

**AZERBAIJAN REPUBLIC**

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**FOLKLORE SYMBOLS IN THE AZERBAIJANI  
POETRY  
OF THE 20<sup>th</sup> CENTURY (in 1960-2000s)**

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Plaintiff: **Aygun Arziman Gasimova**

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**ABSTRACT**

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The dissertation work was carried out in the department of Azerbaijan Oral Folk Literature and Literary Monuments of the Institute of Literature named after Nizami Ganjavi of the Azerbaijan National Academy of Sciences.

Scientific adviser: Honored Scientist,  
Doctor of Sciences of Philology, Professor  
Maharram Pasha Gasimli

Official opponents: Professor, Doctor of Philology,  
**Allahmanov Qara Mahmud**

PhD in philology, Associate Professor  
**Quliyeva Safura Huseyn**

PhD in philology, Associate Professor  
**Bagirova Konül Sabir**

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

Chairman of the  
Dissertation Council: Academician, Doctor of Philological  
Sciences, Professor  
**Isa Akbar Habibbayli**

Scientific Secretary of the  
Dissertation Council: Doctor of science in philology,  
Associate Professor  
**Elnara Seydulla Akimova**

Chairman of the  
scientific seminar: Doctor of Philological Sciences,  
Associate Professor  
**Alizade Bayram Asgarli**



## GENERAL CHARACTERISTICS OF THE WORK

**The actuality of the subject and the level of its development.** Oral folk literature is characterized not only by its remarkable poetic-stylistic textual charm and variety of genres, rich themes and breadth of ideas, another important aspect of this unique treasury of national and spiritual values is that it has the opportunity to influence literary thought from time to time, to take an active part in its artistic development. In this sense, folklore also fulfills the mission of carrying a feature that is directly different from the static, dominant essence: it has the function of influencing the modern literary and artistic process, playing a significant role in its development in terms of subject and art, renewing it, moving it with a new food. Of course, this can happen in a variety of ways. The degree of participation in the literary and artistic circulation should not be limited with the level of the subject, plot and motive. In addition to language, style, narration, it is necessary to emphasize the skill of presenting historical as well as contemporary realities with subtextual writing style, hints and signs, symbolic and symbolic images.

Folklore is one of the most reliable treasures of national and spiritual memory, and is one of the richest and invaluable sources of energy, preserving the traditions of national identity, ethnic and cultural way of life. From the smallest genres of Azerbaijani oral folk literature to the largest epic examples, the glorification of high human values, the ideas of humanity and humanism in many examples is one of the qualities that always appear at the top, leading man and humanity to the world of higher feelings and emotions. These merits have a positive effect on the written literature in various ways. The factors that give rise to and condition the possibility of the penetration of subjects and images, motifs and plots belonging to this rich heritage into the written literary and artistic thought, in essence, surround a wide range. Interest in the text of folklore has a great historical experience spanning centuries, creating a variety of content shades, as well as poetic-stylistic images from these images and means by placing the most important features of the world of images

in the written work of art. In the world of literature and art, two important categories that retain their relevance from time to time - tradition and innovation - are in fact among the main qualities that serve to preserve history and modernity as a literary and aesthetic category. Written literature has always used these rich sources as an example of craftsmanship. Classical artists Khagani Shirvani, Nizami Ganjavi, Mahsati Ganjavi, Imadeddin Nasimi, Gazi Burhaneddin, Shah Ismail Khatai, Mohammad Amani, Saib Tabrizi, Molla Veli Vidadi, Molla Panah Vagif, Gasim bey Zakir, Seyid Azim Shirvani, Mirza Alakbar, including in the works of Abbas Sahhat, Huseyn Javid, Samad Vurgun, Osman Sarivelli, Mikayil Mushfig, Rasul Rza and others, folklore has taken its valuable place at various points and levels. This tradition continues as the endless literary-historical process in constant circulation. Therefore, the picture of Azerbaijani poetry in the second half of the twentieth century, chosen for research, is also remarkable and relevant. It is noteworthy that the 60s of the 20th century is a completely new stage in the literary and artistic practice in terms of quality, and elements of folklore are actively involved in its polishing with its own quality indicators. It is true that this aspect is quite prominent in the examples created in other literary types and genres. In poetry, however, it was no coincidence that the attitude to folklore manifested itself in deeper layers, and it was addressed to him on deeper issues. It is known that poetry has great potential in conveying the main idea. Poetry has a special place in the emotional, impressive presentation of truth and reality. In this sense, it is very important for the speakers to turn to various aspects of folklore in order to present their thoughts and opinions to the people in a colorful, covert way and means of folklore. In the study is examined the connection between the artistic and stylistic pursuits of the literary experience of the 20th century 1960-2000 in the field of poetry with folklore, especially with the symbolism of folklore as an artistic style against the background of national-historical identity, return to ancestry, independence. In this sense, these qualitative changes took place both during the period when the Soviet ideology was established, but also prepares the ground for an analysis of the general literary landscape on the eve of

independence and the period of independence at the level of folklore and the literary process.

In scientific and theoretical literature - the innovative nature of the 1960s was widely discussed, and its connections with the political and ideological processes taking place in the former Soviet Union and revealed around the world. Among the proud directions in this process, the search of poetic thought for historical-mythological memory, freedom, independence, recognition and trust in the national-historical identity from the spirit of folklore means great importance. In this sense, the emphasis of poetry on the symbolism of folklore still retains its historical value. S.Rustam, R.Rza, O.Sarivalli, B.Vahabzadeh, H.Arif, N.Khazri, M.Araz, Gasim Gasimzadeh, H.Kurdoghlu, N.Hasanzadeh, M.Yagub, M.Guner, X.R.Uluturk, and the works created by M.Ismayil, Z.Yagub, M.Aslan, R.Rovshan, Dilsuz and other talented poets in this direction retain their research relevance.

