

REPUBLIC OF AZERBAIJAN

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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**ALI NAZMI'S CREATIVITY IN THE CONTEXT OF
REALIST AZERBAIJAN LITERATURE OF THE EARLY
20TH CENTURY**

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INTRODUCTION

Relevance of the topic and degree of development. In the development of the 20th century Azerbaijani realist and romantic literature, the press, and the formation of enlightened thought at the level of national ideology, the social-cultural and social-literary trends that appeared at the end of the 19th century and the beginning of the 20th century played a key role. The leading and driving personalities of this movement made important contributions to the development of national artistic thought with their public literary and cultural activities. One of such literary and historical figures is the famous poet and publicist Ali Nazmi Mohammadzade, whom Jalil Mammadguluzadeh called "our second Sabir." Ali Nazmi's creativity is multifaceted as well as its ideological and artistic features.

His literary heritage reflects the idea-aesthetic searches of his time, creative achievements, etc. Therefore, a wide and systematic study of A.Nazmi's work is important for the overall understanding of the social and literary thought landscape of Azerbaijan at the beginning of the 20th century. It is true that many articles, monographs and dissertations have been written in national literary studies about literary personalities who wrote and created in the late 19th and early 20th centuries. Among those scientific studies there are examples dedicated to A.Nazmi.

Jalil Mammadguluzade's preface to "Sijimgulunama"¹, professors Abbas Zamanov², Mir Jalal³, Aziz Sharif⁴, F. Huseynov⁵, Nazim Akhundov⁶, Jafar Khandan⁷, Azizaga Mammadov⁸, Tarlan

¹ Nazmi, Ə.M. Sijimqulunamə / Ə.Nəzmi – Bakı: Azərnəşr, – 1927, – 508 p.

² Zamanov, A. Əli Nəzmi // A. Zamanov. Preface to "Seçilmiş əsərləri" of Ali Nazmi.– Bakı: Azərnəşr, – 1959, – p. 3-16

³ Mir Cəlal. Azərbaycanca ədəbi məktəblər (1905-1917) / Mir Cəlal, scienc. ed., T.Mütəllibov. – Bakı, Ziya-Nurlan, – 2004. – 392 p.

⁴ Şərif Ə. Odlu sətirlər // Ədəbiyyat, – 1948, 12 yanvar

⁵ Hüseynov, F. Görkəmli satirik // Preface to the book "Şeirələr" by Ali Nazmi. – Bakı: Azərnəşr, – 1963, – p. 3-8, Hüseynov, F. Həqiqi "Molla Nəsrəddin" şairi. // Introduction to "Seçilmiş əsərləri" of Ali Nazmi. – Bakı: Yazıçı, – 1979, – p. 5-18.

⁶ Axundov N. Görkəmli satirik. // Kommunist, – 1958, № 186

Novruzov⁹, Alkhan Mammadov¹⁰, associate professor Elmira Gasimova¹¹, researchers Amin Abid¹², Ali Nazim¹³, Gulam Mammadli¹⁴ and others, in addition to articles and portrait-essays, Firidun Huseynov defended his candidate's thesis entitled "Creation of Ali Nazmi" in 1964 and expanded his research and published it as "Ali Nazmi" monograph.¹⁵ In addition, new editions of the poet-publicist's works, including the delivery of his poem memories called "Past Days" to readers in the form of a book¹⁶, new scientific articles written about the realist literary movement, including M.A. Sabir's school of poetry, and other publications (mintakhabat [textbook consisting of selected works of authors, writers or their parts] , textbooks, etc.) He's personality and creativity were also given special attention and space, it goes without saying that the social-literary and socio-historical value of his poetic and journalistic heritage is quite high and relevant in terms of modernity. However, in addition to all this, no special scientific research has been conducted on Ali Nazmi, with the exception of F. Huseynov's above-mentioned candidate's dissertation. Therefore, there is a great need to examine the legacy of Muhammadzade Ali Nazmi as a whole as possible and at the level of the current development and requirements of the national humanitarian thought.

The important aspect that determines the relevance of the topic is precisely the issues we mentioned above.

⁷ Hacıyev, C. XX əsr Azərbaycan ədəbiyyatı tarixi: Textbook for higher schools / C.Hacıyev, red., M.C.Cəfərov. – Bakı: Azərbaycan Universiteti, – 1955. – 434 p.

⁸ Məmmədov, Ə. Görkəmli satirik şair // “Ədəbiyyat və incəsənət”, – 1958, № 32

⁹ Novruzov, T. Sabir ədəbi məktəbi / T.Novruzov. – Bakı: Yazıçı, – 1992, – 216 p.

¹⁰ Bayramoğlu, A. Əli Nəzmi. // A.Bayramoğlu. “Azərbaycan ədəbiyyatı tarixi”. – Bakı: Elm, – vol.6. – 2022, – p.434-459.

¹¹ Qasımova, E. Ön söz. // Preface to Ali Nazmi's work "Keçmiş günlər". – Bakı: Adiloğlu, – 2006, – p. 3-10.

¹² Abid, Ə. Sijimqulunamə // – Bakı: “İnqilab və mədəniyyət”, – 1928, № 3, – p. 48-52

¹³ Nazim, Ə. Ədəbi cığırdaşlarımız haqqında. // – Bakı: “İnqilab və mədəniyyət”, – 1928, № 11-12, – p. 50

¹⁴ Məmmədli, Q. Əli Nəzmi // Axşam, – 1958, № 178

¹⁵ Hüseynov, F. Əli Nəzmi / F.Hüseynov. – Bakı: Gənclik, – 1970, – 204 p.

¹⁶ Nəzmi, Ə. Keçmiş günlər (xatirələr) / Ə.Nəzmi – Bakı: Adiloğlu, – 2006, 176 p.

The object and subject of the research. The main research object of the dissertation is the activities of our poets and writers who had an active position in the socio-cultural and literary movement in Azerbaijan at the beginning of the 20th century, media outlets, literary and artistic examples published in these media outlets, including the personality and pen products of A.Nazmi. Ali Nazmi, as well as articles and books published in different periods about Azerbaijani realist literature and press of the beginning of the 20th century, are the subject of the research.

