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**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**PERSONALITY, MEMORY AND WORLD CONCEPT  
IN THE CREATIVITY OF SARDAR ASAD**

Speciality: 5716.01– Azerbaijani literature

Field of science: Philology

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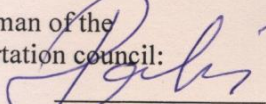
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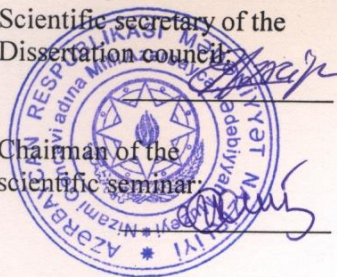
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## GENERAL CHARACTERISTICS OF THE RESEARCH

**Urgency of the theme and the degree of research.** The problem of this dissertation, dedicated to the creativity of Sardar Asad (Sardar Asadov) (1929-1975), who left indelible traces in the history of poetic thought of XX century Azerbaijan and has a unique artistic style, covers the actual topic. The relevance of the topic is determined primarily by the fact that Sardar Asad, who entered the poetry space of Azerbaijan in the 50s of the last century with his poetry, managed to create a very rich artistic heritage in terms of content, form and quantity within his short life. His poems quickly attracted the attention of philological opinion, his contemporary literary criticism noted that a new artistic breath came to Azerbaijani poetry in the person of S. Asad, that innovative tendencies were clearly observed in his poems, that he combined centuries-old traditions of Azerbaijani poetry with modern poetic searches with great talent and mastery.

In the work of S. Asad, it is clearly observed that two clear lines organically converge: constantly striving for modernity in poetry creation and at the same time not falling away from national artistic-aesthetic and spiritual-moral values. In this regard, the artist, like every Soviet poet, is condemned to live and create in the artistic-ideological space of the socialist realism creative method based on the principle of "socialist in content, form - national", but he does not try to distance himself from national-spiritual values, against the background of the compulsion to glorify Soviet realities. tried to describe and glorify the national realities, the national image of our nation, the values that have kept it alive as a nation for millennia. Ali Karim, Gulu Khalilov, Alfi Gasimov, Tofiq Mutallibov, Fikret Sadiq, etc., who came to the creative scene in the 50s, reflecting all the bloody spirit of the Stalinist era of the last century. The poetic spirit of the artist, who was one of the representatives of his literary generation, became even more excited in the "breathlessness" of the 1960s, and in the 1960s and 1970s, he followed himself by creating valuable examples not only of Azerbaijani poetry, but also of prose, drama and journalism (printed and unpublished). left a rich legacy.

S. Asad, known as a poet in the literary environment of Azerbaijan, was also engaged in prose creation, journalism, translation and scientific-philological creativity. Although the work of Sardar Asad, who has a unique place in the history of Azerbaijani literature and literary environment with his creativity, is the subject of separate scientific and journalistic articles, this broad creative texture has not been monographed so far in terms of both its general literary landscape and internal genre, content, form, and style was not the subject of the study.

One of the most important aspects of the relevance of the research problem is that Sardar Asad's creativity resonates with today in terms of themes and ideas, and is at the level of artistic-aesthetic, poetic-national demand of the modern reader. The majority of the artist's works, which reflect the aesthetic and ideological requirements of the socialist realism creative method from the external point of view, have a close connection with the nationalism, Azerbaijaniism, and the values that make up the national identity. The problems of the nation were never reflected in the official press, but the issues that were relevant in the environment of nationalist intellectuals constantly made S. Asad think and worry, and the poet, who was connected with the national and moral values of his people, placed these issues in the substratum of his poetry, trying to wake up the readers, our national existence. tried to protect it by all possible means. In this respect, his poems dedicated to his mother tongue, mother nature, and ethnographic realities that are symbols of Azerbaijani-Turkish national identity have not lost their importance even today. However, it can be unequivocally confirmed that the series of poems called "Shushtari in Shusha", which occupies an important place in the artist's creativity, is a very serious artistic and aesthetic event that gives him the right to live forever in the history of Azerbaijani poetry. Throughout the Soviet period, the Armenians carried out moral terror, land appropriation, etc. As a national intellectual, S. Asad was deeply disturbed by such a treacherous policy, and he responded almost openly against this policy with a series of poems called "Shusha Shushti". It was no coincidence that the image of Shusha, a symbol of our national culture, was at the

center of those poems. The fact that Shusha is the symbol of the victorious struggle of the Azerbaijani people led by the victorious leader Ilham Aliyev against the Armenian invaders confirms Sardar Asad's visionary personality and the relevance of studying his poetry.

Regarding the level of development of the subject, it should be noted that about S. Asad's life path, creativity, fate, Gazanfar Kazimov, Vagif Yusifli, Ali Reza Khalafli, Ismayil Kazimov, Davud Nasib, Alibala Zalov, Jalil Javanshir, Tural Balabeyli, Flora Khalilzadeh, Savalan Farajov, Authors such as Huseynbala Mirelamov, Hafiz Rustam, Tahir Kazimov, Shakir Albaliyev, Fariz Chobanoglu and others have written valuable articles. All of these articles, some of which are scientific, some of which are journalistic (mainly memoirs), contain many interesting ideas and facts about the personality and creativity of S. Asad, which are of scientific importance for us today. However, as a whole, the artist's creativity has not been covered in any research so far, neither in terms of identity, memory and world concepts, nor in general.

**The object and subject of the research.** The object of the study is almost all examples of artistic and literary works written by S. Asad. It includes a large number of poems, poems, prose works (stories), dramas, journalistic articles (mainly essays) and scientific works on philology that he wrote in the 50s and 70s of the last century. Since the current dissertation is the first monographic work dedicated to the work of the writer, in addition to the published works of S. Asad, rich materials from his archive, which are currently being preserved with great care and attention by his children, were involved in the research.

