

REPUBLIC OF AZERBAIJAN

On the rights of the manuscript

ABSTRACT

of the dissertation for the degree of Doctor of Science

**REFLECTION OF REALITY IN THE AZERBAIJANI
VERSE OF THE PERIOD OF INDEPENDENCE**

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Applicant: **Bahar Huseynali Mammadova**

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The dissertation was implemented at the Department of Azerbaijani Literature of the period of Independence of Institute of Literature named after Nizami Ganjavi of Azerbaijan National Academy of Sciences.

Scientific consultant: Doctor of Philology, Professor
Jale Fazil Aliyeva

Official opponents: Doctor of Philology, Professor
Islam Eynali Garibov

Doctor of Philology, Professor
Rafiq Yusif Aliyev

Doctor of Philology, Associate Professor
Ragub Shahmar Kerimov

Doctor of Philology, Associate Professor
Gulkhani Vagif Shukurova

Dissertation council – ED 1.05 of the Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at the Institute of Literature named after Nizami Ganjavi of Azerbaijan National Academy of Sciences.

Chairman of the
Dissertation Council: Full Member of ANAS,
Doctor of Philology, Professor
Isa Akbar Habibbayli

Scientific Secretary of the
Dissertation Council: Doctor of Philosophy in Philology,
Associate Professor
Ismikhan Mahammad Osmanly

Chairman of the
Scientific Seminar: Doctor of Philology, Professor
Imamverdi Yaver Hamidov

THE GENERAL DESCRIPTION OF THE WORK

The relevance of the topic. Since the late 80s - early 90s of the 20th century, changes in the socio-political life of Azerbaijan Republic, the collapse of the powerful empire called the USSR, the acquisition of independence by Azerbaijan, the change in the political system, as well as the hardships of the transition period, at the same time, the Karabakh conflict passed into the war, as a result, the loss of twenty percent of the territory of the republic, the transformation of the population of Karabakh into refugees, migrants, the creation of tent camps and other problems have gone down in history.

The rapid collapse of the USSR, the creation of independent states, the actualization of previously insignificant boundary problems and boundary disputes led to the emergence of hotbeds of tension and wars. Against the background of all this, the first ten-fifteen years of our independence, covering a thirty-year period, passed in the conditions of a difficult, long, exhausting struggle, tension, war with our dishonest neighbors.

During this period of time, great tasks were set before the Azerbaijani literature. The problem of reflecting socio-political processes, global problems occurring in the post-Soviet space, as well as in the regions of Azerbaijan and in general in society, reporting them to the Azerbaijani people, as well as to the entire world community at the international level by the force of the impact of the artistic word was awaiting a solution.

Since events rapidly succeeded each other, writing voluminous works, naturally, was impossible. Therefore, during this period, poetry was used more widely. Especially the poem could reflect the people's desire for freedom, activity and struggle for it in living form. In all historical periods, that is, during riots, revolutions, conflicts, wars, there was a great need for small literary works. It must be immediately written and conveyed to the people. In this sense, the verse was in the foreground from the standpoint of reflecting the reality of life, and all literary generations were in the word arena to describe, glorify in poetic form these difficult, stressful days, and at the same time, the days of the birth of Independence. However, mainly the elderly and partially lit

middle-aged literary generations, that is, representatives of the literary generation of the 50-60s and 70-80s creatively used the living potential of poetry, because they were able to see, realize and appreciate life events quickly and drawing conclusions praise them in a poetic form.

Artistic examples of the following representatives of this literary generation deserve special attention in terms of glorifying patriotic feelings: the people's poets Gabil, Balash Azeroglu, Bakhtiyar Vahabzadeh, Nabi Khazri, Khalil Rza Ulutürk, Mirvarid Dilbazi, Mammad Araz, Sohrab Tahir, Nariman Hasanzadeh, Vahid Aziz, Sabir Rustamkhanly and others, and also the poets Nurangiz Gun, Abulfat Madatoglu, Elchin Iskenderzadeh, Gulkhani Panah and many other. Therefore, this dissertation carries out the comparative analysis of all the poetry of people's poets Gabil, Sabir Rustamkhanli, Nurangiz Gun, Abulfat Madatoglu, Elchin Iskenderzadeh, as well as only those Gulkhani Panah's works that are written on the Karabakh theme.

Why these particular poets? Because the poetry of these poets is very rich, all-encompassing, original and very edifying, educational in terms of both glorifying patriotic feelings and reflecting native nature, the love of motherland's girls, and at the same time a philosophical view of society, life, the world, the universe. Most importantly, the poetry of these poets has not been consistently studied scientifically, has not been widely researched. Consequently, with a modern look, tracing, study of this kind of poetry, turning it into a mirror of a new generation also determine the **novelty** and **relevance** of this topic.

Azerbaijani poetry of the period of Independence has not been studied and widely covered due to the short period of time, and the period of Independence has not yet taken its rightful place in Azerbaijani literary criticism. In this regard, the development of this topic is important, necessary and significant. Thus, the poetry of only these five poets is grouped by theme and analyzed. At the same time, the poetic work of these poets in the Soviet period is also studied by topic in the comparative aspect. So, the verses by theme are given in the following order:

1. Verses reflecting the struggle for independence;
2. Verses reflecting the Karabakh war, the life of refugees-displaced people and the Second Karabakh war - the Great Victory;

3. Poems as a whole;
4. Philosophical verses;
5. The international peculiarities of artistic knowledge in the verses of the period of Independence;
6. Love and nature verses.

From the history of the development of the topic. Several scientific books related to Azerbaijani literature of the Independence period have already been published. The two-volume "Azerbaijani Literature of the Period of Independence"¹ is the most monumental of these books in terms of volume, breadth of coverage, content and form. The book opens with a foreword by Academician Isa Habibeyli "Glorious path of Independence and literature of the period of Independence". In the article, the academician highlights the history of the period of independence, the path passed before this period, the tasks facing Azerbaijani literary criticism and explains many problems. The author brings to the fore and brings to attention also the significance and importance attached by the Presidents of the Republic Heydar Aliyev and Ilham Aliyev to literature, their recommendations and assessments. Scientific research of the staff of the Institute of Literature named after Nizami Ganjavi of Azerbaijan National Academy of Science occupies a wide place in this book. These studies deal with the life and creation of writers, poets who lived and worked in the years of Independence. There are also both summarizing articles related to this period and portrait essays. The article "Nurangiz Gun" which is a part of the study is also published here. At the same time, detailed articles about many representatives of the literary generation of the 70s-80s and 90s were also written.

Academician Isa Habibeyli in his book "Azerbaijani literature: the concept of periodization and stages of development"² speaks about the need to periodize the history of Azerbaijani literature anew, puts forward the concept of Azerbaijanism and re-develops the stages of

¹ Müstəqillik dövrü Azərbaycan Ədəbiyyatı. / AMEA N. Gəncəvi adına Ədəbiyyat İnstitutu, [2 cildə], – Bakı: Elm və təhsil, – 2016. – 1088 s.

² Həbibbəyli İ.Ə. Azərbaycan ədəbiyyatı: dövrləşmə konsepsiyası və inkişaf mərhələləri. / İ. Həbibbəyli. – Bakı: Elm, – 2019. – 452 s.

development of Azerbaijani literature. According to the academician, the proposed model of periodization of the history of Azerbaijani literature "is a scientific classification arising from natural logic, internal regularities of development of evolutionary processes that have taken place in national literature over the centuries-old history of the Azerbaijani people against the backdrop of the world literary processes"³. The author identifies ten stages in the development of the history of Azerbaijani literature and notes: "The presented model of periodization of the history of Azerbaijani literature makes it possible to systematically research and study Azerbaijani literature systematically at a level corresponding to national interests and world values."⁴

The collective monograph "The Image of Heydar Aliyev in Literature: From Historical Reality to the Ideal"⁵ is also one of the significant research works of the period of Independence. The role and activities of the outstanding statesman Heydar Aliyev in the development of Azerbaijani literature, his concern for Azerbaijani writers and poets are clearly reflected in this book. "In fact, the monograph under study is devoted to the scientific and theoretical understanding of the creative searches of Azerbaijani writers and poets in the field of artistic reflection in literature of Heydar Aliyev's merits to our people and independent state."⁶

The scientific work of Doctor of Philology Himalay Enveroglu "Creative Problems of Azerbaijani Literature"⁷.

Doctor of Philology Elchin Mehraliyev "Time and Literature"⁸, "War and Literature"⁹; Doctor of Philosophy in Philology Hijran

³ Həbibbəyli İ.Ə. Azərbaycan ədəbiyyatı: dövrləşmə konsepsiyası və inkişaf mərhələləri. / İ. Həbibbəyli. – Bakı: Elm, – 2019, – s. 114.

⁴ Yenə orada, s.117.

⁵ Ədəbiyyatda Heydər Əliyev obrazı: tarixi gerçəklikdən ideala. Monoqrafiya. (kollektiv) tərt.ed., elmi red. İ. Həbibbəyli. / – Bakı: Elm və təhsil, – 2018, – 400 s.

⁶ Yenə orada. – s.. 5.

⁷ Ənvəroğlu H. Azərbaycan Ədəbiyyatının yaradıcılıq problemləri. / H. Ənvəroğlu. – Bakı: Elm, – 2004, – 168 s.

⁸ Mehraliyev E. Zaman və ədəbiyyat. / E. Mehraliyev. – Bakı: MBM, – 2009. – 296 s.

⁹ Mehraliyev E. Müharibə və ədəbiyyat. / E. Mehraliyev. – Bakı: Azərnaşr, – 2000. – 228 s.

Nasibova "National liberation movement in modern Azerbaijani poetry (1985-1995)"¹⁰; "The conception of a person in Azerbaijani lyrics"¹¹. Doctor of Philology Vagif Yusifli "Ways and Years of Poetry (1960-2000)"¹², "Poetry and Time"¹³. Doctor of Philology Rafiq Yusifoglu "Azerbaijani poem: searches and perspectives"¹⁴. Doctor of Philology Alizadeh Askerli "Poetics of Rza Uluturk"¹⁵, "Poetics of Azerbaijani verse of the 20th century"¹⁶. Anar Veziroglu "Patriotic position in modern Azerbaijani poetry (1980-1990)"¹⁷. The book "People's poet Sabir Rustamkhanly"¹⁸ prepared by the department of Azerbaijani literature of the period of Independence of the Institute of Literature named after Nizami Ganjavi of Azerbaijan National Academy of Sciences. Literary and artistic problems of the period of Independence, to one degree or another, found their solution in the above books. Our article "Poetry of Sabir Rustamkhanly in the years of Independence"¹⁹, which is part of our research work, also occupies a place in this book. It should be noted that the book of Alizadeh Askerli "Poetics of Rza Uluturk" is of particular importance, as it extensively studies the poetry of the people's poet, its sources. At the same time, the scientist in his monumental work comprehensively

¹⁰ Nəşibova H. Müasir Azərbaycan poeziyasında milli azadlıq hərəkatı (1985-1995). / H. Nəşibova.– Bakı: – 2001.– 100 s.

¹¹ Nəşibova H. Azərbaycan lirikasında insan konsepsiyası. / H. Nəşibova.– Bakı: Elm, – 2013. – 136 s.

¹² Yusifli V. Poeziyanın yolları və illəri (1960-2000). / V. Yusifli– Bakı: Mütərcim, – 2009. – 404 s.

¹³ Yusifli V. Poeziya və zaman. /V. Yusifli. – Bakı: Mütərcim, – 2012. – 380 s.

¹⁴ Yusifoğlu R. Azərbaycan poeması: axtarışlar və perspektivlər./R.Yusifoglu. – Bakı: Elm, – 1998. – 300 s.

¹⁵. Əsgərli Ə. Xəlilrza Ulutürkün poetikası. / Ə. Əlizadə.– Bakı: BQU, – 2009. – 422 s.

¹⁶ Əsgərli Ə. XX əsr Azərbaycan şeirinin poetikası. / Ə. Əsgərli. – Bakı: Apostroff, – 2014. – 316 s.

¹⁷ Vəziroğlu A. Çağdaş Azərbaycan poeziyasında milli vətənpərvərlik mövqeyi (1980-1990). / A. Vəziroğlu.– Bakı: Ulu, – 2002. – 168 s.

¹⁸ Xalq şairi Sabir Rüstəmhanlı./ Monoqrafiya. (Kollektiv). elmi red. T.Mustafayev. – Bakı: – Elm və təhsil, – 2021. – 484 s.

¹⁹ Bərdəli B. Sabir Rüstəmhanlı poeziyası müstəqillik illəridə./ yenə orada, – s. 176-225.

researches the awareness, borrowing of world literature by the people's poet, its reflection in his poetry.

The dissertations related to the poetry of this period were also written and defended. These include the following: the dissertation of Ph.D. in Philology Sevinj Mammadova "Formation of new creative trends in Azerbaijani literature"²⁰; the dissertation of Ph.D. in Philology Nargiz Jabbarova "Trends in the development of modern Azerbaijani verse (1993-2005)"²¹, Akimova Elnara "Azerbaijani poetry of the period of independence in the context of modern literary trends"²² etc. studies such as.

