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ABSTRACT

of the dissertation for the degree of
Doctor of Philosophy

**NATIONAL MEMORY IN MOHAMMAD-HOSSEİN
SHAHRIYAR'S NATIVE LANGUAGE POETRY AND HIS
TRADITION OF NATIONAL SELF-EXPRESSION**

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GENERAL CHARACTERISTICS OF THE WORK

Relevance and the degree of elaboration of the subject. The history of literature is as old as the history of mankind. Since the creation of the community, a man has tried to express his feelings in words. Words turned into lines, lines into verses, and with this, the art of poetry was formed, developed, and reached the present day.

The fact that the samples of poetry, as well as the poets who created them, have survived in the trial of time and fortune and gained immortality is the result of the divine magic of the word. In this sense, the master poet Seyyed Mohammad-Hossein Shahriyar (1906-1988), called “in the beginning-the sultan of love, in the end the master of the poem Shahriyar” can be considered a happy man and poet. During his life and the years after his death, M.Shahriyar is immortal and irreplaceable for poetry lovers. There are very few people in the northern and southern parts of Azerbaijan, as well as the Eastern world, who are not acquainted with his work, do not know at least some of his poems by heart, and do not fall under the spell of “Hail to Heydar Baba”.

The magic of M. Shahriyar's work is that his vocabulary was poetry that had a serious impact on literary processes not only in his native South Azerbaijan but also on another side of the Araz, in the whole Eastern world. The patriotic poet devoted a lot of space in his work to the issue of returning to the national memory and considered it a civic duty to reflect in a sorrowful language the fate of his divided Motherland. Patriotism is the cornerstone of the poet's works written in his native language.

Shahriyar's role in the formation of the national awakening literature in Iran is irreplaceable. The analysis of the native language works of the immortal master of poetry shows that the promotion of national and moral values, the call for the integrity of Azerbaijan is a mainline of the poet's work. Shahriyar, who skillfully used classical and modern forms of poetry in his work, brought a new breath to classical Eastern poetry managed to improve it in terms of form and structure and left his mark on the world of literature by creating his school of poetry. This is the main reason why the poems “Hail to

Heydar Baba” and “Sahandiya” are still among the rare gems of the world's art of speech.

It should be noted that the name of M.Shahriyar, called “Hafiz of the century”, has been mentioned in our country since the middle of the last century. Starting from the 50s of the XX century, translations of the poet's works in Persian, as well as poems in the native language were repeatedly published and spread in our country, valuable research on his work was conducted, and monographs were written. However, the issue of national memory, the problem of self-expression in the poet's native work was not involved in a special study as a separate topic.

Undoubtedly, the literary heritage of the great artists is very rich, and each study reveals new issues and subtleties. We think that a separate study of “National memory in M. Shahriyar’s native language poetry and his tradition of national self-expression” will be important in terms of analysis of the poet's creative path, artistic features of his works will contribute to studies by opening new discussions.

We should admit that decades have passed since M. Shahriyar's death, but there are still many issues and problems in the creative activity of the powerful master of a word that needs to be studied. Of course, a lot has been written about his life and creative way, the issues he touched, the features of his art, the date of publication of his works, and so on. However, the pro-Armenian position of our Southern Neighbor in the Second Karabakh War, the Patriotic War, which is a matter of life and death for our people, showed that there is still a need to use the socio-political power of Shahriyar's poetry. It is important to use Shahriyar's poems on national patriotism, which promote Azerbaijanism, Turkism, and the idea of a united Motherland, as a weapon in igniting patriotic feelings.

There are many nuances in the work of the master of a word that will be relevant for future generations and will preserve their value, which needs to be studied and passed to the next generation from time to time.

It should be noted that “national memory in M. Shahriyar’s native language poetry and his tradition of national self-expression” was not studied as a separate, independent topic before this study. Indeed, there has always been an interest in M. Shahriyar's work, since the 60s of the last century, a series of researches on his life and work have been conducted, and his works have been repeatedly published in large numbers in Azerbaijan and most countries of the world. Among them are M.A Rasulzade, M. Ibrahimov, A. Jafaroglu, H. Mammadzade, G. Begdeli, B. Nabiyev, I. Habibbayli, J. Heyat, E. Guliyev, I. Garibli, H. Billuri, M. Alizadeh, R.Sultanov, E.Fuad (Shukurova), N.Rizvan, Y.Gadikli, S.Shikhiyeva, M.Mahammadi and dozens of other authors' works and works published by M.Shahriyar in different years can be mentioned and we will mention them throughout our research. We have benefited from them and expressed our attitude. Unlike previous authors, we have tried to analyze the poet's work in his native language, emphasizing the role of national memory and the tradition of national self-expression created by him in the present. One of the main directions of our dissertation is to study the publication chronology and research of M.Shahriyar's works during the Soviet period and after the independence of our country.

Object and subject of research. The main subject of the research is the works written by Seyyed Mohammad-Hossein Shahriyar in his native language, the issues of national memory and the artistic reflection of the tradition of national self-expression created by him, which has not been systematically studied in these works. The object of research is the main aspects of the poet's life and literary heritage, scientific research works on his life and activity, opinions of scholars. One of the issues included in the subject of our research is to find and regulate the statements related to the topic we are studying from the writings related to M.Shahriyar's creativity, to express our attitude to them. For comparison, some examples of the poet's Persian poetry were considered. Of course, a wider place in the historical research has been given to the publication history of M.Shahriyar's works in his native language, which is also the object and subject of the research.

Objectives and tasks of the research. The main purpose of choosing M.Shahriyar's native language poetry as a research topic is to review the poet's rich and valuable heritage, to evaluate it in terms of time, to clarify new points that may be interesting for the reader. The main goal of our research is to achieve new scientific results and draw comparative parallels by approaching the research topic from a different point of view.

