

THE REPUBLIC OF AZERBAIJAN

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A B S T R A C T

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1941-1946 SOUTH AZERBAIJAN NATIONAL INCLUSION OF THE MOVEMENT IN FICTION

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GENERAL CHARACTERISTICS OF THE WORK

The significance and degree of study of the theme. An important part of the grandeur of the dynamic texture of South Azerbaijani literature is the scientific and theoretical clarification of the methods and ways of projecting the functional essence of the 1941-1946 stage of the national movement in a broad context.

The Southern environment connected to the great creative traditions is characterized by fundamental creative searches, rich textual texture and the appearance of original types of thought in all time periods. The dominance of archaic models of expression, types of thought molded in the folk thinking, methods of presenting the ethnocosm at the level of myths and epics rise to the level of ideology as a natural self-organization principle. Literature as a whole aims to revive the panoramic view with speech tags and genre paradigm by rooting in expression as a theme.

Azerbaijan was faced with different ideological systems in the example of the North and the South, as well as the principle of governance defined in the ideology of the Empire. The integrity of the motherland, ethnic identity, protection of national freedom, taking as the basis in all contexts, made it necessary to program the next action plan. In this complex situation that continued throughout the 19th century, all the weight and the mission of ownership of the people fell on the literary and cultural environment. "Koroglu", "Tahir and Zohra", "Abbas and Gulgaz", "Qurbani", "Garib and Shahsanem", "Ashiq and Good" etc. filled with masterpieces like "Runaway Nabi", "Gandal Nagi", "Black Tanriverdi", "Gachag Karam", "Molla Nur", "Gachag Suleiman", "Mehrali Bey" and other art monuments appeared in the 19th century as an example of national freedom as a product of people's thinking. The complex diachrony of the historical process conditioned the national awakenings in the form of ethnic-spiritual memory in all settings, entering the twentieth century.

The multifaceted awakening that manifested itself throughout the 19th century brought the development of the national state ideology to the level of ideological thought as a necessity. The political wing of the process at the level of A. Bakikhanov, M.F. Akhundov, H. Zardabi, I. Gaspirali, A. Huseynzade, A. Agayev, Y. Akchuar, M.M. Rasulzade and others realized the Azerbaijan Democratic Republic in the North. This process was rooted in the realization of the universal state idea in ethnocultural thinking with the Sattarkhan movement in the south. Failure (defeat) on both lines entered a new sphere with the Sheykh Muhammad Khiyabani movement, preferring self-organization from within for subsequent processes. By developing the ideology of Azerbaijanism and statehood as a basic issue at the level of a concept, Azerbaijan defined the concept of the road to the period of national movement. Literature assumed a functional role in the Southern environment by proceeding from the thinking intellect of ethnic thought with all its postulates.

The 1941-1946 period of the national liberation movement in South Azerbaijan comes to the fore with its paradigmatic picture as a continuation of the previous processes and a perfect activity program at the level of self-awareness and self-organization of the ethnos. The management concept defined by the political ideology, the suppression of ethnic values, the creation of problems thought out on the basis of national relations, social distress, persecutions, and the violation of rights made fluctuations in all parameters inevitable, and the rise of dissatisfaction and protests to a multiplying level. The determination concentration of the national-social intellectual thinking presented the ideology of Azerbaijanism as a natural process from the realities to the society at the platform level in the South (as well as in the North) and prepared its action plan. The creation of the national government and the image formed in a short period of time (about one year of its operation) were instilled in the society at the level of worldview as the restoration and manifestation of the archaic state model.

The norms defined by the national government become an example for the subsequent processes at the chronotope level by being connected to the diachrony of the previous periods. The functional role of literature is linked to the organization of society with its spontaneous content and to the leadership of determination formulas from invariants as a matter of essence. The models that manifest themselves in the development of the epic, the picture of the operation of speech labels in new conditions, the types of imagination seated in the sacred memory, the leadership of folklore norms, the certainty contained in lexical-semantic parallels are all rooted in the protection of the ideology of nation-building and the insinuation of the leading character, as well as the horizontal and vertical as a matter of their essence actualizes the analysis in the direction. Poetry, prose, publicism, with their fundamental content at the level of text//environment, text//subject, text//text, actualize the leadership of ethnic identity in the course of individual individuals and the general literary process. The general picture of the national movement of South Azerbaijan in fiction requires the clarification of its essence with all its aspects through synchronous and diachronic approaches.

In the literary-theoretical view, the study of the problem begins with the process itself (and its course), which paves the way for systematic analysis. From articles published in separate press pages to monographic studies, a fundamental scientific-theoretical base has been created in terms of quantity and quality. All analyzes in the horizontal and vertical approaches are focused on clarifying the essence, defining methods and ways of understanding and presenting the national movement in the literary and cultural environment in terms of expressiveness. G. Mammadli, M. Ibrahimov, J.Khandan, H.Mammadzadeh, H. Billuri, A. Heydarzadeh, I. Jafarpour, N. Rizvan, G. Kandli-Herikchi, J. Abdullayev, T. Ahmadov, A. Aligizi, S. Amirov, N. Jafarov, K. Aghamali, E. Guliyev, F. Aliyev, N. Khudiyev, E. Shukurova, V. Ahmad, A. Huseynov, U. Bakhshiyeva, F. Ahmadov and others are directed to solving the problem in different contexts they preferred the analysis. For example, G.

Mammadli's article "An outstanding democrat of Iran Azerbaijan" ("Azerbaijan" journal., 1945, No. 6) was a remarkable step in terms of writing the process and defining the spectrum of the problem of the hero formed in the national ideology. An important part of academician M.Ibrahimov's literary-theoretical studies was related to the processes taking place in the South, as well as the clarification of the functional role of literature in this process. Adib's article "Azerbaijan National Liberation Movement in the South" ("Revolution and Civilization", 1958, No. 6) is of great importance due to his approach to this process from a scientific-theoretical aspect. The article "On the literature of the XIX century South Azerbaijan" ("Anthology of South Azerbaijan literature". In four volumes, I v., Baku: Elm, 1981), "Dur-vəqti səhərdir" ("Anthology of South Azerbaijan literature". In four volumes, II v. ., Baku: Elm, 1983), "The Golden Pages of the National Liberation Struggle and the Democratic Movement" ("Anthology of Southern Azerbaijan Literature". In four volumes, III v., Baku: Elm, 1988) etc. analysis-researches form a fundamental idea with mechanisms for clarifying the flow of the process in the literary and cultural environment and the integrity of the homeland. H. Mammadzade studied the life and creativity of S.C. Peshavari in a broad context and analyzed the general course of the national movement period at the level of his PhD dissertation ("Revolutionary, journalist and writer Peshavari", ASU, Baku, 1955). An important part of the researches is directed to the analysis of the democratic process, based on the creativity of individual personalities. For example, A. Heydarzade "Creation of Balash Azeroglu" (1967), N. Rizvan "Patriotism in the work of Shahriyar" (1985), Vugar Ahmed. "M.C. Peshawar: his life, environment and creativity". Baku, (1998), Vugar Ahmed. "Sheikh Muhammad Khiyavbani". Baku, (2010), E. Guliyev Seyyed Mahammadhuseyn Shahriyar. Baku, (1999), Guliyev E. Shahriyar's poetry and national evolution. Baku, (2004), Rahimli. A. "S.C. Peshawar. a life spent in the whirlwind of struggle". Baku, (2009), Aliyev.R. National Movement in South Azerbaijan. Baku, (2013), E. Shukurova "People's life in Shahriyar poetry" (1998), U.

Bakhshiyeva "Mirza Ibrahimov and issues of Azerbaijani literature" (2017), F. Ahmadov "Life and creativity of Buuld Garachurlu Sahand" (2022) etc. . has become a problem of studies at the monographic level.

The analysis of democratic literature in South Azerbaijan in terms of problems has a functional content at the synchronous and diachronic level. For example, H. Bulluri "Development of Iranian Azerbaijani realist democratic poetry (1945-1960 years)" (1966), K. Agamali "Poem genre in the democratic literature of South Azerbaijan (1945-1960)" (1967), G. Kandli-Herischi "Development of South Azerbaijani democratic literature in 1941-1946" (1995), A. Aligizi "Development stages of South Azerbaijani literature (1946-1990 years)" (1993), S. Amirov "National-democratic literature of South Azerbaijan" (2001) etc., analysis studies are important as a fundamental source for further studies with their problematic, theoretical-conceptual landscape.

In general, the subject of the South has been the basis for extensive analyzes with its various aspects throughout the decades in terms of the spontaneous content of the literary-cultural process, the specific formula of understanding the environment and presentation methods. Academician N. Jafarov's study "Literary language, norms, styles in Southern Azerbaijan" (1990) has a conceptual character with the aim of reflecting its scientific-theoretical content, essence, and all spectrums. C. Mujiri's "Literature during the Second World War" and the national liberation movement", Kh. Guliyeva's "Literature in the years after the overthrow of the dictatorship and the revolution (1978-1984)", etc. analyzes (a collection of articles entitled "Democratic ideas in the literature of the 20th century South Azerbaijan". Baku, Elm, 1990) confirm that the interest in the problem is increasing. The detection of the national movement of South Azerbaijan (1941-1946) in fiction literature at the socio-political, literary-cultural, philosophical-aesthetic level with all aspects of presentation and understanding has a special effect in terms of its subject-content.

Object and subject of the research. The subject of the dissertation is the reflection of the South Azerbaijan national movement (1941-1946) in literature. The subject of the research is the clarification of the specificity of the perception and presentation methods of the National movement of 1941-1946 in fiction literature at the level of poetry, prose, journalism, dramaturgy. This problem, which is characterized by an extremely magnificent texture, brings to the fore what is in the textual information of the paradigmatic level at the current stage by covering all its chronotopes from the archaic memory, and includes a perfect definition in terms of text//text, text//environment, text//subject.

Research goals and objectives. The main goal of the dissertation is to clarify the general picture of the reflection of the national movement in South Azerbaijan (1941-1946) in fiction at the level of the problem. For the realization of this goal, the following tasks are expected to be fulfilled:

- defining the specifics of the paradigmatic (expressive landscape of reality, model landscape) of the national movement in literature;
- to reveal the purpose and purpose of bringing archaic models of national-spiritual memory to the artistic sphere;
- understanding and presentation methods of the typical formula of the struggle for nation building in the Southern level in the artistic sphere;
- the diachronic picture of the thought formed by the idea of a fragmented, divided country in the social and political consciousness;
- opening the level of functionality of the invariants in epos development in new conditions;
- instilling the theoretical concept of development and restoration of the global state model into the social and political sphere;
- presentation of the view of the empire ideology at the Southern level to the general public;
- development of the Azerbaijani ideology as a whole as a whole at the consortium level;

- disclosure of the view scheme of the presentation of the concept of the integrity of the homeland at the level of literature;
- the supertemporal picture of not taking the protection of ethnic identity as a principle;
- development of the approach mechanism of literature and the concept of national struggle to the strategic program introduced by the imperial ideology against Azerbaijanism;
- methods and ways of reflecting the current reality in poetry, prose, journalism (as well as dramaturgy);
- the functional role of folklore models in the expression of the environment, etc.