The relationship between folklore and written literature has been studied for many years at the level of various views and attitudes in scientific and theoretical thought, and in this direction there are serious and weighty research examples. Academicians Mammad Arif Dadashzadeh, Hamid Arasli, Mirza Ibrahimov, Tofiq Hajiyev, Isa Habibbeyli, Mukhtar Imanov, Nizami Jafarov, Kamran Aliyev, professors Mammadhuseyn Tahmasib, Bahlul Abdulla, Gazanfar Pashayev, Maarifa Hajiyeva, Maharram Gasimli, Khatira Bashirli, Mahmud Allahmali's articles and researches published from time to time assumes an important part of scientific and theoretical research in the field of research. In addition, in terms of the study of the problem of folklore and written literature Professor Arif Abdullazade, Professor Maarifa Hajiyeva, Professor Nizami Khalilov, Doctor of Philology Vagif Yusufli, Doctor of Philology Elnara Akimova, Doctors of Philosophy in Philology Aynur Khalilova, Solmaz Farzaliyeva (Hayatova), Nargiz Abdullayeva (Jabbarli), Aposh Valiyevin, Vusala Isgenderova, Ruhangiz Aliyeva, and Seadat Bayramova's studies investigated the folklore and written literature relations. Doctor of Philology Nizami Muradoglu (Mammadov)'s monograph of "Folklore traditions in contemporary

Azerbaijani poetry" means great importance in the study of the topic. Doctor of Philosophy in Philology Gunay Garayeva's monograph "Modern Landscape Lyrics" also contains valuable analysis of folklore symbolism. At the same time, in the studies by the Turkish researcher Y.Kalafat, Russian authors M.M.Bakhti, V.Gusev, very important place was given to the issues of folklore, its connection with the literary-historical experience.

**Object and subject of research.** The object of the dissertation carries the 1960-2000s of the Azerbaijani poetry. The causes and consequences of the appeal to the symbolism of folklore in the poetic researches of that period, the scope of literary and artistic research in this direction, realities of historical memory as a subtext of writing, study of the historical background that led to the focus on mythopoetic images, as well as clarifying the possibilities of symbolization of folklore units were taken as the subject of research.

**Objectives and tasks of the research.** The main purpose of the plaintiff is to reveal the methods of using the symbols of folklore in a specific period of Azerbaijani poetry covering the period from 1960 to 2000s. For this, the following tasks have been set:

- Characterizing the symbolism of folklore and to determine its place and degree of activity in the Azerbaijani poetry of 1960-2000s;

- Revealing the possibilities of developing folklore symbolism, which has been actively involved in poetry since the 60s of the 20<sup>th</sup> century;

- Determination the special place and position of historical images in this line; - Clarifying the possibilities of folklore symbolism in landscape lyrics;

- Getting an idea of the individual nature of the attitude to the images of folklore in the creative pursuits of the owners of the pen, representing different literary generations;

- Evaluation the stylistic originality of the symbolic image and thought of folklore, the possibilities of mythopoetic imagination brought to literary and artistic thought in different decades;

- Generalizing the main merits achieved in the description and presentation of national-spiritual values, traditions, peculiarities of people's life, which are transmitted from folklore texts to poetry;

- Finding special importance of folk colors from folklore texts, oral speech etiquette, new shades from live communication - from communicative attitude to written literary experience, means of artistic description in the direction of enrichment of literary language;

**Research methods.** The theoretical and methodological basis of the dissertation is the comparative-historical method. Depending on the nature of the research and analysis, the theoretical-analytical method was also used the problem that solved scientifically in the explanation and interpretation of the analysis.

**The main provisions of the defense.**

- Revealing the position of folklore as a leading stylistic direction in the poetry of the new creative stage, which began in the 60s of the 20th century;

- Creation a visual idea of the merits of poetry as figurative and artistic in the qualitative changes noticeable in the creative search;

- Revealing the special place of images of nature in the possibilities of expression of poetic thought;

- Paying attention to the originality of the idea-content and poetic content expressed by the concepts of natural symbolism such as mountain, stone, plane tree;

- Assessment of poetic themes on the basis of factual materials, which gives rise to the conditioning of landscape lyrics and the image of the elder as a masterpiece.

**Scientific novelty of the research.** One of the important features of the scientific novelty of the dissertation is, first of all, the main object of research is the attitude to the selected literary and artistic samples through the prism of completely different and renewed values. From this point of view, based on the achievements of modern literary criticism, it is aimed at analyzing the characteristics of the individual creative elements of authors of different literary generations in comparison with the motifs and images of folklore. The historical and spiritual nature of folklore symbolism, the literary and aesthetic necessity of naming these qualities in written literature, including poetry, and the landscape have found their wide monographic solution in this study. The

various positions of the use of folklore symbolism in the creative use of folklore, the rich treasury of folk art, its special position in the poetry of 1960-2000s are revealed for the first time in this study on the basis of concrete examples. The main purpose of the appeal to the images of nature and history is one of the provisions that make the analysis to be carried out in a completely new way and on the basis of an approach and the connection between the rock and the destiny of national independence, homeland and people was emphasized during the research.

**Theoretical and practical significance of the dissertation.** The results of the research can be used as a source in the development of curricula and teaching aids in the subject of twentieth-century Azerbaijani literature.

Students of bachelor's and master's degrees of philological universities can use the dissertation, including as provisions as a teaching aid. The scientific results and practical provisions of the dissertation can be used in special courses taught in universities and folklore-oriented research laboratories.

**Approbation and application of research.** The chapters of the dissertation were discussed separately in the seminars of the department. The main provisions and results of the research are presented in the scientific journals recommended by the applicant by the Supreme Attestation Commission under the President of the Republic of Azerbaijan, as well as in articles published in authoritative proceeding and journals of foreign countries, reports and speeches at international and national scientific conferences, sessions and seminars.

**Name of the organization where the dissertation work is carried out:** The dissertation work was carried out in the department of Azerbaijan Oral Folk Literature and Literary Monuments of the Institute of Literature named after Nizami Ganjavi of the Azerbaijan National Academy of Sciences. The dissertation work was carried out at the Institute of Literature named after Nizami Ganjavi of the Azerbaijan National Academy of Sciences.