The subject of the research work is the study of the life and creative path of S. Asad, the assessment of the value given to him by the existing philological opinion, the analysis of the artist's works in the genres of poetry, prose, drama, lyric, journalistic and scientific-philological creativity based on modern philological principles and norms of personality, memory and world concepts.

**Aims and objectives of research.** The main goal of the dissertation is to study Sardar Asad's creativity in terms of personality, memory and world concepts based on his published and

unpublished works. The implementation of that goal has set the following tasks:

- Existing printed materials, oral memories, etc. based on the description of the literary biography of Sardar Asad;

- On the basis of the philological and journalistic writings published about the literary personality and creativity of S. Asad, to study the history of his creativity and determine the position of the artist in the history of Azerbaijani literature;

- On the basis of numerous poems of the artist, his lyrics are analyzed in terms of content, form, genre, idea, artistic motive, style, creative pursuits, national-spiritual values, ideological realities of the time, etc. to determine the artistic-aesthetic and qualitative dimensions of S. Asad's poet identity by analyzing from the perspective of;

- Analyzing the poet's poems in terms of artistic content, idea and form, to determine the value of the artistic-aesthetic possibilities of his ability to create poetic boards;

- To determine the artistic-aesthetic characteristics of the artist's epic imagination based on the analysis of the artist's prose works;

- By describing and analyzing the dramatic works of Sardar Asad, evaluating his skills and possibilities to make reality artistic based on the patterns of the drama genre, and determining the relevance of those works in terms of theater and stage possibilities of the modern era;

- Determining the content, ideas and artistic features of the author's numerous journalistic works;

- Analysis of Sardar Asad's philological works from the point of view of content and scientific research, and on this basis, evaluation of the relevance of those works from the point of view of modern philology, etc.

**Research methods.** S. Asad lived both his physical life and his literary life in the 20th century Soviet era. From this point of view, since it is impossible to take and analyze the artist's creativity outside of the Soviet era, which has already become a historical epoch, the research used primarily historical, comparative and at the same time

descriptive and in a number of cases typological analysis methods.

The historical-literary approach to S. Asad's work is determined primarily by the epochal character of the time to which he belongs. The Soviet era was a period with extremely ideologized artistic and aesthetic principles, which were carried out using strict methods from a literary point of view. In this regard, the analysis of the work of S. Asad, who began to write and create during the period of strict literary prohibitions and frameworks of the 50s, and then became inspired in the "breathlessness" of the 60s and 70s, makes it necessary to approach him primarily from a historical-literary point of view.

A comparative approach to the artist's work requires an assessment of his role and position in the poetry of the 50s and 70s compared to his contemporary literary time. There are interesting ideas about this in the philological and journalistic articles about S. Asad. Those ideas reveal the necessity of a comparative approach to the poet's creativity.

A significant part of S. Asad's creativity was generally not printed and remained in manuscript form. This, in turn, actualizes the descriptive approach to the author's work.

In a number of cases, the implementation of the typological approach in the research serves to determine the typical features of S. Asad's artistic imagination and talent as a literary personality, as well as the typical qualities and characteristics of his creativity.

**The main provisions for defense.** In the research work, the following propositions are justified as the main conclusions obtained:

1. Sardar Asad, who started his work in the 50s of the last century, quickly attracted the attention of the literary environment with his poems, who had a special place in the enrichment of the meaning and content of Azerbaijani poetry in the 60s and 70s, and in keeping the national-spiritual spirit alive in our poetry. he did not get his due price during his lifetime, nor in the later period.

2. Nurturing a stepmotherly attitude towards S. Asad's poetry and personality during his lifetime was, on the one hand, related to his jealous attitude towards his productive engagement in artistic creativity, and on the other hand, it was related to his national

conviction.

3. In terms of idea-content directions, artistic-aesthetic principles and norms, and form-style characteristics, the artist's creativity fully allows us to consider him as a representative of the literary and artistic direction of the 60s.

4. Although the works of S. Asad, who has been engaged in artistic creation since his early youth, reflect the molds of the socialist realism method in terms of form, they are based on national values in terms of content. In this respect, Adib was by no means a blind propagator of the Soviet ideology in literature, he tried to embody the national identity of the Azerbaijani people within the scope of the representational model specific to the method of socialist realism, which was the only form of artistic creativity at that time.

5. Adib, who has a rich lyrical creativity, is also engaged in philological creativity along with prose, drama, journalism, literary translation, but he remained a poet in terms of literary identity element. In this respect, the poetic-romantic style is clearly manifested in his drama, prose and essay creations.

6. His creativity is based on Soviet construction boards, Soviet war memory, etc. S. Asad's poetry, translation and philological creations, which are also related to ideological topics, have not lost their importance from the point of view of modern times. Although his works, which reflect the ideological spirit of the time, are important only as literary sources today, a large part of the artist's work is deeply relevant for our time.

7. In the presented dissertation, although S. Asad's creativity is involved in research in terms of identity, memory and world concepts as a whole, the artistic heritage of the artist provides rich material for future research in terms of national memory and national identity.

**Scientific novelty of the research.** Many scientific innovations related to the problem have been achieved in the research. They mainly include the following:

1. Sardar Asad's artistic and literary works, whose creative activity took place in the 50s and 70s of the last century, were evaluated in this dissertation for the first time in terms of the



coverage of all artistic and literary genres and evaluated as the texture of Azerbaijani philological thought.

2. For the first time in this research work, all the works of S. Asad were analyzed in terms of personality, memory and world concepts, and the place and role of the author as a creative subject in the history of modern Azerbaijani literary and artistic thought, especially poetry, was determined.

3. As a result of the study of the poet's lyrics from the point of view of the concept of identity, his artist's personality is completely mixed with poetry, the poet's talent manifests itself at the level of individual poetic style in all genres of S. Asad's creativity, the artistic content and idea limits of the author's poet "I" are closely related to the artist's national identity in all cases. unique aspects such as being connected have been revealed.