Research methods. The dissertation work was carried out based on the following scientific methods:

- method of systematization of collected facts and materials;
- systematic analysis and investigation;
- complex approach to the problem;
- obtaining scientific results based on generalizations.

The research also used a historical-comparative method, taking into account the examples selected as the subject and object of research and the circumstances in which the research devoted to them emerged. Since the nature of the work requires comparative analysis and research, we have also used comparisons.

The theoretical basis of the dissertation consists of scientific works written in the native language of Mohammad-Hossein Shahriyar, researches on modern literary criticism and our approach to these researches as an author.

The main provisions of the defense. The main provisions defended in M.Shahriyar's native language poetry to study the national memory and the tradition of national self-expression created by him and to fully cover the topic are as follows:

- to clarify controversial issues related to the poet's biography;
- to create a complete picture of M.Shahriyar's Azerbaijani language literary heritage;
- to reveal many truths with a general look at the history of the study of the problem of publication and research of the poet's native works;
- to determine the main theme and genres of the poet's native works;
- to investigate an overview of the

history in the poet's lyrics, to search for national identity, to study the issues of Azerbaijanism, Turkism and native language;

- to show the thoughts about yesterday, today and tomorrow of the nation and the world in M. Shahriyar's works;

- to study the problem of national self-awareness in the poems "My Sahand" and "Hail to Heydar Baba";

- to give detailed information about the sphere of influence of the poem "Hail to Heydar Baba".

The scientific novelty of research. The exact addresses of most of the translations of M.Shahriyar's works both in the native language and in Persian published in the Republic of Azerbaijan in different years are indicated, and detailed information is given about the status of native works published in book form in Iran, as well as our republic and Turkey.

For the first time in the research, the genres of the works written by the master in his native language in classical and modern forms of poetry were identified, detailed information about the genres and subject area of the poet's works in the native language was reflected.

The concept of history and modernity in the poet's works was followed in the research, the role of M.Shahriyar's native-language works in the formation of national identity and national consciousness was evaluated.

The theoretical and practical significance of the research. The theoretical and practical significance of the research should be sought, first of all, in a comprehensive study and evaluation of the world of ideas, the scope of the subject, the artistic heritage of the works written by the master in his native language. Those who study national Azerbaijani literature, researchers of South Azerbaijani literature, students studying at the relevant faculties of universities, masters, lovers of Shahriyar's poetry can benefit from the research.

Approbation and application of the dissertation. The research work was approved by the Scientific Council of the National Museum of Azerbaijani Literature named after Nizami Ganjavi of the Azerbaijan National Academy of Sciences and discussed at the

“Azerbaijani language and literature” department of Lankaran State University. The content of the research, the main results are reflected in the author's reports at international and national scientific conferences, authoritative publications in the country and abroad, 24 articles and theses published in periodicals.

Name of the organization where the dissertation work was carried out. The research work was carried out at the “Azerbaijani language and literature” department of Lankaran State University.

The structure and overall scope of the research. The dissertation was written under the requirements set by the Supreme Attestation Commission under the President of the Republic of Azerbaijan. Dissertation consists of “Introduction” - 13630 characters; 3 chapters: the first chapter 2 paragraphs – 78147 characters; the second chapter 2 paragraphs - 62606 characters; the third chapter 3 paragraphs - 88841 characters, conclusion - 14751 characters, list of used literature. The total volume of the dissertation is 257975 characters.

MAIN CONTENT OF THE DISSERTATION WORK

The “Introduction” part of the dissertation discusses the relevance of the subject, the degree of elaboration, defines the goals and objectives, methods of research, indicates the main provisions for defense, substantiates the scientific novelty, the theoretical and practical significance of the dissertation.

The first chapter, entitled “**Themes and problems of Mohammad- Hossein Shahriyar's native language poetry**” consists of two paragraphs.

The first paragraph, entitled “Publication of M.Shahriyar's Azerbaijani language literary heritage and theoretical overview of the history of the problem study” provided detailed information about the life of Seyyed Mohammad-Hossein Shahriyar, who is considered an honorary member of Azerbaijani and Iranian literature and the real truth was restored by commenting on contradictory facts about poet's years of secondary and higher education, his first poems, his first books.

There is an opinion in studies about Shahriyar that the poet began his creative activity in an early, as a child, and his verse said extempore was in Azerbaijani¹

*Sister Ruqiyya,
The crown of my head,
Throw meat to the horse,
Give the cake to me!*

Using the opinions of Professor Elman Guliyev, South Azerbaijani authors Asgar Fardi and Jamshid Alizadeh, information was given about the poet's first poems and it was confirmed that his first printed work was published in 1920 in the collection “*Good manners*” published in *Muhammadiyah Madrasa in Tabriz under the pseudonym “Behjat”*².

The general opinion of Shahriyar's critics is that the first perfect work was written by the master in his native Azerbaijani language and known as the poem “Hail to Heydar baba”. In the poem “Shahriyar and the Azerbaijani Turkic language” the great Nikandish, who had been a lifelong friend of the master, who owed the idea of the poem to his mother Kovkab Khanum, wrote on his behalf: “*Heydar Baba*” is a masterpiece written in Azeri (Azerbaijani). I am completely grateful to my mother. It's as if my mother wrote and created it herself. If it weren't for him, there would be no “*Heydar Baba*”³

It can be said unequivocally that the publication of M.Shahriyar's native works begins with “Hail to Heydarbaba”. The writing of the first seventy-six verses of the two-part poem was generally accepted as written in 1950-1951, and some authors considered 1952 as the year of writing the first part of the work.⁴

¹ Quliyev E, Seyid Məhəmmədhüseyn Şəhriyar / E.Quliyev. – Bakı: “Mütərcim”, – 1999, – s.9; Ş.B.Təbrizi. Şəhriyarın şəxsi həyatı barədə deyilməmişlər / Təbrizi Ş.B. – “Ədəbiyyat qəzeti”, – 9 yanvar 1998; Məhəmmədhüseyn Şəhriyar. Biblioqrafiya / – Bakı: 2017, – s.9.