In the Soviet period, both researchers and writers-poets wrote, to a certain extent, articles, reviews about Gabil who came to Azerbaijani literature in the 50s of the last century, about his published and unpublished verses. Among the authors are Akbar Agayev, Suleyman Rustam, Gulu Khalilov, Ilyas Efendiyev, Anar, Elchin, Bakhtiyar Vahabzadeh, Bekir Nabiyev, Tofiq Hajiyev, Ismayil Shikhli, Balash Azeroglu, Nariman Hasanzadeh, Aliagha Kurchaily and others. However, the poet's creation was not studied consistently, systematically either in the Soviet period or in the years of Independence. Works, scientific articles reflecting the poet's life and creation were written during the years of Independence. The first work about the poet belongs to Academician Bakir Nabiyev. In the literary portrait "I know him like this"²³ academician talks both about the poet's creation- his famous poems and verses - and about his personal relationships with him. Bakir Nabyiev highly appreciates and analyzes Gabil's works "Marsiyyah", "Nasimi" and others. The portrait essay was written at the time when Gabil was given the title of People's Poet. Thus, researching the poet's life and creation the

²⁰ Məmmədova S. Azərbaycan ədəbiyyatında yeni yaradıcılıq meyillərinin təşəkkülü: / filologiya üzrə fəlsəfə doktoru dis. – Bakı: – 2009. – 240 s.

²¹ Cabbarlı -Abdullayeva N. Çağdaş Azərbaycan şeirinin inkişaf meyilləri” (1993-2005): / filologiya üzrə fəlsəfə doktoru dis. / – Bakı: – 2015. – 254 s.

²² Akimova E. Müstəqillik dövrü Azərbaycan poeziyası müasir ədəbi təməllər kontekstində: /filologiya elmləri doktoru dis. / – Bakı: – 2017. 256 s.

²³ Nəbiyev B. Mən onu belə tanıyıram. // Qabil. Dostlarım, tanışlarım. – Bakı: Şirvanəşr, – 2002. – s. 339-357.

academician vividly enlivened his activities.

Sona Khayal, the poet, collaborator of Institute of Manuscripts named after M.Fizuli, wrote an interesting work covering Gabil's creation, information about his books, about their publication, about what was written about them. This work was published under the title "Gabil" in 2006 and was dedicated to the 80th anniversary of the People's Poet²⁴. The foreword of the book was written by the poet Fikret Sadig.

The first section of Bahar Bardali's book "Azerbaijani poetry of the period of Independence" is dedicated to Gabil's creativity and is called "Gabil's Poetry in the Years of Independence". It is a part of research paper 23. Here the main attention is paid to his verses dedicated to the struggle for independence, his works about the Karabakh war. The famous poet's verses "Marsiyye", "Our flag", "Independence", "Tomb of the Turk", "In the thirty-seventh", "Take your eyes off the stranger", "Shahi- Shahidan" associated with independence, "I can not bear the tears", "Mother of martyr", "It will not be that day", "Yanyg Keremi", "Azerbaijani soldier" dedicated to the Karabakh war are analyzed. At the same time, the poet's philosophical and natural verses are also considered²⁵.

Certain books, scientific articles and reviews are also written about the creation of poets Gabil, Sabir Rustamkhanly, Nurangiz Gun, Abulfat Madatoglu and Elchin Iskenderzadeh which are the main subject of our study.

At the same time, the poet's philosophical and natural verses are also considered.

People's poet Jabir Novruz wrote an article "Let us be in our places" about Gabil's poem "When we are not in our places". He noted: "Although this poem was written at a completely different time – in 1969, however, it seemed to be an alarming harbinger of a national tragedy, a series of events in the late 80s and early 90s in our country. When we are not in our places... This was the source, the main

²⁴ Xəyal S. Qabil. / S. Xəyal. – Bakı: Yurd. – 2006. – 200 s.

²⁵ Bərdəli B. Müstəqillik dövrü Azərbaycan poeziyası. / B. Bərdəli. – Bakı: Elm və təhsil, – 2014, – s. 11-72.

cause of the tragedies that befell us". Then the author wrote: "If I had the authority, poer, I would print this poem in large letters, strophe by strophe, line by line and hang it as a notice over the heads of both old and young and all who hold the post"²⁶.

Aliaga Kurchayly in his article "Glorification of human greatness"²⁷ wrote about Gabil's work "Nasimi".

Elchin Efendiyev in his article "The Legend Continues"²⁸ analyzes Gabil's work "Nasimi". In the 3rd article "My verse is born from my feelings, dreams" Elchin also speaks in detail about the personality and activities of Gabil.²⁹ Nariman Hasanzadeh in his article "Praising Courage"³⁰ speaks of "Nasimi".

One of Gabil's famous verses is called "How we lack good people". Nusrat Kesemenly wrote a same-name review of the same-name published book. Speaking about the verses printed in this book, the author focuses all his thoughts on good people. "Gabil muallim, we all need good people. If they compiled a "Red Book" about good people, now these good people could be listed by name in this book", - the author says.³¹

Bahar Bardali in her article "How we lack good people" shared with readers her thoughts about many of the poet's verses.³²

Isa Ismayilzadeh wrote an interesting article "Ways, I am grateful to you" both about the poet's works and about friendship with him describing him as a wonderful friend and fellow traveler. The

²⁶ Novruz C. Səhv düşməsin yerimiz. // Qabil. Dostlarım, tanışlarım. – Bakı: Şirvanəşr, – 2002 – s. 419-421.

²⁷ Kürçaylı Ə. İnsan qüdrətinin tərənnümü. // Qabil. Dostlarım, tanışlarım. – Bakı: Şirvanəşr, – 2002. – s.483-489.

²⁸ Əfəndiyev E. Əfsanə davam edir. // Qabil. Dostlarım, tanışlarım.– Bakı: Şirvanəşr, – 2002. – s. 474-478.

²⁹ Əfəndiyev E. 3-cü. Axmısan hissimdə, duyğumda şeirim, // Ədəbiyyat qəzeti, – 2021, 11 dekabr. - s. 7.

³⁰ Həsənzadə N. Hünərin tərənnümü. // Qabil. Dostlarım, tanışlarım. – Bakı: Şirvanəşr, – 2002. – s. 469-473.

³¹ Kəsəmənli N.Yaxşı adamların həsrəndəyik. // Qabil. Dostlarım, tanışlarım. – Bakı: Şirvanəşr, – 2002. – s. 410-412.

³² Bərdəli B. Yaxşı insanların həsrəndəyik. // Qabil. Dostlarım, tanışlarım. – Bakı: Şirvanəşr, – 2002. – s. 402-409.

author talks about a 35-year friendship with Gabil with whom he traveled the entire republic inch by inch, about his extraordinary human qualities, sense of humor, support and assistance to a new generation, literary youth.³³

A certain number of articles and reviews have been written about the creation of **Nurangiz Gun**. Academician Isa Habibeyli's books "Literary personality and time"³⁴, "Azerbaijan literature: the concept of periodization and stages of development"³⁵ contain interesting thoughts about the poetry of Nurangiz Gun, in particular about her work "The Khojaly Symphony".

In the article by Sabir Rustamkhanly "The road that runs through my heart" written instead of the preface in the book of verses by N. Gun "I'm walking the road" there are many sincere words about many of her verses, especially about the verse "I'm walking the road"³⁶.

The article by the poet Elchin Iskenderzadeh "Let all the beloveds of paradise be yours" speaks about the fame of N. Gun in the Turkic world, about the awards she received in Turkey.³⁷

Another article by Elchin Iskenderzadeh written about N. Gun is called "Messenger of the Sun". The author called his article "essay-monograph". He notes: "Nurangiz khanum is one of the representatives of modern Azerbaijani literature whose verses are remarkable for their poetics and intonation. When you read these verses, you will know that this is Nurangiz khanum's verse, that is, she retains her unique style and puts her soul into her verses"³⁸.

Academician Teymur Kerimli in his article "Poetry of Nurangiz

³³ İsmayılzadə İ. Yollar sənə minnətdaram. // Qabil. Dostlarım, tanışlarım. – Bakı: Şirvanşır, – 2002, – s. 376-401.

³⁴ Həbibbəyli İ. Ədəbi şəxsiyyət və zamam. / İ. Həbibbəyli. – Bakı: Elm və təhsil, – II c.- 2017. – 1068 s.

³⁵ Həbibbəyli İ. Azərbaycan ədəbiyyatı: dövrləşmə konsepsiyası və inkişaf mərhələləri. / İ. Həbibbəyli. – Bakı: Elm, – 2019. – 452 s.

³⁶ Rüstəmخانлы S. Ürəyimdən keçən yol. // Nurəngiz Gün. Yol gedirəm.– Bakı: Adiloğlu, – 2004. – s. 3-6.

³⁷ İsgəndərzadə E.Cənnətin bütün sevgiləri sənin olsun.//Bakı: Bayatı, -2015, yanvar, – s. 1.

³⁸ İsgəndərzadə E. Günəşin elçisi. / E. İsgəndərzadə. – Bakı: Vektor, – 2018. – 208 s.

Gun" analyzes the verses of the poetess³⁹.

Doctor of Philology Vagif Yusifli in his article "White Flowers of Nurangiz Gun" speaks about the narration abilities of the poetess, about her recitation of her own verses. Further, he admires her verses one by one: "She has a unique Voice, Place, Space, Time in the panorama of modern Azerbaijani poetry. Nurangiz khanum whose Voice is in her verses, and her verses are in her Voice is the WHITE FLOWER of our poetry"⁴⁰.

Another article by V.Yusifli is called "Khojaly Symphony"⁴¹. This article refers to the reflection of the war in N. Gun's poem "Khojaly Symphony".

The Turkish writer Irfan Unver Nasrattinoglu in his article "Luminary of Art in Azerbaijan: Nurangiz Gun" writes about the poetess: "Nurangiz Gun not only writes wonderful verses, she recites them in an extremely beautiful and heartfelt manner".⁴²

Another Turkish writer Zefer Ozjan dedicated his article "Even the Soviets could not break the love for Turkey" to N. Gun⁴³.

Our compatriot Doctor, Professor Tamella Abbasbeyli, who lives and works in Turkey, wrote an article "I bring my heart as a gift to Turkey" about N. Gun and published it in the newspaper "24 hours"⁴⁴.

The Great Turkic Son Javad Heyyat appeared in the "Varlyg" magazine with his article "A shining star in the scientific and literary horizon of Azerbaijan: Nurangiz Gun"⁴⁵.

Salim Babullaoglu in his article "The Verse of the Picture and the Road" analyzed the verses of the poetess in a completely different

³⁹ Kərimli T. Nurəngiz Günün poeziyası. // – 525-ci qəzet. – 2005, 17 sentyabr. – s. 3.

⁴⁰ Yusifli V. Nurangiz Günün ağ çiçəkləri. // – Bakı: Bayatı, – 2015, yanvar. – s. 7.

⁴¹ Yusifli V. Xocalı simfoniyası. // Müstəqillik dövrü Azərbaycan ədəbiyyatı. – Bakı: Elm və təhsil, – c.I. – 2016. – s. 182-185.

⁴² Nasraddinoğlu İ Ü. Azərbaycanda bir sənət günəşi-Nurəngiz Gün. // – İstanbul: Size dərgisi. – 1987, Ocaq. – s. 11-14.

⁴³ Zefer Özcan. Türkiyə sevgisini sovetlər də yıxa bilmədi. // – İstanbul: Aksion dərgisi, – 2009, aprel. – s. 18-23.

⁴⁴ Abbasbəyli Tamella. Ürəyimi Türkiyəyə ərməğan götürün. // – Ankara –Çağrı dərgisi, – 2016, may. – s. 9-14.

⁴⁵ Heyyət C. Azərbaycanda elm və ədəbiyyat səmasında parlaq ulduz: Nurəngiz Gün. // - Tehran:Varlıq, 2006, mart. – s. 133-143 (fars əlifbasında).

style, in a peculiar form⁴⁶ .

Doctor of Philology, Professor Jale Aliyeva has a letter-elegy, more precisely, an essay "You are my unfinished thinking ..." on the death of N. Gun. In this essay, she characterizes Nurangiz Gun not only as a poet but also as a mother, at the same time as her mother⁴⁷.

Our article "Nurangiz Gun" which is a part of our research work takes place in the book "Azerbaijani Literature of the Independence Period" published in 2016.⁴⁸

Volume I of selected works of N. Gun was published in 2019. The preface of this book was written by Ph.D. Esmira Shukurova who shared with readers her thoughts about the life, work, and activities of the poetess.⁴⁹

People's writer Elmira Akhundova wrote an essay "White Wings of Nurangiz Gun" for the 80th anniversary of the poetess. In this essay, the writer generally considered the life and work of the poetess and highlighted her activities⁵⁰.