4. In the study, the phenomenon of "memory" constitutes the source of national-spiritual and human-human energy of S. Asad's lyrics, that he, as an artist, never separates from national and personal memory, as national-ethnic memory, folklore-ethnographic memory, mother tongue memory Aspects such as the fact that concepts form continuous lines of artistic-aesthetic meaning in the form of continuous motifs in his poetry have been revealed.

5. In terms of themes and ideas, the works of S. Asad, who has a rich poetic creativity, mainly cover such directions as the spiritual world of the founding human personality, the world of children, human-world relations, spiritual experiences of war memory, the images created by the poet are apparently Soviet along with reflecting the artistic-aesthetic features characteristic of a person, it is determined that they are national human figures in terms of their spiritual-psychological identity and that all the heroes of S. Asad's poems have national character features.

6. It was found that the heroes of the prose works of S. Asad, which remained mostly in manuscript form, reflect the mental-spiritual, moral-psychological qualities of the Azerbaijani people along with the characteristic Soviet features.

7. Despite the fact that most of the heroes of the writer whose journalistic creativity was realized in the genre of essays were Soviet

workers, it was suggested that these works have two main artistic and aesthetic features (the richness of the essays with artistic features and the embodiment of the national-spiritual identity of the heroes of the essays).

8. It has been determined that the poet's skillful use of the poetic beauty and stylistic possibilities of the Azerbaijani language in his translation work has caused these works to retain their artistic and aesthetic freshness until today.

#### **Theoretical and practical significance of the research.**

Research work is important from both theoretical and practical point of view.

The theoretical importance of the research is measured by the possibilities of using the innovations obtained in it as a theoretical resource in the research works to be written on the poetry of the 20th century.

The practical importance of the research is determined by the possibility of using it as an additional teaching aid in the preparation of various materials on the history of Azerbaijani literature, in the teaching of 20th century Azerbaijani poetry, including special courses, in the philology faculties of higher schools.

**Approbation and application.** The general content of the research, the main results, and innovations of the author were published in the scientific publications recommended by the High Attestation Commission under the President of the Republic of Azerbaijan in the Republic of Azerbaijan and abroad, as well as presented at local and international conferences and symposia.

Two articles were published in "The world of Turks" and "Colloquium-journal" magazines, which are included in the international summarizing and indexing systems, which include periodical scientific publications.

**Name of the organization where the dissertation is performed.** The work was carried out at the "Azerbaijani and world literature" department of Baku Eurasia University.

**The total volume of the dissertation with a sign, indicating the volume of the structural units of the dissertation separately.** The dissertation consists of an introduction, 3 chapters (12

paragraphs), a conclusion and a list of used literature. The total volume of the work is 230,250 conditional marks, including Introduction 16,092, Chapter I 73,055, Chapter II 61,045, Chapter III 67,550 and Conclusion 12,508 conditional marks.

## BASIC CONTENT OF THE DISSERTATION

In the "Introduction" section of the study, the relevance of the subject, degree of study, object and subject, goals and objectives, methods, main provisions defended, scientific innovations, theoretical and practical importance are indicated.

The first chapter of the study called **"Sardar Asad's life and creative path in the memory of philological and journalistic thought"** consists of three paragraphs. The first paragraph of this chapter, called "The life path of an artist", shows that the poetry of Sardar Asad, who was one of the talented and well-known representatives of the 20th century Azerbaijani literature, and all his creativity in general can be considered his artistic biography. S. Asad was born on August 29, 1929 in Soltanli village of Jabrayil district. After graduating from high school in Soltanli village in 1948, he entered the language and literature faculty of the Aghdam Two-Year Teachers' Institute and graduated with honors (1951). Continuing his education, S. Asad graduated from the Faculty of Philology of the current Azerbaijan State Pedagogical University in 1955. S. Asad, who ended his life by suicide on June 30, 1975 (at the age of 46), left behind a rich artistic heritage.

From the writings<sup>1</sup> about S. Asad, it is known that the poet, who started his art with poetry in the 50s of the last century, quickly attracted attention and won the sympathy and friendship of the

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<sup>1</sup> Xəlilzadə, F. Sərdar Əsəd intihar edəndən sonra Məmməd Araz özünə gələ bilmirdi // Kaspi. – 2013, 13 july. – p. 7; Fərəcov, S. Şair ürəyinin çırpıntıları // Mədəniyyət. – 2010, 02 july. – p. 4; Kazımov, T. "Balaca suçu"nun xatirələri // Kredo. – 2004, 31 december. – p. 7; Xələfli, Ə.R. Tələtömlər qəlbimdədir // Kredo. – 2004, 17 december. – p. 1; Dirili, Y. Sərdar Əsəd yaddaşında narazı şair kimi yaşayır // Kredo. – 2009, 01 yanuary. – p. 11; Yusifli, V. Sərdar Əsəd: sevgidən intihara: [Elektron resurs] / –Bakı: 2012. – <https://manera.az/nedr/9801-serdar-esed-sevgiden-intihara.html>

nationally-minded intellectuals of his time with his pure, sincere and fresh poems, as well as his warm character and attachment to national values. won. His entire physical and creative life coincided with the Soviet era, *"although the poet glorified the Soviet construction in his work according to the strict mandatory principles of the socialist realism creative method, he remained attached to national and moral values with his whole existence until the end of his life."*<sup>2</sup>

In the second paragraph of the first chapter called "Sardar Asad's personality and creativity in the history of philological and journalistic thought", the analysis of the materials involved in the research shows that although some small articles were written about S. Asad during his lifetime, *"the artist's works were seriously appreciated later"*.<sup>3</sup> From those materials, it is clear that *S. Asad was a poet with a unique style of expression in poetry*<sup>4</sup>, *he tried to create a new poem with a realistic description*<sup>5</sup> of the truths of life, bringing the breath of life into poetry, and in his poems, which had an original style, he was given in *organic unity with nature*<sup>6</sup>, and *what he created in his short life gave him eternal life*<sup>7</sup>. Although the poetry of the poet *"who was able to create a great meaning in terms of content within a small volume"*<sup>8</sup> was highly appreciated by his colleagues, this appreciation did not find its expression in the literary criticism of the period.<sup>9</sup>

In the third paragraph of the first chapter of the study called

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<sup>2</sup> Quliyeva, N.Z. Sərdar Əsədın ömür yolunun mənəvi-psixoloji cizgiləri // –Bakı: Qərbi Kaspi universitetinin Elmi Xəbərləri, – 2022. №3, – p. 22-27.

