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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

THE POETICS OF GENRE GOSHMA IN AZERBAIJANI POETRY (ON THE BASİS OF M.P.VAGİF’S CREATİON)

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GENERAL CHARACTERISTICS OF THE WORK

Actuality and degree of study of the subject. One of the actual problems facing literary scientists in the study of literary processes is the history of formation and development of goshma poetics in Azerbaijan literature. The fundamental and systematic study of written monuments, works reflecting real life, materials of oral folk literature is very important to determine the historical regularities and the main development line of poetics of goshma. The study of the relations of Azerbaijani poetry with the National poetic base on the basis of a special genre – goshma is very expedient and actual from a scientific point of view.

The works of the masters of the XVIII century, which played an exceptional role in the development and enrichment of ancient and rich Azerbaijani poetry, especially the goshma genre, has not been studied properly yet. The study of the poetics of the goshma genre on the basis of M.P.Vagif’s works gives way for monographic research.

The question of the unity of literary language with lively conversation which are the main features of Vagif’s qoshmas and the study of its great influence on poetic evolution is also actual. The XVIII century in which Vagif lived and created, was a new and important turning point in the history of Azerbaijani people.

After the death of Nadir shah, the Azerbaijani people had the opportunity to become free from Iranian invasion. The struggle for the restoration of her independence began to expand. As a result, small khanates appeared in Azerbaijan. Nadir shah and Agha Muhammad Shah Gajar’s attack on Azerbaijan for a short time further aggravated the already intolerable situation of the people.

These historical events were reflected in the creativity of the poets who lived and wrote at that time. The theme of patriotism was strengthened in the poem, people’s life was described more vividly.

While speaking of the poem of the XVIII century, it is advisable to note two main features.
The first thing was that the poets like Nishat Shirvani, Shakir Shirvani, Agha Masih Shirvani who wrote under the influence of the classical style continued the traditions of Fuzuli and tried to develop their abilities.

The second thing was the emergence of great poets who wrote in the style of goshma. Vagif, Vidadi, Xeste Gasim, Shikeste Shirin, Raci, Vardanli Kerim and the other masters brought our literary language close to the national language with their goshmas.

Vagif was one of the creators of goshmas, which were close to the spoken language and loved by a large crowd of people.

Dissertation is very actual from the point of view of studying goshma, combining the traditions of classical poetry in the history of the Azerbaijani poetics with examples of folk literature, developing a realistic style. Vagif, who has a special place in the history of literature with his lyrical, sadness, joyful and optimistic goshmas stood at the peak of the poetic evolution of the XVIII century.

A reference has been made to the works of many prominent researchers in examining of the problems that put forward in the dissertation. Mirze Adigozel Bey, Mirze Camal, Firidun Bey Kocherli, Araz Dadashzadeh, Aziz Şerif, Hamid Arasli, Aghamusa Akhundov, Tofiq Hajiyev, Musa Gasimli, Mursal Hakimov, Kamil Allahyarov, Tofiq Quliyev and the others have put forward valuable ideas about the poetics of the genre goshma and gosma in M.P.Vagif’s works.

There was enough reference to these studies in the dissertation.

Historical events in the XVII-XVIII centuries set new and important tasks before literature. The process of taking a new direction of literature took place by separating from the features that form the foundations of old literature on the one hand, and on the other hand by creating a new event and literary factors in art.

In the XVIII century Azerbaijani literature was much closer to oral folk literature and ashuq poetry.

Junks and Tazkiras that Vagif’s poems are written in are reserved in the Institute of manuscripts of Azerbaijan National Academy of Sciences and the Museum of History of Azerbaijan.
Literature named after Nizami. The role of the prominent Azerbaijani scientist Salman Mumtaz in the collection and research of M.P Vagif's works should be noted specially.

We’d like to mention the names of Vagif’s researchers like Abbas-kuli-agha Bakikhanov, Yusif Vezir Chemenzemini, Nariman Narimanov, Seid Huseyn, Anvar Shukurzadeh. Yusif Vezir Çamanzaminli dedicated his novel “In the blood” to Vagif's life and creative activity.

Historian Anvar Shukurzadeh studied the public and political activities of Vagif. Very interesting researches of Academic Hamid Arasli, prof. Araz Dadashzadeh, prof. Aziza Jefarzadeh, Mikayil Rzaguluzadeh, Turkish scientists Rafioglu, I.Govsa, Nihat Sami Banarli are dedicated to Vagif’s creative activity.

Hamid Arasli, Araz Dadashzadeh, Firidun bek Kocherli, Yusif Vazir Chemenzemini, Seid Huseyin, Salman Mumtaz, Anvar Shukurzadeh, Mikayil Refili, Aghamusa Akhundov, Tofiq Hajiyev, Musa Qasimli, Mursel Hekimov, Kamil Allahyarov, Tofiq Quliyev and other scientists have made interesting researches about art of ashug, rhythm of poetry, genre goshma and Vagif’s creativity.

This problem has been mentioned in the monographic studies of literary critics Eziz Sherif, Vagif Yusifli, Memmed Memmedov, Tahsin Mutellimov, in Mirzaagha Guluzadeh, Memmedagha Sultanov’s articles, in “The lexicon of Vagif's goshmas, tejinis, deyishme”, Kamala Isayeva's candidate dissertation named “Goshma in modern Azerbaijan poetry”, Aziza Jafarzadeh’s doctoral dissertation named “The followers of Vagif in the XIX century”.

The object of the dissertation. The main research object of the dissertation is the poetics of the genre qoshma on the examples of M.P.Vaqif’s qoshmas.

The Subject of the dissertation. The main subject of the dissertation work is the study of poetic evolution of the genre goshma of the XVIII century and defining the characteristic features of poetics of qoshma.