Research goals and objectives. The purpose of the research is to examine the creativity of Mahammadzade Ali Nazmi in the context of realist Azerbaijani literature of the beginning of the 20th century and to reveal the ways of its development. In the work, it was tried to study the creations of our classical poet and give them an appreciation in their own way. In this regard, it seems appropriate to investigate the following issues:

- With reference to the latest researches, to inform about the literary environment of the beginning of the 20th century and the new stage of development of the printing press, and evaluate the process from the point of view of modernity;

- To determine Ali Nazmi's position in the literary and social environment by examining the life path, publication and research history of his works;

- Determine the scope of the artist's lyrical poems and provide information about their ideological and artistic features;

- To study A.Nazmi as a prominent "Molla Nardoni" poet and determine the main themes of his satires;

- To justify the fact that he is a "master of feuilletons" by studying the artist's public works;

- To study A.Nazmi's memoir "The Past Days" as a perfect example of memoir literature;

- Analyzing Ali Nazmi's artistic features, his native language, actively highlighting issues of raising the moral and moral level of society, creative activity, appreciation of international political events, signs of local progress, etc. to draw attention to special activity in the field.

Research methods. The dissertation was researched in the context of realist Azerbaijani literature of the beginning of the 20th century, written on the basis of the method of comparative typological analysis of A.Nazmi's pen samples. The opportunities of the analysis-synthesis method were used in the research, and the leading scientific conclusions of our literary history and literary studies were taken as a methodological basis.

The main propositions defended: The main propositions defended in order to study Ali Nazmi's work in the context of realist Azerbaijani literature of the beginning of the 20th century and fully cover the topic are as follows:

- A.Nazmi's personality and creativity were formed at the level of Azerbaijani realist literature and enlightened thinking, the artist's works rich in educational, moral and national elements played an important role in the development of the cultural and spiritual processes of the period in which he lived;

- He's creative range and subject area are wide. He used his satirical pen to target every deformity, deficiency, social and moral aspect that hinders innovation and progress in the society. Although the poet's method of satirical expression was outwardly similar to the styles of his predecessors and masters, it was distinguished by its originality and originality;

- Like his poems, the themes of his prose works are colorful, the materials taken from life are multifaceted, and the observations are comprehensive; Criticism of past customs, negative attitude towards the tsar's power, hypocrisy of mullahs, anti-religious speeches, desire to draw attention to the difficulty of the Arabic alphabet, modern teaching methods, inculcation of national and cultural values, realistic expression of difficult village life and other topics are reflected in the feuilleton work of the outstanding writer;

- Both poetic and journalistic pen of Ali Nazmi matured on the pages of "Molla Nasraddin" magazine. He tried to adopt the writing style and social-literary position of "Molla Nasraddin" magazine.

- The fact that the content of the feuilletons written by him is perfect and attractive helps these articles to be read with a special desire and enthusiasm, spread and influence; In his feuilletons, he

often presents the main event in the interaction of the characters, in their own language.

Scientific novelty of the research. The following can be considered scientific innovations of the research:

- For the first time in the dissertation, the satire and feuilleton genre, which is a strong branch of realist Azerbaijani literature on the development of time, was studied based on Ali Nazmi's creativity;

- The manifestation of Ali Nazmi's civil attitude towards the cultural and spiritual processes of the time he lived in was revealed in the dissertation;

- The work "Past Days" was extensively studied for the first time and its scientific and philological evaluation was given.

Theoretical and practical significance of the research. The results of the research can be used as a theoretical source in studies devoted to the history of Azerbaijani literature, as a teaching aid in the philology faculties of higher schools, and as an auxiliary aid in the subject of literature in the upper classes of the secondary school.

The results of the research can serve as a resource for specialists conducting research on comparative literature.

Dissertation approval and application. The ideas and considerations put forward in the dissertation were reflected in scientific conferences, seminars, as well as in articles published in our country and abroad.

The name of the institution where the work of the dissertation was carried out. "Azerbaijani and world literature" department of Ganja State University.

The structure and overall volume of the dissertation work. Dissertation consists of introduction – 8699 conventional signs, three chapters, each divided into two paragraphs (first chapter – 82 828 c.s., second chapter – 71 445 c.s., third chapter – 58493 c.s.), conclusion – 6 134 c.s. and a list of used literature.

The total volume of the dissertation is 227 599 conditional marks.

MAIN CONTENT OF THE PAPER

In the "**Introduction**" part of the research, the relevance of the topic is justified, the level of study of the problem, its object and subject, goals and tasks, research methods, the main propositions defended, the scientific innovation, theoretical and practical significance of the research are explained.

The first paragraph of chapter I, **which is called "an outstanding representative of 20th century Azerbaijani critical realism"**, is called "**literary environment in Azerbaijan at the beginning of the 20th century, a new stage in the development of the press**".

The beginning of the 20th century is a special stage in the centuries-long history of Azerbaijani literature and culture. The events that took place in Russia, Iran and Turkey in the first decades of the 20th century - the revolutions of 1905 and 1917 in Russia, the First World War, the Mashruta revolution in Iran, and the Young Turks movement in Turkey - affected the political and economic life of Azerbaijan as well as in those countries, culturally did not remain unaffected by his literary life, especially his literature.

These years are remembered for the emergence of many innovations in the history of Azerbaijan, as well as in its literature. Most importantly, fiction begins to develop in directions different from classical traditions, the reflection of people's life and the determination of their future destiny become the main themes of fiction. Summarizing the literary and artistic landscape of these years, academician Isa Habibbayli writes: *"At the beginning of the 20th century, literary and spiritual renaissance processes were experienced in the literary and social environment of Azerbaijan, and a new type of literature of the new century was born and developed."*¹⁷ It is at this stage that many writers who managed to rise above the literary and social environment in Azerbaijani literature, and at the same time literary trends are formed, the ideas

¹⁷ Həbibbəyli, İ. Azərbaycan ədəbiyyatında tənqidi realizm və romantizm epoxası // "Azərbaycan ədəbiyyatı tarixi". – Bakı: Elm, – vol.6. – 2022, – p. 5

of Azerbaijaniism and patriotism expand and become national ideals, reforming the society and bringing the people to national independence is the supreme goal.

In recent studies, the Azerbaijani literature of the beginning of the 20th century is classified as follows: 1. Critical realism; 2. Enlightenment realistic literature; 3. Romanticism; 4. Sentimentalism.

Chief among them were Jalil Mammadguluzade (1869-1932), Mirza Alakbar Sabir (1862-1911), Ali Nazmi (1878-1946), Aligulu Gamkusal (1880-1919), Omar Faig Nemanzade (1872-1934), Abdurrahim Bey Hagverdiyev (1870-1933).), Uzeyir Bey Hajibeyli (1885-1948), Mirzaali Mojuz Shabustari (1873-1934), Bayramali Abbaszade (1859-1924), Yusif Vazir Chamanzaminli (1887-1943), Ali Razi Shamchizade (1886-1938), Aliabbas Muznib (1882 -1938) and others represented in the works of critical realism in the genres of poetry, prose, drama, and journalism, the materials of life *"under typical conditions, by means of typical images, the lower and upper layers of the existing society are revealed and artistically summarized."*¹⁸

At the beginning of the 20th century, along with critical realism, enlightened-realist literature also flourished in its development, powerful authors who believed in the possibility of reforming society by educating and changing it through science and education grew up. These writers tried their hand in the fields of poetry, prose, drama, and journalism, and created valuable works that corresponded to the requirements of the time.