**The structure and total volume of the dissertation.** The dissertation was written in accordance with the requirements set by



the Supreme Attestation Commission under the President of the Republic of Azerbaijan.

The dissertation consists of “Introduction” (11.970) consists of two chapters (Chapter I, consists of 2 paragraphs, 87.171 conventional signs, Chapter II, consists of 2 paragraphs, 102.446 conventional signs) “Conclusion” (6.370) and the list of used literature.

The total volume of the dissertation is 207,957 symbols.

## MAIN CONTENT OF THE DISSERTATION

The first chapter of the dissertation, entitled "**Symbolism of folklore as a source of figurative thought and folk color in poetry**" consists of two paragraphs. In the first paragraph of the same chapter, "Figurative thought from the synthesis of folklore and nature in the poetry of 1960-2000" Points reflecting the national and spiritual values, morals and worldview of the people, the peculiarities of domestic and economic life, ethnographic features, attention is paid to the historically existing creative traditions of methods of expression in literary and artistic thought through signs and symbols, and carried out extensive analysis on the features of these rich poetic examples, which later infects written literary and artistic samples. From this point of view, the allocation of space in theoretical literature at the level of nature and human images to the characteristics of the symbols presented and classified should not be considered accidental. This aspect of the issue finds its deep scientific interpretation in the comments made by Professor Mikail Rafili on the symbol. He wrote that these characteristic points, which once belonged to the symbol, were based on a combination of two factors: *"Symbols have also developed on the mutual images we see in folk poetry. Initially, the events of human life were compared with natural phenomena. For example, the love affair between two lovers was compared with the relationship between a bullet and a nightingale. Later, as these copies were repeated more often, there was no need for this comparison. According to the habit, when a flower is said, a lover is remembered, and when a nightingale is said a lover is remembered."*<sup>1</sup>

In classical literature in the works of Khagani Shirvani, Nizami Ganjavi, Imadeddin Nasimi, Gazi Burhaneddin, Shah Ismail Khatai, Mohammad Fuzuli, Mohammad Amani and Saib Tabrizi ... the methods of using folklore plots and motifs and the widespread use of this rich treasure in a creative way in the expression of key ideas and themes from time to time indicate the existence of such a consistent

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<sup>1</sup> Rafili, M.H. Symbols // Introduction to Literary Theory. Editor: Sadi Efendiyev. - Baku: API Publishing House, - 1958. - p.141.

and uninterrupted connection and influence. The tendency to creatively use all the means of folklore concepts in poetic intonation, to penetrate into the deepest layers of national-spiritual thought and historical memory, to bring it together with the realities of modern times and to the level of comparison is becoming intensive and continuous.

The symbolic-semantic functions of the image of the "stone", which began in our folk bayatis and spread throughout various examples of folklore, in fact clearly shows the artistic and aesthetic process leading to symbolism:

*I was overwhelmed,  
The Partridge is strong.  
I'm in pain alone  
They say he was very strong<sup>2</sup>.*

In such an approach, the attempt to connect the stone with the processes taking place in life and society, to exaggerate its participation in the moments related to national traditions, becomes a leading virtue. In H. Arif's poems written in 1960-80, such as "Stones", "Stone base", "Headstone", "Ancient city", the stone is chosen as the subject of poetic research from various angles, here harmony and weight arise from the subject's own inner need, which realizes the realization of general unity and harmony in poetry.

The poem "Stone" by Ali Karim, an innovative poet of the twentieth century and a talented representative of the poetry of the 60s, also gives an interesting symbolic character to the image of stone:

*Semi-naked,  
An ancient man.  
Threw a stone at his enemy,  
It drowned in blood.  
But the stone did not fall  
On the ground,  
He flew away,*

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<sup>2</sup> Handwriting, folk sayings / Prepared by: M.Gasimli; editor: A.Huseynova. - Baku: Azerneshr, - 1993. - p.36.

*From the sky to the sky.  
Don't say the stone is gone  
The stone turned into an arrow.  
It was a bullet,  
shells,  
sword.<sup>3</sup>*

The poetic meaning of the national poet Nariman Hasanzadeh, which is engraved in the poems of folk poetry, as well as in the poems written in the modern style, has a completely different character. The title and content of his poem "Stone Mother" are memorable. The poet gradually manages to reveal the meaning and semantics of its concept:

*There is a mystery in life, believe me, oh my son,  
This mystery has not been revealed since the ancient times.  
Your mother carved from the stone, oh my son,  
We must love the stone, even from now on.<sup>4</sup>*

Professor Maarifa Hajiyeva, commenting on the widespread use of images of folk poetry in the monograph "Folklore Poetics", comes to the following conclusion: "It is a fact that folk lyric genres have an important place in the lyrical genre system of Azerbaijani poetry. Poets have skillfully expressed their new content through the use of these genres. From this point of view, the couplet has interesting and rich features in the works of our poets".<sup>5</sup>

Fikret Sadig is one of the poets who has been writing in various forms and pictures of folk poetry since the 1960s, using folklore plots and motifs, style and narration in a unique way. The poet's "Stone-tree-human" series can give a full picture of the general

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<sup>3</sup> Karim, A.P. Selected works. Poets and poems. [In 2 volumes] / A.P. Karim., Compiled by: Pasha Aliyoghlu. Editor: Rashad Baydamirli. - Baku: Azerbaijan State Publishing House, -ch.1. -1991. - pp 33.

<sup>4</sup> Hasanzadeh, N.A. Selected works. [In 7 volumes] / N.A. Hasanzadeh, compiler: Nazim Hasanzadeh // Author of the foreword: professor Buludkhan Khalilov. Editor: Guldana Amrullagizi. - Baku: Prometheus, - c.1. -2010. - p.76.