The goals and objectives of the dissertation. The main purpose of the dissertation is to determine the features of Vagif's goshmas in
ideological, contextual and poetechnological terms in the context of poetic evolution of the genre of goshma in Azerbaijan literature, to give scientific-theoretical explanation of the features of goshma in the poetry of XVIII century. The following tasks have been set for this purpose:

- To study the genre goshma in Azerbaijan poetry in the context of poetic evolution.
- To give a scientific-philological analysis of the subject of love in Vagif’s goshmas.
- To explore poetechnological structure (syllable, division, rhyme system, rhythmic arrangement, sound and word harmony) of Vaqif’s goshmas in Azerbaijan poetry in a systematic way.
- To reveal new aspects of lyrical hero and beautiful female characters, human and love, human and beauty themes in M.P. Vagif’s goshmas.
- To explore the history of the research of the genre goshma in M.P. Vagif’s works.
- To study the expression of the moral and ethical values of Azerbaijani people and literature in Vagif’s goshmas.
- To give a systematic analysis of poetic means of expressions (tashbeh, metaphor, repetition, exaggeration, poetic question, poetic address, etc) that enrich the poetic context of M.P. Vagif’s goshmas and give them aesthetic fineness.
- To examine the way of influence of the poetic word - the interaction of folklore with classical poetry in M.P. Vagif’s works.
- To research M.P. Vagif’s goshmas and the art of ashug, to explore similar and different aspects of his poetics with the works of his predecessors, contemporaries and successors.
- To explain the characteristic features of M.P. Vagif’s realism and innovation.
- To research the uniqueness and the idea of aesthetic originality of lyrical heroes and beauty ideals in Vagif’s goshmas.
- To research the expression of cultural and sociological factors in M.P. Vagif’s goshmas.
- To reveal the unique expression of the philosophy of vitality and optimism in M.P.Vagif’s goshmas.

**Theoretical-metadological basis of the dissertation.** The dissertation is based on the principles of comparative historical and literary-poetic analysis. From the methodological point of view, the state programs aimed at the period of independence were based and the former Soviet ideology tried to be removed from the cautious attitude to traditional culture.

**Provisions introduced to the defense:** The main thesis introduced to the defense is the following:

1. To determine the specificity of the idea in terms of content and poetechnological aspects in connection with the historical development of goshmas in Azerbaijani poetry, to give scientific-theoretical explanation of the properties of Vagif's goshmas.
2. To evaluate the poetechnological features of Vagif’s goshmas in the context of all-Turkish poetry culture.
3. To study systematically the poetechnological structure of Vagif’s goshmas (syllable, division, radif, rhyme system, alliteration).
4. To determine the rhythmic, intonation, foot and accent characteristics of M.P.Vaqif’s goshmas.
5. To determine the using features of poetic description and the ways of expression, poetic figures (metaphor, epitet, tashbeh, exaggeration, oximor, poetic question, poetic exclamation, poetic contrast, anaphora, poetic address) in M.P.Vagif’s goshmas.
6. To reveal peculiar expression of intellectual-philosophical principles in Vagif’s goshmas.
7. To give a scientific-philological analysis of the subject of love in M.P.Vagif’s goshmas.
8. To reveal new aspects of realism and innovation in M.P.Vagif’s goshmas.
9. To reveal the peculiarity and aesthetic originality of lyric hero and ideals of beauty in M.P.Vagif’s goshmas.
10. To explain the expression of sociological and culturological factors in M.P.Vagif’s goshmas.
11. To reveal the expression of optimism and life-love in M.P.Vagif’s goshmas.

**Scientific innovation of the research.** Although the genre of goshma is studied in Azerbaijani literature, the poetic features of M.P.Vagif’s goshmas have not become a special object of research. The systematic transformation of the content and mastery features of the poetry of M.P.Vagif’s goshmas into the subject of monographic research is the first scientific attempt at the example of this thesis. For the first time matters like the interaction of classical poetry and folklore, the influence of the poetic word in M.P.Vaqif’s works have been the focus of attention in the research work. For the first time M.P.Vagif’s goshmas have been studied in the context of historical poetry in the dissertation. From this point of view, the study of the evolution of the methods and ways of the world's figurative understanding and their social aesthetic function were carried out systematically in his goshmas.

For the first time the evolution of the poetic means and forms of expression of Vagif’s poetics have been given systematically in the dissertation. The analysis of scientific-philological problems such as love, beauty, secularism, expression of real life in M.P.Vagif’s goshmas is given in the dissertation.

**Scientific and practical importance of dissertation.** The dissertation enriches the history of Azerbaijani literature, Vagif’s creativity and poetic history of the genre goshma with new provisions.

In Azerbaijani literature literary, sociological, culturological theoretical spectrums of the poetry of genre goshma and Vagif’s goshmas are determined, their evaluation features are interpreted.

The most important theoretical significance of the dissertation is that it examines the development system of this genre in Azerbaijani literature on the base of Vagif’s goshmas, clarifies some problems of poetic evolution, brings new facts to interpretation of some issues of XVIII century poetry.

The dissertation can be effective in the preparation of textbooks on Azerbaijan literature.
It is possible to benefit from this dissertation as a teaching material while teaching a number of subjects related to literature taught in higher schools at Bachelor's and master's level.

**Aprobation and application of the study.** The main thesis of the research work is reflected in articles in prestigious scientific journals published in the Republic and abroad, reports in international scientific-practical conferences.

**The name of the organization in which the dissertation thesis.**
The dissertation thesis was performed at the Department of History of Azerbaijani Literature of Baku State University.

**The separate volume of the structural divisions of the dissertation and the total volume by sign.** Introduction 6 pages, first chapter 51 pages, second chapter 63 pages, third chapter 95 pages, conclusion 5 pages, list of used literature 19 pages. The dissertation thesis consists of 179 pages, 283 225 signs in general.

**The structure of the study.** The dissertation consists of an introduction, three chapters, conclusion and a list of used literature.

**THE MAIN CONTENT OF THE STUDY**

In the “Introduction” part of the dissertation, the actuality of the subject, scientific innovation, theoretical and practical significance of the work are substantiated, the object, subject, goals and objectives of the study, methods, degree of study, assumptions, aprobation of the work, the structure of the dissertation are informed, the thesis submitted to the defense are presented.

Chapter One is called “Theoretical problems of poetic evolution in the genre goshma in Azerbaijani poetry” and consists of three subchapters. 1. **The important poetic means of the genre goshma in Azerbaijani poetry and their poetic aesthetic value** (rhythmic line, sound and word harmony, compact and wise content). 2. **The genre goshma of Azerbaijan poetry and Vagif’s goshmas on the poetic evolution.** 3. **Poetic means that enrich the content and give it aesthetic delicacy in the genre of goshma in Azerbaijani poetry** (tashbeh, metaphor, repetition, exaggeration, etc.). Their
role in the expression of poetic imagination. The individual aspects of the problem are analyzed in each subchapter. The theoretical means of poetic art of word and appropriateness are studied in the first subchapter of the first chapter of the dissertation titled “The Important poetic means of the genre goshma in Azerbaijani poetry and their poetic and aesthetic value (rhythmic line, sound and word harmony, laconic and profound content)”. Words, images, symbols are arranged in lines of lines in Vagif’s goshmas. The choice of words, sound harmony, the harmony between the verses are very important in these goshmas. The poet accurately chose each word and used it in its place.

