Bir zaman" both for their literary and theoretical merits and for studying the attitude to the great Sabir on an artistic level and the writer's position, as well as the approach of the period in which the work was written. Just as lyrical examples written with reference to or depicting Sabir are valuable as an expression of poetic respect for the outstanding writer, the commentary on the socio-political, socio-cultural processes of the period in these poems also helps to form a complete idea about Sabir and his environment.

The second paragraph of the first chapter is called **“Mirza Alakbar Sabir in Azerbaijani poetry: literary identity, art, artistic reflection of his environment”**. In the half-chapter, the poems “Happy Bands” by Mikayil Mushfig, “People’s Poet” by People’s Poet Rasul Rza, “People’s Laughing” by People’s Poet Bakhtiyar Vahabzade, “The Whites Laughing”, “The Mountains Are My Mountain”, “I Also Became a Human” by People’s Poet Mammad Araz, “A Day of a Lifetime” by Fikrat Sadiq, “A Poem Walking in Heyba” by Nariman Hasanzade, and “Sabir” by Jafar Khanda were studied for their conformity to the theoretical and aesthetic principles of the genre and the level of reflection of the literary image of the great Sabir in the poems. The poem “The Whites Laughing” by People’s Poet Bakhtiyar Vahabzade is a valuable literary event dedicated to the great Sabir, an expression of respect for his personality and art, and a precise preservation of historical realities in the artistic plan.

The contradictions created by the author in the poem about Sabir's life also attracted the attention of Mammadkazim Alakbarli at the time, who wrote that "Sabir is a poet who laughs and makes people laugh at the same time. This is true. But not to see the eyes that cry and make people cry on these laughing lips is a great flaw

and also means not understanding Sabir."<sup>12</sup>

In general, in recent literary criticism, dubious opinions have been voiced regarding the poem genre. However, critic-literary scholar Elnara Akimova, while discussing the historical fate and current state of the poem genre, writes: "... there are, have been written, are being written, a number of works in the poem genre are out there, within our reach."<sup>13</sup>

As can be seen, the poem genre is identified as a functional genre that is used to a greater or lesser extent in every stage of the 20th century, and at the same time, among historical poems about prominent literary figures, poems in which the image of Mirza Alakbar Sabir is created are noteworthy examples due to their literary and theoretical weight and the historical coloring they create.

The second chapter of the dissertation is called "**Socio-artistic characteristics of the image of Mirza Alakbar Sabir in Azerbaijani dramaturgy**". In the first half-chapter of the chapter, called "First references to Mirza Alakbar Sabir in dramaturgy", the literary-theoretical merits of H. Abbasov's "Sabir's trial" and M. Setaroglu's "Sabir's life" plays, and the socio-artistic qualities of the artistic image of the outstanding writer in these first plays where the image of Sabir was created, were studied.

On the one hand, both plays were written shortly after Sabir's death, so they were written not based on any literary source about Sabir's personality and art, but on what they heard and saw. At the same time, both dramas were primitive examples of the genre, because the plays were intended for the "Criticism-Propaganda" theater, as confirmed by the sources of that time, and were written at

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<sup>12</sup> Ələkbərli Məmmədqazım. "Ağlar güləyən" haqqında ön söz. M.Ə.Sabir: məqalələr məcmuəsi / Ə.Məmmədqazım–Bakı: Akademineşr, –1962. –267 s.

<sup>13</sup> Akimova, E. Janrın qürubu, yoxsa ədəbi laqeydliyimiz, Poema yaradıcılığı haqqında // 525–ci qəzet – 14 aprel 2014–cü il.

the request of ideological customers in the early Soviet period.

It was noted that Murshid Setaroglu also wrote small-scale plays such as “It was a bad thing to be illiterate!”<sup>14</sup> and “The scourge of illiteracy,”<sup>15</sup> in which the character of Sabir was created. These works, which attract attention as the writer's first literary attempt, do not fully meet the requirements of the genre in theoretical terms, and there are too many ideological influences in the literary texts and do not allow us to see the literary text as the literature of all times.

