

REPUBLIC OF AZERBAIJAN

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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**ARTISTIC REFLECTION OF STRUGGLE FOR NATIONAL
IDENTITY IN SOUTH AZERBAIJAN POETRY OF
XX CENTURY**

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INTRODUCTION

Relevance and studying degree of the research issue.

The 20th century is one of the most tempestuous periods in the history of the people of South Azerbaijan. During this century several global events took place in South Azerbaijan and all movements for the freedom in Iran started namely from Azerbaijan, which is part of this country. It should be noted that the Mashruta (Constitutional) revolution (1906-1911) led by Sattarkhan, then the movement known by its leader Sh.M.Khiyabani (1919-1920), the Azerbaijan Democratic Government (1945-1946) established under the direct leadership of S. Jafar Peshavari, and finally the 1978 Iranian Islamic Revolution along with a number of events that took place in its social and political life, caused a conspicuous change in the face of the artistic word and literature in Azerbaijan. Namely as a result of these movements and revolutions, the wide-ranging expression of national identity has become prominent in literature and especially in poetry, with the result that the struggle for national identity has taken an important place among the themes of poetry.

It is known that the formation of national identity is basically related to three factors (cognitive, effective, behavioral), in the scientific literature, from this point of view the national identity is a concept that embraces national thought, culture, language, religion, history, citizenship, patriotism, national idea, and nationalism. National identity is an individual's understanding and sense of belonging to one or another state or nation, as well as the presence of a specific political behavior model by recognizing with a certain nation.

The problem of national identity manifests itself first of all in the field of literature, as in all areas of the life of every nation; so, we find the reflection of most parameters of the issue in the 20th century's South Azerbaijani poetry (from the beginning of the 20th century to the 70s of the century - E.A.), which are distinguished by the complexity and diversity of the problem.

From the beginning of the 20th century to the 70s of the century, the promotion and reflection of national identity in the poetry branch of South Azerbaijani literature was one of the main aspects that manifested itself in all layers of literary thought. This aspect can be clearly seen in the poetry written in native and Persian language.

Certainly, period and time have an absolute influence on fiction and the events of the time are inevitably reflected in the literary word. South Azerbaijani literature, especially poetry, is of this type. In the years of its development, both native and Persian poetry has always given importance to the issues of national identity. These issues have not been systematically investigated in our modern literary studies, nor have they found a scientific-philological interpretation. It is this issue and other issues that should be considered the main aspects that determine the relevance of the topic.

The problem of “artistic reflection of struggle for national identity in 20th century South Azerbaijani poetry” has not been investigated as a separate, independent topic until our research. But in general, regarding the poetry of the mentioned period, in the researches by M. Ibrahimov, I. Habibbayli, S. Amirov, E. Guliyev, I. Garibli, R. Aliyev, M. Manafi, A. Aligizi, B. Azeroglu, N. Nitvan, V. Aliyev, V. Ahmad, H. Hashimli, E. Shukurova, P. Mammadli, G.Aghayeva, etc. and in many articles published in the periodical press, valuable ideas were expressed and the problem was touched upon to one degree or another.

The object and subject of the research. The object and subject of the research is the promotion of national freedom and the struggle for national identity in the 20th century South Azerbaijan poetry, literary texts that have a role in the formation of national consciousness, the level and methods of expression of national identity in these text, the praise of the motherland, the fact that language is the most important factor of national identity and finally information about the works on these themes. Obviously, searching for other materials that resonate with the environment, historical conditions, and theme of those works,

and commenting on them, is one of the issues included in the subject of our research.

Goals and objectives of research. The main goal of the research is to systematically study the problem of reflection of national identity in the South Azerbaijani poetry of the 20th century, based on primary sources, and clarify a number of issues by referring to scientific, philological and artistic works. To achieve the above specified goal, the following tasks have been defined:

- To get acquainted with the literary texts of the period related to the problem and the materials written about the literary and cultural environment, using them to create a picture of the poetry of the period based on concrete facts;

- During the analysis and interpretation of poetic works, take into account the historical conditions in which the works were written, evaluate the texts objectively;

- Considering modern scientific and philological opinion while making generalizations;

- When evaluating the activities of artists, to value their attachment to the past tradition and originality.

Research methods. The historical-comparative method was used in the research, the samples selected as the object of the research and the circumstances in which the studies dedicated to them appeared were taken into account. Since the essence of the work requires comparative analysis and research, comparisons were also used throughout the work. The theoretical basis of the dissertation is made up of the sources on national consciousness and national identity, and the existing works of literary studies on the literary texts involved in the research.

The main provisions set for defense:

1. The poetry during the Mashruta (Constitutional) revolution and Sh.M. Khiyabani movement attracts attention with its richness of motifs in the struggle for national identity;

2. In the poetry of the first decade of the 20th century, faith in the future, love for the people, and hatred of traitorous kings and their henchmen were among the main themes;

3. The literature of the years 1941-1946 was chosen for its national spirit and anti-fascist position, and unlike the previous years, it was mostly native language literature;

4. In the newspapers “Azerbaijan”, “On the way for Homeland”, the collection made based on texts chosen from “Poets’ Assembly”, this period is called a new stage in the development of literature, and it is considered that the poetry of these years can be called the poetry of the struggle for national identity;

5. After the fall of the National Government in Azerbaijan, the development of poetry was hindered by the regime and publishing opportunities were not allowed, but the poets worked secretly and semi-legally, they remained loyal to their ideals and professions, putting the struggle for democratic ideas above all else, and did not hesitate to declare the people’s problems, wishes and desires.

6. In the poetry of the second half of the 20 th century, the return to memory and the reflection of the sense of national identity were among the main, leading themes in the work of M.Shahriyar, B.Sahand, H.Sahir, H.Tarlan, A.N.Okhtay.

Scientific novelty of research work. The dissertation is the first systematically monographic study in the field of studying the problem of “Artistic reflection of national identity struggle in 20th century South Azerbaijani poetry”. The following can be considered scientific innovations:

- The issue of the artistic reflection of the struggle for national identity in the poetic works of the period was studied in detail and systematically for the first time;

- Poetic works have been studied and analyzed in terms of the national identity issue, as well as according to the topic, content, ideas and genres, on the basis of the literary text;

- The level of reflection of the components of national identity in the examples of poetry found a scientific-philological interpretation based on the scientific-theoretical opinion and concrete literary-artistic examples;

- Anticipating the principle of historicity, the setting of the

problem in the literary texts was evaluated taking into account the conditions and environment;

- A number of literary examples were included in the research for the first time.