<sup>3</sup> Xələfli, Ə.R. Təlatümlər qəlbimdədir // Kredo. – 2004, 17 december. – p. 8.

<sup>4</sup> Nəsim, D. Torpağa, elə bağlı // Ədəbiyyat və incəsənət. – 1980, 29 august. – p. 3.

<sup>5</sup> Kazimov, Q. Unudulmaz şair // Kredo. – 2004, 12 november. – p. 3.

<sup>6</sup> Zəlov, Ə. Əbədiyaşar Sərdar Əsəd şeirlərinə sevgi // Kredo. – 2005, 12 march. – p. 5.

<sup>7</sup> Fərzəli, Ə. Bir gecənin qonağı // Yaşayan Sərdar Əsəd (Literary and journalistic notes, memories, impressions about the poet Sardar Asad), – Bakı: Gənclik, – 2022. – p. 132.

<sup>8</sup> Albəliyev, Ş. Dağlara yazılan ömür // Kredo. – 2005, 03 february. – p. 7.

<sup>9</sup> Кулиева, Н. Личность и творчество Азербайджанского поэта XX века Сердара Еседа в филологической и публицистической памяти // - Польша: Colloquium journal. – 2023. – p. 31-36.

"View of the literary identity of S. Asad in the context of the literary periods of the 50-70s of the last century", the approach to the artist's work in the light of researches on the literary process, theoretical school and trends of the 50-70s shows that he 60 - He was directly involved in the modernist literary process that manifested itself in the 70s. A.Karim, F.Sadig, F.Goca, A.Salahzade and other artists, whose creations can be characterized as modernist literature today, S.Asad, with whom he met every day, in close communication and friendship, expressed the national belief and literary ideology were the creative faces he shared. In this respect, all the signs that will be characteristic of "Azerbaijani modernism" have been brightly reflected in S. Asad's work.<sup>10</sup>

The second chapter of the study called **"Artistic-aesthetic analysis of the author's identity, memory and world concepts in Sardar Asad's lyrics"** consists of three paragraphs. In the first paragraph of this chapter, which consists of three paragraphs, called "The concept of the author's identity in Sardar Asad's lyrics", it is determined that one of the lines of poetic meaning in S. Asad's poetry, which continues from the early days of his creativity until the "last moment", is that the artist breathes with poetry, that poetry is his existence, his life. , is the whole meaning of the artist's identity:

*Now i understand that  
Beautiful poets  
As if there are no verses,  
Heart palpitations  
He pours it on the paper.<sup>11</sup>*

As every artistic work reflects the experiences of the author's "I" in all cases, the images created by S. Asad reflect the artistic content and limits of his poet's "I". Among the lyrical heroes of the artist, there is also an image that goes directly under the name of "I":

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<sup>10</sup> Quliyeva, N.Z. Sərdar Əsədin yaradıcılıq dünyası // IV International Symposium on Turkish World Studies, – Niğde, – 26-28 april, – 2017. c. I, – p. 605-608.

<sup>11</sup> Əsəd, S. Şairin arzuları // – Bakı: Azərbaycan. –1955. № 2, – p. 11. Əsəd S. Yenə yaşayıram, mən yenə sağam: [in 3 volume] / S.Əsəd. – Bakı: Şərq-Qərb, – v. 1. – 2020. – s. 53.

this is a poetic personality without hypocrisy:

*I will not knead with burnt hands,  
I won't be worn like clothes  
I will not bend like iron,  
I will break like steel in a moment.<sup>12</sup>*

The second paragraph of the second chapter, which consists of three paragraphs, entitled "The concept of memory in Sardar Asad's lyrics", shows that the artist's memory is primarily about knowing the world. In this respect, memory is the driving force of his poetry, the source of energy. Each point, each vibration of memory has led to the creation of a poem in the world of his poetry:

*I'm standing in the yard,  
He gave it to the owner  
I asked how you were doing  
This house is familiar to me.  
My heart is full again...<sup>13</sup>*

The 50s, when S. Asad entered the world of poetry, were the most complicated period in the life of the Soviet Union. In this respect, the political-social, literary-artistic, aesthetic-ideological realities of the 50s-70s were also reflected in the artist's work. Wherever the poet's hero is, he is a typical Azerbaijani with all Soviet political views: he is a person connected to the national life and lifestyle, national morals and behavioral norms, and the nature of the homeland.

The poet was madly devoted to Azerbaijan. In this regard, the series of poems "Shusada Shushtar" which consists of dozens of poems in his creation is of special scientific relevance against the background of today's realities of the Karabakh war:

*Mornings are a mirror  
The flower bed of the sky!  
Shusha - mountain city,  
The top floor of the mountains!<sup>14</sup>*

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<sup>12</sup> Əsəd S. Yenə yaşayırəm, mən yenə sağam: [in 3 volume] / S.Əsəd. – Bakı: Şərq-Qərb, – v.1. – 2020. – p. 169.

<sup>13</sup> Əsəd S. Yenə yaşayırəm, mən yenə sağam: [in 3 volume] / S.Əsəd. – Bakı: Şərq-Qərb, – v. 1, – 2020, – p. 123.