In the second paragraph of the second chapter of the dissertation, titled **“The Expression of History and Artistic Reality in Historical Dramas Featuring the Image of Sabir,”** Mammad Said Ordubadi’s drama “Sabir and Molla Nasreddin” is studied from a literary and theoretical perspective, and Latifa Abbaszadeh’s article “Dramaturge also occupies a certain place in the work of the powerful prose writer-novelist, poet-seulethonist, journalist and publicist” discusses Ordubadi’s dramaturgical work<sup>16</sup>.

Numerous literary examples were written about Mirza Alakbar Sabir during his lifetime. The deep love of the people for the great poet, as well as the sympathy and love of the literary environment, were evidenced by the fact that the history of writing literary examples about the writer is not limited to his jubilee years. The author of one of the artistic values given to Sabir's art in the dramaturgical level is the play "Sabir" by Hajibaba Nazirli. In his drama, the playwright, who refers to important sources of the period regarding Sabir's childhood and youth, does not forget to characterize the literary environment of Shamakhi where Sabir lived and worked, and the relationship between Sabir's master-teacher Sayid Azim and

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<sup>14</sup> Savadsız olmaq nə yaman imiş!!!: bir pərdəli pyes /təbdil edəni. M.Setaroglu; – Bakı: Ali siyasi maarif idarəsi, –1925. – 22 s.

<sup>15</sup> Savadsızlıq bəlası /M.Setaroglu; Bakı: Ali siyasi maarif idarəsi, –1925. – 29 s.

<sup>16</sup> Abaszadə L. Tarixdən ibrət...Yaxud M.S.Ordubadinin ilk dramları haqqında // Mədəniyyət.– 2009.– 15 aprel – s. 5.

Sabir, as well as the literary and personal relationships with figures such as Sabir and Abbas Sahat, Alisgandar Jafarzade, Abdulla Shaig, Sultanmajid Ganizade, are evaluated by the playwright in an artistic plan.

At the same time, the artistic reflection of the image of Mirza Alakbar Sabir in Shafaat Mehdiyev's play "Sabir", Hajibaba Nazirli's play "Sabir", Davud Aslan's verse drama "Sabir and the Earthquake", and Adil Babayev's play "Burnt Laughs" were studied in a comparative manner, and the literary personality in the literary text and the literary personality in historical reality were studied, and the aesthetic and theoretical merits of each artistic example were studied by referring to relevant literary sources.

The third chapter, entitled **“The Image of Mirza Alakbar Sabir in Azerbaijani Prose: Artistic Conventionality, Artistic Solution”**, consists of two subchapters. The first subchapter of this chapter is called **“Issues of Literary and Historical Reflection of the Image of Mirza Alakbar Sabir in Historically Themed Stories and Narratives”**. Mehdi Huseyn’s “Commissar” story is characterized as the first historical narrative in our literary history in a number of theoretical literatures. In this paragraph of the dissertation, the artistic image of the great Sabir is created in Mehdi Huseyn’s “Commissar” story and “Hophop” story. It is determined that the “Commissar” story is an expanded version of the “Hophop” story.

Speaking about Mehdi Huseyn's literary hero and his attitude to the period in which he took the subject, literary critic Ali Hashimov emphasizes that "Literature chooses its hero from among the figures who stand out against the background of the socio-political relations of the period." <sup>17</sup>. The stories "I Kept Fasting in Ramadan" and "Hophop" by Farman Karimzadeh, the story "Brothers of the

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<sup>17</sup> Həşimov Ə.H. Azərbaycan tarixi nəsrində Naxçıvan / Əli Həşimov. – Naxçıvan: Əcəmi, –2017. – 192 s.

Profession" by writer-literary critic Masud Alioglu, and the story "Friends" by writer-literary critic Khairulla Mammadov, which were written in the short prose genres in which Sabir's literary image was created, are studied in this paragraph, and the thoughts of literary critic Masud Alioglu are brought to the center of attention: "Yes, we always need Sabir! ... However, it is not enough to understand and appreciate Sabir only as a poet who helps to enrich the spiritual life of a person and cleanse the sick aspects stuck in the corners of the heart." <sup>18</sup>