Theoretical and practical significance of the study. The theoretical-practical importance of the research should be sought, first of all, in the comprehensive investigation and evaluation of “the artistic reflection of the struggle for national identity in the poetry of the 20th century South Azerbaijan”. Those who study classical Azerbaijani literature, 20th century South Azerbaijani literature, those who conduct research in these fields, and students studying in relevant faculties of higher schools can also benefit from the research.

Approval and application of research work. The main content, provisions, scientific innovations, conclusions and results of the research work are reflected in the author’s articles and theses in the prestigious scientific journals and anthologies recommended by the High Attestation Commission under the President of the Republic of Azerbaijan, in the articles published in foreign scientific publications, and in the reports made at international conferences.

The name of the organization where the dissertation work was carried out: The dissertation work was carried out in the Department of South Azerbaijan Literature of the Institute of Literature named after Nizami Ganjavi of ANAS.

The structure of the research work. The dissertation consists of an introduction, three chapters, a conclusion and a list of used literature. The dissertation was written in accordance with the requirements set by the Higher Attestation Commission under the President of the Republic of Azerbaijan. Introduction – 10.674, the first chapter – 64.332, the second chapter – 61.777, the third chapter – 70.587, and the conclusion – 6.435 characters. The total volume of the dissertation is 213.805 conditional marks.

MAIN CONTENT OF THE DISSERTATION

In the “Introduction”, the relevance and degree of development of the topic, the goals and objectives of the research, research methods, the main propositions set for defense, scientific innovation, theoretical and practical importance were studied.

The first chapter of the dissertation work is called **“The artistic reflection of the struggle for national identity in South Azerbaijani poetry until the 40s of the 20th century”** and consists of two paragraphs. In the first paragraph (**“Investigation of the issue of national identity in poetry during the Constitutional revolution and Sheikh Muhammad Khiyabani Movement”**), South Azerbaijani poetry during the period of Constitutional and Khiyabani movement was studied on the specified problem. The oral and written literary monuments created in Azerbaijan confirm that the literary words of these years were words torn from the heart of the people, and literature breathed over time. The literature created during this period did not remain unaffected by the subsequent literary process, and played an important role in the formation of national consciousness.

Professor Tahira Mammad, the author of authoritative studies on the issues of national identity in literary texts, writes: “Just as personal identity is a set of unique characteristics of an individual, national identity also includes the unique characteristics of any nation and people... National identity is unique to any nation. Since it completes its language, traditions, culture, religion, reality of self-expression, values of behavior and communication, the expression of all or some of the listed aspects in creativity can be evaluated as an expression of national identity in artistic art.”¹

As it is known, no matter how much literature and artistic

¹ Məmməd, T. Milli kimlik və bədii mətn./ T.Məmməd. – Bakı: “Elm və təhsil”, – 2020, s. 4 .

words are created by individuals, the events that happened in the life, morality and spirituality of the society are reflected in the social-literary thought, and art cannot pass without events in life. In this sense, when we analyze the literature of South Azerbaijan during the period of Mashruta (Constitutional revolution), we come across such a picture that “literature during the Mashruta / Constitutional period was a chronicle of the people’s movement, a mirror of the development of the artistic thinking of the time, social feelings and excitement.”² .

As noted by Academician Mirza Ibrahimov, “until the end of the 19th century and the beginning of the 20th century, in a number of Muslim countries, religious beliefs of the people were equated with their nationality, and the expression “Islamic nation” was used”, and the situation was the same in South Azerbaijan³.

Of course, poets who consider themselves Iranians and citizens of the state of Iran act as Iranians in terms of national identity, and the components of national identity were reflected in their works as Iranians and Iranian citizens. Although most of these works mention religion, beliefs, traditions, and the historical past, the main themes are the ideal of freedom, the difficult situation of Iran, which was once a famous country, and the national identity components of Iranian Azerbaijanis, who are generally presented as an “Islamic nation”.

Until the beginning of the 20th century, Haji Reza Sarraf, who was mostly known for his ghazals, odes and elegies, wrote the famous mustazad* (**Mustazad: translated from Arabic: added, augmented - a form of lyric poetry in classical Oriental literature, including Azerbaijani literature. It is close to ghazals and odes in its themes and content. Its volume is 20-40 verses.*)

² Müciri, C. Məşrutə dövrü ədəbiyyatı (1901-1917). // XX əsr Cənubi Azərbaycan ədəbiyyatında demokratik ideyalar: 1900-1985-ci illər. Məqalələr məcmuəsi. – Bak: Elm, – 1900. – s. 35.

³ İbrahimov, M. Dövrün müxtəssər ictimai-ədəbi mənzərəsi // XX əsr Cənubi Azərbaycan ədəbiyyatında demokratik ideyalar: 1900-1985-ci illər. Məqalələr məcmuəsi. – Bakı: Elm, –1900. – s.14.

“Get up, it's already morning” and appeared due to the demand of time.

In the socio-political situation of Iran at that time and against the background of the struggles going on in society, the poet who strengthened the democratic revolutionary spirit, expressed the people's long-standing dreams, reminded that it is a freedom-loving nation, but still remains in ignorance, addresses his reader with the first lines of the poem with a will and a little bit of anger:

*O people of Islam, get up, it's morning.
That's enough, don't sleep so much,
you're rotting, what's the news.
Get up, it's morning!*⁴

Since a number of poetic examples of the literature of the Mashruta / Constitutional period were the expression of the national revival, the wishes and desires of the people, poems with a national spirit and revolutionary themes spread quickly among the people, in many cases, even the names of their authors were forgotten by the people, they were almost considered examples of folklore. In the majority of such poetic examples, “Sattarkhan and people's freedom are glorified, reactionaries are ridiculed and remembered with a curse.”⁵

While Sattarkhan was glorified in the folklore examples that appeared in these years, Mohammadali Shah and the Tehran government, which viewed Azerbaijan as a stepfather, were sharply criticized, and at the same time, the idea of the importance of the nation's own national identity was also propagated.