² Quliyev E. Seyid Məhəmmədhüseyn Şəhriyar / E.Quliyev, - Bakı: “Mütərcim”, - 1999, s. 9

³ Nikəndiş N. Şəhriyarın xəlvət dünyası. III cild /-N.Nikəndiş – Tehran: - “Pərvər” nəşriyyatı, - 1379 (1990). – s.447

⁴ Quliyev E. Göstərilən əsəri / - s. 105.

There are differences of opinion about the writing and publication date of the first part of M.Shahriyar's poem "Hail to Heydar Baba".

After reviewing his thoughts, Hamid Mammadzadeh's work was published in the third decade of February 1954, the first and second decades of March⁵, and Yusif Gadikli's "Hail to Heydar Baba" was first published in March 1954. The name of this publication is "*Master Shahriyar be lahcheyi-mahalleyi Azerbaijan*", *be xatti Tahir Khoshnavis, gravure Agaye-Shaari, Chapkhaneyi - "Ettelaat". Tabriz, 1322 (1954)* was considered correct⁶

G.Begdeli, who gave information about M.Shahriyar's writing of the second part of the poem "Hail to Heydar Baba" in the issue of "Literature and Art" newspaper dated June 30, 1962, and exemplified a piece from the work, published a small volume monograph called "*Seyyed Mohammad-Hosseini Shahriyar*" in 1963⁷.

The first part of the poem "Hail to Heydar Baba" was published in its entirety on December 14, 1963, in the "Literature and Art" newspaper⁸. A year later, based on the June 4, 1963, issue of the Tehran newspaper "Ettelaat" G. Begdeli informed the literary community about the publication of the second part of the poem and the high level of public acceptance of the work.⁹

Hamid Mammadzadeh, in his valuable article "The second part of the poem "Hail to Heydar Baba", highly appreciated the literary heritage of M. Shahriyar, especially the poem" Hail to Heydar Baba "and wrote: "*He greeted all his people in the image of*

⁵ Məhəmməd zadə H. Şəhriyarın ana dilində şeirləri (M.Şəhriyarın "Külliyyati-divani-türki" kitabına müqəddimə). Birinci çap / H.Məmməd zadə - Tehran: "İntəşarate-Negah – İntəşarate-Zərrin", -1367 (1988), - s.5.

⁶ Gədəkli Y. Şəhriyar və bütün türkcə şeirləri / Y.Gədəkli. – Bakı: "Yom" yayınları, - 2007, -s. 116

⁷ Beqdeli Q. Məhəmməd hüseyn Şəhriyar / Q.Beqdeli. –Bakı: Azərbaycan Dövlət Nəşriyyatı, - 1963, - 40 s.

⁸ Məhəmməd hüseyn Şəhriyar. Heydərbabaya salam / - "Ədəbiyyat və incəsənət" qəzeti, - 14 dekabr 1963-cü il.

⁹ Bax: "Ədəbiyyat və incəsənət" qəzeti, 4 iyul 1964-cü il.

*Mount Heydar Baba, expressed his grief, sorrow, joy, desire, and deeds in a pure, clean and transparent language like springs flowing from the rocks, and the people greeted him back”.*¹⁰

M.Shahriyar's first work published in Northern Azerbaijan was “Azerbaijan”, a ghazal written in Persian and dedicated to South Azerbaijan. This ghazal was translated by the poet, researcher, translator Ismail Jafarpur and published on the 3rd page of the “*Literature and Art*” newspaper dated October 11, 1958.¹¹ The following years, many works written from time to time by M.Shahriyar in the Azerbaijani language, as well as poems written in Persian and translated into our language were published again and again. The dissertation speaks about it enough.

The study of M.Shahriyar's works written in the native language began during the poet's lifetime, although this issue was not chosen as a specific topic, various researchers put forward opinions on the topic. Works written in this direction can be divided into three groups:

1. Attitude to native language works in articles;
2. Research of the poet's works written in the native language in books and monographs;
3. Research the problem in dissertations.

Due to a large number of articles, the focus was on articles that could be considered basic and purely problematic. It was noted that the acquaintance of the literary community of North Azerbaijan with M.Shahriyar's personality and creativity began with the article “Shahriyar Tabrizi” by Professor Hamid Mammadzade, in the following years the articles of Professor Gulamhuseyn Begdeli, academician Mirza Ibrahimov and Hamid Mammadzade were published.

In these articles, certain opinions were voiced about only one work written by M.Shahriyar in his native language - the poem “Hail to Heydar Baba”.

¹⁰ Məmmədşadə H. “Heydərbabəyə salam” poemasının ikinci hissəsi / “Ədəbiyyat və incəsənət” qəzeti, - 16 yanvar 1965-ci il

¹¹ Şəhriyar, M. Azərbaycan / – “Ədəbiyyat və incəsənət” qəzeti, 11 oktyabr 1958-ci il.

During these years, our literary and linguistic scholars Mahammadali Musaddig, Sabir Amirov, Maarifa Hajiyeva, Kamil Valiyev, Abbas Zamanov, Hokuma Billuri, Teymur Ahmadov, Nizami Jafarov and others have published articles in the Azerbaijani press on the legacy of M. Shahriyar, commented on his native language poetry, which we have benefited from throughout the study.