<sup>5</sup> Hacıyeva, M.H. Folklore poetics. Scientific editor Shamil Salmanov; Publishing editor: Islam Sadiq. - Baku: Azerneshr, -2006. - p.127.

picture of the poet's creative pursuits in this direction in the 60s - 70s of the last century:

*Before the stones came into the world,  
Nature has generously scattered,  
Stones on the mountains, deserts, and rivers.  
Someday it fell to the ground  
The universe rainbow,  
White, blue, green, yellow.  
Sizes are various,  
Forms in various,  
At different ages.<sup>6</sup>  
Human has the rocks, and the mountains*

The mountain-rock-folk symbolism, which became the leitmotif in many of Mammad Araz's poems, is also based on folklore, it is also a generalized approach in the sense of presenting the artist's own artistic and aesthetic thought:

*Poet, lean on the rocks and mountains<sup>7</sup>.*

In fact, the symbol here is the credo line of the spirit of Mammad Araz. Academician Isa Habibbayli Mammad Araz, while talking about the concepts and objects of nature in poetry, defined its special role, functional-semantic shades as follows: "Numerous poems written on the theme of Mountain and Rock in Mammad Araz's poem were also born from his poetic thoughts about the stone. "Man and rocks" belonging to Mammad Araz, "Poet leaning on rocks, mountains", "Goodbye, mountains" as masterpieces are among the best poems on this topic in Azerbaijani poetry. "<sup>8</sup>

Through the image of a plane tree, Mammad Araz manages to express the most painful and fateful concerns and experiences of the people and the nation. The poem "I saw a plane tree on Araz" attracts attention from this point of view.

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<sup>6</sup> Sadig F.A. Selected works. Editor: Ilyas Tapdig. - Baku: Azerbaijan State Publishing House, 1991. - p.8.

<sup>7</sup> Araz, M.I. Selected works. Poems and poems. Editor: V.Rustamzadeh. - Baku: Azerbaijan State Publishing House, 1986. - p.27.

<sup>8</sup> Habibbayli, I.A. Literary-historical memory and modernity. Scientific editor: Professor Yavuz Akhundlu. - Baku: Nurlan, -2007. - pp.299.

As can be seen, along with the image of stone, the plane tree also prepares the artistic and aesthetic basis for the expression of the main idea put forward in the poem, raising it to the level of a symbolic poetic image as a carrier of unity, integrity, antiquity and primacy.

As in Ramiz Rovshan's poetry, the image of "stone" in his prose is polished in a mystical sense, with a new meaning and content from a paradigm of thought different from reality. His poem "Stone" is dedicated to the poet Ali Karim. One of the leading points in the poem is the attitude to the situational aspects of water, trees and birds in relation to the concepts of nature:

*Who threw stones at these waters?  
Who woke up these waters?  
The waters woke up, the stone lay down,  
Don't cry, my stone, don't cry.<sup>9</sup>*

In the works of the national poet Zalimkhan Yagub, the unique harmony and intonation created by the style of expression and feeling derived from folklore thinking is also important. In one of his poems, the poet draws attention to the aspects of man and nature of the moments that mark his creative element as follows:

*I wish I was a stone, here could became to the stone,  
Because it stands on its back and rests on a stone.  
For thousands of years the mountains have been alone,  
They are unaware of malice and betrayal.*<sup>10</sup>

Academician Nizami Jafarov comes to the following conclusion in his comments revealing Zalimkhan Yagub's creative individuality: "Zalimkhan Yagub is an expression of the people's feelings (and mentality) of national (and democratic) statehood. Zalimkhan Yagub's work is a work that meets the eternal laws of great art and meets literary requirements."<sup>11</sup> A specific piece of

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<sup>9</sup> Rovshan, R.M. The sky does not hold stones. Poets and poems. Editor: Eldar Guliyev. - Baku: Yazichi, - 1987. - p.60.

<sup>10</sup> Yakub M.S. The black stone of this world does not turn to blue. Editor: Mammad Nazimoghlu. - Baku: Azerneshr, - 2007. - pp.74.

<sup>11</sup> Jafarov, N.G. Zalimkhan Yagub. Editor: Solidarity Ottoman. - Baku: AzAtaM, - 2014. - pp.8

nature: mountains, rocks, plane trees, Araz River, and etc. one of the factors that caused the images to become relevant as one of the important themes in poetry in the second half of the twentieth century, carrying the spirit of folklore, undoubtedly, this was closely linked to the growing tendency to philosophical generalizations in poetry.

Paragraph II of the first chapter is entitled "**Functional nature of folk color in folklore symbolism.**" Oral folk literature, formed from time to time and tested over the centuries, combines a variety of creative fields. Undoubtedly, man's connections and relations with nature, the world around him, his thoughts and impressions about life and time are also expressed in folklore by its own means.

During this period, the traditional "folklor colorit" function of folklore has already covered a new quality attribute. Seen as an image of folklore and nature, khan plane tree, iron tree, oak, eagle, sorrowful Araz, crazy Kura, stormy Caspian, vast and mysterious Mugan steppes, including Maiden's Tower, Alinja Tower, Gulustan Tower, Gobustan Rock, Gavaldash, Gamigaya, Chanlibel, Momina Khatun Tomb, Demirgapi Derbent, Naringala, Chiraggala and, finally, Dada Gorgud, bravery and heroism, Babek, Koroghlu, Gachag Nabi and Gachag Karam, like other fields of fiction, became a new symbolic status in poetic creativity during this period. A series of concepts such as Tabriz, Savalan, Erk tower, Kura, Araz, plane and oak gained an active and active position in the creation of national feelings and emotions in poetry, the image of the whole Motherland People's poets Suleyman Rustam, Rasul Rza, Balash Azeroglu, Sohrab Tahir, Gasim Gasimzade, Huseyn Arif, Nabi Khazri, Bakhtiyar Vahahzade, Khalil Rza Uluturk, Islam Safarli show themselves in all their splendor. From this point of view, in Suleyman Rustam's poem "Thoughts" the poetic language of national thought, traditions, the people's integrity, desires and aspirations for independence has a natural and convincing effect:

*The hand of time held my right hand,  
The nightingale of my poem has been known since then.  
Babek stature in Talysh forest,*

*Is on a branch of an iron tree.*<sup>12</sup>

It is interesting to note that in this characteristic point, the fact that a giant tree like an iron tree resembles Babek is characterized by its unpredictability and associative thinking. Here, the "iron tree" is also a symbol of the strength and power of the people. Names of historical places mentioned in the poem (Gobustan, Erk tower, Maiden tower, Alinja tower, Savalan, Shahdag: personalities: Koroglu, Babek, Qachaq Nabi, Sattarkhan nature boards play a special role in depicting the distant and recent boundaries of national-historical memory, the mentality of the people, their victories in the struggle for freedom and independence, and the injustices they faced.