It should be noted that keeping one's word, being a hero of action rather than a hero of words is one of the main national

⁴ Sərraf Hacı Rza. Divan./ –Təbriz: – 1331 (1912), – s. 75.

⁵ Əliyev, R. Məşrutə dövründə Cənubi Azərbaycan ədəbiyyatı – 1905-1911. (“Cənubi Azərbaycan ədəbiyyatı tarixi: XX əsr” kitabında). – Bakı: “Qanun” nəşriyyatı, – 2013, – s. 48.

qualities characteristic of the Azerbaijani people, and this issue was also reflected in the literature. Mir Abdilhuseyn Khazin (1873-1918), one of the famous mujahid (patriot) poets of the time and considered the “singer of the Sattarkhan movement”, wrote in his poem “Mujahid”:

*Planting seeds of loyalty with dry words is inappropriate,
If you do not water this tissue with blood, it becomes
ineffective.*

*He who should not be a mujahid, be like Habib if you are.
The real mujahid remains headless on the path of truth.⁶*

Said Salmasi, who touched on issues of national identity in most of his poems, is one of the writers who stood out for his revolutionary-social activity during the Mashruta movement, his unyielding position in the struggle for freedom, and his amazing courage. Devoting his short life of twenty-two years to the awakening, revival and independence of his nation's national consciousness and self-awareness, the image of “Motherland”, which is one of the main components of national identity, occupies an important place in his works:

*Our goal is to save the motherland, birthplace, homeland,
We are ready to sacrifice our lives for it⁷.*

Thus, when the reactionary elements obstructed the national-independence struggle and started disruptive activities during the Constitutional Revolution, Said Salmasi published a sharp poem called “To the Mustabids” (Despot) in the “Irshad” newspaper, accusing the reactionary forces who want to turn Tabriz and Azerbaijan from the right path, with the confidence that the people of Azerbaijan will win the struggle.”⁸

⁶ Xazin, M.Ə. Mücahid //Cənubi Azərbaycan ədəbiyyatı antologiyası. II c. – Bakı: Elm, – 1983, – s. 96.

⁷ Səlməsi, S. Sone üslubunda. //Cənubi Azərbaycan ədəbiyyatı antologiyası. II c. – Bakı: Elm, –1983, – s. 160.

⁸ Aslanov, M. Vətənpərvər şair // M.Aslanov – “Ədəbiyyat və incəsənət” qəzeti, //1987, 3 aprel. – s. 3.

His poem “Longing” addressed to the South Azerbaijani debutantes who were elected as members of the Iranian Majlis and written based on optimistic impressions, is interesting from the point of view of the struggle for national identity.

Despite the fact that the national language is the most important component of the national identity, “in many cases, the text written in another language becomes the carrier of the national identity of the author who created it in terms of his own national identity.”⁹

A number of works of Seyyid Ashrafaddin Gilani (1872-1934), who has rendered important services in the formation of national consciousness with his poems, mainly writing in Persian language, should be approached from this point of view as well.

In a number of works, for example, Pesyan Tabrizi's poem “March”, Behishtiyyi-Tabrizi's “Motherland”, Jafar Khamenei's “Motherland”, “Philosophy of Hope”, Taqi Rufat Tabrizi's “Address to Women”, “O Iranian Youth”, etc. the struggle for identity and national identity has been solved with great skill.

One of the most powerful poets who occupy an important place in the poetry of national language, ideology, and national identity issues is undoubtedly Mirza Ali Mojuz Shabustari.

Despite the variety of themes and forms, M.A. Mojuz, who skillfully continued Sabir's literary traditions in South Azerbaijan in his own way and created a school after himself, propagates the ideas of education, culture and freedom, which have exceptional merits in the formation of national consciousness and national identity.

The role of the poems of Bayramali Abbaszadeh, who wrote his first poems under the pseudonym “Mirza Gulzar”, joined the devotees like many patriots and entered the field of struggle with the Mujahideen on the eve of the Mashruta revolution in Tabriz, cannot be denied. In his poetry, artistic generalization, the tendency to show great truths in ordinary stories and touch on life problems is very strong.

⁹ Məmməd, T. Milli kimlik və bədii mətn /Bakı: – Elm və təhsil, – 2020, – s. 10.

The promotion of new human education and culture, which are carriers of national consciousness and national identity, is one of the main themes of J.A. Baghaban's poetry. Those who consider themselves “allamey-zaman” when they are ill-informed and ignorant, “who argue-perfectly-intelligently” when they are imperfect, “those who prostrate themselves like idolaters when they see the rich, and turn their speech into mockery and swearing when they see the poor” become the object of bitter ridicule by the poet. He repeatedly points out that science and education are the way to save the society from this self-doubt.

The national liberation movement that expanded in the early 20s is distinguished by the creation of new “fighting man” images in fiction, which in these years included Sheikh Muhammad Khiyabani, Heydar Amioglu, Muhammad Tagikhan, etc. Valuable works are created about such people. Iraj Mirza, who wrote a valuable poem about the leader of the Khorasan uprising, Colonel Mohammad Tagikhan, describes him as a brave patriot, an unparalleled hero and a symbol of loyalty to the Motherland.

The second paragraph of this chapter is called “**The question of national identity in the poetry of the years of Reza Shah’s tyranny.**” In this paragraph, the poetry of the years when Reza Shah was in power was examined in accordance with the problem set for in the chapter. As a result of the research, it was concluded that although the poetry of these years was mostly spread in Persian language, this should not mean that native language poetry was not created. Because in these years, despite the fact that there was almost no possibility of publishing in the native language, even if it was not published, examples of poetry in the native language were also created, poetry in both Persian and Azerbaijani languages, in fact, the translator of the wishes and desires of the people who were deprived of the native language school and press, speaking he played the role of his language. As in the poetry of previous years, the poetry of these years was dominated by a spirit of citizenship. Although the poets, who consider themselves more Iranian than Azerbaijani,

prefer to solve the essence of the problem in the general context, the issue of national spirit and national identity was also evident in their poetry.