Thus, certain parts of the life and work of N. Gun are described, highlighted to one degree or another, however, they have not been studied in a systematic form, in a scientific direction.

Even in their youth, people's writers Suleyman Rakhimli, Ismail Shikhly, people's poet Sohrab Tahir, Doctors of Philological sciences Akram Jafar, Elmeddin Alibeyzadeh wrote optimistic, inspiring letters-articles about the activities and creation of **Sabir Rustamkhanly**.⁵¹

Voluminous works about the poet were written during the years of Independence. Academician Isa Khabibeyli speaks about the life and creative path of the poet in his work "People's Poet Sabir Rustamkhanly: Patriotism, Citizenship and Modernity". Tracing the

⁴⁶ Babullaoglu Səlim. Şəklın və yolun şeiri. // Borçalı.– 2015, 28 yanvar.– s. 3.

⁴⁷ Əliyeva J. Sən mənim bitməyən düşüncəm. // – 525-ci qəzet, – 2015, 19 mart. – s. 7.

⁴⁸ Bərdəli B. Nurəngiz Gün. // Müstəqillik dövrü Azərbaycan ədəbiyyatı. – Bakı: Elm və təhsil, – c. I.- 2016, – s. 600-622.

⁴⁹ Şükürova E. Ön söz.// Nurəngiz Gün. Seçilmiş əsərləri. – Bakı: Renessans-A, – 2019. c. I, – s. 3-10.

⁵⁰ Axundova E. Nurəngiz Günün Ağ qanadları. // Kaspi – 2018, 16 oktyabr, – s. 6.

⁵¹ Sabir Rüstəmhanlı. // – Bakı: Yazıçı, – 2012. №4. – 32 s.

half-century life of the poet the author shares with readers his scientific thoughts about the poet's certain works, books, political activities. The author speaks both about poetic and prose works of the poet.⁵²

The book of the national poet Khalil Rza Uluturk "About Sabir Rustamkhanly" contains the articles, letters about the work, life and activities of Sabir Rustamkhanly written at different times, the verses dedicated to the poet. The book was compiled and published by Firangiz Uluturk after the death of Khalil Rza⁵³.

Researcher-linguist Ganira Beyzadeh in her work "Linguistic and poetic study of Sabir Rustamkhanly's creation" consisting of two books consistently studies the poet's creation⁵⁴.

Doctor of Philology Javanshir Yusifli in his book "Sabir Rustamkhanly: Poetics of Memory" describes the portrait of Sabir Rustamkhanly and analyzes his works related to the Motherland⁵⁵. The object of his research are such works of the poet as "The Book of Life", "Motherland", "Mother tongue", "Native land of Khatai", "Gek Tengri", "Javad Khan" describing the history of the Motherland, the struggle against foreigners, the people's language, customs, traditions. Ph. D Rahid Ulusel in his book "Sabir Rustamkhanly: the mountain capital of the word" tells about the poet's life and work⁵⁶. The researcher partially studies and summarizes the poet's life and rich creation under such headings as "Life like History", "Poetry like Life", "Fight like poetry".

PhD in Philosophy Sabir Bashirov traces the life and creative path of Sabir Rustamkhanly in his book "Wayfarer of our Boundless

⁵² Həbibbəyli İ. Xalq şairi Sabir Rüstəmxanlı: millilik, vətəndaşlıq və müasirlik. // Xalq şairi Sabir Rüstəmxanlı. – Bakı: Elm və təhsil, – 2021. – s. 3-39.

⁵³ Ulutürk X. Sabir Rüstəmxanlı haqqında. / X. Ulutürk.– Bakı: Mürəcim, – 1998, – 112 s.

⁵⁴ Bəyzadə Q. Sabir Rüstəmxanlı yaradıcılığının linqvopetik tədqiqatı: [2 hissədə]. / Q. Bəyzadə.- Bakı: Elm, – I hissə – 2021. – 488 s.

⁵⁵ Yusifli C. Sabir Rüsəmxanlı: yaddaşın poetikası. / C. Yusifli. – Bakı: Qanun, – 2006. – 72 s.

⁵⁶ Ulusel R. Sabir Rüstəmxanlı: sözün dağ paytaxtı. / R. Ulusel. – Bakı: Qanun, – 2017, – 80 s.

Soul" and tries to analyze some of his verses. The author attaches particular importance to the political activities of Sabir Rustamkhanly and his verses related to the Motherland⁵⁷.

The book entitled "People's Poet Sabir Rustamkhanly" was prepared in the Department of Azerbaijan Literature of the Independence Period of the Institute of Literature named after Nizami Ganjavi⁵⁸. In this collective work, the poet's life, all creativity, social and political activity is studied systematically, in a scientific direction. His place and role in Azerbaijani literature, poetry, prose, journalism, scientific articles, created image are subjected to scientific and theoretical analysis and assessment. Part of our research titled "The Poetry of Sabir Rustamkhanly in the Years of Independence" is also published in this book⁵⁹.

Many scientific, journalistic articles about **Abulfat Madatoglu** have been published in the periodical press. Doctors of Philology Elchin Efendiyev, Vagif Yusifli, as well as writers Garib Mehdi, Akif Ali and others shared with readers their thoughts about the poet's work, in particular, his poetry.

Several books about **Elchin Iskenderzadeh** and his poetic creation have been published. The scientist-linguist Buludkhan Khalilov in his book "Verses born Snow-white"⁶⁰ conducts an interesting study of the poet's verses and poems. The book is dedicated to the 50th anniversary of E. Iskenderzadeh.

The well-known writer Garib Mehdi in his book "Elchin - for the people"⁶¹ speaks about Elchin and his creation. This book is also dedicated to the 50th anniversary of the poet.

Doctor of Philology Vagif Yusifli in his book "This is Elchin

⁵⁷ Bəşirov S. Sabir Rüstəmxanlı: Sərhədsiz ruhumuzun yolçusu. / S. Bəşirov.– Bakı: Qanun, – 2006. – 228 s.

⁵⁸ Xalq şairi Sabir Rüstəmxanlı. Monoqrafiya. (Kollektiv). / Elmi red. T. Mustafayev. – Bakı: Elm və təhsil, – 2021. – 448 s.

⁵⁹ Bərdəli B. Sabir Rüstəmxanlının poeziyası Müstəqillik illərində. // yenə orada – s. 176-225.

⁶⁰ Xəlilov B. Bəyaz doğulan şeirlər. / B. Xəlilov. – Bakı: Vektor, – 2014. – 100 s.

⁶¹ Mehdi Q. Elçin-el üçün. / Q. Mehdi.– Bakı: Vektor, – 2014.– 138 s.

Iskenderzadeh⁶² shares his thoughts on the published books of the poet with readers.

Ganzali Rasim dedicated his research work "One of the Golden Turks"⁶³ to Elchin Iskenderzadeh.

Oktay Hajimusaly, who lives in Turkey, in his book "Warrior of Turan"⁶⁴ shares with Turkish readers his thoughts about Elchin's verses and poems.

The poet Murad Köhnəqala in his book "The Light of White Poetry"⁶⁵ speaks about the Turkic spirit of the poet and analyzes his verses devoted to historical topics.

The purpose and tasks of the research. The main purpose of the study is to trace and study the development of poetry with ancient historical traditions in Azerbaijani literature distinguished by its innovation in the years of Independence. That is to say, the verses and poems by Gəbil, S.Rustamkhanly, A. Madatoglu, E.Iskenderzadeh, G.Panah's verses on the topic of Karabakh are used. The poetry of the period of Independence is fundamentally different from the previous poetry in its subject matter. And it is no coincidence.

The change in the socio-political system, acute social problems, the beginning and course of the struggle for independence, the bloody massacre of January 20, the occupation of Karabakh and other events changed the subject, fluency and orientation of the verse. Numerous poetic examples glorifying the Motherland, reflecting and showing the people patriotism, revealing the true face, essence and malicious intentions of the enemy emerged. To analyze these samples and bring them into literary criticism, a number of scientific tasks facing our dissertation are determined:

- To create a general panorama of poetic texts that have appeared since the beginning of the Maidan movement in 1988, reflecting people's dreams, aspirations, demand, and their authors;

-To analyze the poetic texts that appeared after the struggle for

⁶² Yusifli V. Bu, Elçin İsgəndərzadədir. / V. Yusifli.– Bakı: Vektor, – 2015. – 230 s.

⁶³ Gənzəli R. Qızıl türklərdən biri. / R. Gənzəli.– Bakı: Vektor, – 2015. – 245 s.

⁶⁴ Hacımusalı O. Turan savaşı. / O. Hacımusalı. – Bakı: Vektor, – 2018. – 168 s.

⁶⁵ Köhnəqala M. Ağ poeziyanın işığı. / M. Köhnəqala.- Bakı: Vektor, – 2019. – 192 s.

independence and after gaining independence and compare them with the poetry of previous years;

- To show the thematic, artistic features of the poetry of the years of Independence;

- To study the reflection of life reality in the verses of the years of Independence;

- To reflect the range of topics and directions for the development of poems;

- To reveal the similarities and differences between the poems written in the years of Independence and in the Soviet period;

- To highlight the reflection of the human factor in poems on the theme of war;

- To analyze poems with a philosophical load; to reveal the philosophical understanding of life in poetry, the development of its nuances, in other words, to trace and identify the philosophical load in poetry;

- To study aspects of love-spiritual freedom;

- To research the creation of the whole image of the Motherland in poems on the theme of nature, features of the description and glorification of the native nature.

The subject and object of the research. The main subject and object of research are the texts of verses, poems that appeared during the years of the struggle for Independence and after gaining Freedom and Independence. The work traces and studies what and how is reflected in these texts. The problems facing the literature in the 90s and the subsequent period, their development, elaboration are also the object of research.

Scientific works, scientific sources: monographs, articles, reviews, interviews and other literary texts related to the topic are used in the research process, that is, verses dedicated to the analyzed texts are also used.

The main provisions to be defended:

- Place, status and significance of the verse of the period of Independence;

- Specific features of the verse of the period of Independence;

- Reflection of socio-political events in the verse of the period

of Independence;

- The significance of poetic samples on the Karabakh theme from the standpoint of the sublimity of patriotic feelings;

- Similarities and differences between the verse of the Soviet period and the period of Independence;

- The essence of philosophical verses;

- The glorification of spiritual freedom;

- Highlighting the image of the Motherland in poems on the theme of nature.

Scientific novelty of the research. For the first time, the reflection of reality in the Azerbaijani verse of the period of Independence is studied. For the first time, a comparative study of the poetry of the chosen authors belonging to different literary generations is also being carried out. In this regard, the novelty of the dissertation can be characterized as follows:

- The novelty of the period itself and its reflection in a new poetic volume in literary criticism;

- For the first time Sabir Rustamkhanly's poems "Meeting with Orkhan", "Firefly" and "Return to Karabakh" written during this period are scientifically covered. The poet's poems written in the Soviet period are also consistently analyzed and compared from a new angle from the standpoint of modernity.

- For the first time, the seven poems of Nurangiz Gun are subjected to systematic scientific analysis and compared in terms of theme and period;

- Verses-poems of Gabil are consistently analyzed by themes and periods and become the property of science;

- Twenty-two poems, as well as patriotic, humanistic verses by Elchin Iskenderzadeh who belongs to the literary generation of the 90s are analyzed;

- The human concept in the texts we study;

- Comparative analysis and scientific solution of the poetry of these authors in terms of reflecting the reality of life;

- Description, glorification of the history and peoples of friendly, fraternal and close to us countries are also involved in the

study;

- Identification of the features of love and nature lyrics.

Research methodology. The attitude towards the development of the Azerbaijani verse in the period of Independence, its ideological and thematic features from the standpoint of the history of literature, at the same time, a comprehensive analysis of the problems constitute the methodology of the study. In the process of research, scientific, comparative analysis, research and comparative-typological methods are used.

Theoretical and practical significance of the research.

The research has both theoretical and practical significance. The theoretical significance lies in the fact that its scientific and theoretical results can be used in researches devoted to the study of the Azerbaijani verse of the period of Independence in different directions. It can be used as the first scientific source in further research on this topic. This study can also be used in the preparation of curricula, methodological manuals for the discipline "Azerbaijani Literature". From a practical standpoint, this study can be used as an additional tool for teaching modern Azerbaijani poetry in higher and secondary schools, as well as for deepening this topic. Master students, dissertators, doctoral students can also use it.

The name of the organization where the dissertation was implemented. The dissertation was implemented in the department of Azerbaijani literature of the period of Independence of the Institute of Literature named after Nizami Ganjavi of Azerbaijan National Academy of Sciences. Separate chapters of the research work and then the whole work were discussed in this department.

Approbation and application. The main theoretical provisions of the dissertation in the form of abstracts and articles are published in scientific journals, collection journals, in authoritative foreign scientific journals recommended by the Supreme Attestation Commission Under the President of the Republic of Azerbaijan, reflected in reports and speeches at international conferences in the Republic and abroad.