In Nabi Khazri's poem "The Life of a Plane Tree", he expresses his personal feelings and emotional state in connection with the plane tree, manages to polish the moments lived and to be lived for a lifetime with the social meaning and content contained in this concept:

*Began to speak the words and inspire with the plane tree.*

*The golden shade in over the leaves.*

*Although I did not live the life of a plane tree,*

*Maybe I lived in the sound of a plane tree!*<sup>13</sup>

Homeland is one of the attributes that reflect the concept of Azerbaijan in fact, Nabi Khazri with symbolic images of Khan Chinar and Goygol along with the natural beauty of the homeland, it shows its indivisible map, the features of the national-spiritual world in a unique way:

*If I fall down, show me the plane tree,*

*I lean on him and look at lowland.*

*If my eyes ca not see, take me to the Goygol*

*I want to look at the world through its eyes.*<sup>14</sup>

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<sup>12</sup> Rustam S.A. Works. Poets and poems. [In 6 volumes] / S.A. Rustam, editor: Adil Jamil. - Baku: Writer, - c.2. -1984. - pp.106.

<sup>13</sup> Khazri N.A. I swear to the Motherland. Poets and poems. Editor: Minara Aliyeva. - Baku: Yazichi, -1989. - pp.54.

<sup>14</sup> Khazri N.A. Selected works. [In 4 volumes] / N.A. Khazri, editor: Agasefa. - Baku: Yazichi, -c.1. -1983. -pp.137.



It is also interesting that the poet, who pays attention to the folklore character of the image of Plane tree (Chinar), presents a series of poems consisting of bayatis under the same name and title as: "Chinar bayatis"!

In Huseyn Kurdoglu's poem "The Forest of Plane tree" and "The Plane tree of Jabrayil", the plane tree became an artistic means of expressing the love of the country and the connection to the Motherland with unbreakable wires, It is also clear that there are signs of dark clouds, terrible events and happenings over these native lands:

*With a thousand palms as if each branch  
Like wants to have the morning sunshine.  
The crown putting in the stork's nest  
Touches on the cloud rising master branch.<sup>15</sup>*

But to read the articles that mark the moments of love and history in the heart of the plane tree, who still lives a life far from the terrible and insidious games that will take place, the fact that the heartbeats of young people, who are deeply connected with each other, are engraved as a destiny and a foreword, as well as the revival of the true picture of the era of freedom and peace.

The second chapter of the dissertation "**Symbolic images of folklore in the poetry of 1960-2000s**" consists of two paragraphs. The first paragraph of this chapter is entitled "**Images of Nature as a Subject of Philosophical Generalization.**" When we look at nature in an astonishing way and its causes in terms of the relationship between the two poles, it is possible to see and observe the first signs of man's mystical (and natural), and later philosophical-associative, approach to this natural being.

The well-known poet Gasim Gasimzadeh, who always paid attention to the parallels between nature and man in his work, tried to exaggerate an idea and content based on folklore motifs in his poem "I have come", which is in the national thought and imagination. It is known that speaking to the mountains of sorrow and grief is connected with a tradition from the world of folklore. Here, the poet

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<sup>15</sup> Kurdoghlu H.H. Fatherland. - Baku: Yazichi, -1978, pp.56.

manages to tune his feelings and thoughts on lyrical and fragile notes, using the tradition creatively:

*Mountains, I was a young man when I leave you,  
Now I'm old enough and came to meet to you.  
I lived very hard life and collapsed,  
And came to fulfill my obligation, I am shame of you*<sup>16</sup>

The same essence is evident in Huseyn Arif's poems "Oak", "Mountain Kali", "Grus was flying", "Willow Pile", "Abscission (Khazan) wind" and similar poems. The poet cannot imagine his life without the native land and its charming nature.

While in most of the poems dedicated to the mountains, descriptions and natural landscapes have become the leading virtues, in Bakhtiyar Vahabzadeh's poetic presentation we encounter almost the opposite. It is true that in this poem, descriptions of nature and natural plaques are quite noticeable too. But even in these moments, the poet demonstrates his original and unique wise philosophical approaches:

*When the heavens roar and roar,  
I also admire the beauty of the mountains.  
It rains in the city, and in the village,  
Full of rainfalls the peaks of mountains.*<sup>17</sup>

Sohrab Tahir considers it more appropriate to share his longing for the homeland with the mountains:

*Even if you are far away, for sharing my pain,  
There is nobody native, closer of you, the mountains.  
There is my longing to come or not,  
My lodge, my doctor, my tale is mountains.*<sup>18</sup>

Mastan Guner brings a wonderful harmony between the image of a mountain in nature and the figurative meaning of "mountain" applied to human spirituality:

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<sup>16</sup> Gasimzadeh, Q.X. Man would live a thousand years. Editor: Muzaffar Shukur. - Baku: Azerbaijan State Publishing House, -1973. – pp.55.

<sup>17</sup> Vahabzadeh, B.M. Works. [In 7 volumes] / B.M.Vahabzade, compiler editor: Azer Bagirov. - Baku: Azerbaijan, –c.2. –2002. –pp.556.

<sup>18</sup> Tahir, S. A. I will not divide again. Editor: M. Alakbarli. –Baku: Shur, –2001. 198 p.