Research methods. Historical-comparative and theoretical-typological methods were used in the research. The general principles of the structural method were also used in the analysis. The dissertation was developed based on reference to the excellent achievements of contemporary literary and theoretical thought and the criteria of conceptual art.

Main clauses defended. The following provisions are included in the defense of the dissertation:

- The reflection of the South Azerbaijan national movement period (1941-1946) in fiction is characterized by a fundamental picture in the form of self-awareness and self-organization of ethnic historical memory;
- forms the idea of the beginning of a new stage with the functional role of national awakening and the inculcation of the national state ideology at the community level;
- the leading mission of artistic thought in determining the national struggle formula of the paradigmatic picture of ethnic identity as a subconscious phenomenon in the social-political, socio-cultural sphere;
- understanding and presentation of the model of the integrity of the divided motherland in the artistic sphere;
- inculcating the restoration of the archaic formula of the global state idea in the form of a broken order as an ethnic ideal;

- the inculcation of the potential of society to resist the damage of ethnic-moral, national-spiritual values and ideology as an act in artistic thought;

- conveying to the people the destructive ideology (programmed mechanism) of the political regime against the Azerbaijani ideology at the state level;

- the spontaneous nature of processing sacred culture codes, models molded in sacred memory in new conditions;

- the specificity of the concentric view of the processes taking place at the level of the national struggle in the oral and written branches of literature;

- methods and ways of conveying and processing the existing reality at the syntagmatic level and at the genre level;

- development of a genealogical system of historical-cultural, social-political diachrony in new conditions;

- leadership of the functioning of the normative character of the formulas filtered from the epos, folklore memory in literature in the form of society, etc.

Scientific novelty of the research. The achieved scientific innovation of the dissertation can be summarized in several directions:

- The period of the national movement in the South is characterized by the fact that it is a separate stage in fiction;

- the literary and cultural environment takes the path of instilling the preservation of ethnic identity into society at the level of existence with all its potential;

- poetry takes the path of reflecting the leadership of the ethnocultural system with high thinking intelligence and directing it to the society as a goal;

- in prose, the expression and presentation technologies of the national movement are realized with a magnificent richness, like those from the epos;

- the journalistic style becomes unattainable with fundamental creative searches and ways of thinking in terms of understanding reality and conveying it to the ethnos;

- the model of the development of the integrity of the divided, occupied homeland in the literature at the level of a concept;
- the preservation and indoctrination of high moral and spiritual values, the adoption of the sanctity of transportation to the future as a code of freedom;
- the landscape of the concept of restoration and reworking of the archaic state model in the literary and cultural environment;
- disclosure of the essence of the imperial ideology's insidious policy against the right;
- based on the principle of the functional role of existing models of expressiveness in the artistic thinking of the people;
- the appearance of existing norms in folklore with new shades of content in new conditions;
- the functional role of literature in inculcating ethnic identity and self-awareness in the society, in developing the historical state and statehood ideology, etc.

Theoretical and practical significance of research.

Dissertation is important in terms of working out the problem at the scientific-theoretical level and developing its theoretical concept. The historical-chronological landscape, artistic-aesthetic content of South Azerbaijani literature has attracted attention with its high poetic-technological intelligence in all periods of time. Taking the restoration of the damaged formula of the national-cultural ideology as a principle and value has put a stamp of indifference on the thinking of the literary-cultural environment. And the research drew all this on the theoretical concept of the development of ethnos in literature at the level of existence.

The practical importance of the work is determined primarily by the educational process. Literary researchers, students of the Southern environment as a problem, as well as teachers and students of philology faculties of universities can take advantage of it as a resource in the teaching process.

Research approval and implementation. The results obtained in the dissertation are reflected in the author's articles published inside and outside the country, in his books on the subject of the

South, and in his reports at various international conferences and symposia.

Name of the organization where the dissertation work is carried out. The dissertation work was performed at the "Literature" department of the Azerbaijan State Pedagogical University. The topic of the research was approved by the decisions of the Scientific Council of Azerbaijan State Pedagogical University dated February 28, 2013 (protocol No. 7) and the Republic Coordinating Council dated December 21, 2012 (protocol No. 16).

The total volume of the dissertation: The work consists of an introduction, five chapters, conclusion and a list of used literature. The introduction consists of 17252 characters, the first chapter 114391- characters, the second chapter - 95874characters, the third chapter - 121697 characters, the fourth chapter - 100205characters, the fifth chapter- 82497, the conclusion - 16267 characters. The total volume of the research is 277 pages.

The main content of the research

In the **Introductory part** of the dissertation, the relevance of the topic, the level of elaboration, the object and subject, goals and tasks, methods of the research, the defense provisions are defined, the scientific novelty, theoretical and practical importance of the research, the approval and application of the research work, the name of the organization where the dissertation work is performed, the structure of the dissertation are defined. Information about the volume of the sections separately and the total volume with a sign is presented.

The first chapter of the dissertation work is called "**Artistic-aesthetic understanding of the South Azerbaijan national movement in the literary-cultural environment**". This chapter consists of 3 sub-chapters. In the first sub-chapter, the problem of "**Socio-political landscape of the era and the natural self-organization formula of ethnic historical memory in artistic thinking**" was set and analyzed from the point of view of determining the national statehood consciousness of the Azerbaijani

people, the ideal of integrity as an indicator of the existence and ethnic identity of the ethnos, regardless of the time and geographical location.

Despite the fact that the division in the name of North and South presents the weakening of socio-political, literary and cultural relations as a goal fulfilled by political ideologues, the ethnic memory of the people became the basis for the awakening (mobility) of the power to show resistance against the co-existing regimes. The formation of ethnic history and the conflict of ideas it reveals have made it inevitable to experience complex situations. On the way to the history of the formation of the people, ethnic history brings to the fore the older ones and the picture of the process going deeper as a separate stage. The image presented by geography, the complexity of socio-political processes, the struggle for nationalization of flows (migrations) is more ancient than the Middle Ages, and the more ancient it is, the more it opens the way for various kinds of disputes and disagreements.

In the example of the events of the recent period, the policy of occupation that took place in the name of the North and the South was connected to the damage, the influence of the imperial ideology, and the system calculated for the new order on the upper layer, while on the lower layer, the awakening of historical memory, ethnic consciousness and self-awareness were taken as the basis. *"At the time when the South was part of Iran and the North was part of Russia, the ideal of national statehood and the integrity of the Azerbaijani people did not disappear in Azerbaijan, but the basis for the weakening of socio-political and cultural relations between the North and the South of the country was laid. This happened at a time when the world-scale processes that encouraged the formation of national ideals were intensifying. And Azerbaijan was becoming a country that contained the historical contradictions of the East and the West in all their sharpness."*¹ Despite all the pressures and

¹ Jafarov N.Q. Introduction to Azerbaijani Studies / N.Q. Jafarov. - Baku: Az AtaM, - 2002. -p. 465

hardships throughout the South and the North, the ideas of strong nation-statehood have always been active in the substratum of the thinking of the ethnos. The heat of the beginning of the 20th century, the process reaching the top level and manifesting itself at the level of struggle is a bright example of this. Russian imperial thinking, as well as the principles defined by Persian chauvinism, no matter how different they appear on the upper layer, but at the leading level, they were rooted in the same reason and purpose.

The cultural masterpieces that define the mixed integrity of the North and the South of Azerbaijan and make invaluable contributions to human civilization have gone down the path of history by including and redirecting its political wing in one direction. The identity struggle from the depths of the Middle Ages also brings its chronotopes (the concept of time and space) to the fore as a whole, and rests on the imagination exhibited by the archaic homeland model in a later time frame. At the beginning of the 19th century, the Gulistan Treaty (October 12, 1813) and the Turkmenchay Treaty (February 10, 1828) revealed the formula of the occupation decree with all its aspect¹. However, the nation's consciousness of statehood, the struggle to create a great culture, no matter how many hardships and setbacks are forced, formed the idea of standing against it in the bottom layer in the sense of intransigence. The establishment of the Azerbaijan Democratic Republic, as well as the Mashruta revolution in the South (1905-1911) and the historical process of the subsequent periods, were the appearance and continuity of those who were transported from the Turkish epic myth, the struggle of the Safavids to build a homeland (etc.).

The Turkish ethnic metamodel, as a consortium, defined tribal relations, principle sanctity, and archetypes connected to sacred concepts as the main ones, as a mental life and self-affirmation for all times. Tanbani Rebellion (1891), Tabriz Rebellion (1906-1909), Jungle Movement (Cəngəllik hərəkəti) (1917-1921), etc. as a wave

¹History of Azerbaijan. From the earliest times to the beginning of the 20th century / - Baku: Elm, - 1993

of protest against the Shah's regime and the destructive adventure of the English missionaries, it left its mark on history. The idea of a national state and the ethnic consciousness rooted in nation-statehood saw the root of all problems in imperial sovereignty and its historical management philosophy directed against minorities. The radical solution of all this was always (and periodically) rooted in the restoration of the broken order, in the radical solution of chauvinist ideas. The model of the Azerbaijan Soviet Socialist Republic deliberately (perhaps unknowingly) laid the groundwork for the existence of a natural ethnic ideal in the hierarchy of statehood defined by the Soviet empire, and for its awakening in the form of "brother republics". When viewed from the time of the collapse of the empire (collapse of the Soviets), these are conditioned by the natural function of the mobility of the nation-state mentality.

It is necessary to pay attention to the problem in a number of aspects in terms of the general chronological picture of the period of the national movement, geneological texture of social and political processes, typological parallelism and the issue of artistic aesthetic understanding in the environment:

a) determination of the philosophy of life of ethnicity as a principle and attitude towards the sanctity of its invariant model;

b) differences of opinion in the approach of the ideology of the political environment to the people and societies;

c) management mechanisms of the imperial ideology directed to the destruction of the nation-state image in all parameters;

d) rooting the management and philosophy of life revealed by the political apparatus to the destructiveness of historical memory;

e) dictation and indoctrination as a goal of the regime's adoption of established political principles;

f) taking the trend of Persianization from top to bottom as the main criterion in various aspects of life;

g) understanding and awakening of the national statehood model in the ethnic consciousness at the all-Turkish level (Hun-Kipchak statehood and Oghuz-Seljuk statehood);

h) that what is happening at the level of the realities of the time and environment leads to tensions, conflicts, etc.