Familiarity with the poetic heritage of Mahmud Mirza oglu Ganizade (1878-1935), one of the free-thinking, nationally-minded poets and intellectuals of the years in question, allows us to say that M. Ganizade acted in his poems as a harbinger of freedom, one of the main components of the national identity, and used anti-humanist methods. He did not hesitate to voice his protest against the structure that almost made him a slave.

Nimtaj Khanum Salamasi, a small part of whose poems are available, is one of the democratic-minded and courageous female poets who lived and created in the first half of the century.

His poems “Address of Women to Men” and “Address to Tehran” translated into Azerbaijani language by literary critic-poet Abulfaz Huseyni are considered to be among the most valuable examples of poetry of those years.¹⁰

The theme of women’s freedom and the struggle for women's freedom are also the main motives of Shams Kasmayn's poems. Calling women to fight for their rights, the poet wrote in his poem “Address to Women”:

*Your face is a Venus, Moon, Sun
You are like a sunless person in the world.
You are thirsty in this bloody, angry land,
Be confident, don't be hopeless.¹¹*

The poetry of Arif Ghazvini (1882-1933), who lived and created in the first decades of the 20th century, played a certain role in the development of social and political lyrics of Iran and South Azerbaijan. The poet's texts, such as “Long live”, “So”, “No way”, “People would be free”, “Puchdan”, “Disgrace” etc., the motives of calling the people to social struggle are very

¹⁰ Səlməsi, Nımtac xanım. Qadınlara xitabı //CAƏA, II c. – Bakı: – Elm, – 1983, – s. 46-47.

¹¹ Kəsmay, Ş. Qadınlara xitab //CAƏA, II c. – Bakı: – Elm, – 1983, – s. 54.

strong.

One of the creators of the new Persian poetry, the poet, scholar and publicist M.A. Dekhuda, who was an active participant in the democratic and revolutionary movement of the beginning of the 20th century” (1879-1955); his works, such as, “Breath of the Deceased”, “The Way of the Scholar”, “Faghr's Homage”, “Wife's complaint”, “My master's best work” are especially distinguished, above all, by the novelty of the topic and social content due to its time.

Seyyed Ahmad Kasravi, an eminent scholar of Iran, writes in his work “About Literature”: “One of the poets who responded to the demands of poetry in the post-Mashruta period with his creativity is Parvin Etisami. He wrote poems that express high thoughts, thus he became an interpreter of the people's spirit with his deep, sincere and complete works”.¹²

Professor Islam Garibli rightly notes that “the fate of the peasant - rentier, who is oppressed by the unjust laws of feudal absolutism and has no right to even one tenth of what he earns, is one of the main themes of P. Etisami's poems.”¹³

Rebelling against the regime in a monarchist regime, ruled by the monarchy in Iran, and criticizing it openly, not with subtle and metaphorical words, is a skill that can be attributed to individual pen holders, and among these skills, Parvin is without a doubt Etisami also has a name. The images created by Parvin Etisami in his works such as “Nightingale and Ant”, “Effort and Deed”, “Song of the Farmer”, indicate the poet's poetic power and high human and moral qualities.

The second chapter of the dissertation (“**Poetry during the Second World War and the Struggle for National Liberation**”) consists of two paragraphs. In the first paragraph (“**A new stage in the development of literature. The main themes of poetry**”) it is concluded that the Second World War (1939-1945) provided

¹² Kəsrəvi, S.Ə. Dər pıramune-ədəbiyyat /S.Kəsrəvi. – Tehran: – 1325 (1946), – s. 52.

¹³ Qəribli, İ. Ədəbiyyat sərhəd tanımı /İ.Qəribli, – Bakı: Elm və təhsil, – 2014, –s. 137.

the opportunity and ground for the awakening of national consciousness and the formation of the freedom movement in Iran and South Azerbaijan, which is part of Iran, as in many countries of the world and created historical conditions. Progressive-minded freedom-loving Azerbaijani intellectuals, including poets, writers, and journalists, took advantage of the opportunities created by the circumstances to secretly and openly join the expanding revolutionary-political struggle against the Reza Shah dictatorship. The vast majority of poetic works created in this period began to attract attention with their revolutionary spirit, direct and sharp opposition to royal tyranny, and significantly differed from previous literary and artistic examples.

The poetry of 1941-1946, based on the ideology of national self-awareness and self-affirmation, began to look at the events of the time with a sober eye, reflect the events on time and present them to the public. As Academician Mirza Ibrahimov rightly noted, “literature did not remain indifferent to all these events, it became their mirror to one degree or another.”¹⁴

The South Azerbaijani poetry of the years in question had a more anti-imperialist character. Criticism of the domestic monarchist regime, shah’s administration, national discrimination, rebellion against oppression and oppressors, calling the people to struggle were among the main themes of the poetry.

The struggle for the mother tongue is more evident in the poetry of the time, especially in the literary and artistic materials published in newspapers “Azerbaijan”, “On the Way to Homeland” and in the collection “Poets’ Assembly”. Many of the poetic samples of these years were published in the pages of the newspaper “Azerbaijan”, which was published on November 1, 1941, with the first issue under the direction of Ali Shabustari and the editorship of Ismayil Shams.

¹⁴ Ibrahimov, M. Ümid və kədər poeziyası // “Azərbaycan” jurnalı, – 1988, № 4, – s.133.

Muhammad Biriya, who often appeared on the pages of the newspaper, preferred dialogue with his readers and served to awaken the national spirit with his satirical poems. In addressing his readers, the poet, who was sincere, at the same time caring and demanding, wrote in his poem “Will not become sober”:

*Don't worry, cousin, this nation will not wake up yet.
He is always hungry, full of hunger, he suffers a thousand humiliations, he is not sane.*¹⁵

After Reza Shah, who was forced to flee from Iran in September 1941, Mohammad Reza Pahlavi, who was installed on the throne with the help of imperialist circles abroad, followed in the footsteps of his father and pursued a chauvinist policy against Azerbaijan. While there are schools in different languages and newspapers are published in these languages in the country, the education and publication of newspaper in Azerbaijani Turkish language were not allowed. In such a complex situation, in August 1941, with the participation of editors, poets and writers from the Soviet Army who went to South Azerbaijan, the issue of publishing the newspaper “On the Homeland” came up.