In the short-form genre of prose, it is considered a very responsible artistic mission to artistically depict the period, environment, and personality of a literary-historical figure, to create his image, to pose a problem within a small plot line, and to present an objective, historical truth-free attitude to the problem while preserving historical realities within the framework of literary conventions. The writers' intense attitude to the personality of Sabir in the stories of both Farman Karimzadeh and literary critic writers Masud Alioglu and Kheyrolla Mammadov, and the historical aura they have formed, correspond to literary-theoretical requirements and give us reason to say that the writers have achieved the goal they set. Among the historical prose examples in which the image of Mirza Alakbar Sabir is created, artistic examples written in the genre of a short story also have a special place. The story "Burning Heart" by journalist-writer Nureddin Babayev is interesting as an artistic example that attracts attention from this point of view. Thus, the story displays an attitude towards Sabir's personality and heritage, the writer's environment and his relations with his contemporaries in an artistic-publicistic plan. The writer's approach to the topic can be characterized for several reasons. Thus, they write about him: "We can give an example of Ahmad Javad as a close friend of the family.

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<sup>18</sup> Əlioğlu, M. Məslək qardaşları // – Bakı: Azərbaycan. – 1962. № 5, – s. 112.

The role of our genius poet in the early creative activity of Nureddin Babayev was great... Among these genius educators, Mir Jalal Pashayev, Jafar Khandan, Hamid Arasli, Mukhtar Huseynzade, Abbas Zamanov, etc. had a very strong role in the life of Nureddin Muallim.<sup>19</sup>”

The second paragraph of the third chapter is called “**The image of Sabir created in the Azerbaijani historical novel: aesthetic and artistic merits, historicity and modern reality**”. The paragraph includes Aziza Jafarzadeh’s novel “Sabir” in the research, and it is emphasized that in the historical novel “Sabir” the author conducted extensive research on the Azerbaijani satirical poet M.A.Sabir, emphasized his creativity, life, relations with friends, historical mission and support for the enlightenment movement, defended his ideas on religious fanaticism, ignorance, and women’s liberation.

The novel was studied as a valuable artistic example that forms a detailed idea about Sabir's life, environment, contemporaries, creativity, and literary influence, and the research was conducted taking into account the literary reflection of historical realities in the work and the position of literary criticism on the literary text. Also, in the novel "Yad et meni" by Aziza Jafarzadeh, created by Abbas Sahhat, the image of Mirza Alakbar Sabir was created, the friendship between Sabir and Sahhat, the relationship between Sabir and Seyid Azim were fictionalized in the light of historical sources, and the work was evaluated as a valuable example of Sabir's personality and art in an artistic plan. Sabir is especially distinguished by his attachment to his national roots

It is the skill of Aziza Jafarzadeh's pen that in the novel Mirza Alakbar Sabir understands the perfection of the language of the people, the richness of their folklore, and says that they are the greatest value. The writer also uses folklore motifs, proverbs and

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<sup>19</sup> Bayramova, Ç. Müəllim özü üçün doğular, özgələr üçün yaşar / <https://chinara-bayramova.wordpress.com>

parables in the work, basing the work on national roots. The writer emphasizes the importance of educating the younger generation in this way, that is, in accordance with national thinking and spirit, in Sabir's language. Positive qualities such as the fluent language, style of the work, the author's idiom and sense of feeling, the use of dialects and dialects in the artistic text in accordance with the period, and the accurate preservation of historical coloration, on the one hand, indicate the richness of Aziza Jafarzadeh's poetic world, her deep reading and responsibility for herself and her pen, and on the other hand, her fiery descriptions born of her sympathy and love for the personality of the genius Sabir and his environment, his art.

The novel "Idrakdir musibeta mizan" by Abbaskhan Nazirli, a literary critic and writer who is a product of Sabir's land-Shamakhi, is also a valuable historical novel in which Sabir's image is created. The novel fictionalizes his outstanding satirical life and artistic path. The two-part novel was written during the independence period. It should be noted that almost all of the historical-themed and various genre literary works written during the Soviet era, in which Sabir's image is created, had ideological influences to a greater or lesser extent, and this was considered inevitable. However, Abbaskhan Nasirli's "Idrakdir musibeta mizan" dilogy was written in the light of the literary criteria and national thinking of the independence period, and, in particular, ideas, attitudes, and opinions were formed in accordance with the important results of scientific research on Sabir's art, personality, environment, and literary relations during the independence period.