One of the factors of special importance in the rhythmic state of goshmas is measure.

In his work “Introduction to the theoretical analysis of National Art” (“Milli sanətin nəzəri təhlilinə giriş”)¹, Nasib Goyushov defines the following aspects of influence in word order of measure and in poetics: rhythm influences human emotions by creating a rhythmic arrangement in accordance with the musical harmony, measure regulates rhythmic stroke, break and parts, connect them with one another, measure creates general harmony and proportionality in word order, measure strengthens persistence shades, it helps to remain them in mind.

The rhythm in M.P.Vaqif’s goshmas is such a quality that thanks to it the words that make up the text achieve a harmonious order. Rhythm is the basis of the language of the poetry. The rhythmic structure of the text in M.P. Vagif’s goshmas is the main reason of the beauty of intonation, it stimulates internal dynamics, creates an aesthetic sound quality.

A melodic sound with the composition of the word-sound in Vagif's goshmas is an aesthetic unity.

In addition to measure, rhyme also plays an important role in Vagif’s goshmas. The rhyme serves the improvement of the measure.

¹Göyüşov, N. Milli sənətin nəzəri təhlilinə giriş. – Bəki: Nurlan, – 2006. – s. 84-86.
The rhyme is sound-word harmony and conformity at the end of the hemistich and verse. The words that are repeated at the end of the lines, harmonized from a rhythmic point of view before the radif, are called rhymes.

The poet had also widely used puns. In the pun, the harmony and form of the word, changes in meaning have a very strong emotional impact force. The ear rhymes are often found in poet's goshmas. The inner rhyme called Saj is often used in Vagif’s goshmas. These inner rhymes create a musical arrangement in the poem, making it harmonious. Since the middle syllables are also rhymed in such goshmas, they are called conjugate. One of the poetic means in M.P.Vagif's goshmas is the harmony created by syllables. Besides the harmony of thick vowel with the thick one, the thin vowel with the thin one, another vowel-consonant harmony is also clearly felt in M.P.Vaqif’s poetry.

Repetitions in M.P Vagif's goshmas are rich in form and content, polysemantic and have different semantic shades. Poetic foot in the genre goshma is of particular importance. In M.P.Vagif’s goshmas, the first verse is written with one, and the second verse is written with two poetic foot.

The second subchapter, called “The genre goshma of Azerbaijani poetry and Vagif’s goshmas in the context of poetic evolution”, is dealt with the evolution of genre gosma in our poetry. General poetics must be based on the historical principles and must include historicism, as well as the evolution of poetic forms in itself. Historical poetics is the part of the general poetics founded by Aristotle. According to Russian literary critic A.N.Veselovsky, “historical poetry was genetic poetry for its content”2. Main research areas of historical poetics in Azerbaijan are poetics of different periods of the history of literature, historical poetics of the classics of the world and Azerbaijani literature, poetics of national literature and poetics of literary works. Historical poetics examines the

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2 Веселовский, А. Историческая поэтика / А.Веселовский. – Ленинград: Художественная литература, – 1940. –с. 95-97
evolutionary dialectics of forms in the analysis of any genre of the literary process. In genetic poetry, relations of any genre with ancient classical poetry and folklore are revealed in different periods of the history of literature. In Azerbaijani literature the evolutionary path of historical poetry is characterized by genetic and retrospective trends. The history of Azerbaijani literature opens the prespektives of the general development of poetic consciousness.

The main problem of the theoretical poetics of the genre goshma in Azerbaijani poetry is the systematic study of poetic means of expression, their comparative division and description. The theoretical poetics of the genre goshma is the science about the form, structural types and types of poems, which are the product of fiction. The poetics of the genre goshma in Azerbaijani poetry is connected with the historical evolution of the literary means of expression and oral folk literature...The poetics of the genre goshma in Azerbaijani poetry is important in terms of expression of various aspects: national culture and international moral values. In the evolution of poetic thought, the theory of primitive-syncretism is of special importance. In A.N.Veselovsky's work that called “Historical poetics”, the social and ethno-psyciological basis of this syncretism is studied. According to the scientist, poetic types and genres were formed from ancient choral syncretism. A.N.Veselovsky perceived primitive syncretism as a synthesis of poetry, dance and music. Lyrics, epos and dram are originated from here. The first cradle of these literary types was the folk ceremonies. According to A.N.Veselovsky's concept, the basis of this syncretism was rhythm. And the texts that formed these rhythms appeared in the later epochs of history. And the lyrical-epic species were later stages of primitive syncretism. The survival of the people, poetics and poets is a dialectical law.

In M.P.Vaqif’s goshmas the literary process is expressed in the form of a network, taking into account all historical, psychological,

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3 Веселовский, А. Историческая поэтика / А.Веселовский. – Ленинград: Художественная литература, – 1940. – с. 493-497.
ethnopsychological factors. From this point of view, we aimed to research the genre goshma of Azerbaijani poetics in the context of the evolution of historical poetry. The poetics of the genre goshma in M.P.Vagif’s works expressed the unique cognition of the Azerbaijani poetic consciousness.

In our opinion, while studying the poetics of the genre goshma in Azerbaijani poetry, we must give special attention to the historical evolution and origin of poetic principles, concrete research methods of literary means and forms of expressions. M.P.Vagif’s goshmas express poetic thought. Each verse is an expression of an exhausted poetic thought.

In the genre goshma of Azerbaijani poetry, including M.P.Vagif’s goshmas there are already certain literary hearts, artistic images, poetic imagination and aesthetic values arising from folklore. In these goshmas, ashugism is especially differed and uses more folklore traditions.

In the genre goshma of Azerbaijani poetry, including M.P.Vagif’s goshmas it is possible to show the original Assyrian, way of thinking, ancient beliefs and ceremonial texts, literature, Hadiths of Qur'an, scientific-philosophical and sufi literature as a source of poetic imagination.

The third subchapter of the first chapter of the dissertation is called “Literary means enriching the artistic content and giving it aesthetic delicacy in the genre goshma of Azerbaijani poetry (tashbeh, metaphor, repetition, exaggeration and etc.). Their importance in the expression of literary imagination”.

Tashbehs also play an important role in the comprehensive opening of the meaning of the poem and the character of the lyrical hero, in the presentation of the literary content and idea of the poem in M.P.Vagif's goshmas.