Along with the authors who left North Azerbaijan and temporarily lived and worked in Tabriz in the newspaper, (M. Ibrahimov, S. Rahimov, S. Rustam, A. Mammadkhanli, M. Rahim, O. Sarivalli, G. Mammadli, J. Khandan, I. Nazarli) such local pen holders as Mahammad Biriya, Mir Mehdi Etimad (Natigi), Ali Fitrat, Mir Mehdi Chavushi, Ali Tude, Balash Azeroglu, Medina Gulgun, Mirrahim Vilayi, Mahammadluyi Abbasi, Hilal Nasiri were also actively involved to the process for formation of national consciousness. It can be said without exaggeration that the newspaper “On the Way to the Homeland” played an invaluable role in the development of the native language press and literature in South Azerbaijan, and in the formation of national consciousness. This newspaper, which was

¹⁵ Biriya, M. Ayılmaz// “Azərbaycan” qəzeti, – 1941(1320), № 17 – s. 3.

published until May 1, 1946, turned into a literary tribune. It must be admitted that during the years of its publishing activity, the newspaper "On the Way to Homeland" was one of the main means to reflect the demands and wishes of South Azerbaijanis.

Just as the issues discussed by the newspaper "On the Way to Homeland" were diverse, the literary and artistic writings published there were also very diverse in form and content. In the newspaper, one can find a large number of lyrical and epic works that differ in genre, exposure of fascism, criticism of monarchical regimes, call for freedom, independence, confirmation of national existence and language issues were among the main topics in the literary works.

Viewing the National Government established under the leadership of S.C. Peshavari as the salvation of the Azerbaijani people and applauding it was one of the leading themes of South Azerbaijani poets' works published in the newspaper "On the Way to the Homeland". Taking advantage of the opportunity in these years, South Azerbaijani poets also visited North Azerbaijan - Baku, and poeticized their impressions of the trip and published them in the newspaper "On the Way to the Homeland".

In 1941-1942, M. Etimad's poems, whose writings were often published in the newspaper "On the Way to Homeland", featured patriotism, revealing the sad state of the country, criticism and exposé, calling the people to science, knowledge, and open-mindedness. The poet sharply criticized and exposed traitors, conspirators, profit-seeking speculators, and called his people to unite and fight for independence. Poems like "Find honor!", "Will not live", "Beggar", "Mother's life", "Honesty is the rock of the house of happiness in the world", "Bribery is my soul", etc. are among the best examples of democratic poetry of this period.

Ali Fitret's poems such as "My Azerbaijan, live", "Unity", "Majlisi-milliya", "Madh azadegane-Tabriz" are not only beautiful examples of socio-political lyrics of these years, but also attract attention in terms of the richness of the motives of the

struggle for national identity.

Ibrahim Zakir wrote in these years “Motherland, O Motherland”, “Tabriz”, “Azer”, “Our Glorious People”, “To the Devotees and Golden Heads”, “I have my own language”, etc. In such poems, he enthusiastically glorifies his national identity and shares his thoughts with his readers about the components of national identity, the Motherland, freedom, mother tongue, and how to protect them.

Our observations suggest that the themes of Azerbaijan, national government, native land, separation from the motherland, national language, love of freedom, struggle against imperialist wars and Persian chauvinism prevail in the poetic samples created in those years.

Muhammad Biriya, who became famous in the country with the nickname “anti-fascist poet” and was called “Sabir of Southern Azerbaijan”, is interesting in terms of both reflecting the literary and artistic landscape of the time and the reflection of the issue of national identity in the poet's poetry. Most of the poet's poems written in those years were published in Baku in 1944 in the book “Word of the Heart”¹⁶.

A certain part of the poems in the poet's book are works that reflect the motifs of the struggle for the Motherland and its freedom.

Huseyn Sahhaf's poems “We are a victim of the motherland”, “To the national government”, “Establishment of the national government” also praise the unity of the people of South Azerbaijan and the faith in the national government, and the fact that the people who were humiliated by relatives achieved their dream and established a national government in Azeristan and are proud of it.

Mir Mehdi Chavushi, in his poems “To my Motherland” and “Azerbaijan”, wrote in those years, took a look at the heroic history of the homeland and boasted about its glorious history, while in his poem “My language” he poeticized his thoughts on

¹⁶ Biriya, M. Ürək sözü // M. Biriya, – Bakı: Azərneşər, – 1944. – s. 118.

the issue of the national language, which is considered one of the main components of national identity.

The second paragraph of this chapter is called **“Poets’ Assembly as the main tribune of South Azerbaijani poets”**. Professor Jafar Khandan, who was a direct participant in the creation of the “Poets’ Assembly”, clarified a number of issues related to the organization of the assembly in his article entitled “On the Way to Homeland” written in 1947. It is understood from the author’s writings that the main purpose of creating such an assembly was to study the outstanding representatives of the history of Azerbaijani literature on the one hand, and to develop the creativity of modern poets and to unite them into an organization on the other hand. Jafar Khandan notes that although preparations for the organization of the “Poets’ Assembly” were made at the end of 1944, the assembly was officially organized at the beginning of 1945.¹⁷

One of the main themes of the poetic works published in “Collection of Poets” was the description and celebration of the heroic history of the people. In this way, they wanted to revive the national spirit and ensure the return of the readers, especially the youth, to the national roots. From this point of view, the poem “Azerbaijan”, which is the product of joint authors, is commendable. The poem said:

*The face of history was created by thousands of people,
he wrote epics in each place where you are temple of
honor
Take this lesson from heroic pasts,
Be a hero, be a hero, make a slogan,
How many lives do we have to protect your dignity?
We will destroy the enemies of our nationality.*¹⁸

¹⁷ Xəndan, C. Ədəbiyyatımızın dünəni və bu günü / C.Xəndan. – Bakı: Yazıçı, –1980, – s. 164.

¹⁸ Şairlər məclisi. Təbriz: Oktyabr-noyabr 1945-ci il, № 3-4, – s.6.

The work “Azerbaijan”, dedicated to the National Government of Azerbaijan, can be called a manifesto of both the works in this collection and the South Azerbaijani poetry of 1941-1946 in general.