It's true that Abbaskhan Nasirli was born in Shamakhi and spent a portion of his life studying Sabir's heritage. In the literary text, the emotional atmosphere these moments create can occasionally make the language heavy, or there are times when analyzing a lot of information can lead to confusion. However, generally speaking, the dilogy primarily represents the standards of Azerbaijan's historical

writing during the period of independence, while also serving as a literary endeavor that can create an understanding of Sabir's legacy and character via the lens of national objectives. One of the valuable examples of historical prose in which the image of Sabir is created is the novel "Our Path is a Serpent" by the writer-literary critic Mir Jalal Pashayev. The novel deals with the life and artistic path of the satirical poet in an emotional mood and in an artistic plan, and Mir Jalal was able to form an attitude towards Sabir as both a writer and a literary critic. In addition to being a valuable example of historical prose, the novel is also a valuable example of artistic respect for Sabir's heritage

The results of the research are summarized in the "Conclusion" section of the dissertation as follows:

Since the beginning of the formation of Azerbaijani literature, it has been a high value to remember the traditions and services formed by the prominent figures of the previous generation, to assimilate the innovations they created and to further improve them, to preserve and promote them. The concept of loyalty to classical literary traditions has also emerged and formed in this context. For example, the artistic traditions, aesthetic attitude to life, literature, and philosophy of the great genius Nizami, whose literary influence has existed and been preserved for hundreds of years after him, have been preserved.

In this sense, the literature of the 20th century is characterized as a more complex, more productive, and more full of struggles period. At the beginning of the last century, when various isms dominated the literary environment, one of the important tasks facing the environment was to form a new era's view of classical literary traditions. At the beginning of the last century, the art and thinking of Mirza Alakbar Sabir, who had an invaluable contribution to the formation and improvement of critical-realist literature, the "Molla Nasreddin" literary school, laid the foundation for a new type of

satire, and formed a school, was new in this sense, dictating new thinking, as well as on national grounds.

For this reason, Sabir's poetry and art have dictated their own literary environment for a long time. As a result, the reality of Mirza Alakbar Sabir in Azerbaijani literature has begun to be investigated both in the field of literary criticism and literary studies, and the life, literary heritage, personality and environment of the outstanding satirist master are being brought to the artistic level, introduced to a wider audience, and disseminated.

Let us take into account that the creation of historical works does not have a long history in Azerbaijani literature. The writing of historical works, which is one of the important means of influencing the Enlightenment thought and the creative use of classical traditions, and a successful way of using history as an educational tool, has become the most effective means of instilling our past, literary, cultural, and national values into new generations. Historical works are diverse in genre and also differ in subject matter. Thus, one of the important parts of historical works is the works reflecting the life, environment, and struggle of prominent literary figures.

The literary examples that take Mirza Alakbar Sabir's legacy, life and environment as their subject began to be written shortly after the death of the great writer and continue to this day. In our research, various genres of literary examples in which the image of Sabir was created were examined, and the scientific conclusions obtained in the chapters and paragraphs were systematized as follows:

– In the dissertation, for the first time, the literary centuries in which the image of Mirza Alakbar Sabir was created or written with reference to Sabir were systematically involved in the research.

– As a result of the research conducted in the dissertation, it became clear that although the dramas of H. Abbasov and M. Setaroglu, in which the image of Sabir was created, were the first literary attempts written with an appeal to Sabir, these works are

weak in literary and theoretical terms, and both plays in question were written under the greater influence of Soviet ideology.

– As a result of the research, it was determined that many of the scenes about Mirza Alakbar Sabir in the historical novels “Sabir” and “Yad et meni” by the folklorist-writer Aziza Jafarzadeh are identical, that is, the writer described the scenes he described in the novel “Sabir” in the same way as in the novel “Yad et meni”.

– It was determined that M.Huseyn conducted systematic research on the heritage and personality of Sabir, and even wrote the story “Hophop” in addition to researching H.Nazirli’s play “Sabir”, and over time, working on the story, he added the scenes related to M.A. Sabir in the work to the story “Commissar”. It should be noted that although M.Huseyn’s story “Hophop” and the image of Sabir in the story “Commissar” have similarities, they are not completely identical.

– The dissertation determined that the image of Sabir is distinguished by the diversity of artistic centuries and genres in which it was created, as well as the attitude towards the genius Sabir.