The metaphor is one of the factors that increases the expression capacity of the language and enriches its vocabulary. The metaphorization is the quality of the literary form and the most important mastery components is the word metaphorization. The metaphors in M.P.Vagif's works are masterfully given, gracefully
penetrated into the literary style of the poem. Rhetorical questions are used much in poet's goshmas. Through these questions, poetic thought is expressed with greater elegance and subtlety.

One of the main literary means of description used in M.P. Vagif's goshmas is the metaphor. There is a rich tradition of metaphor in Azerbaijani literature. The metaphor is also called istiara in Eastern literature. Tejnis plays an important role in M.P. Vagif's works.

The basis of contrasts and anti-contrast is the antonymy of the words and expressions. At the same time, contrasts are also formed in the comparative aspect of images and events. In Vagif's goshmas the contrast feeds from the life itself. While talking about goshmas, it is worth noting the exaggeration. In Vagif's poetry, the romantic paphos is also strong. The exaggerations have their own place and importance in description and intonations, harmony and rhythm of these goshmas. The comparison in M.P. Vagif's goshmas is not only given to create simple decorations, but also to get to know moments and events more accurately. Nasraddin Tusi approaches the comparison from a philosophical point of view and calls it an imitation of words. The means of Vagif's comparison, though small in size, elevates the object of the image with its beauty and elegance: the lover separated from her love is compared with the boynubukuk violet, and the beloved with the bud. The role of alliteration should also be noted in M.P. Vagif's goshmas. Alliteration, one of the leading fields of ancient Turkish poetry, is of great importance. Russian scientist A.M. Sherbak writes about alliteration: "We consider alliteration the beginning, precise and approximate sounding of sound and sound groups, as well as the sounding of certain quality signs beginning from the first syllable of each poem and paragraph and based on the law of harmony". In M.P. Vagif's goshmas, the reason of the uniqueness and complexity of epithets is the uniqueness of its content, like other means of description. Most of the epithets used in the poet's goshmas have a figurative character.

M.P. Vaqif has created epithets that differ from each other in their emotionality and power of influence, which is due to the demand of time, environment and subject.

Vaqif used poetic address as a style figure skilfully. In the Vagif's goshmas, the poetic addresses were to the point mainly to beautiful women, becoming an expression of the poet's great love.

The role of the genre goshma in expressing the inner feelings and deep thoughts of Azeri Turks is invaluable. One of the main features of the genre goshma is that around the concept reflected here, lyrical judgment, philosophical thought come to the fore, poetry is formed.

Known as the founder of the new Azerbaijani poetry M.P. Vaqif, although gained the sympathy of the people with ghazals and muhammes, he was able to show his talent more clearly in the genre goshma. In this genre, M.P. Vaqif glorified secular love, joy and pride in simple life, real love. At that time, the change of medieval poetry, its rules and laws, with the strong influence of folk arts which were considered unchangeable for centuries, became the literary process of the period.

The second Chapter is called “The characteristic features of Vagif's goshmas”. The first subchapter of the second chapter is called “The history of the study of M.P. Vaqif’s works and his goshmas”. In the XVIII century, the interaction between oral folk literature and written poetry traditions was so strong that these two trends in written literature led to the synthesis of traditional and innovative trends.

M.P. Vaqif's poetry brought a new breath to classical Azerbaijani literature. M.P. Vaqif's goshmas had already begun to be collected from the end of the XVIII century. His poems were collected and preserved in parts, sentences and verses. Many of the poet's goshmas were preserved in ashug poetry. Poetry lovers gathered poems, ghazals and muhammas of their favorite poets and transferred them to special junks. These junks are very valuable for science. Junk, belonging to Mohammadbey Javanshir, the contemporary and murderer of M.P. Vaqif, should undoubtedly be belonged to the end of the XVIII century, and remained in the form of manuscripts.
written about Vaqif, the Grand Vizier of the Karabakh Khanate and a prominent statesman. The publication of these works began only at the end of 20th century. M.F.Akhundov wrote about the peculiarities of Vagif’s lyrics first. Abbasgulu Agha Bakikhanov also talks about M.P.Vagif in his work “Gulustani-Irem”. Yusif Vezir Chamanzaminli talks about Vagif and his life in his novel” In the blood”.

One of the first researchers of Vagif’s creativity is Firidun Bey Kocherli. His work “Материалы об истории азербайджанской литературы” (“Materials on the history of Azerbaijani literature”) was published in 1925 in Baku. In this work, M.P.Vagif’s life and his place in our national literary history has been extensively and thoroughly analyzed. Among the researchers of M.P.Vagif, it is necessary to name the outstanding Azerbaijani poet Salman Mumtaz. He prepared Vagif's collection of poems for printing twice. It is possible to draw names Eziz Sheriff, Mahammadhuseyin Tahmasib, Feyzullah Gasimzadeh, Mirzaga Kuluzadeh and others among the researchers of M.P.Vaqif’s heritage

The second subchapter of the second chapter of the dissertation is called “M.P.Vagif’s predecessors, contemporaries and successors in written literature.”

Among the predecessors of M.P. Vagif, we should mention the name of our great poet Mohammed Fuzuli's son, Baghdadli Fazli. Poems written by Bahdadli Fazli, Mohammad Amani, Shah Ismail Khatai’s grandson Ibrahim Jahi in the genre gushma are of special importance. Prof. Hamid Arasli writes: “It was one of the best features of this poem to be sung and used by Azerbaijani folk poetry”.

XVII-XVIII centuries were a period of transition of our literature to the method of realist creativity. In this period, though ghazal was considered to be the leading genre of classical poetry, but the genre set against him was goshma. Goshma was able to open up a wider

challenge for individual creative style, carry more people and
democratic character, bring literary language closer to the people's
language, express social issues and problems more selectively.

It is necessary to draw the names of Baba Shirvani, Hamidi,
Melalining, Shikasta Shirin, Pirin - the son of Aghhgiz,
Mohammadhuseyn, the Khan of Sheki, Khan Mushtag, Rafei,
Mirihsyeyn Lambaran, Agha Masih Shirvani, Arif Tabrizi, Arif
Shirvani, Shakili Nabi, Mahjurun, Sheyfikhan among M.P.Vagif’s
contemporaries.

The real attitude to life, the attempts to alienate the lover from the
realm of Dreams in the XVIII century was not only related by the
name of M.P. Vagif.