The first book about M. Shahriyar published in our republic is Gulamhuseyn Begdeli's monograph "Mohammad-Hossein Shahriyar". The author of the second monograph on the poet is Hokuma Billuri. In both parts of these monographs, the works of M. Shahriyar written in the native language are not mentioned, except the poem "Hail to Heydar Baba", and the studies were carried out based on the works of the writer written in Persian.

The publication of books dedicated to the study of M. Shahriyar's native language poetry began in the late twentieth century. These books can be divided into two parts: 1) books dedicated exclusively to M. Shahriyar; 2) the books about the Shahriyar's work, although the main object of research is not the poet.

The first group includes books by academicians Bakir Nabiyeu, Isa Habibbayli, Budag Budagov, professors Himalay Gasimov, Elman Guliyev, Ajdar Agayev, Fikret Seyidov, Ph.D. Esmira Shukurova, Ph.D., Associate Professor Masiaga Mohammadi, Ph.D. Durdana Nagiyeva and aYusif Gadikli, researcher from Turkey.

There are more books that we can include in the second group. For example, academician Nizami Jafarov's "Literary language in Southern Azerbaijan: norms, styles", Ph.D. Sabir Amirov's "South Azerbaijan National Democratic Literature (1941-1990)", Professor Almaz Aligizi's "Issues of South Azerbaijan Literature", Professor Vugar Ahmad's "South Azerbaijan Poetry (1950-2010)" and others.

M. Shahriyar's personality and poetic heritage have been repeatedly selected as a research subject for dissertations, and PhD, doctoral dissertations have been defended. Among them are Nazim Rizvanov's "Patriotism in the works of Mohammad-Hossein

Shahriyar”, Yusif Gadikli's “Life and art of Shahriyar (on the basis of the Turkish divan)”, Esmira (Fuad) Shukurova's “Mohammad-Hossein Shahriyar: life, environment, creativity”, Maharram Alidirsi's “Literary heritage of Mohammad Hossein Shahriyar”, Gulnaz Shahin's doctoral dissertation “Poetic sources of Mohammad Hossein Shahriyar's creativity”, Elman Guliyev's doctoral dissertation “The evolution of Mohammad Hossein Shahriyar's creativity in the context of national problems”.

The second paragraph of the first chapter of the research is entitled “The main subjects of the poet's native language works. Types of verses and genres”. This section analyzes the thematic features of the poet's rich work based on his works written in the native language.

Familiarity with the poet's native literary heritage allows us to say that in the 50s and 70s of the XX century, the poetry of M.Shahriyar honorably fulfilled the mission of translating the language, spirit and thought of the people of South Azerbaijan.

Although it is difficult to cover the whole range of themes of Shahriyar's poetry, based on the poet's works, we have classified the themes that are expressed in his native language as follows:

1. Socio-political poems
3. Autobiographical poems
4. Poems calling for the struggle for the mother tongue
5. Letters, dedications
6. Religious and philosophical poems

When we look at the works of Mohammad Hossein Shahriyar in his native language, we see that the poet paid special attention to patriotism, heroism, struggle, loyalty to the motherland, promotion of the native language, national and spiritual values, respect for our historical past at all stages of his work. Let's analyze his poem “From the other side of the country”. In this thirteen-verse ghazal, the feeling of patriotism is sung with such great love that the poem gives the impression of a ballad about the motherland:

My son who left his motherland! Return home!

*Come back, your mother has returned to you*¹²

First of all, M. Shahriyar is a patriotic poet. Those who are deeply acquainted with Shahriyar's native language work know well that the idea of the motherland, people to which he belongs, Azerbaijanism, Turkism is the nucleus of the master's creativity. According to the general conclusion of the researchers, even in his poems written in Persian M.Shahriyar is a Turk by spirit. It is no coincidence that his work "Hail to Heydar Baba" is also called a monument to the mother tongue, the Motherland.

Observations show that the majority of Shahriyar's works in his native language have socio-political content.

M.Shahriyar is also a poet of love. The main features of his poems "Memory of Behjatabad", "You flirted", "Do not leave, nonbeliever", "Lover's messenger", "Majnun", "We split up" written on the theme of love are in their vitality, sincerity, impact and fragility.

The master devoted most part of his works to the promotion of the native language, dedicated his works "Turkic language", "Bird of freedom", "I created an ocean", "Our dear poet Fuzuli" to this problem.

The importance of M.Shahriyar's biographical works in the study of his life is great. His poems written in the form of verses "Hail to Heydar Baba", "Aziza", "Aziza jan", "A border to the poem "Asli-Kerem", "How was your life?", "I can't sleep", "With my cousin Mirabulfaz", "Memory of Karaj", "Death of Fakhriyye", "My hookah of grief", "Morning star also sank", "Grandmother Khan", "Tears of my eyes" can be included in the author's autobiographical works.

Some of the poems written by M.Shahriyar in the Azerbaijani language are his verse letters and dedications, religious-philosophical poems.

¹² Şəhriyar, M. Əbədiyyət gülüyəm mən (M.Şəhriyarın Azərbaycan dilində yazdığı əsərləri). (Redaktoru akademik İsa Həbibbəyli. Naşiri, ön söz, izah və şərhlərin müəllifi prof. İslam Qəribli. Tərtib edənlər: İ. Qəribli, E. Bağırova, Z. Zeynalova) / – Bakı: "Elm və təhsil", – 2017, – s.68.

Studies show that the most in his native language poems M.Shahriyar wrote using special types of verses called hazaj and ramal. It is also interesting that most of these poems are ghazals by genre, and with the exception of a few, their main themes are love motifs. The poet's "Shahriyar's answer" (Mammad Rahima), "Memory of Behjatabad", "Turkic language", "My hookah of grief", "Majnun", "Presentation to the soul of the poet Sazli Khazi", "Death of Fakhriyye", "What a riddle is the world", "Javid's tombstone", and so on were written mainly the words "mafA'ilun mafA'ilun mafA'ilun" which is considered to be a mold of eruz type of a verse.