As the poet traveled through Shusha, every stone and rock of the motherland told him the history and talked about the bravery of the sons of the motherland. He meditated in front of the rock that broke the sword of Agha Mohammad Shah Qajar, *"he realized that all the power and strength of the Azerbaijani people are in these rocks, stones, and mountains."*<sup>15</sup>

In the works of S. Asad, the concept of national memory has also found its expression in the form of a system of images that includes national-ethnographic values. *"These images do not remain decorative elements of national life in the poet's work, they are poetically interpreted and glorified as organic elements of the spiritual world of the Azerbaijani people."*<sup>16</sup>

The poet, in the true sense of the word, was an artist with the accent of our mother tongue. He did not see language as a mere means of communication, he considered it as a treasure of spiritual memory of the people's history. This is not accidental. Because the entire past and present of a nation's national identity lives in its language, so its future depends on the future of the language; The existence of the language is the national existence of the people, if the language will live, the national identity of the people will always exist:

*He tried his strength with it,  
I will take wings from him and fly.  
My love in this language  
I will open it for the next centuries.*<sup>17</sup>

In the paragraph of the second chapter, which consists of one clause, *"The concept of the world in the lyrics of Sardar Asad: the world of nature and the artistic-aesthetic aspects of the image of*

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<sup>14</sup> Əsəd, S. Yer ulduzu / S.Əsəd. – Bakı: Gənclik, – 1974. – p. 61.

<sup>15</sup> Quliyeva, N.Z. Sərdar Əsədin "Şuşada şüştər" şeirlər silsiləsində milli yaddaş problemi // IV International Nowruz Conference, – Bakı: –18-21 march, – 2021, – p. 543-550.

<sup>16</sup> Quliyeva, N.Z. Azərbaycan şairi Sərdar Əsədin yaradıcılığında milli-etnoqrafik obrazlar // 5th International Turkish World Research Symposium, vol. 1. – Almatı, – 11-13 october, – 2018, – s. 497-500.

<sup>17</sup> Əsəd S. Yenə yaşayıram, mən yenə sağam: [in 3 volume] / S.Əsəd. – Bakı: Şərq-Qərb, – v. 1. – 2020. – s. 226.

*Azerbaijan", it is determined that the world, as a space for the poet, consists of mother nature and Azerbaijan. However, this does not mean that S. Asad's poetic views are limited only to Azerbaijan; it's just that for the poet, the world with all its grandeur, vastness and enormity begins precisely from his motherland - Azerbaijan.*"<sup>18</sup>

The third chapter of the study called **"Sardar Asad's poetry, prose, drama, journalistic, translation and scientific-philological creativity"** consists of six paragraphs. The first paragraph of this chapter entitled "The artistic embodiment of personality, memory and world concepts in Sardar Asad's poetic creation" shows that the artist has a rich poetic creation both in terms of quantity and idea-content. He wrote more than forty poems during his entire artistic career, some of them were printed, and the other part remained in his archives in the form of manuscripts. G. Kazimov described most of these works in terms of their brief content and idea-artistic features, and showed that their themes are related to post-war economic development, war, social-philosophical, family-household, spiritual-moral, children's issues, etc.

The research shows that S. Asad's poem creation in terms of idea-content covers four main directions, such as glorification of the spiritual world of the founder human personality, the child's world of the artist, the philosophical-artistic, spiritual-poetic embodiment of human and world concepts, and the spiritual experiences of the war memory.

Themes such as construction, creative work, beautifying the world with hard work are one of the leading themes in the author's poem work. This was related to the ideological spirit of the political-social, economic-cultural life of the 50s, when the young poet entered the creative field. From this point of view, the artist's poems such as "Water comes to Topchak", "Sleepless nights", "Waters of Kurun", "Blue eyes", "Son", "Yadigar", "Lightning", "One page of life", "Earth star" are life. Overflowing with the love of construction and creativity. In these works, the artist depicted the Azerbaijani

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<sup>18</sup> Quliyeva, N.Z. Sərdar Əsədın yaradıcılığında "Qarabağ təbiəti" motivləri // – Bakı: Azərbaycan Dövlət Pedaqoji Universitetinin Xəbərləri, – 2021. №1, – p. 40-48.



people in harmony with nature, revived their integrity from a spiritual point of view with high artistic and aesthetic colors.

Childhood memories have a special place in S. Asad's creativity. This is also reflected in his poems. Adib's essays on the life and world of children, "The Little Boss", "The Secret of the Night", "The Effortless Partner", "Baku's Poetry", "The Parent's Mother", "Boarding School", "The Group Travels to Baku", "The Call of Memory", He has poems such as "Brothers", "Snow", "Forest Guard". The children's images created by the artist had to reflect the indicators of the stereotypes of the Soviet ideology, such as the Octoberist and the pioneer. However, when we look at the images of children created by S. Asad as a whole, we see that those images are not only the image of a "typical Soviet child", but also embody the national and moral values of the Azerbaijani people, the land, homeland, motherland, people, mother tongue and They are Azerbaijani children who are connected to mother nature.<sup>19</sup>

The artist's "Magic roads, "Knots of life", "Smile", "Abyss", "Lal Ali", "Beautiful", "White-haired Caucasus", "Two rules", "Girl's mother", "Eternal song", "Blue songs" in his poems on various topics such as "Karaghac's Kingship", human and world concepts are embodied from a philosophical-artistic, spiritual-poetic point of view.<sup>20</sup>

In the work of S. Asad, the theme of war is one of the consistent lines of meaning. In this regard, a number of his poems are dedicated to the theme of war.<sup>21</sup> In them, the spiritual experiences of the war memory have found their description, as the wisdom shown by the war heroes is praised.

It should be noted that the spirit of Soviet ideology should have

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<sup>19</sup> Quliyeva, N.Z. Sərdar Əsəd in poeziyasında uşaq dünyası // – Bakı: Bakı Dövlət Universiteti, Dil və ədəbiyyat, – 2022. № 3 (120), – p. 220-224.