Adolf Berce writes: “Agha Mesih is M.P.Vagif’s contemporary.
He gained fame among Muslims with the elegance of his poetry.”

M.P.Vagif’s close friend M.V.Vidadi has a special place among
his contemporaries. The main thing that attracts attention in Vidadi’s
creativity is the presence of deep sadness. Vidadi's poetry was
closely related to folk poetry and the genre of goshma. Praising love
and beauty in his goshmas, the poet noted that lovers endured all
suffering in the way of their love. Among the followers of M.P.
Vagif, we’d like to name our outstanding poet Gasim Bey Zakir.
Gasim Bey Zakir's goshmas are distinguished by the depth of their
ideas and the diversity of artistic forms. In addition to ghazals,
muhammas, mustazad, tarji-band and tarkib-band written in classical
style, he had also given a wide place to folk poetry – goshma, tejnis
and gerayli.

The suffering of the lover who loves with a fiery heart is
expressed in Gasim Bey Zakir’s goshmas that theoretically attracts
with its simplicity and playfulness.

The third subchapter of the second chapter is called “The
interaction of folklore with classical poetry. The effect of the
poetic word in M.P. Vagif's goshmas. M.P.Vagif’s goshmas and

6 Köçərli, F. Azərbaycan ədəbiyyatı tarixi materialları. – Baki: Azərnəşr, – 1925. – s. 35-37.
ashug.” Issues as the interaction of folklore with classical poetry, the force of influence of the poetic word in M.P. Vaqif’s creativity attract more attention. The inner potential of the poem is very rich in M.P. Vaqif’s goshmas. These goshmas admire the human being with their subtle shades of meaning.

In the XVIII century poetry, the genre of goshma was founded on the basis of classical poetry and folk ashug poetry.

The XVIII century can be considered to be a kind of transitional period. It would not be right to imagine this transition period as a monotonous and monolithic flow. Trends of different shades manifest themselves here. In this regard, the analysis of the creativity of M.P. Vagif, the great artist of the transition period, allows to reveal the complexity of the processes taking place in Azerbaijani literature in the XVIII century.

“Thanks to his historical optimism M.P. Vaqif was able to undermine the poetics of classical eastern romance more deeply and thereby determined the future character of Azerbaijani literature. This, first of all, was of particular importance in the formation of a new literary language”7

In order to overcome the poetics of classical eastern romanticism in the period of the evolution of the method of Realist creativity, it needed a genre that corresponded to it with the main parameters against Ghazal, its leading genre. This new genre looked like a ghazal in terms of its poetic features, but differed from it by some important qualities. It was necessary to bring the literary language closer to the people's language, to be native to the people of Azerbaijan. In the transition period this important historical role fell on goshma.

“The similarity of ghazals and goshma is determined by the similarity of their image system. Both genres have arisen to express the inner world of man, his feelings and emotions. Besides it, both genres have a high generalization potential”8. Ghazal is abstract and

8 Azərbaycan ədəbiyyatı tarixi poetikası / - Baki, I kitab, - 1989. – s. 91-95
does not allow the emergence of specific concrete features of the poets who created the reality. Goshma is playful, it is extremely optimistic in terms of content, allows to find a way out at the most difficult moments, even in the most hopeless moments, elegance, laughter, gentle humor, self-confidence is the leading poetic feature of this genre.

The most beautiful examples of goshma in Azerbaijani literature, of course, belongs to M.P.Vagif. However, in the XVIII century poetry, It is not right to connect the development of the genre goshma with Vagif’s name. Here I have given information about Qurbani, Ashug Abbas Tufarganli, Hasta Gasim, Ashug Valeh, Ashug Muhammad, Ashug Huseyn, Ashug Pari, Mirzajan Madatov, Ashug Ali and Ashug Alasgar compared them with Vagif.

XVII-XVIII centuries were a period of transition of our literature to the method of realist creativity. In this period, ghazal was considered the leading genre of classical poetry, but the genre set against it was the genre of goshma.

The fourth subchapter of the second chapter of the dissertation is called “The expression of love and beauty in M.P.Vagif’s qoshmas. Lyrical hero and beautiful female characters”.

In the XVIII century, Azerbaijani poetry reached a high peak, benefiting from folk poetry. This period lyricism took a special place in Azerbaijani poetry. Russian poet Antokolsky wrote in his set “Azerbaijani poets”: One of the most distinctive and bright features of Azerbaijani poetry is the existence of tense lyricism, which brings it closer to music and song at all times and in every individual creativity”.

In the lyrics, the inner world of man, his feelings and thoughts are mastered artistically. The dynamics of feelings in lyricism, lacosionality are the main characteristic features. M.P.Vagif's goshmas are distinguished by their lyricism and subtle feelings through artistic language. Although the author's subjective thoughts

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9 Антокольский, П. Поэты Азербайджана / - Москва - Ленинград: Советский писатель, - 1962, - с. 24-26
occupy the main place in M.P. Vagif's works, these lyrical works also have a universal content. The image in these goshmas is given in a more effective, more emotional way. Vaqif is a poet of love. His lyrical hero is a man capable of great love, ready to overcome all kinds of obstacles in the pursuit of his own love, able to realize himself and his love. The lyrical hero of his goshmas is proud of love as a faithful lover, he is ready to give up everything that is beyond the scope of his beloved. The lyrical hero of the poet compares his beloved with the Holy pilgrims of the Islamic world, Mecca, Karbala and Medina, prefers to worship her by tilting his head to the eyebrows of the beautiful. The lover of this lyrical hero is an example of high skill and endurance. The greatness and strength of love can only be returned by those who can not understand what love is, those who are unhappy, who can not give heart to love. His time, literary environment has a certain role in the development of Vagif as a lyrical poet. From a literary point of view, the two characteristics of this period are more noticeable. In the XVIII century, lyric poetry was based and developed on folk poetry. M.P.Vagif's poems are not flattery, but a tribute to passionate, demanding love. A very interesting synthesis of folklore with classical poetry manifests itself in the poet's poem.

The object of depiction of M.P.Vaqif’s qoshmas is nice women. The main theme of his goshmas is the depiction of these girls-brides, distinguished from each other by their unusual beauty.

The poet creates the perfect image of Azerbaijani beauties in his goshmas, with the help of artistic means, he literally draws an imaginary picture of them. When talking about beauty, he is not satisfied only with their external qualities. The women depicted by him are also morally beautiful, imaginary, noble, chaste, exquisite ladies with pleasure.