*Was the world narrow, there was no any place,  
You lined the cauterizes in my chest.<sup>19</sup>*

Mammad Aslan sees the image of "mountain" on the same poetic scale as the concept of "homeland":

*It is a living homeland statue -  
The mountains are in my heart.<sup>20</sup>*

Zalimkhan Yagub sees the mountains as an image of the people, the village. The words of an elder who met him in Borchali are able to create an unforgettable poetic impression:

*Poet, you have come to these mountains,  
They will always live, they will never die, mountains!<sup>21</sup>*

As it can be seen, in the literary-historical stage of 1960-2000s, on the one hand, the images of nature, flowed with folklore, and on the other hand, at the level of the imagination of talented writer's certain symbols and philosophical generalizations are in the focus of poetic research. In this sense, the peculiar ways of expression, ideas and ways of thinking in the use of symbols and images of folklore can instill in the poetic text a completely different imagination, this is quite clear against the background of the general picture of the stage in question.

The second paragraph, entitled "**Symbolic folklore images related to the way of life of the ethnos and people**", does not give a clear idea of the landscape of a historical period of the people, the life of the ethnos, mountains, lowlands, migration, economic activities. Such a feature can be seen in many characteristic examples of word art, especially in oral literature.

Osman Sarivelli's "Bring, my son, bring!" The remaining moments of his life in the series are memorable in terms of the memory of his native lands, rural life, its flowing natural landscapes, and its heavy gatherings.

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<sup>19</sup> Guner M.R. Selected works. [In 2 volumes] / M.R. Guner, editor: Ali Vakil. - Baku: XXI- New Publishing House, -c.2. - 2003. - p.135.

<sup>20</sup> Aslan M.M. This is the world we know. Editor: Islam Turkay. -Baku: Yazichi, - 1990. - pp.97.

<sup>21</sup> Yagub M.S. The black stone of this world never greens ..., pp.217.

The traditions of the village, which is the cradle of naturalness and primacy, and the peculiarity of the urban way of life are mutually brought to the poetic level with all their contrasts and contradictions:

*I was born in the village, and you in the city  
You slept in the crib, and I slept in the saddle.  
I slept like a gray rabbit in a gray grass! ...  
As soon as our eyes are opened to the Earth.  
I took a stick, you paper, and pen,  
The stick is one world, and the pen is another world.*<sup>22</sup>

In this unparalleled poetic example, the wise man, the elder of the people, the man of the people is the poet himself. This is due to the fact that the series pays enough attention to the methods of self-expression of folklore symbolism. Once upon a time, Osman Sarivelli's "Bring, my son, bring!" The opinions of the authors of the poem about the poet's attempts to idealize the village sometimes do not reflect the truth, on the contrary, the author clearly shows that he prefers to describe the village and its nature, simple, hard-working people in a more realistic way. Through the concrete image-mother created by the poet Gasim Gasimzade to represent the mother of Azerbaijan as a whole, he manages to exaggerate the symbolic details and nuances of the life and morality of the people. In this sense, the suffix "Anamgildedir" (In my mother's) is distinguished by its meaning and content. The first verses of the poem not only evoke the past moments of life, the memories of childhood, but also open a sincere conversation about the village, the native land:

*I have lived a sweet and bitter life,  
I saw the good and the bad, I chose,  
I am married, I have my job, my own life ...  
But my childhood longing in my mother's.*<sup>23</sup>

In Mammad Araz's poem "My Grandfather's Voice", the strength and power of husbands are brought to attention through voice and laughter, which is reminiscent of the heroes of sagas and

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<sup>22</sup> Sarivalli O.A. Selected works. [In 2 volumes] / Sarivalli O.A., Editor: A.Jamil. – Baku: Azerbaijan State Publishing House, –c.1. –1958, –pp.123-124.

<sup>23</sup> Qasimzade Q.X. Selected works. Compiled by: Nariman Gasimoglu. Author of the foreword: Yashar Garayev. - Baku: Eurasia press, - 2005, - pp. 247.

fairy tales. There is no mention of a specific father. The grandfather mentioned by the poet is the ancestor and helper of all of us. The poet dedicated the poem "My father's book" to his father Infil Ibrahimov. In fact, the poet creates a symbolic image of a man of the land, who knows the language of mountains, rocks, deserts, hayfields, snow and rain, in the person of his native father. In the beginning of the poem, the poet presents his feelings and thoughts to the reader through the lyrical hero as follows:

*I am on this earth forever,  
If I am crushed, I will fall to the ground.  
Someday I'll stand up and touch to the clouds,  
Someday I will be green and become to mountain.*<sup>24</sup>

Then, is imagined "... at the foot of the mountain", a living image of a hundred-year-old, pure and clean, proud mountain elders on the river bank. In these poetic examples, the nature of the village, mountains, roads, springs, forest landscapes, pure and sincere feelings of ordinary people are described with poetic pathos. In Mastan Guner's poem "My Mother", the image of the mother acquires a poetic meaning as a white being, a sacred being who regulates the problems and worries of the people.

*I am missing to you,  
An absinth hair, my mother  
Age has passed, judgment of age  
Get used to it, my compatible mother.*<sup>25</sup>

In this poem, in fact, Mastan Guner describes and glorifies all the mothers who have these beautiful spiritual qualities in the image of their mother - the mother of each of us.

In bringing the symbolic folklore images representing the spirit of the people to poetry, it is necessary to emphasize the image of Usuboglu, the symbolic folk lover we found in Mastan Guner's series "Usuboglu deyerdi". He is a eloquent and wise man who often utters parables and keeps the people awake with his words:

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<sup>24</sup> Araz M.İ. Selected works. Poets, poems. editor: V.Rustamzade. – Baku: Azerbaijan State Publishing House, - 1986, - p. 418.

<sup>25</sup> Araz M.İ. Selected works. Poets, poems. editor: V.Rustamzade. – Baku: Azerbaijan State Publishing House, - 1986, - pp. 418.