At the beginning of the 20th century, in the development of which the media and theater factor played an important role, *"enlightened realism entered a new stage, enlightened-realist writers began to implement the mission of developing the literary process from "invitation to the school" to "showing the school the way to salvation"*.¹⁹

¹⁸ Həbibbəyli, İ. Azərbaycan ədəbiyyatında tənqidi realizm // "Azərbaycan ədəbiyyatı tarixi". – Bakı: Elm, – vol.6. – 2022, – p. 228

¹⁹ Həbibbəyli, İ. XX əsrin əvvəlləri Azərbaycan maarifçi-realist ədəbiyyatı // "Azərbaycan ədəbiyyatı tarixi". – Bakı: Elm, – vol.6. – 2022, – p. 41

Unlike the critical realists, the enlightened realists were not so obsessed with criticism of the past and the present, nor were they fascinated by dreams of the future like the romantics. They wrote more about ordinary, everyday problems, *"to create the future, they turned to school above all others. They considered school as the main tool not only for culture and renaissance, but also for improving the structure of society. They overestimated the importance of the school and saw the way to salvation here."*²⁰

At the beginning of the 20th century, along with critical and enlightened realism, romantic literature also developed in Azerbaijani literature, and romanticism was formed as a literary movement. The conclusion reached in recent studies is that *"romanticism as a literary trend in Azerbaijani literature was active between 1906 and 1920."*²¹

Ali Bey Hüseynzade (1864-1940), Muhammad Hadi (1879-1920), Hussein Javid (1882-1941), Abbas Sahhat (1874-1918), Abdulla Shaiq (1881-1959), Said Salmasi (1887 - 1909) are the main figures of 20th-century Azerbaijani romanticism, which developed and enriched in artistic forms and styles different from critical and enlightened realism. In recent studies, Ibrahim Tahir Musayev and Abdulkhalig Jannati are included among the romantic artists who wrote and created at the beginning of the 20th century, and their lyrical works and poems with social content are analyzed as valuable examples of the literary environment of the beginning of the 20th century.²²

With the creativity of the romantics, whose literary heritage was dominated by poetry and dramaturgy, and whose works benefited from almost all genres of classical poetry, and sometimes resorted to the forms of folk poetry, Azerbaijani poetry included

²⁰ Mir Cəlal. XX əsr Azərbaycan ədəbiyyatı / Mir Cəlal, F.Hüseynov. – Bakı: Maarif, – 1982. – p. 233

²¹ Həbibbəyli, İ. Azərbaycan ədəbiyyatında tənqidi realizm və romantizm epoxası // "Azərbaycan ədəbiyyatı tarixi". – Bakı: Elm, – vol.6. – 2022, – p. 577

²² Qəribli, İ. Əbdülxaliq Cənnəti // "Azərbaycan ədəbiyyatı tarixi". – Bakı: Elm, – vol.6. – 2022, – p. 791-805; Musayev, İ. Əbdülxaliq Cənnəti // "Azərbaycan ədəbiyyatı tarixi". – Bakı: Elm, – vol.6. – 2022, – p. 805-818

genres such as sonnet, march, oriental, Turkish, and poetic poetry for the first time, it is with their works that the foundation of the verse tragedy was laid in our literature.

In recent studies, Abdulla bey Divanbeyoglu (1883-1936), Ibrahim bey Musabeyov (1881-1936), Nemat Basir (1889-1942), Alakbar Garib Abbasov (1893- ?), Ali Sabri Gasimov (1882-1983) were attributed to the literary movement of sentimentalism. It is included in the history of Azerbaijani literature.²³

20th century Azerbaijani literary studies were mainly represented by Firidun Bey Kocharli (1863-1920), Abdulla Sur (1882-1912) and Seyid Huseyn (1887-1938).

Since it is difficult to imagine the literary environment without the press, it was considered necessary to give brief information about some press organizations that appeared at the beginning of the 20th century, regularly published literary and artistic articles along with socio-political articles and played a role in the formation of the literary environment.

As it is known, the first Azerbaijani-language newspaper at the beginning of the 20th century was the "Shargi-Rus" newspaper published in Tbilisi in 1903-1905, published and edited by Mahammadaga Shahtakhtli (1846-1931), after which a number of newspapers were published in Baku and Yerevan.

In the dissertation, the important services in the formation of the literary environment are those of these press organizations: "Hayat", "Irshad", "Taraqi", "Taza Hayat", "Ittifaq", "Sada", "Iqbal", "Açığ soz", "Basirat", "Azerbaijan" and etc. newspapers, "Füyuzat" magazine were informed, the ideological direction of those press bodies, the role of the writers, poets and publicists participating in them in the formation of the literary environment were discussed.

At the same time, in the research work, "Molla Nasreddin" (1907-1931), which is the best example of the satirical press of the beginning of the 20th century, as well as "Mazali" (1915-1916), "Bahlul" (1907), "Zanbur" (1909-1910), "Tuti" (1914-1917), "Babayi-Amir" (1915-1916), "Mirat" (1910), "Ari" (1910-1911),

²³ Azərbaycan ədəbiyyatı tarixi: [in 10 vol] / – Bakı: Elm, – vol.6. –2022, – 1168 p.

"Kalniyyat" (1912-1913) and "Lek-lek" (1914), published in Yerevan magazines were also mentioned in general.

Summarizing what was said about the literary environment at the beginning of the 20th century, we have come to the conclusion that these years have really been a new stage of renaissance in Azerbaijani literature and press, and masterpieces of literature have appeared in the fields of poetry, prose, dramaturgy, journalism, and literary translation. , the artistic word, it can be said, served the progress and evolution of the nation, the themes of freedom, equality, national self-awareness, mother tongue, education and culture, hatred of oppression, oppressor, and ignorance became the main and leading themes of literature.

In chapter I, paragraph II, called "**Ali Nazmi's life, history of publication and research**", Ali Nazmi's birth in 1879 in the village of Sarov near the city of Ganja in a poor peasant family, his painful childhood years, his trips to Bukhara and Samarkand to work, the people he met there and the impressions he received from the events, his first meeting with the press and his feelings and first life experiences are given here.

Ali Nazmi came to the media world with the news and letters he sent to "Sharqi-Rus" newspaper published in Tbilisi. Thus, his small- volume writings called "Zarafatdan Bahra" (from elegance to benefit) and "Jurbajur ahval", (various moods) which have a somewhat satirical content, were printed in the 137th issue of "Sharqi-Rus" published in 1904 under the signature of "Ali Mahammadov (S)". In addition to several articles, the author's poem "Kandda Ibtida" (Inception in the village) was published in the newspaper.