Structure and total volume of the work. The dissertation consists of an introduction, four chapters, a conclusion and a list of

references. Introduction - 31119, first chapter - 103562, second chapter - 100376, third chapter - 83548, fourth chapter - 81412 conclusion - 11007, total - 411024 volume of the dissertation.

THE MAIN CONTENT OF THE DISSERTATION

The basic content of the work "**Introduction**" contains the substantiation of the urgency of the theme, the history of research, degree of development of the topic, scientific novelty, theoretical and practical significance of the work, the information about the object, subject, purpose, tasks, sources, methods of the research, the main arguments of the dissertation to be defended, the approbation and structure of the work.

The first chapter of the dissertation is called "**The Poetic Embodiment of the Struggle for Independence**". This chapter consists of three subchapters.

The first subchapter "**National Liberation Movement and Azerbaijani Verse**" deals with the analysis of patriotic verses written at the beginning of the national liberation movement after 1988 and during this movement. The struggle for Independence that began in Azerbaijan, which was within the Great Empire of the USSR, has expanded since 1988. It was not long before the collapse and fall of the empire.

Therefore, great importance was attached to the Maidan Movement within the country. Those who participated in such a movement discussed the problems of building a new Independent Republic against the background of the collapse of the USSR. Writers of all literary generations also took an active part in this socio-political movement.

The rapid and consistent development of events, the rapid collapse of the USSR, the formation of independent states, the emergence of hotbeds of conflict against this background, border problems, etc., of course, did not create the basis for the creation of monumental works, because the time had not yet come for a quick,

timely writing of works reflecting this period. So, during this period of time, that is, between 1988-1995 and over the next few years, verse and artistic publicism were the leading force in Azerbaijani literature. During this period, the Azerbaijani verse, which has rich and historical traditions, reflects reality while retaining its artistic significance in terms of both ideas, content and patriotism, humanism, as a genre was significantly improved. It properly solved one of the main tasks – the reflection of a new life.

Therefore, during this period, the independent person of an independent country, his struggle, human feelings, love, etc. were the leitmotif of modern verse. It is no coincidence that academician Bekir Nəbiyev, speaking about poetry in his work "Poetry and Time", writes: "Azerbaijani verse, both in good and bad days, has always been a true spiritual friend of the Azerbaijani people, an exponent of their thoughts, feelings, dreams and desires."⁶⁶ Thus, during the years of the struggle for independence, the Azerbaijani verse performed a great, undeniable service in terms of reflecting the entire reality of life, that is, people's life, pain, suffering, sacrifices, heroism, and at the same time the development of special themes dictated by the time. The poets who created these poems were sufficiently formed and became an "army".

Writers of all literary generations, both in the literal and figurative sense of the word, were invincible, indestructible, unshakable, steadfast army. They created together, at the same time.

The people's poets Bakhtiyar Vahabzadə, Gəbil, Xəlil Rza, Məmməd Araz, Nəriman Həsənzadə, Mərvərid Dərbəzi, Fikrət Göja, Zəlimxan Yaqub, Nəbi Xəzri, Səbir Rüstəm xanlı, Bələş Azəroğlu, Səhrab Təhir, Həkumə Bəlluri and also Nürəngiz Gün, Fəmil Məhdi, Hüseyn Kürdoğlu and dozens of young poets that is, Abulfət Mədətoğlu, Elçin İskəndərzadə and others who came to literature in the 80-90s created a significant number of literary samples reflecting the struggle for the Independence of the Motherland.

In the dissertation, we tried to clarify and analyze the problem of

⁶⁶ Nəbiyev B. Poeziya və zaman: [V cilddə] / B.Nəbiyev.– Bakı: Çinar-çap, – II c. – 2009. – s. 33.

reflecting life's reality on the basis of the poetry of poets chosen by us from this literary army - people's poets Gabil, Sabir Rustamkhanly, poetess Nurangiz Gun and Elchin Iskenderzadeh.

Also, for comparison, among the representatives of the literary generation of the 80-90s, we considered only those poetic samples of Abulfat Madatoglu and Gulkhani Panah that are dedicated to the theme of Karabakh.

The most famous works in the creation of the people's poet Gabil are dedicated to the struggle for independence: "Motherland", "Our Flag", "Independence", "Marsiyye", "Away from the carnations", "Bones", "Where the shah was a witness", "Tandır", "Let Azerbaijan sound the alarm", "In the thirty-seventh" dedicated to the struggle for independence are the subject of a wide study.

The following poetic works of the people's poet Sabir Rustamkhanly dedicated to the struggle for Independence are analyzed: "The road to the flag of the native land", "Dead fear", "The girl going to meet death", "I have no fear left", "Armor", "March", "To the martyrs of the national liberation movement", "Memory of January 20", "This is an extraordinary nation" and others.

The second subchapter of the first chapter "**Reflection of the Karabakh theme - the First Karabakh war in verse**" deals with the analysis of poems Gabil, Sabir Rustamkhanly, Nurangiz Gun, Abulfat Madatoglu, Elchin Iskenderzadeh, Gulkhani Panah.

The Karabakh theme is of particular importance in **Gabil's** creation. He has dozens of works on this topic: "Azerbaijani soldier", "Yanyg Keremi", "What will the weather be like", "My memory", "I can not stand tears", "Is not considered a martyr", "Martyr's Mother", "I'm afraid", "There will not be that day", "Don't get used to tents !", "Tents" which are an echo of the poet's soul, thoughts, all seen by the poet, as well as a poetic mirror of that period. Almost every day, the dead were brought from Karabakh from the battlefield to Baku to be buried.

The funeral of the martyrs was accompanied by the music of the gaboy, saz, kemancha, tar, moaning and weeping, and television and radio distributed this mourning music throughout the republic. The poet did not consider this mournful music, cries listened to by the

people during the war, as acceptable for these moments, days and condemned this in his verse" Yanig Keremi"⁶⁷.

So he said: "Throw yourself from the stage of the battle to the Maidan, move away from the stage of the Maidan for now!" "Poetry then fulfills its high duty when it uses all artistic colors at a high level, in a word, skillfully in order to achieve its goal, to express inspired thoughts. Events, thoughts described, glorified in Gabil's verses instantly affect the reader, because every line, every stanza is polished by fire, the flame of his soul"⁶⁸.

National Leader Heydar Aliyev expressing his attitude to the participation of poets in the Karabakh war said: "Did anyone here accuse you of going to the front, becoming martyrs, yes or no? It is not necessary for a poet to become a martyr. However, it is very important that the poet ought to be constantly inside the army, meet and talk to the soldiers, explain to them what Motherland means, what the native land means, what independence means". Further, the Head of state said: "It's one thing when a soldier is told about this by a commander, or he hears it from me. Another thing is when a respected poet, writer meets with him and explains to him that he is on guard of Independent Azerbaijan!"⁶⁹.

As can be seen, the National Leader commended writers and poets. The National Leader even emphasized that their words are higher, more valuable than the words of the Head of state.

Another Gabil's verse written on the Karabakh theme is called "Azerbaijani soldier".⁷⁰ During the war, the soldiers, the army are the main force for the motherland. Therefore, in the current situation, that is, during the period of the occupation of Karabakh, the poet saw no other way to liberate it except for a military attack.

If we say that every verse of a poet is a natural, living, convincing

⁶⁷ Qabil. İlahi qisməti. /- Bakı: Gənclik, – 1996. – s. 131.

⁶⁸ Kürçaylı Ə. İnsan qüdrətinin tərənnümü. // Qabil. Dostlarım, tanışlarım. – Bakı: Şirvanəşr, – 2002. – s.488-489.

⁶⁹ Ədəbiyyatımız xalqımızın milli sərvətidir. / tərt. ed. A. İbrahimov. – Bakı: Nurlan, – 2003. – s.101.

⁷⁰ Qabil. Azərbaycan əsgəri. // Qabil. İlahi qisməti. – Bakı: Gənclik, – 2001. – s.149.

poetic fact, we will not be mistaken. His verse "Azerbaijani soldier" is a description, glorification of such a life fact. At the same time, it is a timely and appropriate poetic appeal, poetic advice.

In the verse "There will not be that day"⁷¹ the poet shows that where empty talk, empty dreams, promises, grumblings, false anger, false impulses are, there will not be that day. Hence, it is necessary not to talk but to fight:

If the commander does not order,
If Azerbaijan does not rise,
There will not be that day.

"In his last poems, as in the previous ones, Gabil reveals the whole harsh truth of life, boldly expresses his word, touches on the most difficult moments of the nation, the people, maybe in a sharper form.

Although this harshness, speaking the truth to the eye is sometimes accompanied by ironic shades, however, they are the true truth"⁷².

Vagif Yusifli says these words about the Gabil's verse "At the Nasimi Bazaar".

"Gabil's verses are loved and on everyone's lips, because he is able to look the truth in the eye. Both his heart and brain are directed to this. For this reason, he transfers all the words coming from the heart to paper and does not fear anything and anybody. Not being afraid of domination, severity of truth, restrictions, obstacle she rebels and protests"⁷³.

Gabil wrote a verse addressed to people who were shedding shelter and forced to huddle in tents as a result of fighting during the war: "Don't get used to tents !" This verse consisting of ten stanzas, expressing his intransigence with what he saw, showing the severity of the social and moral burden was very relevant for that period.

⁷¹ Qabil. Gün o gün olmayacaq. / Qabil. İlahi qisməti. – Bakı: Gənclik, – 2001. – s. 150.

⁷² Yusifli V. Qabil şeiri. / Qabil. Dostlarım, tanışlarım.– Bakı: Şirvanəşr, – 2002. – s. 367.

⁷³ Xəlilzadə F. Özü şeirlərindən boylanan insan. // Qabil. Dostlarım, tanışlarım. – Bakı: Şirvanəşr, – 2002. – s. 415.

Academician Bakir Nabiev writes: "Gabil looks optimistically into the future of Azerbaijan, whose wounds are bleeding now ... The poet believes that even greater difficulties may arise in connection with the encroachment of Armenians on our lands. There is no turning back. A bright, victorious future of free and independent Azerbaijan free from current losses, tragedies is clearly seen"⁷⁴. Because although part of the Motherland is occupied, its other part is free and independent! Independent Azerbaijan is able to restore this unity and integrity tomorrow.

Thus, Gabil's verses about the occupation of Karabakh are a poetic rebellion, call, appeal. This is an appeal, admonition to the people, advice of the wise man.

The Second Karabakh war is another proof that everything said is true.

The description of the Karabakh war, the Karabakh theme in general, takes a special place in **Sabir Rustamkhanly's** creation, especially in his poetry. The people's poet wrote a significant number of works dedicated to the struggle for independence, the national liberation movement and the Karabakh war. During this period, he was able to say his word at a high level both with his speeches in the Maidan movement and with his poetic and publicistic creation. His verses on this topic "I have no fear left", "What can you expect from this course of events", "Bakhtiyar, Ali", "After Khojaly", "Marsiyye to Khojaly", "This land will not accept us", "This is not my people", "What do they want from the nation"⁷⁵ show that the poet is looking for great hope, faith in the future, civic honor in the reality of socio-political events.

The first defeats in the Karabakh war called the people to unity, steadfastness, endurance, and the poet also joins these thoughts and mourns the martyrs.

"The poetry of Sabir Rustamkhanly is the poetry of national consciousness, the poetry of the struggle for national awareness, for the awareness of the great past, the destruction of all official and

⁷⁴ Nəbiyev B. Mən onu belə tanıyram. // Qabil. Dostlarım, tanışlarım. – Bakı: Şirvanəşr, – 2002. – s. 357.

⁷⁵ Rüstəmxanlı S. Seçilmiş əsərləri. / S. Rüstəmxanlı.– Bakı: Şərq-Qərb, –2004. – 344 s.

unofficial lies, falsifications, victorious willpower, steadfastness, courage, unshakable spiritual strength"⁷⁶.

The integrity of the Motherland, the ideas of freedom, the call for independence were the trends of that period. The beginning of the Karabakh conflict and its development into a war formed a special Karabakh theme in poetry. In this sense, the poetry of S. Rustamkhanly played an important role in the poetization of the general Karabakh theme.

The poetry of Sabir Rustamkhanly equips the reader not only with new dreams, new desires, new thoughts, but, most importantly, with honor"⁷⁷.

The tragedy of Khojaly is the culmination point of the Karabakh war, and therefore the works dedicated to this tragedy are the keynote in the works written on this topic. These verses are grouped and described directly under the names "martyr city", "martyr", "martyr Motherland".

The verse "Marsiyye to Khojaly"⁷⁸ is an elegy to the native land groaning under the enemy's heel. Each of its lines, which has become a lament, bayats, a lullaby, clearly reflects the spirit and honor of Sabir. The poet shows that the enemy wins not by force, but by cunning, deceit, a criminal way.