Along with a type of verse called hazaj, ramal was also used by M.Shahriyar in his native language poems. These works of the poet are distinguished both in terms of genre and content. Thus, with the exception of a few ghazals socio-political motives are stronger in other works written in this way.

M.Shahriyar wrote some of his native poems in syllabic verse, preferring 7, 8, 10, 11 syllable system. These can be grouped as follows:

- 1.Seven-syllable verses. Here belong some couplets from his poems "Children", "My nephew Bahruz's bayats" and "Tears in my eyes".

- 2.Eight-syllable verses. Here belong "My brother Suleyman Rustam, "Khan nene" and "False world" in the form of randomly written verses.

- 3.Ten-syllable verses. Here belong the poet's poem "Dedication to my brother Suleyman Rustam".

4. Eleven-syllable verses. The poet's poems "Fugitive Nabi", "Suleyman Rustam", "Answer to Hazrat Mohammad Rahim", "Nightingale", "Suleyman Rustam" and "Hail to Heydar Baba" belong here.

Summarizing our conclusions about the first chapter, we can conclude that a lot of work has been done in Azerbaijani literary criticism in the field of publication and research of M.Shahriyar's native-language works, and most importantly, a kind of scientific-critical text of his native-language poetic heritage has been prepared and presented to the literary-scientific community. In articles, books,

monographs and dissertations about the poet, his rich and multifaceted literary heritage has been studied from different angles, and M. Shahriyar has been unequivocally valued as a great poet and master of words.

The range of subjects of M. Shahriyar's native-language works was very comprehensive, and the poet always thought about the fateful issues that took place in the life of the people. Using the poetic and stylistic possibilities of the Azerbaijani language with skill and great mastery, by giving a special harmony and beauty to our literary and artistic thought with his works written in many genres, the poet managed to prove once again that he is an immortal artist.

The second chapter, entitled **“National memory and the tradition of national self-expression as the main and leading theme of M. Shahriyar's poetry”** consists of two paragraphs, and in this chapter the poet's works based on national memory are involved in research.

The first paragraph is entitled **“A look at history in the poet's lyrics, the search for national identity. The issue of Azerbaijanism, Turkism and native language”**.

Since the printing and distribution of books in the native language was officially banned in South Azerbaijan in the 1950s, it is difficult to create a complete picture of the native language poetry that emerged during this period, with a few exceptions. We have no information about the publication of a literary fiction book in the Azerbaijani language until the 1960s, except for the publication of the first part of M. Shahriyar's poem “Hail to Heydarbaba”, published in March 1954 in the “Ziba” printing house in Tabriz.

Of course, M. Shahriyar's native language poetry, especially his works on the issue of national identity, cannot be limited to the poem “Hail to Heydar Baba”. In 1950-1970, before the Islamic Revolution of Iran, M. Shahriyar wrote more than seventy works in his native language in various genres and forms of verses, many of which have a social content and are directly related to the problems we research. These include the poet's “Turkic language”, “I made an ocean”, “Bird of freedom”, “Shahriyar's answer”, “ To Suleyman

Rustam”, “From the other side of the country”, “Answer to Hazrat Mammad Rahim”, “Fugitive Nabi” and others.

In the poetry of South Azerbaijan, it is impossible to find a second poet who is connected with the past moments of his life as M.Shahriyar and brings those experiences to poetry, thus serving to underline the sense of national identity and the formation of national consciousness.

For the poet, who is always proud of his national identity, family and country, the homeland begins with the cabin he was born in, the village, Heydar Baba, and the parents who gave birth to him. According to Shahriyar, love for the motherland is love for one's family, and one who does not love his parents cannot love his homeland, people and nation.

For M.Shahriyar, national identity is measured, first of all, by respect for the language of the nation he belongs to, and even after he had written the poem “Hail to Heydar Baba” and presented it to the literary community the poet always took into consideration this measure. It should be taken into account that at a time when chauvinism was rampant in the regime of Mohammadreza Shah, writing in the native language instead of the ruling Persian language meant going to confront the government and risking his life. This, no doubt, was a manifestation of M.Shahriyar's ability to openly and fearlessly declare his national identity.

The strength of the master poet's art of words is that he was able to skillfully transfer his love and pride for the Turkish language to his works. Academician Isa Habibbayli rightly writes: *“The topic of Shahriyar and native language is an integral part of the theme of Shahriyar and Azerbaijan. The poem “Turkic language” written by the poet in 1969, when the Azerbaijani language was banned in Iran during the Pahlavi regime, is, first of all, an expression of great courage. This poem is the sharpest and most proud of the poems written about our native language. Shahriyar not only praised his*

mother tongue but with great civic courage declared that he stood guard over his mother tongue."¹³

In the poems "My Sahand", "Bird of Freedom", "Voice of Time", "God's promise", "Ins and Jinn", "My brother Suleyman Rustam", "Imaginary trip to Turkey", "Fugitive Nabi" and others, as well as in his poem "Hail to Heydar Baba" M.Shahriyar, who openly discussed in his works the issue of national identity and historical memory, mentions Koroglu's heroism and thus indicates the value of our historical past and the national heroes who lived in this past.

The second paragraph of Chapter II is entitled "**Thoughts on the past, present and future of the nation and the world.**"

M.Shahriyar's poetry is based on the ideas of humanism, cultivates hatred against those who incite war and sow the seeds of discord among nations. Being far from abstraction and false humanism and keeping up with the time, this poetry promotes human ideas, calls people to peace, tranquility, purity, and the active struggle for the future of mankind. The problem of a united homeland has a greater meaning and idea in his poetry.