Ali Nazmi published a short column called "Elan" (Announce) in the 4th number of "Molla Nasraddin" magazine, which began publication in Tiflis on April 7, 1906, and many columns with the signatures "Alidayanakli", "Juvellagi", "Bloodless" and other secret signatures appeared on the pages of the magazine and publishes articles. Ali Nazmi, whose house was robbed in Sarab village in 1907, moved to Ganja. In the same year, his first satirical poem

"Answer to gallop in the river" was published in "Molla Nasraddin" under the signature of "Hajamatverdi".²⁴

Ali Nazmi, who published a large number of satirical poems and articles in "Molla Nasraddin" magazine in 1907-1908, "moved to Baku in 1909, cooperated with "Bahlul" and "Zanbur" magazines and "Taraggi" newspaper and published poems and articles under the signatures "Shamshirak", "Shamshir" and "Ali Mahammadzade Sarabi", and at the same time continued cooperation with "Molla Nasraddin" magazine.

Elmira Gasimova, a textual scholar, notes that "Ali Nazmi was a "lucky" poet among the Mollanasraddins. *"Compared to other Mollanesraddin poets, whose works are usually published with or without a secret signature, collecting and publishing his works has not created insurmountable complexity for researchers and textualists."*²⁵

In 1914, the editor of "Mazali" magazine, Hashim Bey Vazirov, invited him to Baku to work in the editorial office of the magazine. Ali Nazmi could not accept the offer considering his financial difficulties and the fact that it would be difficult to make a living in Baku, but he cooperated with the magazine and published poems under the signature "..O.." and articles "Education, or "Poor Mamish", "Sheikh's cat", "Wife issue" in the 2, 6 and 8th issues in 1915.

In 1915, A. Nazmi's seven-point satire entitled "Money" was published in the 2nd issue of "Mazali" magazine. Academician Isa Habibbayli writes that "Ali Nazmi received a 20-manat fee for the satire "Money" for the first time."²⁶

In 1915-1917, in addition to "Mazali" magazine, Ali Nazmi published his works in "Babayi-Amir", "Tuti", and "Dirilik" magazines in Baku.

²⁴ Qəribli, İ. Məhəmməd Hadi. Azərbaycan ədəbiyyatı: dünən və bu gün / İ.Qəribli. – Bakı: Apostrof-A, – 2022, – p. 445.

²⁵ Nəzmi, Ə. Keçmiş günlər. Xatirələr / Ə.Nəzmi. Auth.of the intr.: E.Qasımova – Bakı: Adiloğlu, – 2006, – p. 4

²⁶ Həbibbəyli, İ. XX əsrin əvvəlləri Azərbaycan yazıçıları. / İ.Həbibbəyli – Bakı: Nurlan, – 2004, – p. 63

Ali Nazmi, who joined the ranks of the authors of this press with the satire "Nasihət" (Admonition) published in the 7th issue of "Zanbur" magazine in 1909, is the satirical magazine "Mazali" that published the most works after "Molla Nasraddin". In addition to journalistic works, about twenty satires of the author were published in the magazine starting from the 4th issue of 1915 under the signature "...O."

It is interesting that in the beginning of the 20th century, Ali Nazmi cooperated with the satirical media, as well as with the socio-political and literary newspapers "Taraggi" and "İgbal", "Yeni İrşad" and "Maktab" magazine. With the signatures of "Ali Mahammadzade Sarabi", "A. Nazmi", "Ali Nazmi", he published his lyrical poems with public content called "Amali-hurriyyat", "Bu bir bahar" (This is a Spring), "Dedication", "Takhmis", "School garden".

Talking about the publication of Ali Nazmi's books, Professor Firidun Hüseynov writes: *"Even though Ali Nazmi's first book called "Sharabchi" was published in Ganja in 1908, this work is still not available."*²⁷

Ali Nazmi was able to publish a large part of his works in book form during his lifetime. The paragraph provides detailed information about these books.

The history of the research of Ali Nazmi's heritage started almost after the establishment of the Soviet power in Azerbaijan, and the process continues in our modern times with different relations.

Professor Firidun Hüseynov, a reputable researcher of Ali Nazmi's heritage, writes that there is no information about Ali Nazmi's poem other than a positive opinion in 1910 in "Gunesh" (The Sun) newspaper and a letter sent to the poet by "Dirilik" (Vitality) "Babayi-Amir" administration on February 21, 1916.²⁸

Specifically, it was considered correct to take the history of Ali Nazmi's study with the preface written by J. Mammadguluzadeh to his work "Sijimgulunama". Professor F. Hüseynov writes: *"In connection with the publication of "Sijimgulunama" in 1927, the*

²⁷ Nəzmi, Ə. Seçilmiş əsərləri / Ə.Nəzmi. Author of the introduction: F.Hüseynov. – Bakı: Yazıçı, – 1979. – p. 17

²⁸ Hüseynov, F. Əli Nəzmi / F.Hüseynov – Bakı: Gənclik, – 1970. – p. 186-187

famous preface "Mashadi Sijimgulu" (sadly) written by J. Mammadguluzade to that book was the first major initiative in the study and evaluation of Ali Nazmi's creativity."²⁹

In his work, J. Mammadguluzade, who did not aim to evaluate Ali Nazmi's satirical poems and feuilletons, expressed his opinions about a series of works published by the poet only in "Molla Nasraddin" magazine, mostly under the signatures of "Mashadi Sijimgulu" and "Kefsiz".

After the publication of Ali Nazmi's "Sijimgulunama", Amin Abid published an article called "Sijimgulunama" in "Revolution and Culture" magazine.³⁰

In the 30s of the 20th century, Ali Nazmi "Our Literary Pioneers" and Abid Sharif "Azerbaijan Council Writers (about Ali Nazmi)" provided information about the poet's work.

After the death of Ali Nazmi, on the occasion of his birth and death anniversary, in the articles "Fiery Lines"³¹ by Aziz Sharif, "Fighter Satirical Poet"³² by Mammadali Asagerov, "Outstanding Satirical Poet"³³ by Azizaga Mammadov, "Ali Nazmi"³⁴ by Gulam Mammadli, "Outstanding Satirist"³⁵ by Nazim Akhundov provide brief information about the poet's literary activity.