In his work "About Sabir Rustamkhanly" Khalil Rza notes that "despite the smokeless flame of fire burning in Sabir's soul, heart, breath, this poetry is very modest and unpretentious, this poetry is for those who were shy in front of their fathers, grandfathers, great-grandfathers, who retained pride and honor in the presence of nonentities and serfs! Modesty and courage seem to be created for this poetry"⁷⁹.

The researcher Rahid Ulusel writes about Sabir Rustamkhanly in his work: "Sabir Rustamkhanly is an intellectual who does his best

⁷⁶ Ulutürk X. Ön söz.// Sabir Rüstəmxanlı. Seçilmiş əsərləri. – Bakı: Şərq-Qərb, – 2004. – s. 9.

⁷⁷ Yənə orada, - s. 10.

⁷⁸ Rüstəmxanlı Sabir. Əbədi sevdə. //– Bakı: Təhsil, – 2012. – s. 81-82.

⁷⁹ Ulutürk X.Sabir Rüstəmxanlı haqqında./ X. Ulutürk. – Bakı: Mürtəcim. – 1998, – s. 69.

to revive his inner literary and art environment, to arouse deep nationwide love for the personality of creative people"⁸⁰.

Ph.D in Philology Sabir Bashirov also expressed interesting thoughts about the poet: "No one can know the problems of Azerbaijan as deeply as writers and poets do, because they show these problems from the moment they pick up a pen, direct attention to their solution and as far as possible, they themselves try ... "⁸¹.

The Karabakh theme occupies an important place in the poetic work of **Nurangiz Gun**. N.Gun who came to literature in the second half of the 70s of the last century, established herself as a poet in the 80s, takes her own place in literature mainly with her works written on socio-political topics, on the topic of war. In these works, the human factor is highlighted, appreciated. Hatred of destructive, destructive, all-destroying wars is the main trend of her verses-poems. Hatred for destructive, devastating, all-destroying wars is the main trend of her verses-poems. The poet's verses on the Karabakh theme from the "Karabakh cycle": "Be merciful, the god of that beauty", "Motherland", "Oh, the crazy creature of God", " We will all leave this world in a rocking cradle" and others are among them. These flowing, calm harmonious patterns written in free verse are an echo of life's reality coming from the poet's poetic thinking.

The verse "Be merciful, the god of that beauty" is dedicated to an eighteen-year-old pregnant woman, killed by an Armenian bullet, who never became a mother, whose child was torn to pieces in the womb:

Who killed you, baby?
Your unborn hands?
Who killed your eyes? ...
Your hands are torn to pieces,
You became a martyr...⁸²

⁸⁰ Ulusel R. Sabir Rüstəmxanlı: sözüün dağ paytaxtı./ R. Ulusel.– Bakı: Qanun, – 2017. – s. 59.

⁸¹ Bəşirov S. Sabir Rüstəmxanlı: Sərhədsiz ruhumuzun yolçusu. / S. Bəşirov.– Bakı: Qanun, – 2006. – s.188.

⁸² Gün N. Ox, Xudavəndin divanə məxluqu.// N. Gün. Seçilmiş Əsərləri. – Bakı: Renessans-A, – c.I. – 2019. – s.53.

Visual evidence of the atrocities of the Armenians, the shooting of an innocent pregnant woman along with an unborn baby, was immortalized in Nurangiz Gun's verse. In her verse, the poetess calmly describes the event in such a way that the reader not only feels the true face of the enemy, his bloodthirstiness, his cruelty and mercilessness in the desire to seize someone else's land, but also clearly sees it and feels all the pain and grief.

The verse "Oh, the crazy creature of God" is dedicated to internally displaced persons and refugees who suffered from the atrocities of the Armenians. In this verse, the poetess addresses the Eagle who has built a nest on the top of the mountains:

Don't come back, old eagle, don't come back.
This rock is no longer yours!
Spotted hooded crows have already laid eggs
in your nest...⁸³

The laying of eggs in an eagle's nest by crows – in this verse, the settlement of Armenians on the ancient Azerbaijani land is an indicator of contradictions in nature and society.

The verse "We will all leave this world in a rocking cradle" is addressed to people trying to kill one another. In the same calm, harmonious manner, the poetess reflects the reality of life, existence and death, which we see every day but cannot accept.

However, those who do not want to accept this ordinary truth of life, inciting world wars, strive to become rulers of the world. The poetess' words addressed to them are very simple:

Let's protect our world
from lives hanging in the balance!
Let's protect, people!
Let's not look for the bad,
but for the good...⁸⁴

Nurangiz Gun's verse " Motherland" in this sense is also sincerland edifying: These are the heartfelt words of the poetess addressing her Motherland, who loves and knows its antiquity, steps,

⁸³ Yənə orada. – s. 107.

⁸⁴ Yənə orada. – s. 106.

water, air, heaven:

How painful is your life path...

Every lost inch of land is painful...⁸⁵

The description of the ancestors who protect their land, who are merciless to enemies, their battle is proof, a guarantee of the readability and sincerity of the verse.

One of the poets known for his natural, sincere, real poems on the Karabakh theme is **Abulfat Madatoglu**. He used to be a refugee, an internally displaced person who lived for a long time in a tent city and even then did not let go of his pen. For any person, especially a poet, the most severe suffering is to lose shelter, native land and live for a long time the life of a refugee, an internally displaced person.

The subject matter of Madatoglu's verses is wide. When grouping his poems it turns out that the theme of longing for the native land predominates here. Being a realist poet, A. Madatoglu relies on modern times and writes on the most painful topics. In this regard, the poetic samples collected in his book "A Man Talking About His Grief" give reason to say that his lyrical hero is himself. Poet's verses "The ashes of my hearth are freezing", "Omen", "Mountains", "Hope", "Life lived in a tent", "It is Hard", "My grief", "Fairy tale", "Tombstone", "Sacred battle" are an echo of everything he lived in the tent city.⁸⁶

The poet writes with quiet sadness about everything he saw, about what he experienced, about his painful longing grief and sadness. In the difficult, harsh, joyless days of the war, he consoles himself with a fairy tale: I carry stones in my hem, sand in my palms, water in my mouth // I build a wall the size of a needle, saying that this will be a home... // I live with this hope...⁸⁷ Reading these verses is like turning through the pages of a human life passed in a tent one by one. Many works have been written about tent and carriage houses.

The difference is that it's one thing when you write about tent houses looking at them from the side, from afar, and another thing when you live there in the summer heat, in the winter cold and write

⁸⁵ Yenə orada, – s. 105.

⁸⁶ Mədətoğlu Ə. Dərdini danışan adam. //– Bakı: Şirvanəşr, – 1999. – s.104.

⁸⁷ Yenə orada. – s.17.

about everything you saw, felt, lived. In this regard, a comparison of Gabil's famous verse "Tents"⁸⁸ and A. Madatoglu's verse "The ashes of my hearth are freezing"⁸⁹ is an appropriate analysis and description.

These tragedies caused by the war are reflected in texts tests of Azerbaijani poetry. The volume, description and assessment of events in the poetic works of both poets living in the Baku – center - and observing events from afar, and poets living and creating in the thick of events, on the front line are not particularly different. That is, the poems of both sides are remarkable for their sincerity, realism and naturalness. The Karabakh war, martyrdom, losses, socio-political events, refugees, internally displaced persons become the mental suffering of poets who love their homeland and worry about the fate of the people. However, an important role is played by the fact that each poet has his own perspective, his own approach and view of current events, his own original style.

Such verses by A. Madatoglu as “Straw”, “Fairy Tale”, “Tombstone”, “I am frozen”, “Holy War”, “It Happens”, “My Village”, “There is no grain at the mill”, “After this” are elegy of the poet's dedicated to the Motherland, to himself and to his compatriots. When reading Abulfat’s verses on the Karabakh theme we revealed his difference from modern poets. All the poet's poems are given as an internal monologue. He speaks directly from his own “Me”. He does not look for culprits, instigators, enemies, he seems to whisper to himself. Perhaps this comes from the character, the external calm of Madatoglu as a person. Although hurricanes are raging inside him, he simply and calmly describes the events. He gives his anger, hatred, contempt as a result of all this to the judgment of the readers.

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In the dissertation, the language, expressive means, pathos of

⁸⁸ Qabil. İlahi qisməti. /– Bakı: Gənclik, – 2001. – s. 125.

⁸⁹ Mədətoğlu Ə. Dərdini danışan adam. // – Bakı: Şirvanəşr, – 1999. – s. 6.

Nurangiz Gun's famous poem "Khojaly Symphony"⁹⁰ written in connection with the Karabakh events are compared with the poems of A.Madatoglu, the manner of his writing. For example, N. Gun, who followed the Khojaly tragedy from Baku, angrily addresses the instigators of the war:

Hands off! Put an end to the war!
...Cut to pieces the word "war",
Erase it from the dictionary!
Think about the person! Heartless rulers!
Schemers of the world!
Do think!!!!
The world is not only yours !⁹¹

Hence, what Gabil describes edifying, Sabir Rustamkhanly describes and glorifies, A. Madatoglu describes in a whisper, N. Gun angrily exclaims. Literature is the totality of such differences and it arises, is formed, becomes integral and is perpetuated on the basis of their unity, because every poet, writer looks at the life, the world, society, people from his own point of view and describes everything he sees, thinks, in a unique manner and style.

Madatoglu's poetic suffering constantly smolders like a burning hearth. It ignites and burns from the inside. He often blames himself for leaving his native land and coming here: I am hanging in the air, // Forgive me, my native village, where I was born, for not saving you, // Forgive me for the fact that I am not yet a martyr, // in the sacred struggle for you. "Saying "Native land, I love you," the poet does not exclaim pathetically. However, he mentions his native land in each of his strophes; he simply describes the pain and severity of loss, longing and suffering.

Speaking about the development of the theme of the Second World War in literature, academician Bekir Nabiyeu writes: "The war made the spiritual life of people tense. Most of them were separated by distances. In a number of cases, sadness, sorrow, separation and material difficulties took the place of feelings of pride and

⁹⁰ Gün N. Xocalı simfoniyası. / N. Gün. – Bakı: Vektor, – 2006,– 86 s.

⁹¹ Yenə orada. – s. 46.

happiness”⁹². So, war has its own laws, rules and dictations. The lyrical hero of poetry must be ready for such a difficult life and not retreat from the fight, because it is about the life, fate of the Motherland, about its Unity, Integrity and Freedom.

It is known that the literary generation of the 80s played a certain unique role in the creation and formation of Azerbaijani literature of the period of Independence, however, research shows that since the work of this literary generation of the 80s was little published, they seemed to remain in the shadow of previous literary generations. In the 90s and subsequent periods, their place, position in the literature became obvious. They tried the pen in many genres. For comparison, special mention should be made of the poet, prose writer, and literary critic **Gulkhani Panah**, who is one of the active representatives of this generation. From the titles of her books published during these periods, it can be seen that the poetess touched on all the topics of that time: "Longing for the native land", "The call of Dede Shamshir", "Here is our Motherland", "The pain of Karabakh", "Oghuz martyrs, losses", "The land is yours, Motherland is yours", etc. Speaking about Gulkhani's creation the people's poet Sohrab Tahir writes: "Gulkhani Panah has a burning, fiery heart full of endless love, care for her homeland. The fire, the heat of her heart is in her artistic works." Further, the poet notes: "G. Panah, in her works, believes with great hopes in the happy future of her people who at times are subjected to aggression, become victims of the invaders' policy and live through these tragedies”⁹³.

When expressing her thoughts G. Panakh creatively uses the wealth of folk art. In this sense, her The strength of the Mother, who raised her son with love and sacrificed him for the name of the homeland, is only enough to mourn him through are a mirror of today. These four-line, seven-syllable poetic couplets are very effective, readable and memorable from the standpoint of expressing a complete poetic thought and reflection. Bayati in Gulhani's creatio are mainly on the theme of war.

⁹² Nəbiyev B. Seçilmiş əsərləri. / – Bakı: Çinar-Çap, – c. II – 2009. – s. 67.

⁹³ Tahir S. Ön söz//. Gülxani Pənah. Bura Vətəndir. – Bakı: Azər, –2001, – s. 3-4.

These bayati sounding, calling from the mother's lips are themselves a call, cry of Mother's heart. The strength of the Mother, who raised her son with love and sacrificed him for the name of the homeland, is only enough to mourn him through the bayati.⁹⁴

"If a master in his poetic feelings is able to reflect the desires and dreams of his nation, people with all the subtleties, then he is a true master who has found the way to the heart of the people".⁹⁵

The author of these lines, Sohrab Tahir, further writes: "Although the poetess, looking forward with great hopes, sometimes shudders from injustice and complains about the world, she has very great faith in the glorious and happy future of Azerbaijan. She believes that her Motherland will soon restore freedom, independence, integrity, because she believes in the strength and power of her people, she knows their mind and intelligence very well".⁹⁶

The patriotic, humane poetess has many verses about mountains. She simply cannot come to terms with the idea that the Kelbejar Mountains which she so often visited are in the hands of the enemy. The poetess ponders on the fact that these picturesque mountains which have always been a place of residence, a stronghold, a fortress of Turkic tribes, their original homeland, are under the enemy's heel, and how do the mountains endure this? The Kelbejar mountains that were once glorified by Ashug Alesker, Samed Vurgun, Dede Shemshir who admired their flowers, beetles and praised them, these mighty mountains with their trenches and fortresses are in captivity.