It draws attention that M.P.Vagif was one of the Azerbaijani poets who learned from the poets having lived before him, specially from Fuzuli. Professor M.Guluzadeh writes: “In M.P.Vagif's poems, the description of Muhammad Fuzuli shows itself in the motives of
content and ideas, as well as in the means of artistic description.”

Professor Mir Jalal wrote: “Vaqif rose up as a poet with his own voice, his own breath, his special style, showing poetry in his poems”.

The third chapter of the dissertation is called “Mastery features of M.P. Vagif's goshmas”. The first subchapter of the third chapter of the dissertation is called “The realism and innovation in M.P.Vagif’s goshmas”. A great connection with national and folk literature is a characteristic quality for every poet. Realism in M.P.Vaqif's poetry has been vividly manifested. This can be seen more clearly when we study the artistic features of the poet's goshmas compared to our classical literary heritage. The relationship with everyday life, the direct interdependent and lively contact with the environment, the development of native language on the ground, feeding from folk expressions and tashbehs became the main reason that realism and the tools of realistic artistic depiction strongly manifested itself in M.P. Vagif's goshmas.

Realism can be observed to be maturing and improving in M.P.Vagif's goshmas. “Realism is a manifestation of artistic thinking, which takes its material, sound, ideals, means of description, images from a real being and opposes literary-artistic currents that go through the imaginary world or turn the images of a real being into symbols, give them mystical, conceptual meanings, take the path of symbols that are far from believable”.

Realism began to manifest itself in the literature of the most ancient times. Some researchers note that realism as a method of artistic creativity is observed only from the XIX century. However, it is impossible to agree with this opinion. The artistic thinking of the people has always been closely connected with real life and reflected it.

10 Quluzadə, M. Füzuli ənənələrinin Vaqif və Vədədi lirikası əlaqəsi məsələlərinə dair // – Bakı: Azərbaycan EA-nın Xəbərləri, İctimai seriya, – 1962. № 6, – s.75-84
11 Paşayev, M.C. Füzulinin sənətkarı / M.C.Paşayev. – Bakı: ADU, – 1959. – s. 91-92
12 İbrahimov, M. Aşiq poeziyasında realizm. / M.İbrahimov. – Bakı: Elm, – 1966. – s. 7-8
“In the XVII-XVIII centuries, when enlightenment was formed in literature during the Renaissance, and in the XIX century, realism began to develop more rapidly as an artistic creativity”\textsuperscript{13}. Some literary theorists regard realism as a phenomenon inherent in the artistic nature of a certain historical period, and in all historical periods they understood the development of literature as a struggle for realism and antirealism. What is good, noteworthy in the literature all belong to realism, but nevertheless the main essence of realism is revealed.

It has been a tradition to associate the history of realism in our literature, mainly by the XVIII century, with M.P.Vagif’s works.

Prominent scientists like Hamid Arasli, Mammadhusein Tahmasib, Mammadjafar Jafarov, Feyzulla Gasimzadeh, Mirzagha Guluzadeh, who studied Azerbaijani literature in ancient times and Middle Ages have always noted the connection of realism with people's life.

These scientists tried to trace the vital roots of Azerbaijani poetry and its aspects related to real existence more carefully. The realism of M.P.Vaqif’s poetry is characterized by portraying and glorifying the life of the people, real beauties.

In the XVIII century, the existence of material and spiritual differences between the strata of society, the existence of Palace literature, incomprehensible for the people, created the need for the creation of works close to the heart and soul of ordinary people.

Realism was being expressed in the naturalness of M.P.Vaqif’s goshmas, in the reflection of the daily life of the people, in the description of the lyrical hero with real psychological lines, in the proximity of the poetic form to the people. M.P.Vagif's goshmas are real poetry in terms of artistic form and means of expression. The beauty of these girls is so real that for a moment a person sees the Azerbaijani lady with “yay qaşlar altında”, “al yanaq üstündə məstənə gözləri”, “sürməli kirpiklərə”, “oxa bənzəyən”, “badamı

\textsuperscript{13} Вагиф, М.П. Избранные стихотворения / сост. А.Шариф. – Москва: Гослитиздат, – 1949. – с. 347-348
gözlü”, “şəhanə baxışlı”, “qara rütlü”. Realism creative method gives living, naturalness even to abstract dreams, grandiose ideals. The aesthetic ideal of realism is always connected with life, real people, real conditions.

The realism of medieval Azerbaijani literature has not become a comprehensive and special research object yet. Some of the researchers generally consider it pointless to seek realism or romance in ancient and medieval literature. It is inappropriate to talk about realism or romance as a method in the Middle East and Azerbaijan literature in the Middle Ages. Some researchers, in general, do not put any boundaries to the existence of realism. In their opinion, “there has always been a method of realism in the literary process” from antiquity to modern literature”14.

An artist who can connect human psychology with concrete conditions and the social environment, creating typical images in typical conditions can be called a realist.

According to academician Bartold “they opposed the Arab scourge and Persian proselytism with Turkish truthfulness. This was due to the fact that the works in the Turkish language were simpler and more vital”15.

Famous writer, academician Mirza Ibrahimov’s thoughts about it are different. “Based on the theory of development, we must say that human consciousness has always been connected with the existence and living conditions of people, as well as with the material world. Artistic thinking is nourished by Healthy, true, realist feelings, as the ancient and medieval man feeds on mystical, mythological, false manifestations of existence”16.

14 Дадашзаде, А. Певец жизни. Раздумья о Вагифе / А.Дадашзаде. – Баку: – 1968. – с.112-114
16 Kəngərli-Əliyeva, G. Bədii düşünce: Tarixi gerçəklilik və estetik ideal / G.Kəngərli-Əliyeva. – Baki: Təhsil, – 2011. – s. 11-14
Despite the fact that the soul of romanticism was still strong, the propensity to visualisation and realistic depictions in the poem of the XVIII century, especially in M.P.Vaqif’s goshmas was very strong. The events and people depicted in the M.P.Vagif's goshmas were real, people's movement and behavior, lifestyle and clothing were real depicted, secular and optimistic feelings were more pronounced. The people's life and national ethnographic values were described in a characteristic way, it was the language that the people understood and spoke every day.

Vagif’s goshmas are sometimes presented as an example of primitive realism. But, after deep research it is known that the idea is wrong.

The second subdivision of the third chapter of the dissertation is called “Vitality and optimism in M.P.Vagif's goshmas”.