The announcement of the Azerbaijani Turkish language as the state language during the period of the National Government excited the whole nation and caused the joy of the people living in the country. The issue of language has become one of the main topics of literature. Almost all writers wrote about it. The beauty of native Azerbaijani Turkish, its being a real language of poetry, art, and science, the dignity and value of this language occupied a special place in the creativity of democratically minded authors.

The poetic examples published in the collection “Poets’ Assembly” suggest that in the South Azerbaijani literature of 1941-1946, two motifs mostly determined the face of poetry. One of them was “a sharp opposition to the traitorous heads of state, internal reaction and the ruling classes, and the other was an uncompromising struggle against the invading foreign imperialists.”¹⁹

It is known from historical sources that in 1940-1941, the people of South Azerbaijan, together with other peoples of Iran, took the same position against internal reaction and imperialism. Probably, our compatriots living in the South were more active in this process, and this activity was also reflected in fiction. This was more noticeable in the poetry samples published in the collection of “Poets' Assembly”, especially in the works of M. Biriya, Ali Fitrat and M. Etimad.

The years 1945-1946 are considered to be the rising stage of South Azerbaijani literature. During these years, the socio-political situation changed with the establishment of the Democratic Party of Azerbaijan in South Azerbaijan, the people of Azerbaijan, whose national and spiritual existence was trampled on for years, whose language and culture as a nation were persecuted by the Persian nationalists at the state level, stood up and demanded their political, human and cultural rights. The national liberation movement, which is directly related to the will and determination of the people, took place

¹⁹ Qəribli, İ. 1941-1945-ci illərdə Cənubi Azərbaycan ədəbiyyatı. (21 Azər-70 konfransının materialları). İ.Qəribli. – Bakı: Araz, – 2015, – s. 268.

and the National Government was established. All these were, without a doubt, among the main themes of the poems published in the collection of “Poets’ Assembly”.

Apart from Tabriz, branches of the “Poet’s’ Assembly” were established in many cities of South Azerbaijan, including Zanjan, Ardabil, Maragha, Marand, Urmiya and Miyana, and the role of these assemblies in the development of democratic literature is undeniable.

We see that the main theme of the poems of most of the young poets who have been trained by the “Poets’ Assembly” is Azerbaijan, their homeland, and the National Government. Aslan Abbaszade's poem “Mejlis of Nation”, Samad Afiyat's “My Dear Country”, E. Nikdil's “My Homeland Tabriz”, Mir Ayyub Mahmudi's “My Glorious Country”, Sadi Zama's “Love of the Country”, Manuchohr Said Vaziri's “Motherland” clearly show what we are saying.

The third chapter of the dissertation is called **“Tendencies of development of poetry in 1947-70”** and consists of two paragraphs. In the first paragraph entitled **“Poetry during the retreat of the national liberation movement. M. Shahriyar's poetry as the peak of the struggle for national identity”**, the poetry after the collapse of the National Government in Azerbaijan is reviewed.

It is concluded that the vernacular poetry of the period did not have the opportunity to be published until the middle of the 60s due to known reasons, but it developed in its natural course, and the authors published their poetic works, albeit secretly, within their means. Since the poetic works created from the beginning of the 70s to the Iranian revolution have been printed, even in part, more information has been given about them, and the general contours of the national thought and the return to historical memory in poetry have been determined by referring to the artistic and scientific works published in South Azerbaijan and our Republic.

After the fall of the National Government, strict bans were imposed on the public publication of Azerbaijani language media and the printing of books in the native language on the territory of Iran. Volumes of books printed in the native language or in handwritten form were burned, writing and creating in the native language was forbidden. In 1946, the “Azerbaijani Society of Poets and Writers”

established at the initiative of the National Government was closed, Azerbaijani-language radio broadcasts were completely stopped.

Until 1960, there was a great stagnation in the cultural life of Azerbaijan. With the exception of the “Short Folklore Book” secretly published by the “Friends of Azerbaijan Society” in 1949, no serious work was published in the mother tongue until the poem “Hail to Haydar Baba” by Muhammadhuseyn Shahriyar (1954). Alirza Nabdil Okhtay, taking into account the state of the literary landscape of those years, writes: “From 1325 to the beginning of 1340 (1946-1963), besides several adventurous poems and stories at the level of “Amir Arslan”, “Huseyn Kurd”, except for a few books and the work “Hail to Haydar Baba”, no book or press has had the opportunity to print in Azerbaijani Turkish. The police practically banned the publication of books and press in the Azerbaijani language.²⁰ Nabdil Əlirza Oxtay. Əsərləri. Bakı: “Qoliot Qkup” QSC, 2009, 168 səh.

Starting from the 60s of the 20th century, a relative softness began to be felt in the attitude of the Central Government - the shah's administration - to Azerbaijan. In addition to the works written in the 50s, which were not allowed to be printed, a number of works written in the 60s were able to be printed, albeit in a narrow frame. “Turkish Chants” prepared by H.M. Savalan (1962), “Writing rules from the knowledge of the Azerbaijani language” by S. Javid (1964), “Azerbaijani folklore examples” in two volumes (1965), “The word of composition” by B.G. Sahand (1965), “Bayatılar” (1965), “Legends of Azerbaijan” (1965) compiled by S. Behrengi and B. Dehgani were published.

After the fall of the National Government, among those who suffered the most persecution and torture, there were also pen holders and writers. The executioners held a bloody couch for poets and prose writers.

Balash Azeroglu, Ali Tude, Ibrahim Zakir, Medina Gulgun, Hakima Billuri, among the poets who participated in the national liberation movement, sought refuge in the Soviet Union and began to continue their creative activities in Northern Azerbaijan.

²⁰ Nabdil, Ə.O. Əsərləri / O.Ə.Nabdil. – Bakı: Qoliot Qkup QSC, – 2009, – s. 136.

The poets who were forced to stay in South Azerbaijan, despite operating secretly and semi-legally, put the struggle for democratic ideals above all else, and expressed the people's sorrows and heartfelt words, being faithful to their ideals and professions. It is no coincidence that the militant poet Bulud Garachorlu Sahand accepted terrorism and persecution against the people as a state policy and raised his voice against the Tehran government and wrote:

Curse the laws of the time!

Curse those who separate hearts!

Curse those who put people in a cage,

and those who are suffocating human rights!²¹

The most valuable work of the master artist is the poem “Hail to Haydarbaba” in terms of the return to memory and the reflection of the national sense of self in the poetry of South Azerbaijan, which was created in the second half of the 20th century.