G. Panah both wrote a scientific work about Dede Shemshir and researched his life and creativity and dedicated a poem to him. Fikret Sadig expressed interesting thoughts about these two works in the preface of his book "The Call of Dede Shemshir": "There are two calls in this book. There cannot be two calls, there can be a cry! These calls complement each other, beat against each other, become one whole, and this whole becomes a cry"⁹⁷.

⁹⁴ Pənah G. Yurd yangısı. / G. Pənah.– Bakı: Şur, – 1998. – 160 s.

⁹⁵ Tahir S. Ön söz. // G. Pənah. Bura Vətəndir.-Bakı: Azər,-2001.- s. 5.

⁹⁶ Yenə orada. – s. 5.

⁹⁷ Sadıq F. Ön söz.// G. Pənah. Dədə Şəmşir harayı. – Bakı: UniPrint, – 2007. – s. 3.

There are interesting thoughts of the famous poetess, Doctor of Philosophy in Philology Furuza Mammadova about G. Panah: "Her themes are branched - they resemble a mighty branched mulberry tree. Fruitful... Modest... Gulkhani's poetic searches are often selected through the prism of time, space, care, patience and hard work of woman's destiny"⁹⁸. According to F. Mammadli, the reason for this is that each verse has its own destiny, its own life, its own character, and this is a very important factor for the poet.

People's poet Fikret Goja writes about Gulkhani's verses: "In Gulkhani's verses, love for the homeland, reverence for the native land, love for its heroes, martyrs in the way of expression that attracts readers. In some of her verses, the suffering, exhausting sleepless nights of a mother whose son stands face to face with the enemy tear our hearts, and in some verses we hear the voice of a brave warrior fighting with a weapon in his hands, and our heart is filled with compassion"⁹⁹.

Thus, there is a holistic image of the homeland in Gulkhani's poetry. The poetess wholeheartedly describes and glorifies her homeland. She gives the greatest place and special significance to the Karabakh events in her creativity.

There are a sufficient number of verses by **Elchin Iskenderzadeh** dedicated to the Karabakh events. Poet, translator, Doctor of Technical Sciences, Professor E. Iskenderzadeh belongs to the literary generation of the 90s. His first book "A Lesson in Living" was published in 1996. The poet's creation reflecting natural, sincere, real life is very rich. He touches on various topics, however, his main themes are the Motherland, the struggle for independence, Karabakh, the problem of refugees and internally displaced persons.

In the poetry of Elchin, who was born in Shusha and grew up in Agdam, pain and longing for Karabakh run like a red line. In this sense, the poet's poems "Bloody Verse", "The Lovely Cherry Leaf",

⁹⁸ Məmmədli F. Qadın – şair ürəyi.// G. Pənah. Qarabağ dərdi. – Bakı: Çinar-Çap, – 2005. – s. 3.

⁹⁹ Qoca F. Ön söz. // G.Pənah, S. Əhmədli. Torpaq sənini, Vətən sənini. – Bakı: UniPrint, – 2015. – s. 5.

“Feelings Written on a Rose Petal” and others attract attention.¹⁰⁰

People's poet Mammad Araz highly appreciated Elchin's poetry, especially his poems on the theme of his homeland: “The divine value of the artistic, poetic word is known to everyone. The word always elevates to sacred heights those who know the value and significance of the artistic word... Undoubtedly, God's gift determines the poetic space of this elevation”. Further, the national poet also touches on the poet's poems dedicated to the Motherland: “In Elchin's verses, the heartfelt, sincere attitude towards the Motherland, the land is reflected in poetic form with all historical shades, that is, with his view of the past, concern for the future and civic flame”¹⁰¹.

Elchin's life and creative path is as follows: Shusha-Ganja-Baku-World. He reached the level of a professor in science. He also succeeded as a poet. He is the author of dozens of books. A significant number of his works have been translated into foreign languages. Books have been written about him”¹⁰².

The third subchapter of the first chapter "The Second Karabakh War in Azerbaijani Poetry of the Patriotic War" deals with the analysis of poems dedicated to the Karabakh conflict war, Victory, Triumph. The Republic of Azerbaijan was forced to start a war against the Armenian Army that occupied Karabakh for thirty years in order to restore its territorial integrity and sovereignty. In the period from September 27 to November 10, 2020, that is, in the 44-day Patriotic War, the Azerbaijani Army, having entered Shusha, liberated 7 regions adjacent to Nagorno-Karabakh. Control over Nagorno-Karabakh passed to the Azerbaijani Army, that is, Azerbaijani fighters liberated 6 cities from enemies, 4 settlements, 286 villages and the Azerbaijan-Iran border from enemies. In these battles, 2902 soldiers and officers became martyrs, 7 people went missing, 12 military personnel were captured by the Armenian Army. Currently, constructive work has begun on the liberated lands.¹⁰³

¹⁰⁰ İsgəndərzadə E. Seçilmiş əsərləri.// – Bakı: Vektor, – c. I.- 2017. – 432 s.

¹⁰¹ Araz M. İstedaddan xəbər verən misraların işığı.// İsgəndərzadə E. Seçilmiş əsərləri. – Bakı: Vektor, – c.I.- 2017. – s. 5-6.

¹⁰² Mehdi Q. Elçin-el üçün. / – Bakı: Vektor, – s. 59.

¹⁰³ <https://az/m/wikipedia/org>wiki>

Since the beginning of the Second Karabakh War - the Patriotic War - all masters of words - poets, writers of all literary generations with their creativity, poetry, artistic journalism were side by side with the Army. The course of the Second Karabakh War, every moment and day of it were glorified in Azerbaijani literature with heartiness and sincerity at a high level. A sufficient number of verses and poems were written during this period. As always, in this 44-day war and in the days of the Great Victory, poetry full of patriotic feelings was at the forefront of literature. People's poets Nariman Hasanzadeh, Vahid Aziz, Sabir Rustamkhanly, as well as poets Elchin Iskenderzadeh, Abulfat Madatoglu, Ramiz Duygun, Vagif Aslan, Vagif Bakhmanly, Mammad Ismail, Dayanat Osmanly, Avdi Goshgar, Akber Goshaly and others (this list is equivalent to the army) published their first laudatory verses in periodicals.

The second chapter of the dissertation is called **“Historical reality reflected in poems”** and consists of four subchapters

The first subchapter "Azerbaijanism in the poems of Sabir Rustamkhanly" deals with the analysis of the poems written by Sabir Rustamkhanly during the period of Independence.

During the years of struggle for national independence, Azerbaijani poets and writers, along with creating works on topical issues, also considered it their duty to reflect history, historical periods, and a return to the past. How did the Turkic tribes, who inhabited vast territories from the Middle East, Far East, Siberia to Central Asia, to the Caucasus Mountains, the Caspian Sea, and the Kura-Araz Lowland build their first states? How and from whom did they defend themselves? How did they repel the onslaught of foreigners? In order to find answers to all these questions it was necessary to return to history. The search, identification and glorification of the origin, roots of the Turkic world in tombstone inscriptions became one of the literary problems of that period

The heroism and historical reality of the Turks on their path to independence are reflected and glorified in the poem **“Meeting with Orhan”**¹⁰⁴ by **Sabir Rustamkhanly** having artistic significance.

¹⁰⁴ Rüstəmxanlı S. Əbədi Sevda. / – Bakı: Təhsil, – 2012. – s. 519-538.

The poem "**Firefly**"¹⁰⁵ is a glorification of the struggle for freedom and independence. Sabir Rustamkhanly dedicated this poem to our southern compatriot Mahmudali Chokhragani. This work, one might say, is a poetic and ideological continuation of the poem "Meeting with Orkhan", since one of the directions of the struggle for independence passes through the liberation of Araz – South. The people who demolished the border supports thought about the upcoming liberation of both Northern and Southern Azerbaijan and were waiting for it. Although historical conditions were ripe, nevertheless, the realization of this dream was impossible. Just like in 1946, there were quite a lot of those who tried to destroy the unity of the people both inside and outside. In the center of Europe, from this historical moment, Germany using the collapse of the USSR restored its integrity, unity and created a single state. The poet analyzes and poetizes these periods that have many questions and few answers and shows that in reality everyone is talking, wishing, wanting, rebelling in words, but in reality there are neither fighters nor victory.

There are only a few such "fireflies" as Mahmudali. These "fireflies" cannot illuminate the vast darkness; they cannot win alone. Even if they turn into a sword released from its sheath, it is impossible to defeat the cannons, the shells. The last monumental poem by Sabir Rustamkhanly written during the years of independence is still the poem "**Return to Karabakh**"¹⁰⁶.

This poem is dedicated to the Second Karabakh War. Tracing every moment of the 44-day Second Karabakh War, which began on September 27 and ended with victory on November 10, the poet, in connection with this, created the Epos of Victory and immortalized those days. By saying "The blood flowing from our wounds is not blood but fear," the poet means the heroes who have been fighting the enemies for 30 years occupying Karabakh. The blood of heroes destroyed fear of the enemy. This blood, in a powerful stream, destroyed the enemy's siege, army, fear and seemed to wash away the

¹⁰⁵ Yənə orada. – s. 539-561.

¹⁰⁶ Rüstəmxanlı S. Qarabağa dönüş. Poema. // Ədəbiyyat qəzeti. – 2020, 24 dekabr – s. 2-8.

Armenians from Karabakh. Sabir Rustamkhanly's poems "Integrity", "Wanderers", "If everyone would love the sun", "Without homeland", "Life of light", "Javadkhan" are analyzed in a comparative aspect. As a result of this comparative analysis, it is determined that the poems of Sabir Rustamkhanly are very significant from the standpoint of the correct reflection of both historical reality and life itself, today. All the topics that the poet addressed both in the Soviet period and during the period of Independence are connected with the Motherland, its history, its struggling and fighting people.

The second subchapter is called "**Personality factor in Gabil's poems**". Seven of Gabil's poems, particularly the poem "Nasimi", are analyzed in detail in this subchapter.

The third subchapter "**The factor of war and peace in the poems of Nurangiz Gun**" deals with the detailed analysis of the poems of Nurangiz Gun. Her work is remarkable for its special poetic thinking, original style, sincerity and ideological clarity. The poetess's poems "All the best, light path", "White wings", "The last dream of the century", "Snow novel", "Winds of Northern Cyprus", "Literary and mysterious", "Khojaly Symphony", along with poetic significance, attract attention with the correct reflection of life reality. Although they were written at different times, nevertheless, these works are valuable and significant from the standpoint of a real description of modernity, consonance with today, and occupy a special place in Azerbaijani literature. In general, in the poetry of Nurangiz Gun there is poetic description, glorification, in particular, glorification of humanity, expressed at the highest level.

The fourth subchapter "**Glorification of the Sons of the Motherland in the Poems of Elchin Iskenderzadeh**", examines the poet's twenty-two short poems. Most of these poems are dedicated to the First Karabakh War. The main characters of these poems are native nature, creative people. Poems "The Rock of Mamed Araz", "Shikeste of Shahmar", "Karabakh Chronicle", "Lorca and the Black Moon", "Salvador Dali", "Songs of the Turanian Fighter", "Blue Marmara", "Climate of Indifference", "This is Our Fortress", "Javid's Jihad"¹⁰⁷ and

¹⁰⁷ İsgəndərzadə E. Seçilmiş əsərləri. / – Bakı: Vektor, – c. II. – 2017. – 396 s.

other poems are sequentially analyzed. As a result, it turns out that no matter what or whoever the poet writes about, he certainly describes the suffering of the Motherland, the struggle against enemies, the treachery of the Armenians in the First Karabakh War, the occupied part of the homeland, longing for Shusha, Araz, Tabriz.

“In the poems of Elchin Iskenderzadeh, lyrical-publicistic and lyrical-philosophical reflections determine the genre structure of these works. These works are mainly constructed in the form of fragments that are a logical continuation of each other, and each of these fragments creates a specific impression”¹⁰⁸. This means that most of Elchin’s poems are structurally different from each other. However, diverse themes, to varying degrees, in a manner characteristic of Elchin are reflected in a logical sequence in poetic form.

This means that most of Elchin’s poems are structurally different from each other. However, various themes are reflected in poetic form to varying degrees in Elchin's characteristic manner and in a logical sequence.

The third chapter of the dissertation “**Philosophical Reflection of Life**”, consists of six subchapters.