The poet, who showed social and administrative shortcomings in his poems and solidarity with the revolutionaries on the eve of the Iranian Islamic Revolution, did not hesitate to say that the regime was hostile to the people and chauvinistic.

M.Shahriyar was a humanist and took an uncompromising stance against those who despised his nation. We can clearly see his position as a citizen and poet in his works written in Persian "Azerbaijan", "Address to my captive Azerbaijan", "Tehran and its inhabitants ("The complaint of an Azerbaijani soldier") and many other works in his native language.

Speaking about the issues of national identity and national memory in M.Shahriyar's native language poems, we also want to talk about the poet's attitude to Turkism, the Turkish language and Turkey.

¹³Habibbayli I. Master Mohammad-Hossein Shahriyar / I.Habibbeyli - Baku: "Elm" publishing house, - 1993. - p.23.

In some of M.Shahriyar's poems in his native language, along with the names of Istanbul and Turkey, we also come across a work dedicated to Turkey. This is the poem “Imaginary trip to Turkey”, which can be described as a lyrical poem.

M.Shahriyar's poem “A child of Turkey, it is a time of zeal” written in September 1986 is one of his works that instilled the consciousness of Turkism and national identity. The words “A child of Turkey” in the title have a broad meaning and can be applied not only to South and North Azerbaijan but also to the Republic of Turkey and the Turkic world.

M.Shahriyar was always proud of the ancient and great history and culture of the Azerbaijani people and sang the rich cultural and spiritual qualities of his nation among the peoples of the world. In verse lines “The language of a Turk is not only the language of love and desire”, “Turkic is a lullaby sung by mothers “ the factor of national bigotry comes to the fore.

M.Shahriyar's extensive use of elements of multiculturalism and tolerance in his work turns out from his respect for human values. The poet, who loves his native language, respects other languages and religions, promotes religious tolerance, and does not oppose the nationality or religious views of any of the heroes of different religions. In his work, great respect for ethnic, religious, national minorities and their identity are propagated and glorified. The third chapter, entitled **“Shahriyar's poems as an artistic chronicle of national and human thought”** consists of 3 paragraphs.

The poem “My Sahand”, dedicated to the author's ideological friend and talented poet Bulud Garachorlu Sahen (1925-1979), and which is from beginning to end dominated by a great musical spirit, is investigated in the first paragraph of the **chapter called “My Sahand” or “Shahriyar's homeland”**.(The poem is also called “Sahandiya” in some publications and researches - E.I.).

Declaring his ideal in the first paragraph of the work, the poet goes even further in the later parts of the poem and acquaints readers with his thoughts on national identity and freedom.

The poet, who created in words the beauties painted by a talented artist with a brush, can bring to life the wonderful image of the Azerbaijani land and nature in all its splendor.

The resemblance of sweet springs to “lively woman's breasts” being a completely new and astonishing metaphor, is a bright picture of the beauty of nature created with love.

Describing the coming of spring after winter, the poet not only heralds the good news of spring but also speaks of the future freedom of the country, albeit in a few lines.

Addressing Sahand Mountain, Shahriyar does not simply mention the fact that he took revenge from Damavand Mountain near Tehran, but praising Sahand Mountain, in fact, he shows what his native Azerbaijan is capable of.

Comparing B.Sahandi with the legendary Simurg bird, which is considered a symbol of light, freedom and kindness, M.Shahriyar says that he longed for love and his works will live forever. While emphasizing that Sahan is a great artist, he states that his poems came down from heaven as a revelation.

M.Shahriyar, who mingled with people from all walks of life who loved his people, especially the poor, took an uncompromising stance against tyranny and oppression, described B.Sahand as a brave and militant man, likened him to the Prophet Moses.

“The poet's world will not die, there is no downfall in the world for him,” said the poet. These verses tell very subtle points. Although the poet does not say it in an open context, recalling the city of Shamakhi and Shirvan, in fact, recalls the problem of a divided Azerbaijan. With these verses, he compares South Azerbaijan, which is part of Iran, with no native language school and press, with North Azerbaijan, which has a school, press, radio and television and all kinds of national institutions in its own language, and feels sorry for our southern compatriots.

Recalling the historical past of the people with such verses as “There were castles made of gold, there were castles made of agate”, the poet, who spoke with implicit connotations about historical events and personalities, in his appeal to B.Sahand openly states that he is in the same pain with him.

The last parts of the poem are dedicated to the problem of separation, one of the most painful issues of almost divided Azerbaijan. The master artist compares the enthusiasm of the poets of North Azerbaijan as the support of the mountains.

Literary scholars assess this work as an event in M.Shahriyar's creativity, in Azerbaijani literature in general. Academician Isa Habibbayli writes: *“Sahandiyya” poem can be considered as a continuation of Shahriyar's poetic series “Hail to Heydar Baba”, and more as a meaningful ending ... Mohammad-Hossein Shahriyar's poem “Sahandiyya” together with the letter of Bulud Garachorlu Sahand is a fresh and meaningful “Poem of Homeland” of Azerbaijani poetry*¹⁴.

Here we also want to express some thoughts about the verse type and structure of the poem. M.Shahriyar, who wrote his native works in eruz and syllabic verse chose another way while writing this work and wrote the poem in a more freestyle of poetry.

Due to its harmony, written in a way that is closer to the ramal form of the verse, this work is at first glance similar in form to a classic poem genre called mustazad, but it is not correct to call it mustazad. As it is known Mustazad, *“is mainly written about love and beauty. The volume is often between 20-40 lines. In one of the last two verses the author's pseudonym is given. In terms of size, one of the verses is long, the other is short, then it is long again, it is short again”*¹⁵.