*Usuboglu lives there alone,  
He is a folk singer, a folk lover.  
Looks to the right, looks to the left,  
His arms are the ivy of the instrument.<sup>26</sup>*

One of the creative merits of Mammad Ismayil's poetry is the revival of the people's traditions and way of life with unique landscapes. The first poem in the series "Labor Songs" is called "Sow, sow ...". In the poem, the sowing sounds like a call, the main purpose and intention is to be attached to the land, the benefits of service to it, and the fact that the land, which is man's eternal abode, is a source of sustenance. One of the series describing the historical and ethnographic landscapes of Mammad Ismayil's life, customs and traditions related to the life of the steppe is "Nomad Songs". For example, verses reminiscent of the traditional way of life, especially the tradition of making dairy products, are typical in this regard:

*It's a mouthful, he couldn't find it  
All of these are for my babies.  
All they are katamaz after that  
That's enough for you, that's enough for me.  
Sour milk means for Neighboring share  
Buttermilk is for a greeting.  
Wild melon would be yours.<sup>27</sup>*

In the poetry of the poet Alakbar Salahzadeh, who began his career in the 60s of the last century, the description of the life of the people differs from other colleagues - not in traditional poetry, but in a free, modern style too. In the poem "Morning of the steppe" the author goes through the ethnographic scenes of the life of the people, together with the landscapes of nature, figuratively describes the impact of nature on the care of life and livelihood. In Eldar Bakhish's "Uchtapa bayatis", in the "Tarakama" part of the "Dance songs" series, the colors of the country, gardens, people's life, customs and traditions are revived with unique paints:

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<sup>26</sup> Guner M.R. Selected works. [In 2 volumes] / M.R. Guner, editor: Ali Vakil. - Baku: XXI- New Publishing House, -c.2. - 2003. - pp.328

<sup>27</sup> Ismail M.M. The world is our home. Poets and poems. Editor: Zulfugar Shahsevanli. - Baku: Youth, - 1984. - pp.26.

*Names of three hills and three mountain,  
I looked and healed my the wound  
In the winter grandpa I said,  
In the spring I saw the child.* <sup>28</sup>

In the series of poems written by the mute in the 70s and 80s of the last century, the attitude to the epics "Kitabi-Dada Gorgud" and its leading characters does not end with the narration of a specific plot and motives. In the following verses, which are examples from the poem, this aspect is manifested in vivid lines:

*There is a pomegranate tree in the East,  
There is a pomegranate tree in the West,  
There is a world between them.  
Pomegranate trees bent together -  
Never think it is easy  
To bend  
over the world.* <sup>29</sup>

It is completely natural and convincing to mention the advertising tradition of Dada Gorgud and Koch Koroglu in the poem "Ninni" reminiscent of the lullabies and lullabies of the dumb. People's poet Huseyn Arif's poem "Goychalilar, do not move Goycha" written in the 80s of the last century is conveyed with poetic excitement to his compatriots, who are approaching a terrible event that will take place at the end of that decade - the savage deportation of Western Azerbaijanis from their native lands. Dada Gorgud urges them to show perseverance and determination as the real owners of this breathless country, not to leave the native lands left to them by their ancestors:

*Neighbours move, closer move, you lose strangers.  
The lands is demolished, the eyes are in black, the fire will  
disappear,  
Generation through away, history sinks, name disappears,*

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<sup>28</sup> Bakhish E. (Eldar Bakhish Agayev). Uchtapa bayatis. Editor: Chingiz Aliyoghlu, - Baku: Youth, - 1979. - p.33.

<sup>29</sup> Dilsuz. (Dilsuz Murtuz Mustafayev) The tale of the west and east, The tale of the boy on the white horse. Editor: Vilayat Rustamzade. - Baku: Yazichi, -1981. - pp.46-47.

*People of Goychay, do not move the Goychay, please!*<sup>30</sup>

In the poem, the ethnographic features, traditions, way of life and way of life of Goycha, the ancient lands of Azerbaijan, and the surrounding areas, such as Ardanish, Babajan, Shishkaya, Kasaman, Togluja, Agbulag, Zoda, Jil, built by hard lands, are mentioned in the poem, including historical areas remembrance of Dada Gorgud as a monument, details that evoke love for the country and national memory are at the center of poetic judgment. The fact that the subject of Dada Gorgud has gained a dominant position in poetry, epic poetry, prose and drama raises questions about this fact. People's poet Nabi Khazri's dramatic poem "Sword pierced into the ground", Arif Abdullazade's "Ulu Gorgud", Nusrat Kasemenli's "Deli Domrul" epic plots with original character in terms of plot-composition attract attention in this regard. In terms of attitude to the image of Dada Gorgud, in the poem "Legendary Dreams"<sup>31</sup> (1970-1973), written in the early 70s of the last century, Nabi Khazri uses the archetype of dreams to make the events of the Oghuz people the main target of epic research. The poem consists of five dreams. Through dreams, the author tries to reflect on the distant past and its memorable events. Each dream, in its content and introduction, seems remarkable in terms of reflecting one of the realities of the Dada Gorgud period: 1st dream: "I saw a robber in my dream", 2nd dream: "I saw a mother in my dream", 3rd dream: "I saw a shepherd in my dream", 4th dream: "I saw a son in my dream", 5 Dream: "I had a dream in my dream." There is a section from these dreams: "Song of Salur Qaza - 60th dream:" I saw in a dream one morning ". From this point of view, it seems natural to use the remarkings of dramatic works as a means of clearly imagining the state and events. The epic judgments between Qazan khan Burla Khatin and Ulus's lover Cicek (Garaja Shepherd's daughter) are important in terms of embodying

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<sup>30</sup> Hussein A.C. People of Goychay, do not move Goycha !. Selected works. Compiler and editor of the publication: Salim Babullaoglu. –Baku: Xalq Bank, – 2011. –28 pp .