All this brings to the fore the essence of the national movement in South Azerbaijan as a whole. Because the peoples who are the creators of the great culture have always taken the way to overcome the problems by referring to history and historical experience in order to solve the problems they encountered at certain stages of history. Tabriz, Zanzan, Urmiya, Ardabil, Qazvin, Hamadan, etc. Although he had to accept the principles defined in the administrative stereotypes of South Persian chauvinism, which was enriched in great cultural centers and contributed to history in different periods of time, he also revealed his position in the substratum of consciousness from time to time. The public, political and social landscape of the period in all detail in the works of M.A. Mojuz, J. Mammadguluzade, M.A. Sabir, A. Gamkusal, B. Abbaszade, Ali Fikret, Mir Mehdi Etimad, Mir Mehdi Chavushi, Hilal Nashiri and others reveals the essence. The issue of "Iranian revolution and Sattar Khan movement, Shah despotism and eastern absolutism" is reflected as a line in the thinking of the literary and cultural environment. The miniature "Yasha" (1908) in "Molla Nasreddin" magazine highlights the people's fighting spirit and spirit of struggle. J. Mammadguluzadeh's "Where does the money of the Iranian workers go" ("İran fəhlələrinin pulu hara gedir"), "To the Iranians" ("İranlılara"), "Hamshari" ("Həmsəri"), "How should the stone not cry blood today" ("Necə qan ağlamasın daş bu gün"), M.A. Sabir's "Zili-Sultan, be safe, don't give way to Iran" ("Zili-Sultana, amandır, verməyin İrana yol"), "I am Shahi-kavi Shavkat, ("Mən şahi-qəvi şəvkətəm"), Iran is mine" ("İran özümündür"), "Count here", ("Bura say"), "East of the Nation", ("Millət şərqisi"), "Reject from the door, don't cry beggar" ("Rədd ol qapıdan, ağlama zar-zar dilənçi"), "People of Iran", pah boy, honor appears again ("Əhli-İranda, pah oğlan, yenə hümmət görünür"), "Come to the Council and be happy, Iranians" ("Şura gəlib şad olun, iranlılar"), "Reactionaries, rejoice, Kishvari-Iran again" ("Mürtəcelər, sevinin, kişvəri-İranə yenə"), A. Gamkusal's "Wandering" ("Dolaşma"),

"Akhund" (Axund), "Do not be sad" (Eyləmə qəm), "Kecher" (Keçər), "Let it be" ("Olsun"), "Iranians" ("İranlılar"), "Sinazan" ("Sinəzən"), "Bayramlıq" ("Bayramlıq"), "O Məmdali, this species was planted from Iran" ("Ey Məmdəli, bu növ ki, İrandan əkildin"), M.A. Mojuz's "Party and disaster" ("Ziyafət və zəkat"), "Millet" ("Millət"), "There is no cure for the pain-ignorance" ("Yoxdur əlac söylədi dərdi-cəhalətə"),, "They will, they won't" ("Olar, olmaz"), "There will be a revolution" ("İnqilab olacaq"), "There should be" ("Olsun gərək"), "O Muslims" ("Ey müsəlmanlar"), "Iranian soldiers" ("İran sərbazları"), etc. It was important to clarify the political landscape of the time and the attitude of the intellectuals of artistic thinking to what was happening.

In general, the understanding of the socio-political process at the level of the North and the South at the level of Azerbaijan and the attitude towards it is connected to the concept of humanity defined by the historical memory as a problem. From A. Qamkusal's question, "Is a farmer, a farmer to get a lot of money, and a Nazi-loving prince starving in the streets"¹ to M. A. Sabir's saying, "Zilli-Sultan, they have beaten and bought here, they cursed and bought, they cursed and bought"², all that happened. it was born from the realities of the broken order and the sad landscape of the country.

The second sub-chapter is called **"19th century Azerbaijani literary and cultural environment, self-awareness and organization concept of national awakening"**.

In this sub-chapter, the rooting of ethnic thinking to historical self-organization instinct is brought to attention as a special stage in the historical, social-political, literary-cultural life of the 19th century Azerbaijani people. A new sphere of the historical-political process was realized with the death of Nadir Shah and the creation of khanates at the level of separate geographical areas and local states. Decentralization presented the self-organizing concept of ethos as a historical problem, but faced great difficulties in implementing its

¹ Gamkusal, A. Selected poems / A. Gamkusal. - Baku: East-West, -2006. -p. 29

² Sabir, M.A. Hophopname / M.A. Sabir. - Baku: Yazichi, - 1992.-p.186

solution. Karabakh, Sheki, Lankaran, Baku, Garadagh, Tabriz, Maragha, Ardabil, Khoy, Guba, etc. as an example, it became the basis for the conclusion of the processes that will lead to various revolutions in the future. The understanding of the historical process and its solution, no matter how much it was understood in the political-social, literary-cultural environment, but the tendencies such as mutual accusations, assertive positions and accusations were inevitable. Thus, the more accepted and easy the understanding of the problem was, the more complex the solution formed the image.

Although the self-concept defined by genetic memory came to the fore in the political sphere with the understanding of the unified state archetype of khanates as a party, the complexity of the process faced the difficulty of being able to realize it. Masterpieces created in the previous two centuries ("Koroglu", "Tahir and Zohra", "Qurbani", "Abbas and Gulgaz", "Asli and Karam", "Prince Abulfaz", "Seydi and Pari", etc.), rich ceremonial folklore, a lively lifestyle, a rich speaking audience of wise connoisseurs and lovers became the source of the creation of a huge culture. The language of folk-folklore, the manifestation of ethnos with new energy potential, Sarı Ashığ, Lala, Ashığ Junun, Ashığ Güllü, Işal Gasım, Abdalgulabli Valeh, Ashığ Samad, Kalibarlı Ali, M.V. Vidadi, M.P. Vagif, Sarı Çobanoğlu, etc. those who represented it were an indicator of the struggle of the historical-cultural stream to enter the new century. During the khanate period, the village showed itself as a spiritual and cultural reference point for the people, filled the gap with the lively life of the people, love parties, sagas, legends, tales, legends, ceremonial examples, and took on leadership as a mission. The people who restored the injustice broken by the khanates and realized the struggle for freedom enter the stage of realization of integration and self-return by charging to a new stage of the process in search of a formula for returning to historical memory. *"Azerbaijani renaissance raises the personality of the peasant in an unprecedented way, - this is related to the increase of the cultural and social position of the village; It is a fact of Renaissance thinking that peasant literature is seen as an idol - it is presented as the hero*

of both fairy tales and anecdotes”¹. If Nadir Shah took the position of solving the problem in the provinces at the state level, during the khanate period, the khans approached the issue at the village level, and the cracks that occurred in the entire socio-political environment were blamed on the self-organization of the majority (people) at the ethnic-cultural level. The general picture of the end of the 18th century and the 19th century makes it necessary to analyze the course of the ethnopolitical and ethnocultural process in several contexts.

a) the national state concept of the socio-political ideology of the end of the 18th century and the beginning of the 19th century;

b) the strategic goals determined by the political processes of the 19th century and the model of self-organization and self-discovery of the literary and cultural environment;

c) socio-political and artistic-aesthetic understanding of the division in the name of North Azerbaijan and South Azerbaijan;

d) determination of the tactical and strategic goal of the literary and cultural sphere, which is calculated to solve the problem in the form of society;

e) a diachronic view of ethnocultural ideology rooting in the archaic state model and a goal-oriented action program;

f) understanding and integration at the metamodel level of the rooting of the written branch of literature and folklore literature in the same spirit, etc.

All this comes to the fore as a result of the struggle to realize (and not being able to realize) the concept of the nation state during the struggles of the khanate period, as an indicator of the process becoming more difficult in the new stage. Historical injustice, interference and encroachment on the ethno-political and ethno-cultural imaginations of the people make the next period enter a new stage with bigger problems².

¹ Jafarov N.Q. Introduction to Azerbaijani Studies / N.Q. Jafarov. - Baku: Az AtaM, - 2002.-p.275

² Poets' homeland is ours. (compiled by S.Ahmadli, B.Vusal) / Baku: MBM, - 2010. -p.120

Sub-chapter 3 of Chapter I is entitled **“The new stage of the national movement in South Azerbaijan and the functional role of the literary and cultural environment in the process”**. The end of the 19th century and the beginning of the 20th century are characterized as a special stage in the socio-political, literary and cultural life of the Azerbaijani people. Let's add that this is not only at the level of Azerbaijan (South and North), but at the level of complex processes taking place in Europe and the East as a whole, it comes to the fore as a manifestation of tensions and multifaceted trends. If we look at the issue in a broader context, the cracks in the political situation of the world, the inevitability of polarizations, wrote very heavy disasters like the first and second world war in the name of the twentieth century. Being on the battle field in the name of national awakening and movement at the end of the 19th and 20th centuries in South Azerbaijan was just a manifestation of reality. The imaginary discourse formed by Persian chauvinism in the name of "troubled country" with its spontaneous content made it inevitable to focus on solving the problems of the ethnos, which had been piled up for a hundred years. “Azerbaijan, having bound its destiny with the destiny of the freedom-loving and cultural world, will never doubt the final and definitive victory of the front of freedom and democracy.”¹

The literary and cultural environment of the late 19th and early 20th centuries in South Azerbaijan served as the guide and standard-bearer of this struggle. Gazanfar Tabrizi, Bazmi (Agha Mirzali), Banda (Mirza Muhammadrezi), Darvish Bulbul (Mirza Muhammadtaghi Tabrizi), Gamdil Dilmani, Zuhuri Haji Ali Attar Tabrizi, Baba (Mirza Baba), Ashub Dilmani, Dunbuli (Bahaaddin Muhammad Abdurrazzaq oglu), Dilkhun (Haji Muhammad), Barqi (Abdulla), Gari Mirza Mehdi Tabrizi, Danish Agha Mirza Lutfali, Zikri Kuzekukhani, Dilgir (Karbala'yi Muhammad Attar), Haji Vakil, Dilkhun (Haji Muhammad), Abdulali Mirza Govgani, Ziyai Marandi,

¹ Rasulzadeh, M.A. Contemporary Azerbaijani literature / M.A. Rasulzadeh. - Baku: Ganjlik, - 1991. p.86

Ilahi Hakim Ardabili, Yalda Agha Ismayil, Yusif Faludepaz Tabrizi, Kashif Karabagi, Mazhar Mirza Abbasgulukhan Khoylu, Mutamanulmulk Mirza Saidkhan, Najafli ibn Makhammedrza, Sabit Andabili, Kirmani Tabrizi, Abdullatif Tasuci, Dakhil (Akhund Molla Huseyn), Dida (Mirza Nasrullah Bey), Abgari Amirkhizi Tabrizi , etc., the struggle of prominent writers and intellectuals is a vivid example of this.

The understanding of all this by the people at the community level and the solution of the problem at the root level led to protests and protests not only at the level of South Azerbaijan, but at the level of the entire country. The understanding and presentation of the existing inter-situational and intra-situational process in the literary and cultural environment requires approaches in several directions:

a) a genealogical picture of the socio-political reasons that make protest and dissatisfaction inevitable at the level of general Iran;

b) the different views and attitudes of the regime to the communities lead to additional discontent;

c) exhibiting a different attitude towards the people who live and bear a great culture in the example of South Azerbaijan;

d) relation to the planned activity related to the destruction of imagination types in the form of archaic memory at all levels;

e) understanding of the chauvinist position of the political environment in the ethnocultural level in the literary and cultural sphere, etc.