<sup>20</sup> Əsəd, S. Gülsüm (poem) // Azərbaycan müəllimi. – 1959, 08 february. – p. 2; Əsəd, S. Uçurum (poem) // Azərbaycan müəllimi. – 1959, 29 october. – p. 4; Əsəd, S. Ağsaçlı Qafqaz (poem) // Azərbaycan gəncləri. –1962, 12 october. –p. 1; Əsəd, S. İki hökm (poem) // Abşeron. – 1962, 19 oktyabr – 04 november, № 79-83, – p. 85-88.

<sup>21</sup> Əsəd, S. Yer ulduzu / S.Əsəd. – Bakı: Gənclik, – 1974, – p. 90-118. Əsəd, S. Könül evi // – Bakı: Pioner, – 1975, 05 may, – p. 12.

been reflected in S. Asad's poems. This was the demand of the time and no one could deviate from the accepted ideological norms. However, the main issue here is that S. Asad never became a simple propagandist of the Soviet ideology, remained loyal to national values in his works, and served the nation and the people with his art and creativity. This factor is the basis of the contemporary relevance of his works and poems.

The second paragraph of the third chapter entitled "Man and memory in the prose works of S. Asad" shows that the artist also has interesting prose works. His archive contains variants of the short story "Leaves of Memory", "Cut Image" (1971), "Mother's Heat", "Bakhshish Guzu" (1971), "Unread Story", "Lal Ali" (prose version of the poem Lal Ali, 1974), satirical, humorous texts, a version of the "Aşıq Gurbani" saga, etc. is protected. These materials, of which very few have been printed, not only tell about the author's talent as a prose writer, but also show that he has an exuberant creative potential as a writer and a creative personality. When we take a look at these works, we see that they are not just the product of passion, but a serious artistic-aesthetic reflection of reality.

In the third paragraph of the third chapter of the study called "Man and environment in the artist's plays", it is said that two of his plays are preserved in S. Asad's archive. One of them is a verse drama called "The Gates of Life" consisting of 4 acts and 11 pictures, and the other is a one-act, three-picture verse play called "Khosh Gadam". Both works, like most of S. Asad's poems, talk about village life and the events that happened on the collective farm. Although they are outdated from an ideological point of view, the publication of those plays would be useful both in terms of studying the creative world of S. Asad and in terms of how the relations between man and the social environment were perceived in literature during the Soviet era.

In the fourth paragraph of the third chapter entitled "The image of the Azerbaijani man in the writer's publicism", it is stated that S. Asad has a rich journalistic creativity. He is the author of numerous essays. In these works, which talk about real people, we see that artisticization and visualization are at a high level. The lyrical idioms

that we find in the essays do not remain only as a border, all the real people and events in them are transformed into a living story, a narrative by passing through the filter of S. Asad's artistic imagination. The heroes of the author's essays are hardworking people. S. Asad did not create a mechanical portrait of these people, but tried to revive their world of spirituality, psychological feeling, and thought, and bravely it can be said that he was at a high level in most cases.

In the fifth paragraph of the third chapter of the dissertation entitled "Embodiment of the Poetic Opportunities of the Mother Language in the Poet's Translation Creativity" it is shown that S. Asad was also engaged in literary translation. The artist's poetry translations belong to children's literature. One of them is the famous Russian children's writer Agnia Lvovna Barton's "Rough Bear Cub"<sup>22</sup> and the other "Every art has its own color"<sup>23</sup> by Gianni Rodari. The greatest artistic and aesthetic merit of these translations is that they use the poetic possibilities of the Azerbaijani language at a high level. From "Rough Bear Cub":

*In the bear family  
If there is a fight,  
Puppies are either rude,  
Or they grow up pampered!*<sup>24</sup>

From the work "Each art has its own color":

*Every art  
It has its own fragrance.  
When the bun is baked  
Fresh dough  
Pleasant aroma remains.*<sup>25</sup>

S. Asad translated the Chinese writer Li Wei-Lu's story "Love" into our native language with great mastery. During the translation,

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<sup>22</sup> Barto, A.L. Kobud ayı balası / The translator S.Əsəd. – Bakı: Gənclik, – 1968.

<sup>23</sup> Rodari, C. Hər sənətin öz rəngi var. Hər sənətin öz qoxusu var / The translator S.Əsəd. – Bakı: Gənclik, – 1969

<sup>24</sup> Əsəd S. Yenə yaşayıram, mən yenə sağam: [in 3 volume] / S.Əsəd. – Bakı: Şərq-Qərb, – v. 1. – 2020. – p. 806.

<sup>25</sup> Əsəd S. Yenə yaşayıram, mən yenə sağam: [in 3 volume] / S.Əsəd. – Bakı: Şərq-Qərb, – v.1. – 2020. – p. 807.

the artist did not translate the original in a dry, mechanical way, but wanted to embody this work about Chun's life artistically and vividly in the Azerbaijani language.

In the sixth paragraph of the third chapter entitled "Content and meaning characteristics of the writer's philological studies", it is determined that all the available scientific works of S. Asad are related to philology. The fact that most of them are related to the poem genre shows that these articles are related to the topic of the candidacy (doctor of philosophy) dissertation that S. Asad started writing at the time, but later left it unfinished for some reasons. The most important aspect of these studies, which reflect the analytical principles and norms of Soviet literary studies, is S. Asad's views on the classical heritage.

It is clear from the author's thoughts that he looked at the history of national literature as a single literary process, and in the depths of his heart, S. Asad, who had a national thought, did not see Azerbaijani Soviet literature as a product of Soviet thought, and although he could not express this clearly in his scientific works, in all cases, our literature is national believed to be connected to the roots.

The "**Conclusion**" part of the study summarizes the following results:

The following main results were obtained in this research dedicated to the study of personality, memory and world concepts of the legacy of Sardar Asad, whose artistic and literary creativity coincided with the 50-70s of the 20th century:

1. The legacy of S. Asad, who started creating poetry at the beginning of the 50s of the last century, and was continuously engaged in creativity from that period until his death (in 1975), was rich in terms of quantity as well as in terms of types and genres, lyric poetry, poems, prose, dramaturgy, literary review, article, essay, etc. covers such types and genres.