The work could be called “Hail to Azerbaijan” or “Hail to Motherland” instead of “Hail to Haydarbaba. According to academician Isa Habibbeyli's very correct opinion, “the famous poem “Hail to Heydarbaba”, which is a memorization of languages, is the peak of the creativity of master Muhammadhuseyn Shahriyar. Despite the fact that he created a multi-volume divan in the Persian language and managed to write classic artistic examples of the national poetry written in the Azerbaijani language, he is more famous and known for the poem “Hail to Haydarbaba”.²²

The poem “Hail to Heydarbaba”, written by M. Shahriyar with great love and enthusiasm for his mother tongue, which became the peak of his native language poetry, is of great importance both in terms of the beauty of content and form, poetry, as well as the description of folk traditions and singing it with love. The unanimous opinion of all scholars researching Shahriyar's poetic heritage is that the spiritual innateness, love of the land, love for the country in the poem “Hail to Haydarbaba” is so strong and effective that it is enough to endear Shahriyar to his compatriots in that country and make him live forever.

²¹ Səhənd, B. Sazımın sözü / B.Səhənd. – Bakı: Yazıçı, – 1984, – s. 46

²² Həbibbəyli, İ. Ustad Məhəmmədhusəyn Şəhriyar / İ.Həbibbəyli. – Bakı: Elm, – 1999, – s. 26 .

Of course, M. Shahriyar's poetry in his native language, especially his works related to the issue of national identity, cannot be limited to the poem "Hail to Haydarbaba". Dr. Elman Guliyev, who researched M. Shahriyar's poetic heritage systematically writes in his book "Shahriyar poetry and national evolution": "Shahriyar is a poet who understands his responsibility to his people. That is why the poet's concern about the possibility of changing the direction of someone for their own good in the grip of great political games becomes the product of sincere and pure emotions".²³

In the 1950s-1970s, until the Iranian Islamic Revolution, M. Shahriyar wrote more than seventy works in various genres and volumes, many of which were poems of public content and directly related to the problems we are investigating. These include the poetic texts, such as, "Turk's language", "I did it in the river", "Freedom bird", "Existence", "Shahriyar's answer", "Süleyman Rustam", "To the one who came from the other side", "An answer to His Holiness Mammad Rahim", "The Fugitive Prophet", etc.

The second paragraph of this chapter is "**Poetry in the struggle for national identity and spirituality. Main Literary Figures**".

The downfall of the National Government, which was built on the basis of the wishes of the Azerbaijani people, gave hardworking land, workplaces, the right to vote and be elected to women on an equal footing with men, declared the Azerbaijani language as the official state language, prepared a plan of unprecedented measures in the fields of education, health, art, and culture and implemented a certain part of them. As well as questioning the national identities of millions of our compatriots living in South Azerbaijan, he drew a black line over their human and humanitarian dreams. Azerbaijani - Azerbaijani Turk was made into a nation whose existence was trampled in Iran. The press agencies, such as, "Azerbaijan", "Free Nation", "Victory", "Fedai", "Azer", "Maarif", "Shafaq", etc., which won the public's favor and gathered literary forces around them in a short period of time, were closed and all the captured numbers and

²³ Quliyev, E. Şəhriyar poeziyası və milli təkamül / E. Quliyev. – Bakı: Elm, – 2004, – s. 125.

copies of the collection “Poets' Assembly”, where the works of more than 70 poets, writers and literary critics were published in their native Azerbaijani language, were brutally burned and the ashes blown to the sky.

After the national government was drowned in blood, the literature created in native language, which translated the aspirations of the Azerbaijani people, and the patriotic writers who created this literature were subjected to the most serious persecution. In 1945, Ali Fitrat, who was one of the first founders of the “Poet’s Assembly” organized under the newspaper “On a way to Homeland” in Tabriz, was arrested and killed in prison, the young poet Sadi Yuzbandi was beheaded and thrown at the feet of his mother who was waiting for him. Jafar Mohammadzade Kashif was brutally murdered by the bloodless executioners of the Tehran regime in 1947, “the heart of Mammadbagir Niknam, beating for the love of the country and freedom, was silenced by a fire bullet at the threshold of his house.”²⁴

Some of the poets working during the time of the National Government - Muhammad Biriya, Balash Azeroglu, Hakim Billuri, Ali Tude, Ashiq Huseyn Javan, Ibrahim Zakir and others - were forced to emigrate and take refuge in North Azerbaijan, which was part of the USSR at that time. Those who remained in South Azerbaijan either remained silent, or wrote their works in secret, or left Azerbaijan to escape persecution and went to other parts of Iran, most importantly in Tehran, and began to live a kind of exile. Thus, after the well-known events of 1946, the poetry of South Azerbaijan, which is a branch of unified Azerbaijani literature, began to develop in two directions: domestic and emigration poetry.

During the years of reaction and persecution that engulfed South Azerbaijan (1947-1960s - E.M.), the weight of the literary movement has fallen on the shoulders of M. Shahriyar, B. Sahand, H. Sahir, H.Tarlan, M.Mahzun, A.Haddad, H.Joshgun,, M.Dirafshi and Y.Sheyda. Starting from the 60s, A. Bariz, K. M. Sonmez, H. M. Savalan, M. Gafianti, F. Hasarli, A. N. Okhtay, M. Uskulü, H. Duzgun

²⁴ Əmirov, S. Cənubi Azərbaycan milli-demokratik ədəbiyyatı (1941-1990-cı illər) / – Bakı: Elm, – 2000, – s. 51.

and many others joined this line.

Summarizing what we think about the life and work of Habib Sahir, we come to the conclusion that as a poet and citizen, he devoted his entire conscious life and poetic talent to the struggle for the freedom of his people, so that exile and persecution could not break his will, he lived with such faith and wrote and created that sooner or later the people of Azerbaijan will regain their unity, their eternal independence, and decide their own destiny.

One of the well-known representatives of the South Azerbaijani poetry of the 1950s-70s is Fakhreddin Mammadali Mahzun.

The collection "Poets' Assembly" included the poems "My Azerbaijani Brothers", "Glorious Leader", "Glorious Holiday", "My wish" and twelve ghazals under the title "Gazels" on its pages by F.M.Mahzun.