The first subchapter "**Gabil's Poems in a Philosophical Context**" deals with the analysis of Qabil's philosophical verses published during the period of Independence. Since 1990-2007 falls on the last seventeen years of the poet’s life, that is, his wise age, most of his work consists of philosophical verses, poetic passages reflecting the philosophical perception of life. This means that during this period, lyrical and philosophical, moral verses acquired special significance in his creativity. These samples which are remarkable for their originality, naturalness and purity certainly have an impact on readers. Such verses by Gabil as “Don’t confuse”, “In fact”, “Boat in tow”, “I don’t want”, “Three points”, “Divine gift”, “Debt”, “I don’t know”, “Curtain” ", "Don't joke" written in those years are poetic examples reflecting a philosophical approach to life events. These samples are analyzed in comparison with many of the poet’s philosophical verses written during the Soviet period.

¹⁰⁸ Yusifli V. Bu, Elçin İsgəndərzadədir. / – Bakı: Vektor, – 2015, – s. 125.

The second subchapter "The philosophical load of the poetry of Nurangiz Gun" deals with the analysis of philosophical verses by N. Gun; it is noted that N. Gun reflected the events of her time in philosophical -lyrical verses and conveyed them to readers. Such verses are "Republic of the Cell", "Open Conversation", "The Task", "To the Remainder". In these works, literary and artistic thinking and philosophical thought constitute a unity and allow us to characterize the essence, vitality and realism of N. Gun's poetry. Considering life events through the prism of her artistic thinking N. Gun expresses her poetic attitude to every fact she sees and feels. She reflects negative social phenomena in literature through artistic thought. Her words fit into lines, sometimes in a sharp, heavy form, and sometimes in a simple, soft one and reach the readers. The philosophy of N. gun is directed against oppression, torment, and violence. Her lyrical hero longs for freedom. Expressing her philosophical thoughts and views, the poetess wants everyone's life to be free in a democratic society. Thus, bringing to the fore his thoughts about life, society, nature, person, maintaining his originality the lyrical hero of N. Gun directly dictates his life truths. The idea and purpose of the poetess's verses are conveyed to the readers with clarity, philosophical load and with the poetic power of words.

The third subchapter "**The Poetry of Sabir Rustamkhanly in the Philosophical Aspect**" is devoted to the analysis of the poet's philosophical verses. Poetic expression of philosophical thoughts and reflections occupies a special place in his poetry. Most of such verses were included in "Selected Works" published in 2004. In this book, the poet himself arranges and systematizes these works written in different periods, moments which are rich in life truth and reality. The works collected in chapters entitled "I am waiting for news", "Ganja Gate", "Thank you, Mother Tongue", "Blood memory", "My Inner Tree of Suffering", "Divine Light" are a kind of leaves of the philosophical world of Sabir Rustamkhanly.

Academician Isa Habibeyli writes: "The unity of artistic and social, scientific thinking, the synthesis of inspiration and knowledge

determines the originality of Sabir Rustamkhany's creativity."¹⁰⁹

Thus, a philosophical approach to nature, society, persons is special in the poetic creation of Sabir Rustamkhanly and one of his unique creative styles.

The fourth subchapter "**The Philosophical World of Abulfat Madatoglu**" deals with the analysis of such poet's verses as "The World", "Sometimes you know...", "Take care of the world", "This destiny".

The fifth subchapter is called "**Philosophical Reflections of Elchin Iskenderzadeh**". The poet has enough philosophical verses. In every place, trace of life, world, humanity, society, there is some kind of philosophical concept. The poet plunges into this philosophical depth and tries to reveal it in the poetic form. The verses "I am under the care of God," "The Lovely Winter Tale," "Self-Portrait," "Letter to an American Soldier Fighting in Iraq," "Loss" and dozens of other verses express the poet's philosophical view of life. There are people's blessings in the Azerbaijani language: "Tanrının gözü üstündə olsun"- "Let God protect you"; "Tanrı sənə yar olsun"- "Let God help you"; "Tanrı səni qorusun"- "Let God bless you"; "Tanrının yadından çıxmaysan" - "Let God never forget you", etc. These blessings did not arise on an empty place. The Earth and Sky have creative power. We call this power the Almighty, the Creator.

The power that created man is also his guardian. This mysterious power of the Universe - the creative power - is always close to poets, because poets are also creators, creators of Words that will be immortalized. "Love for the Almighty is a chance to merge with Him and it passes through a person's return to himself.. Returning to oneself is a victory over lust, it is patience, perseverance and the ability to escape from moral vices that harm the diversity, purity, pristine nature created by the Almighty".¹¹⁰ In Elchin's poetry, the mood of a moment, day, year is immortalized. The poet's world also has its

¹⁰⁹ Həbibbəyli İ. Xalq şairi Sabir Rüstəmxanlı: millilik, vətəndaşlıq və müasirlik.// Xalq şairi Sabir Rüstəmxanlı. – Bakı: Elm və təhsil, – 2021, – s. 38.

¹¹⁰ Əmrahoglu A. Şair sözə əmanət. Ön söz. // E. İsgəndərzadə. Qürbət hücrəsində. – Bakı: Vektor, – 2013. – s. 9.

seasons.

Speaking about Elchin's philosophical verses Murad Konegala writes: "There is a strong tendency towards philosophical themes in his verses and poems of recent years. He looks for answers to such eternal problems as being, life, death in each of his new verses."¹¹¹

Such poetic samples of Elchin as "In a foreign land", "Truth", "White, black memories", "Except for me", "Frozen songs", "Memory" are the poet's lyrical and philosophical reflections. Elchin is a poet of mood. However, there is philosophical thought in his angle of view on life and nature. Every verse about nature contains a philosophical thought that forces the reader to think. The poet has a unique philosophical world.

The pain in me is like a cold,
Winter has long been in my hands...
My eyes have been cold for a long time.
...Some verses also come like winter...¹¹²

The sixth subchapter "**Glorification of friendly, fraternal countries in the poetry of the period of Independence**" deals with the analysis of the works of the selected authors written during their trips to foreign countries. The 21st century can be described as a century of rapprochement and integration of the peoples of the world, their cultures, science and literatures. This period is very favorable from the standpoint of relations and connections between peoples, rapprochement and mutual enrichment of national cultures, international peculiarities of artistic thinking, etc. The number of international activities has increased - scientific congresses, conferences, symposiums, as well as private trips compared to previous periods, and all of them have played an important role in bringing peoples and nations closer together. As literary ties between nations and peoples strengthened, literary and scientific works took on a wide scope.

In this regard, the description and glorification of the past, present, people, nature of friendly and fraternal countries, in a word,

¹¹¹ Köhnəqala M. Ağ poeziyanın işiği. / – Bakı: Vektor. – 2019, – s. 192.

¹¹² İsgəndərzadə E. Seçilmiş əsərləri. / – Bakı: Vektor, c. I. – 2017. – s. 390.

their way of life, their world, has become one of the tasks of Azerbaijani literature of the period of Independence. Every writer and poet tried his pen on this topic, and interesting literary works in all literary genres were created. Verses especially made up the majority among this kind of work.

Sabir Rustamkhanly in his poetic creativity was not content with describing only his homeland, his people; he described and glorified everything he saw during his trips to different countries of the world: cities, peoples, their customs, traditions, historical past, as well as their beauties. In these works we see an ideological and artistic continuation of previous literary generations, because all literary generations had written enough works on international topics.

When analyzing any verse by Sabir it turns out that in his poetry every detail, starting with the description of nature, according to the ideological and artistic peculiarities of the theme, goals and objectives is based on the glorification of the friendship of peoples. However, the poet does not forget about the national flavor in his creation. He compares each described object with his native nature, with the customs and traditions of his people. This is probably natural, since the poet, with his realistic-romantic approach to events, passes everything written in this aspect through his artistic thinking.

The famous poetess **Nurangiz Gun** also had many trips abroad. The poetess, imbued with the literature and culture of friendly countries, created enough artistic examples about these countries. Each trip of the poetess to Turkey was remembered by her new work. Her work "Snow Novel" is dedicated to the 100th anniversary of the great Turkish poet Nazim Hikmet. "Winds of Northern Cyprus" also reflects the past and present of the Turkish people. The poetess has interesting verses about Nazim Hikmet. She created a holistic image of the poet Nazim Hikmet in such verses as "Motherland, Idea, Reflections", "This Evening", "Steppe in Strange Astonishment"¹¹³. Some of her verses were written in the 80s of the last century. In Azerbaijan there was a great, endless love for "free verse", in general for the poetry of Nazim Hikmet who lived in exile in Russia in those years.

¹¹³ Gün N. Seçilmiş əsərləri./ N. Gün. – Bakı: Renessans-A, – c. I. – 2019. – 464 s.

The important role of the Azerbaijani people's poet Rasul Rza in the creation and formation of this love is undeniable. R. Rza, who was friends with N. Hikmet, translated his verses into the Azerbaijani language and published them in the Azerbaijani press. Since these texts differed from traditional verses both in form and content, they attracted the readers' attention. During this period, many imitations of Nazim Hikmet appeared; like him, many poets wrote free verses. Taking the famous lines of N. Hikmet as an epigraph, N. Gun wrote interesting poems in his style, addressing the poet.

The fourth chapter of the dissertation, **“Aspects of spiritual freedom—love and nature poetry”**, also consists of six subchapters.

The first subchapter deals with the analysis of **“Love notes in Gabil's verses”**. Gabil does not have many purely love verses.

Love verses are few in number compared to his nature, patriotic and philosophical verses. The main themes of his early love verses written in his youth are love and parting, longing and separation, unrequited love, broken dreams.

These include such verses as “This girl is far from me”, “First spring, last spring”, “The sound of a thunderstorm”, “The sea burned me”, “Without you”, “For now”, “What”, “Your hair”.¹¹⁴

His love verses written during the years of Independence have an addressee and are mainly dedicated to his wife Beyim Khanum. Many of his love verses were written in a philosophical mood. They are an elegy to past youth.

The second subchapter deals with **“Love motives in the lyrics of Sabir Rustamkhanly”**.

The rich, realistic, romantic love lyrics prevail and have special significance in the work of Sabir Rustamkhanly. The main ideal of the verses published in the collection “Eternal Love”¹¹⁵ is precisely love, divine love. Love is a great asset, the wealth of the world of spiritual freedom. In a certain period of the poet's life, love verses prevail over nature ones. During this period, lyric poetry is written more often and predominates. Naturally, a poet can return to this topic at any time

¹¹⁴ Qabil. İlahi qisməti. / – Bakı: Gənclik, – 2001. – s. 238-399.

¹¹⁵ Rüstəmxanlı S. Əbədi sevdə. / – Bakı: Təhsil, – 2012, – s. 175-311.

throughout his life. However, love poems written in a mature, wise age are more philosophical in nature. They sound a little didactically, a little edifying. Sabir Rustamkhanly, who wrote a lot about his homeland and its nature, glorifies his beautiful beloved in this space - in the lap of nature. The verses included in the collection "Don't Touch My Love" attract attention with their poetry and glorify the beautiful girls of the Motherland. Such verses as "In your eyes", "Voice", "Question", "I don't want anymore", "I'm not afraid", "Don't let go", "My faithful beloved", "Contrast" and others are poetic indicators of the poet's love.

The third subchapter deals with the analysis of "**Peculiarities of Nurangiz Gun's lyrics**". The poetess's love lyrics are sufficient. These verses are small in volume and in free form and have many features. Such poems occupy a special place in the creation of N. Gun. In the dissertation, the object of research is such poetic examples of the poetess as "Elegy for the Love Tree", "A Little Later", "This separation is a witch", "We are swans", "This love is the last love, my flower", "Emptiness", "That's the way things are going ..." ¹¹⁶. A common occurrence, a fact, a detail taken by the poetess from life becomes poetic success, a verse. The poetess's reflections are remarkable for their ideological richness, reaching readers with a weighty mental load and sincere experience. The lyrical hero remains true to his love in this world full of contradictions and contrasts. Most of Nurangiz Gun's love verses are replete with philosophical generalizations. No matter how great, eternal love her lyrical "I" love, it again experiences separation at the last moment. Therefore, there is apathy, hopelessness, endless sadness, suffering in these verses of the poetess. However, at the same time, the lyrical hero is happy because he was able to love.

The fourth subchapter is called "Love verses of Abulfat Madatoglu". In this subchapter, the object of study is the poet's lyric verses. In the collection "You Can't Love Like Me" there are 207 lyric verses without titles.

The fifth subchapter "Lyrics of Elchin Iskenderzadeh" deals

¹¹⁶ Gün N. Yol gedirəm. / – Bakı: Adiloğlu, – 2004, – s. 122-136.

with the analysis of such lyrical verses of the poet as “I draw separation from you”, “Without you”, “Lines full of hope”, “Song of the rain”, “Song of loneliness” and others.¹¹⁷ When studying Elchin’s verses it turns out that the poet does not have many purely love verses. Perhaps this is due to the spirit of that time, that period, since the poet’s youth fell on the 90s. It was a troubled, transitional period, and such events as the Karabakh War and the loss of one of the paradise corners of the homeland pushed love verses into the background. The poet’s love verses often end with lines full of pain for the Motherland.