Samad Vurgun wrote about Ali Nazmi, who was mentioned as "one of the most outspoken democratic writers of the time" in the book "A Brief History of Azerbaijani Literature"³⁶: "The old poet Ali Nazmi, who faithfully devoted the prime of his life to the service of the people, is one of the figures who immortalized his memory with his sharp pen."³⁷

²⁹ Hüseyinov, F. Əli Nəzmi / F.Hüseyinov – Bakı: Gənclik, – 1970, – p. 187

³⁰ Abid, Ə. Sijimgulunamə // – Bakı: İnqilab və mədəniyyət, – 1928-ci il, № 3, – p. 48-52

³¹ Şərif, Ə. Odlu sətirlər // Ədəbiyyat qəzeti, – 1948, 12 January

³² Əsgərov, M. Mübariz satirik şair // Ədəbiyyat qəzeti, – 1951, 9 January

³³ Məmmədov, Ə. Görkəmli satirik şair // Ədəbiyyat və incəsənət, – 1958, № 32

³⁴ Məmmədli, Q. Əli Nəzmi // Axşam, – 1958, № 178

³⁵ Axundov, N. Görkəmli satirik // Kommunist, – 1958, № 186

³⁶ Müxtəsər Azərbaycan ədəbiyyatı tarixi / red. M.Arif, H.Hüseyinov. – Bakı: EAAZF, – vol. 2. – 1944, –p. 164

³⁷ Vurgun, S. Şairin tabutu önündə // Ədəbiyyat qəzeti, – 1946, 9 January.

Abbas Zamanov, who wrote an extensive preface to the 1959 edition of Ali Nazmi's "Selected Works", named "Ali Nazmi", evaluated him as one of the prominent creators of our classical literature, analyzed his literary heritage and put forward interesting considerations.³⁸

Doctor of philological sciences, professor Firidun Huseynov, who has done the most work in the field of researching Ali Nazmi's life and literary heritage, is without a doubt. In addition to collecting Ali Nazmi's works and preparing them for publication, he also wrote prefaces and explanations for them. F. Huseynov wrote the preface to the writer's book "Outstanding satirist"³⁹ published in "Azernashr" in 1963, and "The real "Molla Nasraddin" poet"⁴⁰ to the book published by "Yazichi" (Writer) publishing house in 1979. However, as his most extensive research, of course, the candidate's dissertation on "Ali Nazmi's life and creativity" (1964) and the monograph "Ali Nazmi" (1970) should be specially mentioned.

Summarizing our thoughts about the paragraph, we come to the conclusion that Ali Nazmi, who had a turbulent life, was distinguished by his special position among the 20th century realist writers, worked in various media outlets and served his people with his pen and talent, as his rich and diverse literary heritage was duly published, in the field of research certain works have also been done.

Chapter II of the dissertation, consisting of two paragraphs, is called "**Poetic creativity of Ali Nazmi**". In the first paragraph entitled "**Poet's lyrics, idea-artistic features of his poems**", it is mentioned that Ali Nazmi first started writing poetry a year after he went to Bukhara.

While in Bukhara, the poet's instinct to write poems does not remain silent, and Ali begins to write poems about the village life, the domestic concerns he observes, human-nature relations, or rather,

³⁸ Nəzmi, Ə. Seçilmiş əsərləri / Ə.Nəzmi. Author of the introduction: A. Zamanov, – Bakı: Azərnəşr, – 1959. – p. 3-16

³⁹ Nəzmi, Ə. Şeirlər / Ə.Nəzmi. Author of the foreword: F. Hüseynov, – Bakı: Azərnəşr, – 1963. – p. 3-8

⁴⁰ Nəzmi, Ə. Seçilmiş əsərləri / Ə.Nəzmi. Müqəddim müəll. F.Hüseynov, – Bakı: Yazıçı, – 1979. –p. 5-18

he writes poems about what he sees, trying to somehow contribute to it.

In 1903, he penned a four-part poem called "Seasons and Peasants", which clearly and clearly reflects the rural life and the concerns of the villagers according to each season.

Ali Nazmi's poem "Father's Behest to His Son"⁴¹ written in 1904 deserves attention as an artistic expression of his enlightened views, the role of science and education in life, the destiny of man and society.

In the same years, Ali Nazmi in his poems "Falakdan Giley" (Grief from the fate), "Complaint", "Hurriyyatin luzumu" (The Need for Freedom) and in his other poems, he complains about the burden of the daily life of the masses, the unbearableness of living, and bitterly complains that his condition remains in poverty as before, despite so much hard work and struggle.

In his poem, which begins with the stanza "Eyladi chun shahri-Tiflis ichra sukna, Sharqi-rus" he talked about its effect and the contributions it will make for the future of the people.

In contrast to the poems "Falakdan Giley" and "Shikayat", high mood and a hopeful view of the future are clearly visible in these poems.

Ali Nazmi, who is more known as a satirical poet and publicist, used his pen in the field of lyrics throughout his creative work, preferring social content and moral-didactic poems.

In 1906, he cursed oppression and tyranny in the seven-verse poem "Istibdad" written by the signature "Bikas":

*Ah, ey nuri-ədələt, qəməri-hürriyyət,
Parlayın kim, qapanır dəsti-sitəmlə dəhənim.
Çürürsə cismim əgər xaki-siyəh altında,
Yenə hürriyyət olur hər əməlim, hər süxənim.*⁴²

In the seven-verse ghazal "Balam", which he wrote in the same year, the poet who glorifies freedom calls the citizens to fight for

⁴¹ Nəzmi, Ə.M . Sijimqulunamə / Ə.Nəzmi – Bakı: Azərnəşr, – 1927. – p. 20-21

⁴² Nəzmi, Ə. Seçilmiş əsərləri / Ə.Nəzmi. – Bakı: Yazıçı, – 1979. – p.24

their rights, and when he does not see the sharp reaction against the era that enslaves the society, he says in a nervous tone:

*Başında işləsə yüz min kələk dəyirmanı,
Usanma, bəs demə, çax-çax kimi cərdə, balam.
Əlaltı ol, döyül, əl intiqamə qalxızma,
Necə babasız oğul, ah çək, zarılda balam.*⁴³

Ali Nazmi's poem "Ashari-mahzunana" written in 1908 in response to the poem "Nələr çəkdim bu qurbətdə, əzizim" (What have I suffered abroad, my dear) written by the young poet Mirza Muhammad Akhundzade from Tehran when he was in exile, as its content shows, was written in winter and in this work, the hardships of exile. In addition to this, the hardships faced by the Turkish world, especially Turkish women, were also discussed, and concerns were expressed regarding the state of the Turkish nation, Turkish language and Turkish people.