2. The formation of S. Asad's portrait features as a personality was strongly influenced by his generation's exposure to Stalinist repressions; he never separated from national and moral values in the harsh Soviet ideological era. Although this aspect earned him great

respect in the environment of nationalist intellectuals and artists, various pressures and moral pressures were quickly started against the free-spirited artist. The Soviet officials, who tried to subjugate and subjugate every free-spirited intellectual with "soft power" according to his character, used the unemployment method against S. Assad. Trying to soothe his troubled soul with creativity, the writer decided to end his life rather than submit to the regime. His suicide had an extremely bad effect on his contemporaries, and this death has not been forgotten to this day.

3. As a result of the study of the personality and creativity of the artist in the context of philological and journalistic memory, it became clear that literary criticism did not seriously react to the creativity of S. Asad, which was received with interest by both his literary contemporaries and mass readers during his lifetime. The reason for this was that the artist, who had national views, did not accept injustices, did not bow to the Soviet literary criticism "officials" who had a "stepfather" attitude towards him, and closed and relied more on the world of artistic imagination in the face of the pressures of the environment.

The poet, who began his work at the beginning of the 50s of the last century, tried to create the image of an Azerbaijani person who loves halal, prosperity, and creation in his works. The new socio-political situation in the USSR in the 1960s - the end of the era of Stalinism, the creation of a certain breathing space - led to changes in the literary and cultural environment of the entire country, as well as in Azerbaijan. A new generation appeared, whose name later went down in the history of literature as the "generation of the 60s". S. Asad, who had national meetings, was among the creators of the poetry of the 60s. Taking advantage of the created conditions, he began to thicken the national colors of his images a little more and engaged in creativity in a more enthusiastic way. The poet who did not submit to time managed to win a moral victory over it with his death.

4. S. Asad's approach to the creation of lyric poetry, which continued continuously throughout his entire creative life, from the point of view of personality concept, showed that one of the lines of

poetic meaning of his lyrics is that the artist breathes in poetry, that poetry constitutes the whole meaning of his existence and life. The author, who could not imagine his existence outside of poetry, approached writing poetry as a way of living and existing. The artistic and aesthetic success of S. Asad's poems on this topic, which is extremely elegant from the artistic point of view, and extremely beautiful from the aesthetic point of view, and the reason why they have not lost their poetic freshness even today, is related to the expression of true feelings of love in those poems. Even in the love lyrics of the artist, who confessed his first love not to the girl he loved, but to his poem, the fire of first love is constantly observed as a clear line of meaning.

5. S. Asad's lyrics vividly demonstrate the limits of artistic content and ideas of his poet "I". Among the lyrical heroes created by the poet, his artistic image called "I" stands out for its unpretentiousness. This means that S. Asad, who did not come to terms with time, was always sincere in his poetic dialogue with his "I" and never betrayed poetry. In this sense, the image of "I" created by the poet forms a poetic nucleus and unites all his lyrical heroes in a single poetic galaxy.

6. Memory is an important poetic-philosophical concept of Sardar Asad's lyrics. Memory, which forms the spiritual foundation of the artist's lyrics, was directly connected with the destiny points of his artistic life. These points of fate, without exception, surround the memory pages of S. Asad's life, which in all cases was woven with love for the motherland, home, clan, people, nation, mother tongue, national values, and the national language.

The study of the idea-artistic characteristics of the memory embodied in the poet's lyrics showed that Sardar Asad's memory was primarily related to knowing the world. In this sense, memory was the driving force of the artist's lyrics, a source of energy, every moment, every awakening of memory led to the creation of a poem in the world of lyrical feelings of S. Asad.

7. The Soviet political-social, literary-artistic, aesthetic-ideological realities of the 50s-70s were also reflected in the works of S. Asad, who entered the world of poetry in the 50s, the most

complicated period in the history of the Soviet Union. The young poet, deeply attached to his people, their culture, national customs and traditions, believed that the Soviet ideology was interested in the development of the national existence of the peoples living in the national republics, including the people of Azerbaijan, and expressed this in his poems. However, S. Asad's lyrical heroes, along with Soviet colors, are also typical Azerbaijanis, that is, people connected to the national way of life and household, national morals and behavioral norms, and the nature of the homeland. From this point of view, the national motifs in the poet's work are manifested in the form of artistic embodiment of the codes that express the national identity of Azerbaijan.

8. In the work of S. Asad, who is related to the national-ethnic memory and passionate love for Azerbaijan, the series of poems "Shusada Shushtar" consisting of dozens of poems is a huge poetic event from the point of view of studying his national thoughts. These poems, which expose the Armenian and the Russian character at the bottom, are of special scientific relevance against the background of the Karabakh war, and confirm how far-sighted S. Asad is from a national point of view.

In the poet's lyrics, the concept of national memory is embodied in poems related to national-ethnographic values with a bright artistic-aesthetic content and form. These images related to the national-ethnographic world of Azerbaijan (pipe, tar, flat balaban, tinsmith, horseshoe, wind horse, etc.) in the lyrics of S. Asad did not remain decorative elements of national life and everyday life, but were directly sung as the national-spiritual world of the Azerbaijani people. has been done.

9. In the lyrics of S. Asad, the memory of the mother tongue acts as a special line of meaning. The artist, who does not see language only as a means of communication, considered his mother tongue to be a treasure of the spiritual memory of the history of the people and the nation. According to the main ideas sung by the poet in his poems on this topic, the entire past and present of a nation's national identity is related to the future of its mother tongue, just as it lives today in its language; the existence of the language is the

national existence of the people, if the language will live, the national identity of the people will always exist.

10. There are two main manifestations of the concept of the world in the artist's lyrics: the world of nature and the world of Azerbaijan. In this respect, for the poet, the world consisted of mother nature and Azerbaijan as a space. However, the spatial scale of his poetic world is not limited to Azerbaijan, for the artist, the world with all its grandeur, vastness and enormity began simply from his motherland - Azerbaijan.