The second paragraph of the chapter **“Recollection and national self-awareness in the poem “Hail to Heydar Baba”** explores the monumental poem of the poet, which is considered the pinnacle of Azerbaijani-language of his creativity, and provides detailed information about the ideological and artistic features of the work.

It should be noted that in addition to the explanations written by M.Shahriyar himself, two more literary critics wrote a foreword to the

¹⁴ Həbibbəyli İ. Ustad Məhməmmədhusəyn Şəhriyar /İ.Həbibbəyli – Bakı: “Elm” nəşriyyatı, - 1993, s.25

¹⁵ Ədəbiyyatşünaslıq terminləri lüğəti (tərtib ed. Ə.Mirəhmədov) / - Bakı, “MaarP”, - 1978. - s.119.

first edition of the poem “Hello Heydar Baba”. One of the authors of these forewords written in Persian was Mehdi Rovshanzamir, a well-known literary figure of the time - the deputy head of the Tabriz Department of Education, and the other was Abdul Ali Karang, a professor of literature at Tabriz University. Both authors described the work as a literary event.

“Hail to Heydar Baba” is a work of great social significance. M.Shahriyar not only shed light on the memory of the past but also shared his feelings of concern for the future of his nation with Heydar Baba. What the poet said to his companion of the same misfortune Heydar Baba shows how serious his nation's concern for the future is.

The optimistic conclusion of the first part of M.Shahriyar's poem “Hail to Heydar Baba” appeared from his confidence in the future of his homeland. The poet believed that the brave sons born in the land of Heydar Baba would one day, “rub the noses of the cowards.”

When Shahriyar returned to his childhood and youth years later, saying, “Heydar Baba, I accepted you as my homeland,” there were no traces of his previous optimism. That is why in the second part of the work, the socio-political, social burden, and motives for complaining about the time are stronger.

The poem “Hail to Heydar Baba” was written by the poet traveling to his past and telling stories. The poet himself is the main character in the poem. The detective is Shahriyar himself. In this work, Shahriyar was able to show what he is capable of as a poet. The impact of the poem, which is considered a turning point in his work, is, above all, in the vitality and sincerity of the description.

In one of the last editions of M.Shahriyar's native language works (“I am a flower of eternity”) 76 verses are given in the first part and 46 verses in the second part of the poem “Hail to Heydar Baba”. All of these verses together, as a perfect work, not only ensure the unity of the poem but also give the effect of complete artistic unity.

One of the special features of the poem “Hail to Heydar Baba” is that the life of the people, customs and national holidays are described in full in this work as if painted in the language of poetry.

Paragraph 3 of Chapter III is **entitled “Sphere of influence of the poem” Hail to Heydar Baba “.**

Professor Elman Guliyev writes in the article “Heydar Baba's height - a miracle of art”: *In classical literature, N. Ganjavi's “Khamisa” had an impact on the Eastern world in the field of vision, and with some exceptions, Shahriyar's poem “Hail to Heydar Baba” had the same effect in modern times.* ¹⁶

When M. Shahriyar was writing the second part of the poem “Hail to Heydar Baba”, there were enough people who were impressed by the first part of the work.

Well-known figures of South Azerbaijani literature were the first to write their opinion on the poem. Nusratulla Fathi Ateshbak (Ateshbeyli), M.S. Jannatimagam from Tabriz, Jabbarbey Baghchaban, Huseyngulu Joshgun, Inayatulla Amirpur, Ali Tabrizi, Ali Azeri and others wrote in their poems that “Hail to Heydar Baba” is an invaluable remedy for the sufferings of the people longing for their mother tongue. This work, which brought the spirit of the people, their memory, national moral coloring, historical reality to literature and poetry, created a revival and awakening not only in literature but also in the minds. Therefore, everyone who wrote to Shahriyar called him the awakener of Turkish in South Azerbaijan, and the pen owners tried to express their joy and heartfelt words in poetic language. Among those who wrote to praise Shahriyar, along with famous critics, there were also young poets. Although these poems differed in form and style of writing, they were close in content and purpose. Most importantly, all the views were written in the native language, in the style of “Heydar Baba”, which played an important role in the acquisition of citizenship, widespread use of the native language, increasing the social burden. Well-known Persian poets and intellectuals studied this language in order to read it in Azerbaijani Turkish, in the original, which was the victory of Shahriyar's pen and the power of his words.

“Hail to Heydar Baba” helped the poetic genre to enter a new path of development in South Azerbaijan. Influenced by the poem great poems, like “Letter from Heydar Baba to Shahriyar” by

¹⁶ Guliyev, E. Heydərbaba yüksəkliyi – sənət möcüzəsi / E. Guliyev – Bakı: – 2011, – “Azərbaycan şərqşünaslığı”, №2(6), – s.36.

Ahmad Shadi Alov, “Pain of kick “, “Annual memory of a village” by Gaflanti, “Hail to Savalan” by Gafar Iftikhari , “Hail to the support of the people” by Abbas Islami Bariz, “My Savalan” by Gulam Daravali, “To great master Shahriyar” by B.G. Sahand , “Country walnut” by M.S. Shami, “Hey Savalan” by Bakhtiyar Munganoglu, “Hail to Eynali” by Alirza Purbozorg Vafi , “Lake Urmu” by Haji Abdurrahman Tayyar - Dada Katib , “Songs of Pir Saga” by Hadi Sultani, “Eynali” by Ali Akbar Turabi Hallajoglu, “Uninvited guests” by H.A.Barishmaz, “Rakhshande's dream” by M.T. Zehtabi, Ali Kushani's great poem “ Heydar Baba' s hail to Shahriyar” by M.T. Zehtabi as well as short verses, like “On the occasion of the first meeting with Master Shahriyar” by Valeh Dastpish, “Ghazal” by Fakhraddin Mahzun, “Hey Shahriyar” by Rza Afsharapur and many other poems by Tofiq Gafari, Huseyn Duzgun, Ali Tabrizi, Mirismayil Jabbarinejad, I. Amirpur, Gasim Jahani, Sattar Zardabi, Masud Adib and others were addressed to M.Shahriyar.