The sixth subchapter **“Nature as an image of the Motherland”** deals with the analysis of poets' verses dedicated to nature. It turns out that in the nature verses of these poets not only nature is glorified, the main place here is occupied by the description of the Motherland and its nature. Nature, in turn, appears as an image of the Motherland, that is, a holistic image of the Motherland is created in the description of nature. In general, nature verses are divided into three types: 1) description, glorification exclusively of the beauties of nature; 2) poeticization of the nature of the Motherland, nature as an image of the Motherland; 3) humanization, personification of nature, mutual influence of person and nature. In fact, nature- society- person - Homeland is an inseparable whole and is characterized as a whole. They intertwine harmoniously with each other. The outstanding Azerbaijani literary critic Yashar Garayev writes in his article “Years and Paths of Poetry”: “Modern verse no longer fits into the schemes of “Nature lyricism”, “Love lyricism”, “Social lyricism”. It is always very difficult to determine the boundary between them, but now even more difficult. At present, the problem of nature is the paramount social and paramount modern problem. The role of native nature as not only a moral and aesthetic but also a social civil factor in the life of person and humanity becomes especially obvious and visual”.¹¹⁸

¹¹⁷ İsgəndərzadə E. Seçilmiş əsərləri. / – Bakı: Vektor, c. I – 2017, – s.243-406.

¹¹⁸ Qarayev Y. Seçilmiş əsərləri. / – Bakı: Elm, – c.II. – 2015. – s. 80.

Such verses by Nurangiz Gun as “Oh, how my soul desires a holiday”, “My dreams about the earth”, “Desires on the way”, “Except for the haze”, “I am walking along the road”, “This evening” and others as well are analyzed in the dissertation.

A mysterious image of the Motherland is created in the nature verses of Sabir Rustamkhanly: “On the roads of Yardimli”, “Mountains of Yardimli”; “The suffering of the mountain peak”, “Our roads”, “We must return”, “Will melt away”, “Winter”, “Face to face with the moon”, “The world is beautiful, but...” and others. If in the 70-80s of the last century in the work of Sabir Rustamkhanly it was nature poetry that prevailed - a more detailed description of landscapes, picturesque corners and the beauties of nature, then in the years of Independence the problems of the Motherland and people were in the foreground. In this regard, Person, Motherland, World, Life, Society are together in Sabir's nature verses. In such Sabir's verses as “What do I expect from the world”, “Consolation”, “Once in a thousand years”, “Thank God that these mountains are in their place”, “And again on the rural road”¹¹⁹ the goal, the intention of the poet is to express his feelings, worries together with nature.

The poet's lyrical “I” unites urban and rural roads and, being alone, walks along mountain paths, giving his life to them. This lyrical hero plays the role of a bridge between city and village, between generations and his tribe; he is also a kind of bridge along the entire border of his homeland. Bridges are also like people. Bridges connect two banks, and bridges are also lonely. In his poem “Time Passes Through Me”, the poet once again clearly confirms this idea:

I'll run history through my nerves,
I am the bridge between yesterday and today!
...I grew up between heaven and earth,
This is God's will...
joining time

¹¹⁹ Rüstəmxaanlı S. Seçilmiş əsərləri./ S. Rüstəmxaanlı. – Bakı: Şərq-Qərb. – 2004. – 344 s.

God Himself passes through me
throughout my life.¹²⁰

So, the poet's lyrical hero is also a bridge between heaven and earth, between God's creation and the Creator, that is, he also plays the role of a prophet. Perhaps the soul of man's son acquired eternal life between heaven and earth. Thus, we will not be mistaken if we say that Sabir Rustamkhanly created the image of the Integral Motherland with his nature verses.

For Gabil, nature is the source of universal energy, ideas and inspiration. Both in his early poems and in poems written during the period of Independence, in his mature, wise years, the poet refers to nature as a person and personifies it. More precisely, in such Gabil's verses, Nature - Person- Motherland constitutes a unity.

There are purely nature verses in the early poetry of Elchin Iskenderzadeh. However, most of his verses reflect the nature of the occupied Motherland, its land, the sky. In this sense, such verses as "Absheron heat", "This spring also comes to Karabakh without us..." are dedicated to the nature of the occupied Motherland.

CONCLUSION

The "Conclusion" summarizes the main results and findings of the research, and Azerbaijani literature of the period of Independence is divided into three stages: the first stage is the beginning of the national struggle after the collapse of the USSR, the expansion of the Maidan movement from the end of 1988, the tragic bloody events of January 20, 1990, the Act of State Independence of the Republic of Azerbaijan, the transformation of the Karabakh conflict into a war, the occupation of Karabakh ending in a ceasefire, that is, the literature of the period 1988-May 1994.

The second stage begins from the second half of the 90s to

¹²⁰ Yənə orada, – s. 249-250.

the 20s of the 21st century, that is, the period of ceasefire until September 2020, actions taken within the country and in the international arena to strengthen and develop the state and society.

Literature created during this period.

The third stage is marked by strengthening the Republic, increasing its power in the world, the beginning of the Second Karabakh War, Victory, that is, the Second Karabakh War that began on September 27, 2020, 44 days of fierce battles, the Act of Victory on November 10, 2020, and the restoration and creative work that began in Karabakh, in Shusha.

Reflection of all three stages in literature means the emergence and formation of a new literature. The struggle for Freedom, Independence, Sovereignty, Equality, Integrity which play an important role in the historical fate of the Azerbaijan Republic, the events taking place have confronted Azerbaijani literature, including poetry, with the task of reflecting the fateful period of the Azerbaijani people .After the adoption of the Independence Act, freedom of speech and press made it easier to solve this problem. The Karabakh conflict, and later the Karabakh War, led to the emergence of new problems. The difficulties and hardships of the transition period gave rise to new themes, and all of this, to one degree or another, found its solution in the literary process.

So, our scientific research on the topic “Reflection of reality in the Azerbaijani verse of the period of Independence” allowed us to come to the following conclusions:

1. The identification of common features, similarities and differences between the poems of the period of Independence and previous poetry determined that in Azerbaijani poetry, verses with a traditional form, new content and reflecting modernity make up the majority. These include such verses by Gabil as “Marsiyye”, “Azerbaijani Soldier”, “In the 37th”, “Tendir”. There are dozens of such poems by Sabir Rustamkhanly and Nurangiz Gun that attract attention from the standpoint of the new period.

2. Reflection in poetry of such problems as awakening and procrastination, contradiction and truth, the ebbs and flows

occurring in society, national self-awareness that worries the people of the state, ways and directions for building a new state, etc. made it possible to find out that poetry is capable of solving the tasks assigned to it and creating a significant number of poetic samples in a short time.

3. The study determined how life reality is reflected in poetry. We can say that actually, most of the poems written during the period of Independence are a complete poetic reflection of reality.

4. The study established that historical themes were used at a high level. In this regard, Nurangiz Gun's works "Winds of Northern Cyprus", "Snow Roman", as well as Sabir Rustamkhanly's poems "Firefly", "Meeting with Orkhan" are very significant.

5. The study once again emphasizes the important role of poems on the theme of war in our historical memory. In this sense, the works of Nurangiz Gun "The Last Dream of the Century", "Khojaly Symphony", Sabir Rustamkhanly "Return to Karabakh", dozens of poems by Gabil, most of the poems of Elchin Iskenderzadeh are very valuable.

Nurangiz Gun's poem "Khojaly Symphony" is an echo of the Khojaly tragedy, which is considered the culmination of the Karabakh war. This poem will be immortalized in the memory of the people from the standpoint of describing reality, the horrors of war, and it will renew memories in every war.

"Return to Karabakh" is the largest poem by S. Rustamkhanly written during the period of Independence. Karabakh, its history, creative personalities, its cultural center Shusha, heroic fighters and historical Victory are solemnly described and glorified in this poem.

Elchin Iskenderzadeh belongs to the generation of the 90s, that is, the literary generation of the period of Independence. His works are the most accurate artistic representation and expression of that period, all the pain, suffering and horrors of war. This accuracy and reality are caused by the fact that Elchin Iskenderzadeh himself, his family, relatives were bearers,

eyewitnesses, witnesses to these events, they personally experienced it all. Such small poems of the poet as “Climate of Indifference”, “Lorca and the Black Moon”, “Shahmar Shikeste”, “Karabakh Chronicle” can be characterized as both historical and military in theme.

6. The dissertation compares the ideological and thematic features of the poetry of Gabil, Nurangiz Gun and Sabir Rustamkhanly of the Soviet period and their poetry of the Independence period. It was revealed that in the works written under both socio-political systems Patriotism, love for the native land and people, hatred of war, Freedom, Equality, Brotherhood, Friendship, Independence, Integrity are in the foreground, and they are the main goal and word of reality.

7. Economic, socio-political events of this period are reflected in the philosophical and moral lyrical verses at a high level.

8. A holistic image of the Motherland has been created in nature verses, and this image occupies a special place in literature.

9. Love, which is the eternal primary source of poetry, again occupies the main place in the lyrics. Although during the period of Independence, against the backdrop of well-known events, this kind of poetry faded into the background, in general, lyrics prevailed. Love verses of previous years were also included in books published in the new period.

10. Aspects of spiritual freedom are the main source and ideal of the lyrics.

Thus, as a result of the study of the authors we selected, it was determined that their poetic creativity played a special role in the creation and formation of poetry during the Independence period, and the works we analyzed were immortalized in Azerbaijani literature.

The main content of the dissertation is reflected in the following monographs, books, articles and conference materials:

Monographs and books:

1. Bərdəli B. (Məmmədova). Qabil poeziyası müstəqillik illərində. / B. Bərdəli. (Məmmədova). Müstəqillik dövrü Azərbaycan poeziyası. Monoqrafiya.– Bakı: Elm və təhsil. – 2014. – s. 11-72.
2. Bərdəli B. Nurəngiz Gün. // Müstəqillik dövrü Azərbaycan ədəbiyyatı:[II cildə] (kollektiv). Elmi red. İ. Həbibbəyli. – Bakı: Elm və təhsil, – c. I. – 2016. – s. 600-622.
3. Bərdəli B. (Məmmədova). Sabir Rüstəmxanlının poeziyası müstəqillik illərində. // Xalq şairi Sabir Rüstəmxanlı. Monoqrafiya. (Kollektiv), ön söz: İ. Həbibbəyli, elmi red. T. Mustafayev. – Bakı: Elm və təhsil, – 2021. – s. 176–225.
4. Bərdəli B. (Məmmədova) Elçin İsgəndərzadə: Həyatı, yaradıcılığı. / B. Bərdəli. (Məmmədova). – Bakı:Vektor, – 2023.– 160 s.

Articles:

5. Məmmədova B. Qabil poeziyasında vətəndaş mövqeyi. // Naxçıvan: AMEA Naxçıvan bölməsi, İncəsənət, Dil və Ədəbiyyat İnstitutu, Axtarışlar, – 2013. № 2. – səh. 72-74
6. Məmmədova B. Qabil poeziyasında Qarabağ mövzusu. // – Bakı: AMEA Nizami Gəncəvi adına Ədəbiyyat İnstitutu, Ədəbiyyat məcmuəsi, - 2015. XXVI c. – s. 229-235.
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8. Məmmədova B. Nurəngiz Günün məhəbbət lirikası. // – Bakı: AMEA Nizami Gəncəvi adına Ədəbiyyat İnstitutu, Ədəbiyyat məcmuəsi. – 2016, XXVIII c, – s. 111-119.
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10. Məmmədova B. Sabir Rüstəmxanlının poeziyasında vətənpərvərlik duyğuları. // – Bakı: AMEA Nizami Gəncəvi adına Ədəbiyyat İnstitutu, Ədəbiyyat Məcmuəsi, - 2017. XXXI c. – s.121-126.
11. Məmmədova B. Qabil poeziyasında milli müstəqillik uğrunda mübarizənin inikası. // – Bakı: Azərbaycan Milli Elmlər Akademiyasının Xəbərləri, Humanitar elmlər seriyası, – 2018, – № 1. - s. 78-81.
12. Məmmədova B. Sabir Rüstəmxanlının şeirlərində bütöv vətənin obrazı. // – Bakı: AMEA Nizami Gəncəvi adına Ədəbiyyat İnstitutu, Ədəbiyyat məcmuəsi, -2018. XXXII c, – s. 102-108.
- 13 Məmmədova B. Sabir Rüstəmxanlının poeziyasında müharibə və sülh amili. // – Bakı: AMEA M. Fizuli adına Əlyazmalar İnstitutu, Əlyazmalar yanmır, -2018. № 2 (7) , – s. 80-84.
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Address: Baku, AZ 1143, The avenue H.Javid 115, IV floor, ANAS, The Institute of Literature named after Nizami Ganjavi.

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