11. S. Asad's poem creativity, which covers more than forty works, in terms of idea-content covers four directions, such as glorification of the spiritual world of the founder human personality, philosophical-artistic, spiritual-poetic embodiment of human and world concepts, spiritual experiences of war memory. In the artist's poems, the concepts of man and the world are embodied in a highly philosophical-artistic, spiritual-poetic way. In his poems, the concepts of life and death are visualized through rich metaphorical images in terms of quantity and artistic-aesthetic content. In these works, the moral upheavals of the young artist in the face of the pressures directly against him in the 50s were also expressed.

12. In the poems written by S. Asad on the subject of war memory, the bravery of war heroes is glorified, as well as the spiritual experiences of war memory are described. In the heroic images created by the artist, qualities characteristic of the heroic spirit of Azerbaijan were embodied. The heroes of the large and small poems about children's life and world are Azerbaijani children who are the image of a "typical Soviet child" and at the same time embody the national and moral values of the Azerbaijani people, who are connected to the land, home, motherland, people, mother tongue and mother nature. In those images, the characters of Koroglu, Oghuz heroes in the "Dade Gorgud" epic, Basat, who killed Tepegöz and saved the land from destruction, heroes of fairy tales, and Malikmammad, who defeated giants and dragons, can also be observed.

13. Few of S. Asad's published prose creations (narratives, stories, satirical-humorous texts, etc.) not only indicate the author's



talent as a prose writer, but also show his exuberant creative potential as a writer and creative personality. When we take a look at these works, we see that they are not just the product of passion, but a serious artistic-aesthetic reflection of reality. In terms of idea-content, the writer's prose works are closely related to his lyric and poem creations. There are even works that are poem and story versions of the same theme. The fact that S. Asad worked on the topics that made him think in different genres was related to the artist's desire to work on those topics more deeply and more fully artistically and aesthetically by using the poetic possibilities provided by different genres.

Two drama works preserved in the archive (a verse drama called "The Doors of Life" and a verse play called "Khosh Gadam"), as in most of the artist's poems, talk about village life and the events that happened in the collective farm. In these works, the images are divided into two camps, positive and negative. Positive heroes are those who work honestly in agriculture, honest, brave and dignified people, while negative heroes are sleazy, sleazy people. The conflict between them makes the plot of the drama interesting and makes it lively and dynamic.

14. The characteristic style of these works of S. Asad, who has rich essay creativity, is the high level of artisticization and visualization. The lyrical lines at the beginning of the essays did not remain only as a border, all the real people and events in them passed through the filter of S. Asad's artistic imagination and turned those works into a story, a narrative. In his essays, the author tried to revive the spiritual world of working people, the world of psychological feelings and thoughts, and he succeeded in this in most cases.

Literary translations of S. Asad clearly show how he worked on these texts with great talent and responsibility. The greatest artistic and aesthetic merit of those works is that they use the poetic possibilities of the Azerbaijani language at a high level.

15. All available scientific creations of S. Asad are related to philology. The fact that most of them are related to the poem genre shows that these articles are related to the topic of the candidacy

(doctor of philosophy) dissertation that S. Asad started writing at the time, but later left it unfinished for some reasons. In those articles written on the basis of the norms and principles of literary analysis of the Soviet period, S. Asad's personal literary studies as a researcher were also analyzed. In this respect, he gave great importance to the issues of national-spiritual inheritance and attachment to the classical heritage in literary works, and treated it as the indestructibility of the national spirit of our literature.

**The main content and scientific provisions of the dissertation are reflected in the following publications:**

1. Sərdar Əsədin yaradıcılıq dünyası // IV International Symposium on Turkish World Studies. – Niğde: – 26-28 April, – 2017, I vol., – p. 605-608.
2. Azərbaycan şairi Sərdar Əsədin yaradıcılığında milli-etnoqrafik obrazlar // 5th International Turkish World Research Symposium. I vol. – Almatı: – 11-13 October, – 2018, – p. 497-500.
3. Sərdar Əsədin yaradıcılığında məhəbbət motivləri // – Bakı: Filologiya məsələləri, – 2018. № 20, – p. 314-320.
4. Sərdar Əsəd yaradıcılığı epoxal-ideoloji yanaşma müstəvisində // – Bakı: Filologiya məsələləri, – 2019. № 15, – p. 345-349.
5. Sərdar Əsədin yaradıcılığında “Qarabağ təbiəti” motivləri // – Bakı: Azərbaycan Dövlət Pedaqoji Universitetinin Xəbərləri, – 2021. №1, – p. 40-48.
6. XX Yüzyıl Azerbaycan Şairi Serdar Esad'ın Sanatında Sovyet Gerçeklikleri ve Millilik // – Almaniya: Türklerin Dünyası Dergisi (Zeitschrift für die Welt der Türken), – 2021. No. 3, – p. 139-151.
7. Sərdar Əsədin yaradıcılığında zamanın bədii obrazı // "Independent Azerbaijan: in the light of reality" Republican Conference, – Bakı: – 25-26 May, – 2022, – p. 118-122.
8. Sərdar Əsədin “Şuşada şüştər” şeirlər silsiləsində milli yaddaş problemi // IV International Nowruz Conference, – Bakı: – 18-21 March, – 2022, – p. 543-550.

9. Sərdar Əsədin poeziyasında uşaq dünyası // – Bakı: Dil və ədəbiyyat, – 2022. № 3 (120), – p. 220-223.
10. Sərdar Əsədin ömür yolunun mənəvi-psixoloji cizgiləri // – Bakı: Elmi xəbərlər. Qərbi Kaspi University. – 2022. № 3, – p. 22-27.
11. Личность и творчество Азербайджанского поэта XX века Сердара Еседа в филологической и публицистической памяти // – Część: Colloquium-journal, – 2023. №4 (163), – p. 31–36.

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