The end of the 19th century and the beginning of the 20th century are determined by the realization of national awakening at all levels and the manifestation of complex discourses of socio-political processes. The concept of ethno-political and ethno-cultural processes at the level of socio-political processes, which was put forth by the great thinkers Abbasgulu agha Bakikhanov, Mirza Fatali Akhundov, Ismayil bey Gasprali, Yusif Akchuar, Ziya Goyalp, Mammad Amin Rasulzadeh, Ali bey Huseynzade, Ahmed bey Aghayev, Abusupyan Akayev and others determines the formula. All spectrums of the national movement of South Azerbaijan, the

mashruta revolution, were loaded on the principle of self-awareness and self-organization defined by these great ideologues. The Persian chauvinist regime, which moves the internal need of the ethnos and the genealogical layer of the historical state-building thinking, was the basis for dissatisfaction, the creation of protest waves and the development of processes up to revolutions. Let's also add that these were not limited to what happened in South Azerbaijan, the fact that social and political processes led to conflicts and protests in the world are also taking place in North Azerbaijan with essentially no different struggles. The unrest within the borders of Tsarist Russia, as well as the struggles in the Balkan countries, and the upheavals in China and Japan were examples of this. The struggle in North Azerbaijan finally realized its result with the declaration of the People's Republic of Azerbaijan¹.

Among the prominent representatives of the literary and cultural environment of South Azerbaijan Sonmez, Samad Behrangi, Nasir Manzuru, Ismayil Hadi, Ali Fitrat, Mir Mehdi Etimad, Rahim Cadniku, Muzaffar Derafshi, Mirza Huseyn Karimi, Barish, Yedulla Maftun, Alakbar Haddad, Hashim Tarlan, Mahammadali Mazhun, Ganjali Sabahi, Sahand, Habib Sahir, Mammadhuseyn Shahriyar, Muhammad Biriya, Suleyman Amini and dozens of others come to the fore with their tendency to show a serious position as ideologues of the literary ideology of the people's national struggle movement.

*“The democratic literary movement that arose in South Azerbaijan in the 40s of our century is connected with the world of artistic thinking that has existed up to the time of its existence”*². The socio-political environment of the historical process and the problems caused by what is included in the meaning of South Azerbaijan in the form of what will happen, clarify the irreversibility of the processes going on in the form of the struggle for freedom, the

¹ Balayev, M.A. Modern era and philosophical thought / M.A. Balayev. - Baku: ADPU, 2018. - p.135-136

² Amirov, S.N. The national-democratic movement of South Azerbaijan (1941-1990s): / dissertation submitted for the degree of Doctor of Philology / -Baku: Institute of Literature named after Nizami of ANAS, -2001.-p.14

elimination of the crime of occupation committed towards the right. Understanding the ongoing struggle at the level of the literary environment and loading it into its presentation as a problem requires approaches in different directions.

Chapter II of the dissertation is called **"Actual problems of South Azerbaijani literature during the period of the national movement"** and consists of 2 subchapters.

In the first sub-chapter entitled **"General summary of the literary-cultural process, understanding of the environment and presentation model"** it is discussed the formation of the extremely magnificent image of South Azerbaijani literature in the period of the national movement, its content and horizontal and vertical approaches.

This period of the literary-cultural process opened the way for analyzes as a problem of systematic approaches at different levels and made the emergence of new approaches inevitable with its paradigmatic picture. Through its historical and cultural flow, from myth to epic, from there to epic, and finally to various forms (as well as novel ideology), literature has been a companion to history in all time periods with its oral and written branches.

The main stay of the artistic-aesthetic ideals of literature and the problem that the entire spiritual world tries to impose on the real and beyond the reality is the elimination of "peaceful separation" vibrations at the people's level. All the provisions of the struggle program that the South planned and tried to implement at the conceptual level were prepared in the literary and cultural sphere long before the political level. The concept of national identity put forth by Mammadhuseyn Shahriyar, Muhammad Biriya, Sonmez, Samad Behrangi, Suleyman Amini and dozens of others brought the national awakening to a new sphere at all levels of ethnos

Cultural construction as a code of ethnic identity further strengthens the connections between the oral and written branches of literature. Symbols of freedom, which manifests itself as a value in all aspects of the household, bring the movement towards it and taking it to the forefront as the main thing. Ceremonial folklore,

examples of myths, proverbs, riddles, legends, narratives, tales, epics, beliefs, etc. whatever it is, having a fundamental function as a driving source of artistic-aesthetic thinking, it also necessitates the calculation of the current at other levels. The boundary bonds between the South and the North, fueling the inner cry of the spiritual world, make it flourish. With the miraculous effect of S. Vurgu's singing in the North, "the world knows that you are mine", M. Shahriyar's "Heydarbaba, my path has crossed your path" in the South overthrew the chauvinist ideology of all times, and at the same time revealed the formula of the nation-building concept of the struggle.

*Nədir bu həsrətin adı, ünvanı,
Baisin evində işıq yanmasın!
Ah, Araz, ah, Araz, vədimiz hanı?
Bir ürək ikiyə parçalanmasın!*¹.

On the political level, the historical process that "splits one heart into two" has always fueled the resistance movement that will stand against it, and has encouraged it in the period of the national movement as well. In the thirties of the last century, the polarization that took place in the world, the model of betrayal of humanity (and peoples), based on the idea of occupation by power centers, entered its new sphere.

After the fall of the national government, most of the writers and public figures who loved their people with all their hearts had to live as emigrants. People who lived with high ideals and made invaluable contributions to human civilization entered the sphere of more terrible persecutions and disasters. Despite all the deprivations, the literary and cultural environment fulfilled its mission to keep the people alive by continuing its path with honor. At various levels, direct or metaphorical forms of what happened in creative pursuits, the environment was rooted in expression. M. Shahriyar's "Greetings to Heydarbaba" ("Heydərbabaya salam") fell like a "bomb" into this

¹ Vurgun, S. Selected works. In 2 volumes, I c., /S. Accent. - Baku: Azernashr, - 1976, - p. 221

stagnation. Encouraged by this, Sahand, Sonmez, Haddad, Sahir, etc. art devotees like started to write and create more actively. Immigrant poets and writers - B. Azeroglu, M. Gulgun, H. Billuri, A. Tude, S. Tahir, Ismayil Jafarpur, Huseyin Javan, etc. They enriched the treasury of democratic literature with their valuable works. Entering a new sphere of South Azerbaijan's literary and cultural environment, it revealed its functional role in the form of poetry, prose, drama, publicism, and achieved great success. All this makes it clear that ethnos is rooted in the events of later periods with a perfect program of activities at the level of understanding and presentation of the environment as a general flow of the literary-cultural process.

The 2nd sub-chapter of the Chapter II is called **"The Mission of Nationality of the Pre-National Movement and National-Movement Period Literary Environment"**. In this sub-chapter, fluctuations in the socio-political processes and complexities of the situation in South Azerbaijan in the middle of the last century are brought to attention. People's discontents, the problems of the population accumulated over the years, the difficulty of living, the worsening of the social situation, the increasing number of bans on the mother tongue, the damage of national and moral values, and the introduction of the Persianization policy into a more open sphere caused serious dissatisfaction. In the North, the Bolsheviks repressed the people with a package of harsh measures, in the South, the application of these processes in another form, etc. added tension to the already unrelieved tensions. He was raising the voice of truth by taking positions on different levels by experiencing what was and could be in the literary and cultural environment. Folkloric literature, which revealed the essence of the regime, its reactionary position against an ethnos living with great cultural ideas, as well as the written literature at different levels, was purely realism. Bayati, songs, stories, narrations, parables, anecdotes, examples of various content in the repertoire of artists were an indication of this. Artistic examples addressed to Reza Shah and individual office holders were spread throughout the country in a wide arena as an expression of the attitude towards the regime.

The functional weight of journalism, anecdotes, and small samples of satirical poetic poetry were rapidly spreading to a wide audience. The imposition of the South and the North on the level of isolation throughout the 20th century, and the rooting of the process in the political context to the issue of ethnos differentiation, the undermining of genetic codes is realized at the level of state policy on both sides. In the self-organization model, the people prefer to preserve what is in the national memory and carry them into the future as a value. Artistic imagination, philosophical-aesthetic ideology was moving towards the meeting of North and South in Tabriz by exhibiting them as a code. The road from S. Vurgun to Shahriyar, from S. Rustam to Sahan, from M. Rahim to Sonmaz was actually more connected to the lower layer than to the upper layer, to the spiritual awakening filtered from the inner depths. The West's cold-blooded observation of this process, its attitude over its own interests, in the form of the North and the South in Tabriz and Baku, was in itself nothing more than a diplomatic meeting. Understanding all this and waiting for a cool-headed attitude to the progress of the situation in accordance with reality was necessary.

The upheavals of political processes bring to the fore the need for creative searches in the literary and cultural environment, unique methods of expression, and the use of models molded in the public thinking at the level of the text/environment. Here, not only the spirit of Sabir and Mirza Jalil, but also specific models of expressive methods, stories, events, motif shades from folk literature begin to show themselves. A variety from Aesopian style to serious posturing revealed a magnificent texture of literature, directing the people to action, to concentration rather than integration. Covering a wide range from colorful styles to caricatures, the literary and cultural environment of South Azerbaijan preferred to direct the environment with poetry, prose, stage plays and journalism. Metaphorical style, syntagmatic level, genre phenomenon, comprehensiveness of content prepare the stage formula of a specific time in the main stream of the historical process. It normalizes the struggle concept of the community in the partnership of colorful styles. Folklore literature

and the written branch of artistic thought are focused on conveying what happened in all its brilliance, the deliberate persecution of a people, the trend of dehumanization. "There are a thousand wounds in my heart, poor nation, poor nation, the fire that sacrifices its life for you every moment" (S. Rustam) stands out as a picture of reality in the example of what Persian chauvinism has done and happened. The content of the text information shows the root causes of what happened throughout Azerbaijan, the problems of historical memory, and the meaning of the thought "you don't know how old you are, what you've been through" (S. Vurgun).

S. Behrengi, M. Savalan, M. Gaflanti, A. Bariz, etc. dozens, hundreds of writers rooting in the general spirit of the process and walking together with the people was in itself a natural flow of the idea of a "revolutionary poet" in the literary and cultural environment.

Amir Khosrov Darain, Mammadali Mehsu, Habib Sahir, Mammadhuseyn Shahriyar, Mir Mehdi Chavushi, Hashim Tarla, Yahya Sheyda, Muzaffar Dirafshi, Sonmezi, Savala, Sahandi, Firidun Hasarly, Alirza Habdil Oktay, Huseyn Dzughun, Adziz (Ali Sharif Dilchuyi), Ganjali The environment of the rich literary talent of Sabahi, Rahim Cadniku, Samad Behrangi, Marziye Uskül, Bagır İftikhari and others forms the idea of being a separate stage in the general flow of great literature, as well as being an example of patriotism.

Mən zaman şairiyəm,
Qələmim qan yazacaq, qan yazacaq,
Məni şair yaradıb ölkəmizin faciəsi.¹

In the example of what happened, there is a need to analyze the general picture of the literary and cultural process in several directions.

a) the concept of nationality defined by the literary and cultural environment before the national movement;

¹ South Azerbaijani literature anthology / in 4 volumes, IV c., - Baku: Elm, - 1994,- p.9

b) raising the idea of patriotism as a category to the level of the leading formula of the revolutionary struggle;

c) understanding and presentation of the awakening of the people within the boundaries of romantic and realistic pathos;

d) the tendency of the literary and cultural environment to damage national belonging by the political system;

e) the uniqueness of the landscape and expression exhibited by artistic examples aimed at organizing the mobility of the social sphere;

f) the view of the creative environment on the elimination of existing prohibitions related to the mother tongue;

g) conclusion of the problem at the level of the national state, etc.