In the poem "Od tutub odlandı vatan" published in the 10th issue of "Zanbur" magazine (1909), he likens freedom to the hurri and urges the children of the country to mobilize to protect this "charm-freedom". In the poem "Olsun" (1909, No. 11) wrote:

*Uzaqlansın qəmi möhnət,
Silinsin dideyi-qəflət,
Ayılısın xabdən millət,
Oyansın, huşyar olsun.*

Ali Nazmi's poems "Amali-hurriyyat" and "Bu da bir bahar" published in "Taraggi" (1909, no.144) newspaper under the signature of "Ali Muhammad Sarabi" are the first of the works that are close to each other in theme and idea. The poet who says that he fell into a "kuhi-biyabane" says that thanks to freedom, the homeland will turn into a "sahni-gulustan".

It is clear from the second poem that even though it is the season of flowers, i.e. spring, and the nightingale's song is everywhere, the poet's heart is not happy.

Ali Nazmi's "Comparison to Tofiq Fikrat", "Takhmis", "Schoolboy", "Children", "Woman", "O justice", "Gazal", "Sample",

⁴³ Nəzmi, Ə. Seçilmiş əsərləri / Ə.Nəzmi. – Bakı: Yazıçı, – 1979, – p. 25

"Language issue", "Our women", "My country", "The world laughs today" is one of his works written in a lyrical style. One of the beautiful examples of Ali Nazmi's lyrics is the poem "Dedication". This nine-stanza poem, which begins with the epigraph "To the soul of our respected poet Mirza Alakbar Sabir", was written a few months after the death of the great poet and was published in "Yeni İrşad"⁴⁴ newspaper.

Ali Nazmi's poem "School Boy" published in "Uşaglar" (Children) and "Maktab" (School) magazines under the signature of "Ali Nazmi" is about education, having a moral and didactic essence.

In his satirical poems, Ali Nazmi, who strongly protested against the society that places women in a state of disenfranchisement, chooses the method of chanting in his lyrical poems and likens the breath of a woman to the breath of Jesus, who gives life to the dead by saying "Ey mesih nefes" (O Christ, breathe) in his poem "Woman":

*Hürriyyətin yeganə misali-mücəssəmi,
Əşar, nitq xaliqəsi, ruh həmdəmi,
Ey zəxmdar qəlbinin ən nərm mərhəmi,
Hər illətə əlac və dəhrdə dəva, qadın⁴⁵*

Ali Nazmi's lyrical poems "My Home Land" and "The World Laughs Today" written during the Soviet rule, in 1944-1945, talk about the prosperous life given to the people of Azerbaijan by the socialist society, and these poems resonate with their times.

Ali Nazmi was more interested in working on social issues, the description and singing of nature, the fate of women, the issue of freedom and equality took an important place in his lyrics.

The second paragraph of the second chapter "**Ali Nazmi as one of the well-known figures of the "Molla Nasraddin literary school"; the main theme and problematic of his satires**" is called.

At the beginning of the 20th century, quite active literary forces were already on the field of activity. The revolutionary events

⁴⁴ Nəzmi, Ə. İthaf // "Yeni İrşad" qəzeti, – 1911, 15 september, № 24, – p. 3

⁴⁵ Nəzmi, Ə. Seçilmiş əsərləri / Ə.Nəzmi. – Bakı: Şərq-Qərb, – 2006, – p. 281

of 1905 provided the socio-historical conditions for those literary forces to express their ideas and thoughts quite freely.

In accordance with the pulse of the times, the tastes of readers and creative forces, one of the leading directions in the socio-literary landscape of 20th century Azerbaijan was the literary movement of mollanesraddinçilars. Literary forces of Mollanasreddin mainly gathered around "Molla Nasraddin" magazine and spoke at the levels of that magazine.⁴⁶

Ali Nazmi's participation in the "Molla Nasraddin" magazine and his joining the literary trend of Molla Nasraddins was not accidental, it happened naturally. So, as Professor Firidun Huseynov wrote:

"The publication of the newspaper "Sharqi-rus" in Tbilisi in 1903, like other enlightened intellectuals of Azerbaijan, made Ali Nazmi very happy. On this occasion, he wrote the poem "Kanda ibtida" (1904) and published it in "Sharqi-rus", which is one of his first printed works. After that, Ali Nazmi became an active correspondent of "Sharqi-rus" newspaper. After 1904, Ali Nazmi, who personally met J. Mammadguluzadeh, M. Sahtakhtinsky (M. Shahakhtli), O.F. Nemanzadeh, Abdulla Tofiq (Sur) and other leading intellectuals, began to walk shoulder to shoulder with them on the way to the development of the people's culture and literature."⁴⁷

Ali Nazmi's creative range and subject area are wide. He used his satirical pen to target every ugliness, deficiency, social and moral aspect that hinders innovation and progress in the society and marked it sharply. Although the poet's method of satirical expression was outwardly similar to the styles of his predecessors and masters, it was distinguished by its originality and originality. So, as shown in the scientific literature:

"Ali Nazmi M.F. Akhundov (Akhundzadeh) and M.A. Sabir continue the method of exposure and often expose negative copies

⁴⁶ Fərəcova, A. Əli Nəzmi və müasirləri // Respublika Gənclər Konfransının materialları. – Bakı: – 07 october, –2021, – p. 39-45.

⁴⁷ Mir Cəlal. XX əsr Azərbaycan ədəbiyyatı / M.Cəlal, F.Hüseynov. – Bakı: Maarif, – 1982, – p. 277

and types through their "confession". In his satires, the representatives of the ruling class enumerated their heinous deeds one by one, exposed their unjust actions, and narrated the misfortunes of the powerless in their own language.⁴⁸

The poet's satires, "Shah", "Olmusham", "Rahim Khan's condition to Muhammadali", "Weary", "The pleasure of gambling", "Yadi-mazi", "I am", "Ideal" etc. are examples of our opinion.

Ali Nazmi's satires published both in "Molla Nasraddin" and in other media, mainly in satirical magazines, almost all the misdeeds of his time became the target of criticism and exposure. The paragraph also includes the views expressed by eminent scientist, professor Kamran Mammadov about the social evils that became the target of criticism in the works of Ali Nazmi and his uncompromising stance against the perpetrators of those acts:

*"All kinds of conditions of the citizens of the wounded motherland: indifference to science and art, living day and night with hatred, lack of union, unity, rampant selfishness, tyranny, ignorance of academics, bringing the people into darkness by the clergy, brutality of the judges, women's "clouds to the sky the lamentation of the poor, the always empty sack of the peasant, "the trickery of the mullah on the pulpit and the pickpocket on the floor", is the source of laughter of the artist."*⁴⁹

Ali Nazmi, regardless of what topic or social and cultural problem he touches, besides being a poet and publicist of Molanasraddin, he has preserved his originality and the colorfulness of his pen. Poet's "Bayt" (Couplet), "Son and Father", "School", "What was it?", "I will not marry", "Repentance", "Old", "I have been", "Education", "Sham and Parvana" (Pine and moth), "Our girl", "Feeling, not pleasure", "Phases", "Vassalam" (That's it!), "Oh man!", "What for?", "Dabani Chatdag khala" (To Aunt Cracked Heel), "Little column", "Cultural revolution", "Where is that property?" and each of his other satires is an artfully reflected live

⁴⁸ Hüseyinov, F. "Molla Nəsrəddin" və molla nəsrəddinçilər. / F. Hüseyinov. – Bakı: Yazıçı, – 1986. – p. 197

⁴⁹ Məmmədov, K. XX əsr Azərbaycan gülüşü / K. Məmmədov, Ed. T. Əhmədov. – Bakı: Yazıçı, – 1989. – p. 200

picture of a specific socio-historical picture of education and school, women's freedom, class discrimination, international reaction, etc.