Thus, in the novels “Our Path is a Path” by M.J. Pashayev, “Sabir” by A. Jafarzadeh, “Sabir” by H. Nazirli, and “Yad et meni” by A. Jafarzadeh, the image of Sabir is depicted closer to his historical figure, and historical realities are less distorted, while in such artistic examples as “Sabir’s Trial” by H. Abbasov, “Sabir and the Earthquake” by M. Setaroglu, “The Scale of Misfortune” by A. Nasirli, and “Hophop” by M. Huseyin, historical realities are more distorted and distorted.

As a result of the research conducted in the dissertation, it was determined that in the novels "Sabir" and "Yad et meni" by A. Jafarzadeh, where the image of Sabir was created, and "Idarakdir musibetə mizan" by A. Nasirli, the literary environment of Sabir's homeland Shamakhi, the living conditions here at the beginning of the last century, the specific values, customs, traditions, lifestyle,

customs and ceremonies of Shamakhi are described in more detail, and also in the novels of A. Jafarzadeh, folk memory, folklore and mythical texts are used more creatively in the literary text.

– It has been determined that not all of the literary works about Mirza Alakbar Sabir create the image of a satirical poet, some of the works are written with an appeal to Sabir or by discussing a social problem raised in some of his works. Just as Sabir's image is not created in M. Mushfig's poem "Shen teyfler", an incomplete image of Sabir is seen in N. Khazri's poem "Dağlar dağımdır benim", and in a number of scenes, Sabir's image is quite far from his historical image.

– From the conducted research, it was determined that in the literary works where Sabir's artistic image is created, detailed information is provided about the writer's environment and contemporaries, and the social and cultural life of the period, socio-political processes, language facts, dialect and dialect features are preserved.

In general, in the works of fiction that create the image of Sabir or are written with an appeal to Sabir, the life of the prominent writer, his literary personality, environment, contemporaries, socio-political relations of the time, and the blows that the policy of Tsarist Russia carried out during the writer's lifetime inflicted on the lives of the Turkic-Muslim peoples were depicted in a manner consistent with the historical realities of the period. One of the aspects that makes these works particularly important is that works with historical themes are addressed to a wider audience than historical works, making these works very valuable as a means of historical education.

**The main content of the dissertation is reflected in the following published scientific works:**

1. The image of Sabir in Bakhtiyar Vahabzadeh's poem "Aghlar gulegen" // – Nakhchivan: "Nakhchivan" University, "Elmi

Eseral" magazine, – 2019. No. 4 (15), – pp. 129-134.

2. The problem of literary identity in historical poems in which the image of Sabir is created // – Nakhchivan: "Nakhchivan" University, "Elmi Eseral" magazine, – 2020. No. 2 (17), – pp. 1147-152.

3. Mirza Alakbar Sabir in scientific and fiction // – Nakhchivan: "Nakhchivan" University, "Elmi Eseral" magazine, – 2021. No. 3 (22), – pp. 101-105.

4. The problem of literary identity in Davud Aslan's verse drama "Sabir and Earthquake" // – Nakhchivan: "Nakhchivan" University, "Elmi Eseral" journal, – 2022. No. 3 (27), – pp. 112-118.

5. The image of Mirza Alakbar Sabir in the works of Mir Jalal Pashayev // // Karabakh III. International Congress of Modern Studies in Social Sciences and Humanities, – Karabakh/ Azerbaijan: – 7-10 June, – 2022, – p. 215-217

6. The image of Sabir in the poem "Mountains are my mountains" by Nabi Khazri // Materials of the II Republican Conference on Actual Problems of the Modern Azerbaijani Language, – Nakhchivan: "Geyret" Publishing House, – 2023, – pp. 140-143.

7. The image of Mirza Alakbar Sabir in the poem // Scientific development: successes and challenges. Materials of the I Republican Conference of Young Researchers, – Nakhchivan: "Geyret" Publishing House, - April 15-16, – 2024, – pp. 426-428.

8. The image of Mirza Alakbar Sabir in the play "Sabir" by Hajibaba Nazirli // Materials of the Topkapı Bilimsel yüksekenda güncel çalışmaları congress, – Istanbul: publishing house, 20-21 October, – 2023, – pp. 140-143.

9. The image of Mirza Alakbar Sabir in Abbaskhan Nazirli's work "İdrakdır musibeta mizan" //– Bukhara State University Scientific Information , –2024, № 8, – pp. 118-123

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