Chapter III of the dissertation work is called **"Features of motivation of the national movement in the poetry of South Azerbaijan"** and consists of 5 sub-chapters. In the first sub-chapter of the third chapter, **"The period of the national movement and the general summary of the literary process at the level of poetry in South Azerbaijan in the previous decade"** was analyzed. It is known that the period of the National Movement is a special stage in the socio-political, literary and cultural environment of South Azerbaijan. Hopefully, this period, which has come to the fore with horizontal and vertical analyzes at different levels, is priceless in terms of the people being able to reveal their potential at the ethnic level. The twentieth century, characterized by various tensions, political conflicts, and the complexity of processes on the national level, comes to the fore in South Azerbaijan as a period of people's struggles in all contexts. In South Azerbaijani poetry, it comes to the fore with the aim of reflecting itself in detail with all its aspects. Because the literature that creates great history and is rooted in perfect ideals, especially the literature of Azerbaijan, is as rich and comprehensive as the history of the nation. It is difficult to find a second field of creativity that will reflect the natural landscape of the road from ancient imagination, beliefs and beliefs, from mythical time to epic and from there to the Middle Ages as well as literature.

The period of the national movement, as well as the functional role of poetry in the decades before it and in the period after it, was focused solely on expressing the environment, destroying the concept of reaction created by the era, time, socio-political environment, and the movement of the people as a society, and the struggle. Of course, there is the promotion of ethnic values, its expressiveness at the level of ceremonial folklore, the sanctity of family and social circle relations, the inculcation of the sacred culture code into society, the love of the motherland, the love of the land, the elevation of feelings of love, the determination of artistic-aesthetic taste as a model at the national level, etc. issues ranked the richness of the topic of poetry at the level suitable for the new conditions. The creativity of Khazin Tabrizi, Mirzali Siqqatulislam, Jabbar Askarzadeh Baghaba, Taqi Rufat Tabrizi, Alakbar Dehkuda, Dilgir and others defines the spontaneous flow in the literary environment of the period with the richness of the subject and content, the methods of expression of thought.

Its clarity in the horizontal and vertical plane necessitates analyzes in several directions:

- a) to clarify the picture of the general flow of the process at the level of the classical tradition;
- b) determine the possibilities of the ethnocultural system expressing the code of national belonging at what level as a whole;
- c) the mobility of archetypes at the environmental (local) level takes place in poetry and its content;
- d) understanding of the social sphere of the literary cultural process, socio-political processes and ways of expressing it in terms of text phenomenon, word meaning memory and genre content;
- e) rooting the public consciousness to the awakening and self-expression of ethnicity on a basic basis, etc.

Hashim Tarlan, Yahya Sheyda, Muzaffar Dirafshan, Sonmez, Savalan, Firidun Hasarli, Alirza Nabdil Okhtay, Huseyn Dzughn, Ganjali Sabahi, Samad Behrangi, Bagir Iftikhari, Marziya Uskulu, etc. rich creative searches of artists are determined by the emergence of poetic examples of various styles on the expression of ethnic

integrity. Here, the language factor, stylistic diversity, national spirit, nation-building struggle, the restoration of democratic values and the normativity of standing on this system, exaltation of human values, feelings of love and affection, the charm of nature, etc. such issues are ranked as the main topic. All of these are connected to the main stream of literature in the form of the preservation of ethnic integrity and its transfer to the future. For example, A. Kh. Darai's "Poet of Time" ("Zaman şairi"), "Spring in Winter" (Qışda bahar), "Nazü Gamza Learns" ("Nazü qəməzə öyrənir"), "Myself to Myself" ("Özüm özümə"), M. Mahzu's "Dream" ("Arzu"), "My Homeland Azerbaijan" ("Mənim Vətənim Azərbaycan"), "To my Azerbaijani Brothers" ("Azərbaycanlı qardaşlarıma"), "Tabriz" ("Təbriz"), "Separation" ("Ayrılıq"), "Sky-Lake" ("Göy-göl"), "Open Tables" ("Açıq süfrələrə"), "About Nakhəlaf Children" ("Naxələf övladlar barəsində"), "Ghazali-Hijran" ("Qəzləli-hicran"), "Heart" ("Könül"), "Olsa" ("Olsa"), H. Sahir's "Otur" ("Otur"), "It's snowing on me" ("Qar yağıb üstünə"), "What we understood" ("Nə anladıq"), "Song" ("Mahnı"), "Khazan" ("Xəzan"), "Yurd song" ("Yurd mahnısı"), "Greetings to Heydarbaba" by M. Shahriyar ("Heydərbabaya salam"), "The Voice of Time" ("Zamanın səsi"), "Letter to Süleyman Rustam" ("Süleyman Rüstəmə məktub"), "Letter to Sahan" ("Səhəndə məktub"), "Poetry and Wisdom" ("Şeir və hikmət"), "Between Two Brothers" ("İki qardaş arasında"), M.M. Chavushi's "To the Martyrs" ("Şəhidlərə"), "Peace Song" ("Sülh mahnısı"), "The Nightingale's Dream" ("Bülbülün arzusu"), "The People's Pride" ("Xalqın heybəti"), "Yanar Dag" ("Yanar dağ"), "We Call the Wind" ("Yeli səsləyək"), "Ark" ("Ərk"), A. Bariz's "Salam to Ustad Shahriyar" (Ustad Şəhriyara Salam), "I will not Neylim" ("Olmayım neylim"), "Winter is coming" ("Qış gəlir"), "Days to enjoy" ("Kef çəkməli günlər"), "Like crazy" (Məcnun kimi), H.Tarlan's "The king is going" ("Şah gedər oldu"), "I see" ("Mən görürəm"), "Azerbaijan conference" ("Azərbaycan əncüməninə"), "You are also a star" ("Səndə bir ulduzsan"), Y. Sheyda's "Going the way" must ("Yolu getmək gərək"), "Blood of the martyr" ("Şəhidin qanı"), "Blood banner" ("Qan bayrağı") and so on as a whole, the period of the

national movement is connected to a perfect richness as an indicator of the culture of innovative expression in the general dynamics of the literary process and the richness of the subject. In the poem "When I say mother", Sonmez reveals the depth of the semiotic signification in the image of the general spirit of the environment and what it contains at the supertemporal level in the layers of content as an ethnic potentiality¹.

The 2nd of Sub-chapter of Chapter III is called "**Functional role of socio-political lyrics in environmental perception and expression**". Here, one of the important directions in the analysis of the poetry of the period of the national movement in South Azerbaijan is determined by the examination of poetic examples written on social and political topics. In general, the functional role of poetry has always formed a magnificent imagination by taking the lead at the environmental level. There is almost no other field of art that can reflect the national-spiritual needs, spiritual needs, everyday life, feelings and emotions, outlook, wishes and dreams of the people as well as poetry. That is why the sages imagined poetry as the voice of the people's lute. The rich creativity of the classics, the art monuments that have left their stamp on the memory of different centuries come to the fore as a clear example of this, and with the words they create, they pass from century to century and step towards the future. The landscape exhibited by Azerbaijani literature creates a magnificent image at the level of the South and the North, and also reveals the ethnic potential. In the 1st paragraph of the 2nd sub-chapter, "**The scale of perception and visualization of the homeland as a formula of ethnic self-organization**" is set as a problem and is defined in the thinking of the social-political, literary-cultural sphere, the most important thing at the national level. All this makes it clear that the Motherland as the main theme in the history of the struggle of the national movement period and the twentieth century as a whole is the direction of the general flow of literature. In

¹ Anthology of South Azerbaijan literature / in 4 volumes, III c., - Baku: Elm, - 1988. - p.144

the 2nd paragraph of the 2nd sub-chapter III, **"Political environment and the struggle philosophy of the political lyric during the period of the national movement"** is involved in the study.

The Mashruta revolution, the Khiyabani movement, revealed the emergence of political (and revolutionary) lyrics (and even literature) in natural fluctuations at the Southern level.

M. Safvat, A. Dekhuda, A. Fitrat, I. Zakir, J. Kashif, F. Mahzun, M. M. Etimad, H. Sahir, Haddad, H. Nasiri, H. Sahhaf, M. Shahriyar, M. M. Chavushi, Coshgun, M.T. Milani, H. Javan, M. Hiknam, H. Tarlan, B. Azeroglu, Maftun, M. Dirafshi, Y. Sheyda, A. Tude, I. Jafarpour, S.C. Nikbin, H. Billuri, M. Gulgun, S. The creativity of Tahir, Sahand, Kamali, Hushyar and dozens of other artists is an example of this. The reverberation of the cry "Either be free, or leave Azerbaijan" shows the essence of the period of the national movement as the struggle motto of the country, and the essence of the political process of the period before and after it.

The processes taking place in the south made it inevitable to conclude that what happened (at the political, economic, cultural level) would be eliminated once and for all by forming an army of devotees in the form of people's mobility. The literary process made protests and uprisings inevitable, not only in the form of individual artists, but also at the level of the people and the nation as a whole. B. Azeroglu, Y. Sheyda, H. Tarlan, S. Tahir, M. Shahriyar and others not only wrote down the picture of the period of the national movement, the ideology of the struggle, but also formed an idea about the course of the subsequent processes. By highlighting the point of martyrdom in the example of the road from father to son, it marks the irreversibility of the process and shows the reality of "my father's grave became a ditch" as an example.

Damage to the ethnic values of the people, failure to carry out reforms, hunger and poverty, official arbitrariness, suffering caused by unemployment, banning of the mother tongue, lack of freedom of the press, strict stance of the censor on free speech and other problems made the formation of revolutionary thought inevitable. M.

Mahzu's "To my Azerbaijani brothers" ("Azərbaycanlı qardaşlarıma"), "Tabriz" ("Təbriz"), "When leaving the country, relatives, hands" ("Vətəndən, qohumlardan, eldən ayrılarkən"), "Majlisi-milli" ("Məclisi-Milli"), H. Sahir's "Khazan" ("Xəzan"), "Homeland song" ("Yurd mahnısı"), "Sacrifice" ("Qurbanlıq"), M. Shahriyar's "Voice of Time" ("Zamanın səsi"), "Reply to Süleyman Rustam" ("Süleyman Rüstəmə cavab"), "Letter to Sahand" ("Səhəndə məktub"), "I see" ("Mən görürəm") by H.Tarlan, "To Azerbaijan Council" ("Azərbaycan əncümənini"), "Blood Flag" ("Qan bayrağı") by Y.Sheyda, "Blood of the Martyr" ("Şəhidin qanı") and other examples attract attention with the expressiveness of the revolutionary spirit and are loaded with the function of tuning the environment to this action¹.

All this is rooted in the process of conveying the attitude of literature to the socio-political process, the freedom struggle of the people, the philosophy of the integrity of the homeland to the social society in the example of the literary environment of South Azerbaijan. In the 3rd paragraph, the issue of **"Artistic expression of mother tongue, press, freedom of speech, school and education problems in poetry"** is involved in the research.