M.P.Vaqif is one of the rare faces in Azerbaijani literature. One of the first factors in M.P.Vagif's goshmas is the idea of love to the life, secularism, optimism. Vitality and optimism are the life of M.P.Vaqif’s poetry.

Universal problems such as vitality and optimism having become a leading subject and have found their high artistic solution in M.P.Vaqif’s works. According to the poet, human is a being that gives meaning and content to the life. Man illuminates life, without him the world would be cold and meaningless. Therefore, a person must love, enjoy life. Optimism is a feature that distinguishes M.P.Vagif from many of his contemporaries. The lyrical hero of Vagif is a person connected to life, the world. He is eager to enjoy life and achieve it.

In the works of some scholar’s optimism and secularism of M.P.Vagif are valued as eroticism. We are not mistaken, if we say the optimism of M.P.Vagif is his view of life, his outlook. The optimism in the poet's goshmas stems from his direct connection with folk poetry and ashug poetry.

In the poems that he wrote at the end of his life M.P.Vaqif is no longer as optimistic and cheerful as before. Of course, how could a poet who was put in prison, faced with insults and sufferings, could
not see trust and faith from his beloved woman be optimistic?!
Salman Mumtaz was writing: “Recently, instead of joy and cheerful
Vaqif, we see the sad poet with frowning eyebrows. Vagif is gloomy,
but not pessimistic”.17

The third subchapter of the third chapter of the dissertation is
called “The sociological and culturological factors in M.P.Vagif’s
goshmas”.

Human relations and social reality form a unity in the poet's
goshmas, poetic images, aesthetic thinking are connected with the
social environment. The social environment, in turn, depends on a
number of factors that combine the conditions and describe them.
Both social and psychological motives play a key role here.

M.P.Vagif's goshmas are the product of his time. However, the
idea-artistic value of Vaqif’s goshmas, like all other progressive
ideas, have outstripped its time. M.P.Va qif is talking about the life
and lifestyle of Azerbaijani women in his goshmas. He wants to see
women cultured, beautiful, clean and neat. There are also thoughts
against chadra which is thought to be women’s slavery.

We see a patriotic poet portraying the poor life of the Kura-side
people with regret in his poem “Hayif ki yoxdur". The poet writes
with heartache the absence of a beautiful Oban on the side of the
river Kur with a beautiful landscape, favorable natural wealth and the
poor and miserable living of the villagers.

He writes that the beauties of the women living on the side of the
Kur are not left behind the beauties of the women living in the city,
but are deprived of beautiful clothes, bar-decoration and Palace edas.
They were subjected to the attacks of foreign rulers, the invasion of
Shahs and sultans for centuries, and saw the beggar's life as a result
of the local feudals’ struggles.

Achievement

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17 Mümtaz, S. Molla Pənah Vaqif / S. Mümtaz, İ.Cahangirov. – Baki: Azərənət, –
1933. S. 24-26
- Unlike historical-literary analysis, historical poetry has a wider scope. Here the literary process is connected with deeper traditions. As a result, as if an artistic memory arises.

- The history of Azerbaijani literature opens the prespectives of the general development of poetic consciousness. Without considering these, it is impossible to create a true historical poetics based on scientific evidence. As the artistic forms of the reflection of life are not involved in extensive research, artistic creativity itself remains incomplete.

- Based on the research experience of the genre goshma in Azerbaijan literature, the subject of historical poetry can be characterized as a means or method of evolution of the figurative understanding of life, socio-aesthetic function of cognition, historical research of artistic discoveries.

- To understand the historical poetics of the genre goshma as the history of art technology and changing forms would be a very simple approach to this important problem. Even when examining the poetic evolution of the works of any great poet written in the genre goshma, it is not the right position to present them as a history of artistic changeable forms or artistic technologies.

- In Azerbaijani poetry, the poetics of the genre goshma is associated with the historical periods of the artistic expression, with oral folk literature. In this case, it is appropriate to pay special attention to the early stages of the development of poetic consciousness, to written literature, to oral folklore. In Azerbaijani poetry, the poetics of the genre goshma is connected with the historical periods of the artistic expression, with oral folk literature.

- In the early stages of the development of poetic consciousness, the initial forms and methods of figurative perception of life appeared. In the creation and development of new artistic means of expression in the genre goshma, the influence of oral folk poetry, saz poets should be emphasized.

- The literary process in M.P.Vagif's goshmas is expressed in the form of a network, taking into account all historical, psychological, ethnopsychological factors. From this point of view, it is very
expedient to research Azerbaijani poet in the context of evolution of the historical poetics of genre goshma.

- The poetics of the genre goshma in M.P.Vagif’s creation expressed the unique comprehension of the Azerbaijan poetic consciousness. During this period, various internal and external factors influenced the evolution of poetic thought. Because this historical period should be correctly reflected in the literary process, its features should be expressed in real terms.

- Poetic categories are constantly evolving. These categories retain their meaning in the conditions of historical development, enter into new relations and contacts and into different systems. These systems are characterized by the literary consciousness of the era and time.

- The artistic style of M.P.Vaqif’s goshmas is first and foremost their object-feeling and emotional basis. In his goshmas, the associative relationship is superior to the predicative and non-predicative relations. Figurative meaning is taken in organic unity with the main meaning.

- In M.P.Vagif's goshmas, as if the meaning of the word is branching out literally, new meanings are created. From this point of view, it is possible to think that there are two languages: the one that exists and the one that is possible. The relationship between these two languages leads to the emergence of basic and figurative meanings, the very meaning of the word, the width of the plan of meaning.

- It is used to express the poet's attitude to the text with the help of rhetorics in M.P.Vagif's goshmas, the emotional structure of the poem is determined. The means of artistic expression in these goshmas are the part of the poet's rhetorical consciousness.

- M.P.Vagif's goshmas represent the poet's poetic thoughts. Each verse is an expression of an exhausted poetic thought, words and images are arranged in line by line. The poetics of goshma reflect the foundations and logical features of this order. There is artistic-aesthetic thinking and poetic imagination behind the artistic word, expression and text.
- Along with the new realistic thinking in M.P.Vagif's goshmas, the poetic category and laws, the means of artistic description continued to be updated on the basis of national style.

- M.P.Vagif's goshmas occupy a special place in the classical literary process. These goshmas are based on folklore and classical poetry, they are formed and developed on the basis of these roots. The poetic evolution of Vagif's goshmas contains ashug art, folklore traditions, classical literature.

- All intonation shades of live speech appears in M.P.Vagif's goshmas. The rhythm in poet's goshmas is such a quality that thanks to it the words that make up the text achieve a harmonious order.