Alakbar Pakzad Haddad (1901-1966), who belonged to the satirical wing of native language poetry in the 50s-70s and was a follower of the M.A. Sabir literary school in South Azerbaijan, wrote more social content poems and served to awaken the sense of national identity in Azerbaijanis with his rebellious and nationally spirited works.

A.P. Haddad's works suggest that he considered satire as one of the main means to wake up the people from ignorance, crying "A nation sleeping in ignorance does not wake up", he sought a solution to the problems of his nation with his poems. His poems (for example, "Oh, what should I do?", "Maybe", "Here's what you're going to do", "Blacksmith", "Fire of anger, etc.) confirm that as a poet he did not hesitate to expose the existing system and laws of his time that were incompatible with human rights.

Alirza Nabdil Okhtay is one of the nationally-minded, innovative poets who grew up in South Azerbaijan in the middle of the 20th century. A. Nabdil's works such as, "Kurdistan", "Dusty Piano", "Light", "Homeland", "Horsemen of Sattarkhan", etc. are not only beautiful examples of plot lyrics, but also attract attention for their original style of expression, which serves to convey the main idea.

Undoubtedly, one of the most valuable works of the poet, decorated with feelings of national identity, is "Riders of Sattarkhan".

In this work, which mentions the Mashruta / Constitutional movement, the purpose is not to glorify that movement, but to call for lessons from those events. Valuing a global event in history as a literary fact, the poet emphasizes that nothing has changed in South Azerbaijan. He says that the national rights of the people are being trampled on in South Azerbaijan, and their national identity is not appreciated. For this, the nation must stand up again and defeat the army of tyranny to ensure the happy and free life of future generations.

Although Hashim Tarlan started his creativity at a young age, he could not publish the poems he wrote during the reign of Mohammad Reza Pahlavi in book form, his first book “Fiery Poems” was published in 1979, a year after the fall of the shah’s regime. Hashim Tarlan, who was not as productive as other South Azerbaijani poets in the 50s-70s period of his creativity, mostly talked about the hardships faced by the Azerbaijani people after the fall of the National Government in his works, such as, “Motherland”, “Mine”, “Weaving Girl and Savalan”, etc., in his poems, he glorified the wishes of his nation.

We can summarize the results obtained throughout the research as follows:

1. The general picture of the literature of Mashruta / Constitutional revolution and Sh. M. Kheyabani movement, the oral and written literary monuments created in South Azerbaijan confirm that the literature created during this period did not remain unaffected by the subsequent literary process, and played an important role in the formation of national consciousness.

2. Although there were attacks on the national existence of the Azerbaijani people and the literature, which is the most authoritative carrier of the national spirit and national identity of the people, during the Reza Shah dictatorship, the poetic works created in Persian and Azerbaijani languages honorably fulfilled the mission of being the translator of the feelings and thoughts of the people.

3. The poetry of the mentioned years of 1941-1946 was the poetry that met the requirements of the time, the main ideological direction of poetry was the reflection of national identity and the struggle for national identity in these works written in the Azerbaijani

language.

4. The literature of the years 1941-1946 was chosen for its national spirit and anti-fascist position, and, unlike the previous years, it was mostly native language literature. People's wishes and aspirations for independence, the issue of mother tongue was the leading theme of the literature of this period, and played an indispensable role in the formation of national consciousness.

5. M. Shahriyar's native language poetic works after the 50s of the 20th century served in the formation of national identity, its reflection and national consciousness.

THE MAIN CONTENT OF THE DISSERTATION IS REFLECTED IN THE FOLLOWING THESES AND ARTICLES OF THE APPLICANT:

1. Abdullayeva, E. Əlirza Nabdil Oxtay (1944-1972) // – Bakı: AMEA, Filologiya məsələləri, – 2014. №6, – s.472-477.
2. Abdullayeva, E. Əlirza Nabdil Oxtayın lirikası // Azərbaycanşünaslığın aktual problemləri, Ümummilli Lider Heydər Əliyevin anadan olmasının 92-ci ildönümünə həsr olunmuş VI Beynəlxalq elmi konfransın materialları, II hissə. – Bakı: Bakı Slavyan Universiteti, – 5-7 may 2015. – s. 174-177.
3. Abdullayeva, E. XX əsr Cənubi Azərbaycan ədəbiyyatı (1950-1970-ci illər) // Azərbaycan Respublikası Təhsil Nazirliyi Azərbaycan Texniki Universiteti. Azərbaycan xalqının Ümummilli lideri Heydər Əliyevin anadan olmasının 95-ci ildönümünə həsr olunmuş tələbə və gənc tədqiqatçıların “Gənclər və Elmi İnnovasiyalar” mövzusunda Respublika Elmi-Texniki Konfransının məruzə materialları. I hissə. – Bakı: 2018. – s. 503-504.
4. Abdullayeva, E. XX əsr Cənubi Azərbaycan poeziyasında milli kimlik mübarizəsinin bədii əksi // – Bakı: Naxçıvan Universiteti, Elmi Əsərlər. – 2021. №1 (20). – s.202-207.

5. Abdullayeva, E. Overview of South Azerbaijan poetry. Adherence to classical traditions // *Украини: Стратегии Развитку та приоритетны завданная филологичних наук. Eurasian Journal of philology; Science and Education.* – 2019. №18-19. – s.47-49.
6. Abdullayeva, E. Şəhriyar yaradıcılığının öyrənilmə tarixi // – *Bakı BDU. Dil və ədəbiyyat.* – 2020. №1 (113). – s.220-222.
7. Абдуллаева, Е. Поэзия Парвин Этесами // *Международный науково практична конференция. Хабаршы, Алмата, Казак Университети.* – 2020. №1(177). – s. 12-18.
8. Abdullayeva, E. Həbib Sahir: Həyatı və yaradıcılığı haqqında bəzi mülahizələr // *Filologiya məsələləri.* – Bakı. – 2019. №5. – s. 300-309.
9. Abdullayeva, E. Cənubi Azərbaycan poeziyasında milli kimlik məsələsi // *Bakı Qızlar Universiteti. Elmi Əsərlər.* –2022. №13. – s.18-22.

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