In Ali Nazmi's "Molla Nasraddin" magazine, "Hajamatverdi", "Mashadi Sijimgulu", "Peshman Goja" (Sorry old man), "Ganja Javanlari" (Ganja's youth), "Kefsiz" (Sadly) etc. the satires he printed with signatures were almost entirely consistent with the time when they were written and coincided with the ideas of "Molla Nasraddin" magazine.

The main themes of the poet's satires and the main targets of criticism are complaints about ignorance and lack of knowledge, protest against the administrative system of the exploitative society that oppresses people and deprives them of their rights, criticism of the antiquated and anti-innovation, anti-innovation and anti-social groups, religious fanaticism, idiots who are against women's freedom, education and in addition to the exposure of the clans that were robbed of culture, the language issue, the description of the life of farmers and workers, criticism of international imperialism, despotism in Eastern countries and the subject of Iran were among the main issues that occupied the poet.

Chapter III of the study called "**Ali Nazmi's publicism and memories**" consists of two paragraphs. Paragraph I is called "**Ali Nazmi's feuilletons**".

The paragraph states that although the first examples of Ali Nazmi's creativity were poetic works, he came to the press world with small-volume articles called "Zarafatten bahra" and "Jurbajur Khady" published in "Shargi-Rus" newspaper under the signature of "Ali Mahammadov (S)" (1904, No. 137), first appeared in prose and feuilletons in "Molla Nasreddin" magazine. The feuilletons of Ali Nazmin, who is known for his signatures "Mashadi Sijimgulu" and "Kefsiz", have a great role in expressing himself as an outstanding realist.

Criticism of outdated traditions, cruelty of tsarist administration, hypocrisy of mullahs, speeches against religious fanaticism, attempt to draw attention to the ugliness of the Arabic alphabet, promotion of new teaching methods and national-humanistic culture, women's liberation, realistic expression of the

unbearable living conditions of the peasants, etc. colorful topics form the basis of his columns. In the presented research, the feuilletons dedicated to these problems are analyzed and evaluated from the point of view of content, ideas and craftsmanship.

We can note that his poetic works are in harmony with the feuilletons of J.Mammadguluzade in terms of ideas and craftsmanship. Among the feuilletons such as "Sermon", "Lamentations", "Conversation", "Stone", "Education, or poor Mamish", "Mani sayani qurd yesin" (Let the worm eat who respects me), "To drink wine", "On a trip to Ganja", "From the life of the peasants", "Mashallah", "Ay Molla Nasraddin uncle", "Dear Molla Nasraddin uncle", "I have an excuse", "Wife's issue", "It was made better", "Obsession", "Father and son" (From our upbringing), "Catch the Dead" written by Ali Nazmi between 1906 and 1920 are particularly noteworthy.

Ali Nazmi's prose works also differ in terms of the problem they reflect and the object they criticize. His prose works cover a wide range of topics, starting from small cases such as fortune-telling and bird-watching, to social-revolutionary events. In each of his feuilletons, which are compact in volume, almost an important issue is discussed, the event is expanded with additional episodes and footnotes, and the idea is clarified. Such brevity helps his feuilletons to be simple and at the same time colorful, to be remembered and understood more quickly. In his prose works, he presents the main event mostly in the relationship of the characters to each other, in their own language, he skilfully uses tehkiyah, dialogue, question-and-answer, speech, certain sharia doctrines (believing in the devil, catching the dead, etc.) and other means. All this helps his columns to be read with great interest, believable and effective.

Observations show that the articles, feuilletons and miniature stories published by Ali Nazmi in the magazine stand out from the prose works of other authors due to their writing style and salty, funny humor. Jafar Khandan observed this creative quality of the writer and wrote: *"From his first writing, the writer (Ali Nazmi) who was able to choose topics suitable to the style of "Molla Nasreddin", skilfully used meaningful laughter and sharp criticism. Thus, for*

*about a year and a half, he is engaged in writing prose works (popular feuilletons)."*⁵⁰

In Ali Nazmi's feuilletons, concise style of speech, under-the-line perfection, and the desire for a beautiful future for his homeland and nation are reflected. Eliminating negativity, shortcomings, and problems that he sees and hears every day, most of which he turns into targets of criticism and satire in his works, has been the greatest dream of the writer and the main goal of his activity. Because, like most of the progressive-minded and advanced children of his time, he wished for his people to get rid of backwardness and inertia in education, education, health, media and other fields, and made it a life practice. Although up to a century has passed since then, Ali Nazmi's feuilletons, like his satires, remain relevant today.

The second paragraph of Chapter III is entitled **"The Past Days" as a perfect example of memoir literature.**

It cannot be denied that the works written on the basis of memories have an invaluable role in the study of the lives of historical figures and writers, and the memories of Jalil Mammadguluzade, Omar Faig Nemanzade, Hamida Khanum Mammadguluzade, Abdulla Shaig, Aziz Sharif, Mammad Said Ordbadi, and others in Azerbaijani literature are the literary and literary works of the 20th century are valuable examples that reflect the social environment. *"This list can be expanded by adding collections of memories about J. Mammadguluzade, M. A. Sabir, H. Javid and others."*⁵¹

Ali Nazmi's memoir "The Past Days" stands out among them. This magnificent work has provided materials related to the publication of more than 100 prominent personalities of the time, up to 40 newspapers and magazines, most of which can be considered relevant facts and materials for today.