In the processes taking place in South Azerbaijan before the revolution and during the revolution, population education, science, education, school, mother tongue, etc. issues have always been seriously raised at the state level and made it necessary to strengthen mobility for the entire country as an issue waiting to be resolved. Among the demands voiced in poetry during the period of the national movement, these were brought to the fore as important. The works of Alakbar Dekhuda, Ali Fitrat, Ibrahim Zakir, Jafar Kashif, Fakhreddin Mazhoun, Mir Mehdi Etimad, Habib Sahir, Haddad, Hilal Nasiri and others bring to the fore the complexity of the problems in the South and the insidious politics directed against the people.

¹ Anthology of South Azerbaijan Literature / in 4 volumes, IV c., - Baku: Elm, - 1994. - p.126

M. Shahriyar, the irreplaceable poet of the 20th century Azerbaijani literature, is seen in a function that will raise the spirit of the people with his poetic examples in the sense of ethnic consciousness and national existence. At a time when the regime's mother tongue and national-spiritual values were plundered, "Hello to Heydar Baba" (Heydər Babaya salam), "Turkic language" (Türkün dili), "Sahenda letter" (Səhəndə məktub), " Oh my separation " ("Aman Ayrılıq") etc. the creation of masterpieces like the North and the South emerged as a motto of national mobility and national freedom; by moving the spiritual world of the ethnos as a whole, it also fulfilled the function of a torch and beacon.

*Türkün dilitək sevgili ehsaslı dil olmaz,
Ayrı dilə qatsan ədəbiyyat əsil olmaz¹.*

The movement of the national awakening covered the whole South Azerbaijan from the bottom to the top and included a wide package of measures, from the granting of autonomy to freedom of speech, the establishment of press bodies in the Azerbaijani language, and the proper establishment of educational work. Within a short time, "Azerbaijan", "Free nation" (Azad millət), "Javanlar", "Gunesh", "Victory", "Yeni Sharq", "Urmiya", "Covdat", "Poets Assembly" (Şairlər məclisi), "Azer", "Azerbaijan Star" ", "Vatan", "Maarif", "Shafaq", "Democrat" and other press organizations, which were created and operated, displayed an unattainable magnificence as the awakening wave of national thought.

If, in one direction, the articles written in these media addressed to a wide range of readers in the Azerbaijani language were invaluable in terms of the formation of a journalistic style, in the other direction they conceptualized the content of the entire path to be taken. The ongoing processes bring to the attention the network coverage of styles in the context of the Azerbaijani language, the formation of an official and business style in terms of correspondence as a principle.

¹ Anthology of South Azerbaijan literature / in 4 volumes, III c., - Baku: Elm, - 1988. - p.126

The work carried out in the direction of a new type of school problem, textbook problem, training of teachers, teaching in the native language, establishment of teaching with progressive teaching methods, teaching of understandable texts to children, teaching of moral and moral values in northern and Southern XIX century was taken as a principle in the period of national government.

All this clarifies the functional nature of the problems of mother tongue, press, freedom of speech, school and education in a broad context at the level of poetry in South Azerbaijan.

Chapter IV of the dissertation work is called **"General characteristics of artistic prose and publicism of the period of the national movement"** and consists of 3 sub-chapters. In sub-chapter I, the **"Paradigmatic picture of the national movement in artistic prose"** is studied.

The process at the level of oral literature is a legend, a tale, a narrative, an epic, etc. as a resource in the writing environment as a resource, it has maintained its leading mission and has been connected to the protection of the spirit with the richness of style, form and expression in the creative searches of different eras. South Azerbaijan's artistic prose, with its fundamental paradigmatic level, is rooted in the general spirit of the era, always based on ethnic identity in its subject diversity and creative pursuits. Mirza Abdurrahim Talibov, Zeynalabdin Maraghai, Doctor Taghi Arani, Seyyed Jafar Javadzadeh, Mirza Agha Tabrizi, Ganjali Sabahi, Kahraman Kahramanzadeh, Rahim Cadniku, Samad Behrangi, Marziya Uskulu (Dalga), Bagir Iftikhari, Abbas Panahi, Fathi Khoshginabi, Hamid Mammadzadeh and others work comes to the fore with an important texture to clarify the development dynamics of artistic prose and its polyphonic landscape.

Prose works created in 1941-1946, either during the reactionary period (1947-1978) or after the Islamic revolution, stand out for their magnificent imagination. The works of writers such as H.F. Khoshginabi, B. Hayili, G. Qahramanzade, Aydın, Habiba, Ermagani and others, covering the years 1941-1946, are characterized as the energy of the ethnic's artistic thinking. It should

be taken into account that many new ideas have been put forward about the reactionary period of Southern prose (1947-1978). Prose examples written by Habib Sahir, Rahim Cadniku, Ganjali Sabahi, Samad Behrangi, Ismayil Hadi, and Nasir Manzuri provide enough material to clarify the picture of the historical and cultural process.

The creations of prose masters such as Ganjali Sabahi, Samad Behrangi, Rahim Daqiq, Ismayil Hadi, Nasir Manzuri, who created outstanding examples of South Azerbaijani democratic prose, are considered the main source for clarifying the philosophy of the cultural-social process of the time and the artistic-aesthetic picture of historical reality in horizontal and vertical approaches.

The 2 nd sub-chapter of Chapter IV is called **"Principles of Perception and Presentation of Publicism of the National Movement in South Azerbaijan"**. Journalistics with all its essence attracts attention with its function of propaganda, agitation and ideological orientation with exceptional opportunity in the period of movement. The scale of the period, the environment, and the events occurring in separate time limits are not seen with such an active and capable position as in journalism. Expressive journalism in various forms (essay, feuilleton, documentary novella, pamphlet, artistic diary, documentary narrative, artistic speech, letter, open letter, travelogue, etc.) has always been the basis for the emergence of unique and original types of thought in the literary and cultural environment of Azerbaijan. This style of thinking, which is connected to the great historical future, comes to the fore with its exceptional role in conveying to a wide audience the processes that have been going on in South Azerbaijan since the 19th century. Letters-appeals and various forms of correspondence took on the importance even before the birth of the press, and shed light on the general dynamics of the next stage.

The invasion of Azerbaijan on the scale of tsarist Russia and Persian chauvinism did not only direct the protection of national values at the level of poetry and prose, stage works. The contacts of the intellectual environment with the general public also brought the role of journalism to the forefront in terms of enlightenment. The

process throughout the 19th century always showed itself in the increasing direction and finally ended with the creation of the national press. Speeches of Azerbaijani intellectuals in the Russian-language press and articles on various problematic topics determine the dynamic picture of journalism in the North. "Eastern-Russian", "Life", "Fyuuzat", "Molla Nasreddin", "Irshad", "Fresh life", "Progress", "Primary", "School", "Zanbur", "Rahbar", "Iqbal", "Open word", "Kalniyyat", "Waterfall", "Hilal", "Comrade", "Sadayi watan", "Shahabi word", "Nijat", "Aliveness", "Insight", "Hummat" etc. press agencies bring to the fore the general picture of enrichment in the journalistic environment as a whole. In general, *"the press has always been one of the most powerful means of our national revival in the different and contradictory eras of our public opinion history. It is considered the most important mass media that educates the masses, gathers them around their progressive ideas, and forms public opinion in them"*¹. At the scale of the processes taking place in South and North Azerbaijan, the press covered the problems of the social-political, literary-cultural environment and took the idea-aesthetic principles based on the same ideology. Publicism, which aims to take an active position on the happenings in different periods of time, takes ethnic typology as a basis. The press language and journalistic style created in the North become the property of the South (as well as vice versa) and it does not accept it as an external event, but considers it as its own and contributes to the progress of the process in terms of enrichment. *"At the beginning of the 20th century, the increase of press agencies in the North expands the expression possibilities of the journalistic style, the process of differentiation is underway, artistic journalistic, scientific journalistic and political journalistic languages are formed"*²

¹ Mammadova, R.A. Issues of the national press and journalistic craft in the newspaper "Açıq söz": / abstract of the dissertation submitted to receive the scientific degree of doctor of philosophy in philology / - Baku: Institute of Folklore of ANAS, - 2022. p.3

² Jafarov, N.G. Introduction to Azerbaijani Studies / N.G. Jafarov. - Baku: Az AtaM, - 2002. - p.536

If the mashruta movement led by Sattarkhan took its source from the ideology of the historical struggle of the people, at the next stage, Sheikh Mohammad Khiyabani, as the ideologue of this struggle (1920-1921), once again presented the irreversibility of the process to the ethnos by taking the path of replacing the broken historical injustice. 21 Azer, Iran's Islamic revolution (1979) is rooted in realizing what is in the national ideology with the established program and regulations of the people's struggle for freedom. The struggle concept of the national government period and the process that preceded it presents all its postulates to the general public in a journalistic style. "Azerbaijan", "Free Nation", "Maarif", "Shafaq", "Yeni Sharq", "Victory", "Covdat", "Urmia", "Javanlar", "Gunesh", "Demokrat", "Azer", "Vatan", "Azerbaijan Star", "Council of Poets" and other press agencies have taken necessary steps in the field of enriching the journalistic style by playing an indispensable role in meeting the public's need for information.

Journalism enters circulation in a situation where poetry, prose, dramaturgy cannot convey. More precisely, in a situation where the people of the literary and cultural environment are burdened with expression, and when the environment is faced with complex situations, journalism plays an exceptional role in pioneering the need for information and conveying the essence of the process to the general public¹.

In general, regardless of place and time, the position and influential influence of the press has always shown itself exceptionally. Free speech, free press have fulfilled the function of the beating heart and thinking brain of the society, and its role in the processes taking place in the South is a clear indication of this. All this shows the functional role of the press in South Azerbaijan and its influence on the environment with exceptional ability in the organization of society and the struggle for freedom.

¹ Khandan, C.Z. Selected works, volume II. / C.Z. Khandan. - Baku: Chasioğlu, 2010. - p.169

The 3rd sub-chapter of Chapter IV is called "**National movement era dramaturgy and its problems**", and here the development of dramaturgy, the Southern branch of literature that forms an invisible imagination with rich cultural examples, and the creation of typical examples, was investigated and analyzed. This branch of literature, which is not as colorful as the successes of poetry, prose, journalism, comes to the fore with its relatively weak and difficult progress. During the period of the national government, the revitalization that manifested itself in all spheres of social and cultural life took the way to eliminate the stagnation in the theater as well. One of the first steps taken by the national government during its activity was the establishment of the Azerbaijan State Drama Theater in Tabriz.

Successful steps taken in the 40s of the last century in the field of dramatization played an exceptional role in popularization and indoctrination of national and moral values of the people. The performance of "Mashdi Ibad", "Arshin mal alan", "Lachin yuvu", "1905-th year", "Ashig Garib", "Sevil", "Bride of Fire" ("Od gəlini"), "Gachag Karam" and other works in Tabriz caused great revival among the people. The theater was of particular importance in terms of effectiveness in awakening the national spirit of the people and their struggle for high moral values. During the period of national government, "my mother's book" played the role of self-awareness and challenge in the example of what was happening to the general public.