<sup>31</sup> Khazri N.A. Legendary dreams // Selected works. [In 4 volumes] / N.A. Khazri, editor: Agasefa. Baku: Writer, –c.4. –1984. –pp. 61,



the love of the country, the care of the people, the values of the generation.

The image of Koroglu in Huseyn Arif's poem "Death of Koroglu" is of great interest as an epic example that reflects the determination of the people to fight, the struggle against foreign invaders, local pashas. In the poem, the sword and the saz are considered to be two important attributes of the people's struggle. Koroglu's bravery and heroism in the events narrated through his epic story, and even the fate of the messengers who brutally killed him, in a very tragic position it ends.

Poet Arif Abdullazadeh's poem "Ulu Gorgud" is important in terms of its attitude to the values addressed to Dada Gorgud in the 80s of the last century, which contrasted his tried and tested advice with the truths and realities of a particular period. The foreword expresses the attitude of Dada Gorgud's expressions to the nuances that have been preserved over time and in some cases have been eroded.

The structure of the poem is based on idioms and sayings, mainly from the "Kitabi-Dada Gorgud" verses, consisting of the sayings of Dada Gorgud, in each section, the poetic expression of a vital and necessary issue, the care of the national destiny, becomes the main rock and goal. Nusrat Kasemenli's poem "Deli Domrul" is one of the epic examples based on the motives of "Dukha goja son Dali Domrul Boyu" in the "Kitabi-Dada Gorgud" epos. It is true that Dada Gorgud's name is not among the characters of the poem, but his spirit and breath are clearly manifested in the existence, thought and attitude of each image.

The strengthening of the line of folklore symbolism in the poetic space between 1960 and 2000 confirms that the active attitude to the age-old features of folk traditions in poetry since the 1960s is also a clear manifestation of national color and originality, creates real opportunities to preserve the national spirit and thought in the memory, despite the political and ideological prohibitions.

In the "Conclusion" part of the dissertation, the scientific provisions achieved during the research are brought to the attention in the form of a thesis. The historical creative traditions of folklore

symbolism, formed in poetic thought, have gained an active position in the poetry of the 20th century, especially in the poetry of 1960-2000, detailed analysis of literary and social factors draws attention to memorable moments at the poles of nature and society, man and social reality.

Based on the theoretical provisions of the classification of symbols on the nature and human factor, the possibility of finding this expression in poetry has been intensive since the 60s of the last century. Osman Sarivalli, Suleyman Rustam, Rasul Rza, representatives of the war and post-war creative stages Huseyn Arif, N. Khazri, B. Vahabzade, Adil Babayev, Gabil, Aliaga Kurchayli, Sohrab Tahir, Mammad Araz, Nariman Hasanzade, Khalil Rza Uluturk, Huseyn Styles like Kurdoglu, Mastan Guner, Musa Yagub, Mammad Ismail, Zalimkhan Yagub, Mammad Aslan, Dilsuz, Ramiz Rovshan ... and an attempt is made to reveal them by reference to the poetic search of the pen owners, who are distinguished by their creative element.

The transmission of folklore, image and way of thinking to the poetic text is also based on rich facts, which play a significant role in conveying the people's color, basic ideas and themes.

The connection of the images of nature with the destiny of the homeland and the people is interpreted in the "Conclusion" as a concept that has been sufficiently analyzed and turned into a subtitle writer's style, which confirms the realization of such a significant creative experience.

The footnotes of individual pen owners give a visual idea of how to use the writer's style.

**The main content of the dissertation is reflected in the following articles and conference materials of the applicant:**

1. Gasimova A.A. Master's traditions in the works of Huseyn Arif // - Baku: "News" of ANAS. Humanities Series, 2014. № 2, - p.146-149.

2. Gasimova A.A. The image of "Saz" in the works of Huseyn Arif // - Baku: "Dada Gorgud" magazine, scientific-literary collection, -2014. №1, - p.96-104.

3. Gasimova A.A. Factors determining the wisdom of poetic people // - Baku: "Dada Gorgud" magazine, scientific-literary collection, -2015. №1, –p.66-72.

4. Gasimova A.A. The image of "Araz" in the works of Mammad Araz // - Baku: Language and Literature. BSU, International scientific-theoretical journal, - 2016. № 4 (100), - p.168-171.

5. Gasimova A.A. The image of the elder in Mammad Araz's poem "My father's book" // - Baku: "News" of ANAS. Humanities Series, - 2016. № 2, - p.137-140.

6. Gasimova A.A. Poetic expression of the people's spirit in the poems of Huseyn Arif // - Baku: Baku Eurasian University. Journal of Civilization, - 2016. №1, - p.45-49.

7. Gasimova A.A. Folklore symbolism and writer's textual management (based on the poetry of Mammad Araz). Part II of Ukraine:// Освіта і наука в умовах глобальних трансформацій матеріали Всеукраїнської наукової конференції 24-25 листопада 2017 р. Частина II України - p.242-244.

8. Gasimova A.A. Poetic incarnation of the people's spirit in the poetry of Musa Yagub // - Baku: Philological issues, –2017, №14, –p.410-417.

9. Gasimova A.A. The image of the nature as a subject of philosophical generalization of Azerbaijan poetry in the second half of the twentieth century // Література в контексті культури. Збірник наукових праць, Випуск 27, КИІВ: –2017, –с. 57-62.

10. Gasimova A.A. The image of a folk artist in Zalimkhan Yagub's epic novel "Huseyn Sarajli" // - Baku: Philological issues, - 2018, № 15, -p.244-252.

11. Gasimova A.A. The image of the wise man in the epic poetry of the 70-80s of the 20th century // - Baku: Science, –15 May, 2020, p.98-103.

12. Gasimova A.A. Folklore symbolism in Huseyn Arif's poem "Dilgam" // - Baku: Elm, - July 24, 2020, p.32-35.

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Address: AZ 1143, Baku, Huseyn Javid Avenue. 115, Academy Campus, Main building, IV floor, Electronic assembly hall of the Institute of Literature named after Nizami Ganjavi

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