Each memoir-remembrance is created on the basis of the author's own life experience, the method of approaching social and

⁵⁰ Hacıyev, C. XX əsr Azərbaycan ədəbiyyatı tarixi: Textbook for higher schools / C.Hacıyev, red. M.Cəfərov. – Bakı: Azərbaycan Universiteti, – 1955. – p. 334

⁵¹ Nəzmi, Ə. Keçmiş günlər. Xatirələr / Ə.Nəzmi. Author of the foreword: E.Qasıмова. – Bakı: Adiloğlu, – 2006, – p. 5

political events that he directly saw, heard, witnessed and participated in, through the prism of logic, thought, thinking and worldview. The value of the work "The Past Days" is that A. Nazmi does not rely on other people's memory and what he heard from others in his interpretation of information about events, personalities, etc. He directly writes down the events that he witnessed and participated in. Until now, in studies on the history of the press, the constant reference to the work "The Past Days" to confirm this or that opinion has come from this belief. A. Nazmi selected and showed typical events for the period, did not allow artistic fiction and fantasy in the description of existing life realities, tried to be as accurate as possible and succeeded in this way.

"The Past Days" is first of all a rich source of material for the study of the poet's own life, creativity, social activity, world view, view and position of these or other events. It is no coincidence that F. Huseynov, in his monograph dedicated to the study of A. Nazmi's life and activities, referred to the poet's "The Past Days" as a whole and used it as a reliable source.

The memory of the poem "The Past Days" can be conventionally divided into three periods. The first of these covers the events from 1878, when the poet was born, to 1898, when he left for Bukhara - the poet's birth date, childhood years, family circumstances, the village of Sarab where he was born, and the occupation of the people living in the village.

In the second part of "Memories" ("How did I go to Bukhara", "Visit to Bukhara", "Book occupation", "First time I saw a newspaper", "First time I wrote a poem", "Visit to the old city of Bukhara", "Shirbuddin", "Samarkand trip"), information is given about the author's visit to Bukhara, the days he spent there, the events he encountered, his acquaintance with "Süreyya" and "Hikmet" newspapers, the innovations he saw in Bukhara and Samarkand, his visit to the tombs of Ulugh Bey, Shahizinde, and Teymur.

Conventionally, the third chapter of "Memories" begins with the author's return from Bukhara to Sarab, his native village, and covers the years of his visit to Tbilisi where he met M. Shahtakhtli, J. Mammadguluzade and O.F. Nemanzade. If the articles included in

this section under the headings "I want to escape from the village" and "They married me" are only related to the author's biography, the following sections are of a more public nature and help to clearly understand a number of events that took place in those years.

Ali Nazmi, who sums up the events in Azerbaijan until 1920 with his memoirs "The Death of Abbas Sahhat in Ganja", "The News of Gankusar's Death", shares his thoughts about the revolution that took place in Russia in 1917 in his memoir "October Revolution", Lenin, Stalin, Kolchak, Wrangel, He mentions the names of Denikin and finally states that the April coup of 1920 in Azerbaijan was the result of this revolution.

It is impossible to find an example that can be compared to Ali Nazmi's work "The Past Days", which covers a period of almost 50 years without hesitation and courage, and provides full information about many events and personalities of the time.

"The Past Days" is one of the most beautiful pearls of Azerbaijani memoir literature. The memories described here and distinguished by their objectivity retain their importance even today in order to comment on a number of issues of the described period and clarify controversial problems.

The results obtained during the research are summarized in eight paragraphs in the "**Result**" part of the dissertation.

- The beginning of the 20th century was a new stage of renaissance in Azerbaijani literature and press. Although critical realism, enlightened realism, and romanticism are the leading methods and trends in literature, there were also writers in the style of sentimentalism, and there were many valuable examples of the period in the field of poetry, prose, dramaturgy, journalism, and literary translation;

- Analyzing the life and creativity of the poet and publicist Ali Nazmi, who is one of the students of the era, it is known that in 1904, he came to the press world with the small volume of news he published in the "Shargi-Rus" newspaper and the poem "Initiation in the Village". He liked the public-literary position of "Sharqi-rus" newspaper; he realized that the materials published in the newspaper informed the people about many issues, caused the public to become

enlightened and turned towards enlightenment, becoming more inspired as a citizen, new qualities arising from the demand of the era and time have emerged in his social and cultural thinking.

- In Ali Nazmi's lyrics, he showed more interest in social themes, the description and praise of nature, the fate of women, the issue of freedom and equality were among the leading themes of his lyrics.

- The main themes of the poet's satires and the main targets of criticism were ignorance, protest against the exploitative management system, obsolescence that does not accept development in society, religious fanaticism, despotism in Eastern countries and Iran, etc.

- In his column, Ali Nazmi was not satisfied with describing outdated, but many still consider moral norms, rules of behavior contrary to the principles of new society, superstition, fanaticism rooted in minds, backwardness, illiteracy, vulgarity, ignorance, and inertia passed from generation to generation. He also drew attention to the solutions to the problems that put the people in a miserable situation.

- The work "The Past Days" described here and distinguished by their objectivity are still important today to clarify a number of issues of the described period.

The main topic and provisions of the dissertation are reflected in the following scientific works of the author:

1. Ali Nazmi and Jalil Mammadguluzade. // – Ganja: Ganja State University, Scientific news (fundamental, humanitarian and natural sciences series). - 2019. No. 3, - p. 311-316.
2. About the first period of Ali Nazmi's creativity. // Baku: Baku Slavic University, Actual Problems of Learning Humanities. - 2020. No. 4, - p. 80-85.
3. About Ali Nazmi's activity in "Sharqi-Rus" newspaper. // Nakhchivan: "Nakhchivan" University, Scientific works (economy, history, geography, pedagogy and psychology, mathematics). - 2021. No. 2, - p. 99-103.

4. Education and training issues in Ali Nazmi's prose. // Baku: ANAS Institute of Manuscripts named after M. Fuzuli, Philological issues. - 2021 No. 8, - p. 408-417.
5. Ali Nazmi and his contemporaries. // National Azerbaijan Literary Museum named after Nizami Ganjavi of ANAS, materials of the Republican Youth Conference dedicated to the 880th anniversary of Nizami Ganjavi's birth. - Baku: - October 07, -2021. - p. 39-45.
6. Revolutionary satirical poet. // Sumgait State University, Conference materials, - Sumgait: October 28-29, - 2021 #6, - p. 52-56.
7. Columnist creation of Ali Nazmi. // Baku: BSU, Language and Literature, International scientific-theoretical journal. - 2021. No. 3, - p. 165-168.
8. The theme of women's freedom in the work of Ali Nazmi. // Ganja: Ganja State University, Scientific news (fundamental, humanitarian and natural sciences series). - 2021. No. 2, - p. 279-284.
9. In the Mollanasreddin family. // Interuniversity International Congress, Higher School: Scientific Research. – Moscow: – November 26, – 2020, – p. 99-103.
10. Worthy Ally of Great Sabir. // USA: International Scientific Journal, ISJ Theoretical & Applied Science Philadelphia, – 2021, Issue, 01 Volume: 93. – p. 132-135.



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