Impressed by the poem “Hail to Heydar Baba”, H. Sahir in his poem “School Memories” sheds light on the fate of the peoples of South Azerbaijan, as well as Iran, to revive the rich history of the country with tragic events.

Among the comments dedicated to M. Shahriyar's “Hail to Heydar Baba”, Mohammad Ali Saibi, Bulud Garachorlu Sahand and Alirza Purbozorg liked the poems of Vafi the most.

A.P.Vafi, one of the famous figures of South Azerbaijani literature, in his poem “Hail to Eynali” identifies the image of Eynali with mountain Heydar Baba, calls it the people's refuge, confidant, burial ground, mourns and shares the pains of his homeland. *“Another feature of the poem is the introduction of the heroes of the movement “Self-sacrificers (21 Azers)” to the younger generation, the people, not to forget our history, our past, our national identity, our spiritual values. A.P. Vafi once again thanked with the power of the word the people who wrote the golden pages of the history of Azerbaijan - Samad Behrangi (Qarangush), Behruz Dehgani*

(Aydin), Alirza Nabdil (Okhtay), Behruz Haqqi (Cholgulu), Manaf Falaki, Kazim Saadeti and Asker Arabherisli”¹⁷.

An interesting point is that most of those who commented on the work “Hail to Heydar Baba” could not get rid of the influence of Shahriyar's poetry, and as a master artist chose the form of appeal to Heydar Baba Mountain.

The saying of the Tabriz poet Mohammadtaghi Shabustarli (Zehtabi) “Where there is a Turk, there is Heydar Baba” is the greatest value given to Shahriyar's creativity. In his poem “In front of the tomb of Shahriyar” written in 1988, the poet tries to reveal the secret of this eternity.

Among those who wrote comments to Shahriyar was his sister Azadeh Khoshginabi. Although her poem “Poet of Heydar”, written with deep sorrow shortly after the death of her brother, is not considered a perfect work of art due to its artistic merits, its superiority lies in its sincerity and natural depiction of deep love for Shahriyar.

The fact that the poems written on the death of M. Shahriyar were written in the style of “Hail to Heydar Baba” is an indication that the writers could not get out of the magic of the Shahriyar's word .

No matter how many poems have been written, according to scholars, none of them has reached the peak of “Hail to Heydar Baba” and has not been as popular. Of course, an extraordinary literary and social event took place when Shahriyar, who lived in the Tehran-Khorasan environment for a long time and wrote his works in Persian, published a large and very influential poem in Azerbaijani. The manuscript, which was distributed before it was published, gave the impression of lightning in a cloudless sky. In general, “Hail to Heydar Baba” is Shahriyar's victory in art.

In the **Conclusion** part of the dissertation, which consists of three chapters and seven paragraphs, the results of the research are summarized as follows:

¹⁷ Şükürova, E. F. Güney Azərbaycan ədəbiyyatında Şəhriyar mərhələsi / E.F.Şükürova – “Xalq cəbhəsi” qəzeti, – 10 yanvar 2019-cu il.

- A number of controversial issues have been clarified by summarizing the different opinions about the artist's birth date, way of life, education, lifestyle, high school and university years, first poems and first books, works in the native language, and the arguments put forward are based on concrete evidence.

- Controversial points related to the date of writing and publication of both parts of the poem "Hail to Heydar Baba" have been eliminated.

- The issue of the acquaintance of readers of the Republic of Azerbaijan (former Azerbaijan Soviet Socialist Republic - E.I) with the literary heritage of M.Shahriyar was widely commented.

-Information about almost all the works written by M.Shahriyar in the native language and published in our republic is introduced, authoritative book publications published in Iran, Turkey and in our country are compared, the poet's works in native language published under the title "I am a flower of eternity" are rated as the most reliable and comprehensive publication.

- Attitude to the works of Mohammad Hossein Shahriyar in his native language in articles research of the poet's works in the native language in books and monographs, the native language heritage of the master artist in the dissertations is evaluated under the sections of the analysis of the problem.

- The main themes of the poet's works in the native language are studied, and the results are summarized.

- In the poet's lyrics the issues of history, search for national identity, Azerbaijanism, Turkism and mother tongue are widely studied, detailed information is given about the negative role of Persian chauvinism in the life of Azerbaijani Turks in Iran.

-It is substantiated that M.Shahriyar's poetry is based on the ideas of humanism, it is poetry that incites hatred against those who incite war and sow discord among nations.

- Speaking about the issues of national identity and national memory in M.Shahriyar's native language poems, special attention was paid to the poet's attitude to Turkism, Turkish language and Turkey, his poems "Turkic language", "I created an ocean, "Imaginary trip to

Turkey”, “A child of Turkey, it's time for zeal” were interpreted in detail from the point of view of problems.

- The reasons for writing the poem “My Sahand”, the issues of subject, content, ideas and art are commented on, the role of the poem in the formation of national identity and public consciousness is discussed.

- In the poem “Hail to Heydar Baba” the problem of national self-consciousness is studied.

- The scope of the poem “Hail to Heydar Baba” is commented, it is concluded that the poems written under the influence of “Heydar Baba” are different in form, but in almost all of them, the influence of the M. Shahriyar's word is clearly felt.

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