- The rhythmic structure of the text in the M.P.Vagif goshmas leads to the beauty of intonation, stimulates internal dynamics, creates an aesthetic sound quality.

- The Order, Harmony, compact expression of deep meaning, the poet's ability to sense the aesthetics of the language are the main factors that distinguish qoshmas.

- The main aim of the works in M.P.Vagif's qoshmas is not sacrificed to rhyme. The expression of the main idea occupies an important place in these goshmas. The poet's greatness is that he has no limit to rhyme in his goshmas.

- One of the main means of creating harmony in M.P.Vagif's goshmas is the harmony created by syllables. The reason for the harmony of syllables in the poet's poetry is the harmony of our language itself. Vagif revitalizes the harmony in his goshmas with a special option.

- The basis of the rhythmic structure of M.P.Vagif's goshmas is that each line is a formalist of a large and small rhythm. In these goshmas, the rhythm – the equal use of the acceleration, slowness, tension, weakening, length, shortness corresponds to emotional states.

- The system of metaphors expresses the development of thinking in M.P.Vagif's goshmas. We see patterns of real life in thinking in the metaphors of the poet. In these metaphors, the environment is reflected from the prism of the poet's consciousness.
The poetic figures in Vagif's goshmas reflect the polysemic qualities of the language. Here, as if the objective meaning disappears, it is replaced by a metaphor. The concrete meaning becomes the shadow of some kind of metaphor.

The contrasts in M.P.Vagif’s goshmas are fed up with life. These contrasts are expressed in poet's thoughts, judgments, life, attitude to man and beauty.

The change of medieval poetry, its rules and laws, considered unchanged for centuries, with a strong description of the literature in the XVIII century, becomes the literary process of the period. The literature, which was understood by the people, very close to its aesthetic views and philosophical way of thinking, reflected life more fully.

The analysis of M.P.Vagif, the great artist of the transition period, allows to reveal the complexity of the processes taking place in Azerbaijani literature in the XVIII century.

The rhythmic structure of the text in M.P.Vagif’s goshmas leads to the beauty of intonation, gives an impetus to internal dynamics, creates an aesthetic sound quality. Rhythmic factors play an important role here. The Order, Harmony, compact expression of deep meaning, the poet's ability to feel the aesthetics of the language are the main factors that distinguish goshmas.

Melody is also added to the poetry language of M.P.Vagif's goshmas. These goshmas are musical, rhythmically rich. Here the rhythm and intonation, harmony and the true shape of music has never been an apparent bar-decoration, but real beauty of shape.

Thanks to his historical optimism Vagif was able to undermine the poetics and genre system of classical eastern romanticism, thereby determined the future direction of Azerbaijani literature. M.P.Vagif's goshmas were formed as a result of the confrontation, penetration and reunification of folklore and classical eastern romance styles.

Literature of the XVII-XVIII centuries, along with ashug poetry and folk poetry, also benefitted examples of classical poetry, combined two branches and two styles of poetry. At this stage of the
transition of our literature, the appeal to folklore genres intensified the trend to realism.

- XVII-XVIII centuries were the transition period of our literature to the method of realist creativity. Although ghazal was considered the leading genre of classical poetry in this period, the genre set against it was goshma. Goshma opened a wider challenge for individual creativity, had a more democratic character, brought literary language closer to the people's language, could express social issues and problems more selectively.

- M.P.Vagif’s goshmas are distinguished by their fine lyricism. In addition to the images of the beauties, which are praised with high craftsmanship, we also encounter the image of the spiritual and psycho-spiritual realm of the lyrical hero. The poet gives his feelings from the outside world with the language of the lyrical hero.

- M.P.Vaqif finds new paints. He gives new breath, new soul and spirit to the repeatedly spoken words. The poet's goshmas differ with these features.

- In poetry until Vagif the lyrical hero was ready to make all kinds of sacrifices for his love and to endure difficulties persistently. Love is the medicine of his incurable grief. The lyrical hero of Vaqif’s poetry is ready to change even his religion, faith on the path of his love. The lyrical hero of Vagif is a real man, far from abstract, imaginary as the hero of classical poetry before Vagif. Like all people, he is impatient to some extent, he can hurt, complain.

- The lyrical hero of Vagif is a life character distinguished by concrete love, dreams and illusions. In the heroes of the poet, the goddess of love descends from heaven to the earth, the philosophy of love is more secular. Vaqif moves away worldly love from divine love, cosmopolitism, platonicism, glorifies the real beauty and love he sees in life.

- As a result of attachment to daily life, live contact with the environment, the development of his creativity on the ground of native mother tongue, nutrition of folk expressions and tashbehs realism and the tools of realistic artistic depiction strongly manifested itself in M.P.Vagif's goshmas.
- Realism was expressed in the naturalness of M.P.Vaqif’s goshmas, reflecting of the daily life and dreams of the people, depicting lyrical heroes and beautiful female characters with real lines, poetic form being close to the people.

- Although there is realism in Azerbaijani classical poetry, it is mostly romantic poetry. But in the poetry of XVIII century, especially in Mullah Panah Vagif’s goshmas, realism prevails. Nevertheless, it would not be correct, of course, to say that realism was formed as a literary process, a creative method in the XVIII century. The trend towards realistic depictions in M.P.Vagif's goshmas is very strong.

- The events and people depicted in M.P.Vagif's goshmas were real, people's movement and behavior, lifestyle and clothing were real, there was spatial concreteness, secular and optimistic feelings were more pronounced, people's lives and national ethnographic values were described in a characteristic form, language was the language that the people understood and spoke every day.

- M.P.Vagif's love reality is somewhat limited, inactive. There are no collisions and psychological scenes of perfect realism in his goshmas. To seek critical realism in the poetry of a poet who lived in feudal Azerbaijan, or to consider his absence as a defect would be approach the issue completely unscientific.

- M.P.Vagif's goshmas were distinguished by real life attitude and national features. These goshmas created a new direction in the poem; The Cosmopolitanism and idealism of the Middle Ages were replaced by the realism distinguished by its national features.

- Universal problems, such as vitality and optimism, becoming the leading topic in Vagif’s goshmas found their high artistic solution. At the heart of the moral recommendations of these goshmas are problems of Man and spirituality, man and beauty, man and love.

The basis of the dissertation work is reflected in the following theses and papers:


The defence will be held on **20 yan** 2022-ci il tarixində saat **14:00**
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