The creation of dramatic works in Azerbaijan in the writing environment is connected with the middle of the XIX century. Great marifchi, prose writer, playwright, public figure M.F. The dramatic works created by Akhundov served as the beginning and served as the basis for the rapid development of dramaturgy, quantitative and qualitative boyarization in subsequent cuts of time. This area, which draws its resources from folk dramas, also comes to the fore with a great dynamics of development, taking advantage of the creative traditions in World drama. This revival in northern Azerbaijan could

not show itself with high achievements under the pressure of the socio-political regime in the South.

During the mashruta revolution, Mirza Agha also made publicistic articles in "Istiglal", "Haleyi-Mille" newspapers. The comedies of the writer, known as a playwright in the literature of South Azerbaijan, find expression in all aspects of the deplorable state of the people, their life in misery, and the unbearable economic difficulties. The cycle was repeatedly published in the press in the form of a book at different times and translated into Azerbaijani in the North and published in the publishing house "Elm".

In general, the dramaturgy of Mirza Agha Tabrizi was invaluable in reflecting the essence of the political regime in Iran, the arbitrariness of the Shah, the vizier and his entourage. For example, in the four-Act, four-picture comedy "Ashraf Khan's adventure" there is chaos, bribery, etc., which takes place at the Palace level. he finds his expression.

Literary and cultural environment in all contexts brings to the fore the real picture, the deviation of independence at the level of Iran as one side. M.F. Akhundov's *"Story of Appeal Lawyers"* is a general picture of inhumane behavior and fraud at the level of officials in Tabriz, and at the head of it is the broken order from top to bottom¹.

During the national government period, there were great opportunities for the prosperity of the theater, and the functional role of stage plays in the formation of the spiritual and ideological environment was manifested with greater clarity. The emergence of theater troupes of several names was an example of this. The gangs, which initially began to operate at the level of concerts, soon turned into a theatrical collective. The work on attracting girls to theaters began.

¹ Akhundov, M.F. Artistic and philosophical works / M.F. Akhundov. -Baku: Yazichi, - 1987. - p.152

M.F. Akhundov's comedy "Haji Kara", S.S. Akhundov's "Love and Revenge" ("Eşq və intiqam"), U. Hajibeyov's opera "Ashug Qarib" and the musical comedy "Young at 50" (50 yaşında cavan) were received with great enthusiasm in the South. Several plays by the famous playwright J. Jabbarli, "The Attack Continues" by S. Rahman, etc. works were staged. The exceptional function of the role of the theater in the national-spiritual education of the people was clearly shown. The mood caused by the process in the South was widely covered in separate press bodies (for example, "Bakinski Rabochi" newspaper, August 19, 1945). Rasuli, a member of the Tabriz branch of the theater, writes that with the help of the culture house employees, the theater collective is stepping on the path of real theater. This national-cultural process, which took place at the level of the North and the South, formed a magnificent image by complementing one another.

Analyzing the life and work of Mirza Aga Tabrizi, Abulfazl Huseini emphasizes that if the past invasions had allowed, our stage would have reached the peak of development. An example of this is the field performances, shabihs, which are widely spread among the people in South Azerbaijan and have exceeded hundreds of years with their magnificent impressive function. However, unfortunately, Persian chauvinism set a goal to protect the development of dramaturgy in the South, taking into account its influence function. Even though successful and forward-looking steps were taken in this field during the period of national awakening, the reactionary regime took the path of destroying the successes of the revolution, and the same thought was put into the development of the theater. *"After the events of 1946, the theater could not regain its power. The famous director Samad Sabahi's initiative to stage Azerbaijani language works in Tehran ended in failure. Even, the life of this mighty artist*

as mysteriously ended."¹ All this was the fate that the drama and the stage lived and faced in the South.

Mirza Agha Tabrizi is considered the founder of drama in South Azerbaijan. The sources emphasize the existence of examples of the drama genre in the South before M.A. Tabrizi without an author.

The processes in the South during the twentieth century and the functional role of literature in this mobility are rooted in the search for rich topics, summarizing what is happening with high thinking intelligence and poetic technological means. The leading role of the historical past could not be realized in dramaturgy, which it revealed in poetry, prose and journalism.

Chapter V of the research work is called **"Forms and methods of reflecting the National movement in the South in fiction"** and consists of 2 sub-chapters. The 1st sub-chapter is called **"Searches for craftsmanship in socio-political, spiritual-ideological presentation"** and clarifies the forms and methods of reflecting the events of the national movement period in fiction.

The content covered by the literary process in the person of individual artists and at the level of poetry in general reveals a perfect picture in all its aspects. The attention-grabbing landscape is loaded with the content of the images, another side of it creates the need to open with methods of expression of the national ideology, and all this makes it necessary to carry out analyzes in several directions:

- a) the typicality of expressive formulas that manifest themselves in the content of socio-political processes;
- b) manifestation forms of syntagmatic glossing at the level of speech genres;
- c) self-expression norms of the subject in poetic modeling;

¹ Amirov, S.N. The national-democratic movement of South Azerbaijan (1941-1990 years): / dissertation submitted for the degree of doctor of philology / -Baku: Institute of Literature named after Nizami of ANAS, -2001.-p.265

- d) methods of expression labels from the archaic imagination to reflect ethnic sanctity;
- e) a picture of the uniqueness of the stylistic paradigm at the environmental level;
- f) new shades of meaning acquired by syntactic figures from the classical tradition in reviving the environment;
- g) content that sign language contains outside the text in the creative act;
- h) invariant elements that manifest themselves in the entirety of the semantic completeness of the text, etc.

All this determines the syntagmatic picture of the reflection of what is happening in the social-political, moral-ideological sphere of the environment and the type of reality of textual uniqueness at the genre level. Because *"the expressiveness of a word depends not only on the meaning expressed by it, that is, not only on its lexical meaning, but also on its stylistic tone, as well as on its various connections with other words, from the acoustic shades of the word to the associative-emotional shades."*¹

*In the South, certain scientific observations are made regarding the norm of the literary language, but there are almost no research studies on the state of styles; it is necessary because, despite the neutrality of the norm, style is interesting as a direct reflection of social existence, - the functional content of artistic, journalistic, and to some extent scientific style is different in the South than in the North."*² And these are determined by the level of artistic, scientific, journalistic thinking in the image of the environment, which is rooted in additional expansions with creative searches of thinking types and delivery models. In general, *"an artist is an artist in all eras, he has a strong ability to hear, perceive and interpret the complex processes of life, unique events and stories. He gets his views on the world from the facts absorbed into his*

¹ Shmelev D.N. Word and image / D.N. Shmelev. - Moscow: Science, - 1964. - p.61

² Jafarov N.Q. Introduction to Azerbaijani Studies / N.Q. Jafarov. - Baku: Az AtaM, - 2002.-p. 557-558

thinking"¹. The processes taking place in the southern environment, the colonial ideology revealed by the political arena, the undermining of the people's rights and ethnic values, prohibitions against the mother tongue, etc. everything that happens is brought to the literary text as a harsh reality of life. By connecting to the level of the artist's sense and perception, his presented models also make the emergence of new styles and forms of expression inevitable in his creative pursuits.

The 2nd sub-chapter of Chapter V is entitled "**Functional-semantic role of folklore symbolism and ethnographic values in artistic examples**". The aim here is to clarify the functional-semantic role of the folklore and ethnographic landscape, which is one of the important problems in the analysis of the national movement in South Azerbaijan's literary literature from a methodological point of view. As a whole, the Southern environment, as a cultural process, has been enriched based on the ethnic cultural codes filtered from the mythical memory with the specific formula and perfected in the epic imagination. The rich cultural archetypes of the people are charged to carry those at the invariant level into the future as an ideal, and at the base level to inculcate it with the mission of protection. In poetry, prose and drama works, as well as in journalism, these are defined as a criterion (as well as a principle). Local, national and all-Turkish speech etiquettes, unique presentation and expression methods, genre paradigm, word meaning memory, etc. all of them are connected to the canonical perfection defined in the subconscious layer and based on it as a source.

If the processes of the 17th and 18th centuries, as well as the historical injustice revealed by the 19th century, led to losses in the geographical sphere (as well as in terms of statehood) at the ethnic level, the society compensated for this loss in the spiritual sphere with folklore, more precisely, "Koroglu", "Tahir and Zohra". , "Garib

¹ Hajiyevev, A.M. Basics of literary studies / A.M. Hajiyevev. - Baku: ADPU, - 2010. - p.98

and Shahsanam", "Asli and Karam", "Abbas and Gulgaz", "Arzu and Gambar", "Yakhshi and Yaman", "Khaste Gasim and Melaksima", "Valeh and Zarnigar" and other masterpieces. By taking them as a principle in the path of struggle and existence, legends, narratives, fairy tales, folk ceremonies, parables, proverbs, and songs are enriched by creatively benefiting from the forms and methods of expression in the writing environment. Syntagmatic realization of the model in consciousness Sh.M. Khiyabani, S.C. Peshavari, A. Dekhuda, A. Fitrat, I. Zakir, C. Kashif, F. Mahzun, M. M. Etimad, H. Sahir, M. Shahriyar, Sonmez, Sahand, G. Sabahi, G. Kahramanzadeh, R. Jadnikun, S. Behrengi, B. Azeroglu, H. Billuri, S. Tahir, A. Tude, M. Gulgun, M. Uskulü, B. Iftikhari and other writers express the environment with the help of folk literature becomes an example in terms of expression.

The magnificent monuments of world literature were created based on the riches of folk literature. In general, the most profound and brilliant, artistically perfect examples of literature were created by the people¹.

Bayati, song, legend, narrative, fairy tale, epic, etc. speech tags, which are manifested in the richness of the genre, are more noticeable in Southern poetry. It realizes the collective expression and the impact on the collective in the period of national struggle with exceptional ability. In the context of all this, there is a need to analyze the revitalization of the national movement in South Azerbaijan in terms of folk creativity in several directions:

- a) methods and forms of appeal to folklor at the level of existing problems of the environment;
- b) bringing the elements of spirituality in the archaic memory to the leading level as a value code;
- c) the functional role of those in the folklore and ethnographic culture continuum (set of elements) in terms of conveying the

¹ Guliyev, E.H. Seyid Mahammadhuseyn Shahriyar / E.H. Guliyev. - Baku: Mutarcim, - 1999. - p.43

essence of the trend introduced by the political ideologue to the ethnos;

d) inculcating the understanding of ethnographic elements as a means of national value into the society;

e) view of the exceptional role of folklore at the level of text/environment in terms of self-expression of the artist in his creative pursuits;

e) understanding of the exceptional role of collective expression in the context of folklore;

f) the general characteristics of the landscape exhibited by the use of folklore in the creative environment at the level of plot, event, story, genre, etc.

All this is extremely important for clarifying the functional-semantic role of the revival of the national movement in fiction literature in South Azerbaijan¹.

South Azerbaijani literature defines the period of national movement, before and after it with all its postulates, to benefit from folklore, to revive ethnographic values as a value. At the same time, by showing itself as a renaissance sign of the movement, it turns society's rooting towards this spirit into reality. M. Shahriyar's "Greetings to Heydarbaba" (Heydərbabaya salam) has emerged as an example of the self-expression of the ethnos as an expression of the spiritual world of the people.

No matter how slowly and heavily samples of artistic prose, journalism, as well as drama went through the process of development, despite all the delays, they gained splendor with their great creative search and original yesterday's samples. It is based on the general expressiveness of ethnographic values in the example of the general picture of the period of the national movement, as well as the processes of the period before and after it.

M.A. Talybov, Z. Maragayi, M.H. The artistic examples created by Rushdin, M.A. Tabrizi, D.T. Arani, S.C. Peshavari, G.

¹ Shukurova, E.S. Mahammadhuseyn Shahriyar (life, environment, creativity) / E.S. Shukurova. - Baku: Maarif, - 1999. - p.168

Sabahin, A. Panahin, F. Khoshginabi and others gain serious grandeur due to their folklore symbolism, the principles of using the methods and means of folk creativity, the functional character of the genre paradigm, and the national identity for example, it necessitates research on a wider scale.

As a conclusion of the dissertation, the following results were obtained.

1. It is characterized by highlighting the grandeur of the national movement in South Azerbaijan (1941-1946) in fiction and the dominance of its historical-chronological landscape at the perfect systemic level. The texture exhibited by the oral and written branch of literature since Deda Gorgud is rooted in the mission of forming a complete picture of the general picture of the path to the future by carrying the social-political, artistic-aesthetic, literary-cultural diachrony of the ethos into the future. This wealth, transferred from the myth to the epic, based on the pro-Turk and Turkish state-building ideology of the later eras, based on the global society model as a principle.

2. The national movement in South Azerbaijan, which has manifested itself since the nineteenth century, was charged with restoration of the archaic memory in new conditions, establishment of the broken order, and also decided to prepare the concept of its realization within itself. Literature, with its functional content, fulfills the function of forming the moral and spiritual outlook of the society, the ethnocultural system as a concept of freedom.

3. In the synchronous and diachronic approaches, the general picture of the historical-cultural process proceeds by defining invariants as the main principle in the example of its socio-political stream. The division of Azerbaijan into two by Tsarist Russia and the Persian state of Iran and the formulation of the events in the later period of the process in the colonial ideology brings to the fore the differences in the time limits before and after the division. As is known, the renaissance process of the 16th century and the ideological system implemented by the Safavids as a state defined

the national affiliation of social-political, historical-cultural processes in the new sphere as a principle in the context of dominance.

The coming to power of Shah Abbas and the adoption of Persianization as an ideological principle in the country, the transfer of the capital to Isfahan, the announcement of the Persian language as the state language, the deliberate and purposeful removal of Turkish gentlemen from political power determine the genealogical source of the events of the national movement period.

4. On the political level, the tendency of events to become complicated and the replacement of the Safavid Azerbaijan state with the Safavid Persian state became the basis for the movement of the people at the level of national awakening. The people of Azerbaijan, living with the ideology of Jahanshumul statehood, lost the great cultural monuments ("Koroglu", "Tahir and Zohra", "Garib and Shahsanem", "Abbas and Gulgaz", "Gurbani", "Shah Ismail", etc.) filled by preferring to create. Here, the people's rich lifestyle, ethnographic culture, ceremonial folklore, beliefs and beliefs, and the functional role of love creativity, realized the renaissance of ethnic identity at the cultural level as a process.

5. The vision of the national movement of South Azerbaijan in fiction makes it necessary to clarify all of these at the level of social and political processes, and for a detailed picture of the problem, it is based on determining what is in its genealogical texture.

6. In the South and the North, Azerbaijaniism, ethnic integrity, and historical affiliation as an ideology maintained its tonality with a rising trend throughout the 19th century. The waves of protests, the ideological people's rights, economic decline, and cultural hardships that the political environment was trying to shape made confrontations inevitable. The processes that took place in the North in the form of the fugitive movement gave rise to the awakening, conflict, and national struggle in the South in the form of Tabriz, Khoy, Selmas, Marand, and Zanjan rebellions. The creation of cultural monuments such as "gachag "Nabi", "Gachag Karam", "Gachag Isakhan", "Qandal Nagi", "Gara Tanriverdi", "Molla Nur", "Samad Bey", "Gachag Suleyman" predicted the tendency of the

historical process to struggle at the level of ethnic integrity. In the literary and cultural environment, this process was conceptualized as a search for solutions to problems based on a principle in the creative thinking of A. Bakıkhanoğlu, M. Sh. Vazeh, H. Zardabi, M. F. Akhundov, M. Shahtakhti, M. A. Tabrizi and other personalities.

7. The concept of the struggle of political processes comes to the fore in the 20th century with more complex trends, with the development of the ideology of statehood against the background of self-organization and self-awareness. The Sattarkhan movement (1906-1911) turned the solution of the problems piled up throughout the South into the goal of realizing the issue of independence (autonomy) as a goal. The unsuccessful outcome of the process did not bring the struggle to an end, and despite persecution, pressure and a few years later massacres at the level of the regime, the Sheikh Mohammed Khiyabani movement as a new stage dictated the irreversibility of the struggle and the essence of the patriotic campaign to the political environment. In the north, this process was realized with the establishment of the Azerbaijan Democratic Republic. The processes taking place in the North and the South were connected to the concept of the national state, which M.F.Akhundov, A.Huseynzade, A.Agayev, Z.Goyalp, Y.Akchuar, and M.A.Rasulzade tried to prepare. In the example of saving the Muslim East from decline, this was done in the image of Sheikh Jamal Afghani.

8. The operational concept of the Azerbaijan Democratic Republic in the North and the National Government period in the South (despite its short life) told the nation what freedom is at all levels. Processes in the literary and cultural environment, F. Kocharli, U. Hajibeyov, J. Mammadguluzade, A. Hagverdiyev, Y. V. Chamanzaminli, M. A. Sabir, M. Hadi, A. Sahhat, A. Gamkusar, M. A. Mojuz, M. A. The active position of Talibov, Z. Maragayi and dozens and hundreds of other groups of intellectuals revealed the main theme of Azerbaijanism and nation-building in its essence. "Ziya", "Ziyayi-Kafqaziyya", "Sharqi-Rus", "Hayat", "Fyuuzat", "Molla Nasreddin", "Irshad", "Taza Hayat", "Progress", "Dabistan",

"School", "Zanbur", "Leader", "Iqbal", "Open Word", "Kalniyyat", "Hummat", "Beyraqi-adalat", "Faryad", "Tajaddud" etc. press agencies assumed the ideological weight in this process. By rooting the entire activity system on the historical state and ethnicity, it also fulfilled the function of preparing the general theoretical concept of the struggle in its womb.

9. The ideological system of the Soviet era ended seventy years with a sharper and more dangerous trend with a program of action at a level suitable for the new conditions in the formula of Bolshevism based on the ideology of "brotherhood of peoples"; finally ended its life in this complex with internal erosions (rots from the inside). Azerbaijan realized its national state concept in the North.

10. In the south, this process projected the function of self-reorganization despite all the hardships and persecutions after the movement of Sheikh Muhammad Khiyabani. It can be said that publicism, poetry, prose took all the weight, the way to work on the theoretical-scientific concept of the national struggle for the following decades. At the level of those who face the ethnic history of the Azerbaijani people, the South took action with the intention of self-organization in the course of complex processes. This was taken as the main line in the works of M. Safvat, A. Dekhuda, A. Fitrat, I. Zakir, J. Kashif, F. Mahzun, M. M. Etimad, H. Sahir, Haddad, H. Nasiri, H. Sahhaf, M. Shahriyar, M. M. Chavushi, Coshgun, M.T. Milani, H. Javan, M. Hiknam, H. Tarlan, B. Azeroglu, Maftun, M. Dirafshi, Y. Sheyda, A. Tude, I. Jafarpour, S.C. Nikbin, H. Billuri, M. Gulgun, S. Tahir, Sahand, Kamali, Hushyar and dozens of other artists.

11. The oral and written branch of literature decided to raise awareness in terms of the source and essence of the problems by showing sensitivity to the issue at the basic level. The period of the national government in South Azerbaijan and the literary process after it (as well as the decade before it) exhibited the position of "the Turkish language is not the only emotional language" in terms of the prohibitions of the political environment, for example, in terms of language. With thoughts like "I am a poet of time, my pen will write

blood", he rooted for the irreversibility of the process. "Tabriz", "Azerbaijan", "Vatan", "Araz", "Baku", etc. symbolization in names revealed the essence in all settings in different textual and authorial paradigms. "Salam to Heydarbaba", "A Letter to Sahand" ("Səhəndə məktub"), "Between Two Brothers" ("İki qardaş arasında"), "Freedom Bird ("Azadlıq quşu") "Varlıq" (M. Shahriyar), "My Homeland Azerbaijan" ("Vətənim Azərbaycan"), "Tabriz", (M. Mahzun), "Homeland Song" ("Yurd mahnısı"), "Poetry language" (H. Sahir), "To the Martyrs" ("Şəhidlərə"), "The Nightingale's Dream" ("Bülbülün arzusu"), "Hello to Eldaya" ("Eldayağına salam") (A. Bariz), "The King Goes", "Azerbaijani Council" ("Azərbaycan əncüməninə"), "Dada Gorgud" (H. Tarlan), "Blood flag", ("Qanlı bayraq"), "Blood of the Martyr" ("Şəhidin qanı"), (Y. Sheyda) and other ethnic spirit, national-spiritual memory mobility symbolized the environment expression as an action.

12. The expression of the polyphonic content of the national movement in the fiction literature with all its spectrums formed a fundamental idea under the leadership of text phenomena, genre content, and speech labels. The environment of prose, in the creative search for typification and generalization, turned ethnic sanctity and its preservation into a goal.

13. The basic principles of the conceptual strategy of the South Azerbaijan national movement were conveyed to the social sphere by working out all its parameters in publicism. The functional role of the press and the dynamic picture of the processes made publicism a necessity.

14. The slowness shown in the field of dramaturgy is connected with the tough position exhibited by the political environment. The examples that emerged throughout the XIX and XX centuries were based on the expression of the problem by proceeding from the concept of national and moral values, as in poetry, prose, and journalism with the content formula. However, the impossibility of his stage formula did not allow this field to widen and enrich with new original examples. The decisions made in this

area during the time of the national government put an end to the awakening that took place after the defeat of the government.

15. The reflection of the period of the national government in the artistic sphere of South Azerbaijani literature gains grandeur as an event of freedom and is linked to the protection of ethnic identity in all parameters. The methods of expression from folklore, the calculation of lexical-semantic parallels to the folk culture, the paradigms that manifest themselves at the level of text//environment, text//subject, text//text, based on modeling from the archaic layer, the folklore principle of norms, formed a fundamental idea about the course of the historical-cultural process.

16. As a whole, the text phenomenon of the literature, the memory of the meaning of the word, the content of the genre is rooted in the national spirit, ethnographic memory, folklore element and prepares the formula of ethnicity as an example of existence. The author works as a concept of a perfect integrity (the integrity of the Motherland) in paradigms of genre and style with semantic markings in the form of supertemporality and exceptionality. All this determines the magnificence of the national movement of South Azerbaijan as an event of identity and existence at the level of fiction, as well as its dynamic flow into the future.

The main content and scientific provisions of the dissertation are reflected in the following **articles** and **books**.

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