

REPUBLIC OF AZERBAIJAN

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ABSTRACT

of the dissertation submitted for the degree of Doctor of Philosophy

CREATIVITY OF SOHRAB TAHIR

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Applicant: **Nazrin Asif Rzayeva**

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The dissertation work was carried out at the “Azerbaijani language and literature” department of Azerbaijan University.

Scientific supervisor: Doctor of Philological Sciences, Professor
Alizadeh Bayram Asgarli

Official opponents: Doctor of Philological Sciences, Professor
Vugar Mikayil Ahmad

Doctor of Philological Sciences, Professor
Khatira Badraddin Bashirli

Doctor of Philological Sciences, Associate
Professor
Leyla Kamran Mammadova

Dissertation Council - ED 1.31 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at National Museum of Azerbaijan Literature named after Nizami Ganjavi of Ministry of Culture of the Republic of Azerbaijan.

Chairman of the
Dissertation council:

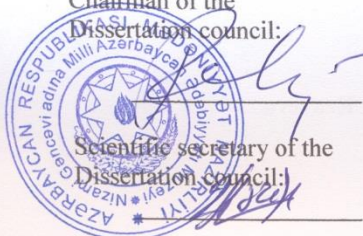
Full Member of ANAS, Doctor of
Philological Sciences, Professor
Rafael Baba Huseynov

Scientific secretary of the
Dissertation Council:

Doctor of in Philology
Ihama Mursal Gultekin

Chairman of the scientific
seminar:

Doctor of Philological Sciences,
Professor
Leyla Majid Imamaliyeva



GENERAL CHARACTERISTIC OF THE WORK

The relevance and development degree of the theme. The joy, love, and free thinking that life gives to a person are the main motives of Modern Azerbaijani poetry. In this regard, Sohrab Tahir, one of the most productive writers of the country, created literary and artistic examples both in poetry and prose, and in his work, the strong socio-political protest, freedom-loving spirit typical of Byron is the basis of pathos poetry in accordance with national traditions and the mood of Azerbaijani society. The main themes of S.Tahir's colorful creativity, which defined the new direction of literature, were individual and general freedom, national unity, which were of particular importance in the political and social opinion of the time. Although he writes about natural scenes, unique landscape, pure love, sublime love, the main line of his work is the motifs of struggle against tyranny for the sake of freedom and independence.

The main content of his works is the Southern theme. The social-political, moral-philosophical problems of Azerbaijan, which was divided into two parts due to certain well-known historical reasons and subjected to multicultural influences of two different compositions, had a direct impact on the creativity of the southern-descent Sohrab Tahir. After the annexation of Northern Azerbaijan by Russia, the culture of Southern Azerbaijan, which was influenced by Western cultures through Russian and Russian culture, was formed under the influence of Persian and Middle Eastern culture.

The unity of language and religion, which are important factors of the formation and development of culture, as well as common cultural traditions in the diachronic section, act as a guarantor of the homogeneity of Azerbaijani culture. From this point of view, Sohrab Tahir took an active part in the literary and cultural life of Azerbaijan in the second half of the XX century at the beginning of the XXI century with his numerous poems, literary poems, prose works, journalistic writings, memoirs, scientific articles, and served to raise a new generation of fighting with his

works. In general, a high art work is not a passive screen on which future generations reflect themselves, but a dialogue between a classic work and new generations. In this dialogue process, along with the change and enrichment of the meaning of the classic artistic example, they get the opportunity to fill the void in their minds and hearts. The fertility of the artistic heritage, its ability to “resurrect” and return to people are connected with this. In this regard, the eminent literary critic-philosopher scientist Mikhail Bakhtin noted that “there will be a celebration of the rebirth of every meaning”¹. As in the totalitarian Soviet regime, after independence, the poet effectively conveys to readers, especially to young people, the pain of Azerbaijan, separated in two, brother's longing for brother, National Freedom, independent statehood in poetry and prose. The translation of his works into many languages, including Persian, Russian and Slavic, plays an important role in promoting the realities of Azerbaijan in many countries of the world. From this point of view, the study of Sohrab Tahir's creativity, which formed a new direction of Azerbaijani literary thought, is an urgent issue.

After achieving national independence, a new stage began in the study of the works of poets and writers who wrote on the Southern theme, as well as in all areas. Various national-spiritual issues, political-social problems raised by Sohrab Tahir in his poems, stories, narratives and novels are important in the study of the period. From this point of view, it should be noted that, as an expression of the incessant movement of artistic samples arising in the national literature from time to time, reader-reader in a specific period of time, it gives reason to determine their place and value in the dynamics of the literary process.

The reasons for the defeat of the South Azerbaijani revolutions and so on are important problems that require comprehensive research. In the works of Sohrab Tahir, national identity appeared against the background of Azerbaijani ethnic

1 Bakhtin M. M. Aesthetics of verbal creativity / M. M. Bakhtin . – Moscow: Iskusstvo, – 1986. – p. 258.

thought and was generalized as the main event. This spirit is the concept of freedom and independence that runs through the poet's work like a red line. Freedom is an important event for all mankind on the example of the Azerbaijani people. In world literature, national freedom, individual freedom is a universal feeling and a common concept for all humanity. Although the idea of national Freedom, national unity, a whole motherland, a whole people is not a new phenomenon in literature, Sohrab Tahir was able to create his own model in this area. In his work, the concepts of national unity and freedom are united by the idea of humanity in a broad sense. Sohrab Tahir deals not only with national problems, but also with human thoughts, creating a natural unity of human thought with his images and national values.

One important issue that makes the topic relevant is to promote the ideas of nationality, whole Azerbaijan, freedom, and independence with the power of artistic language in the rapidly globalizing world where political and economic, cultural and spiritual interests collide. Sohrab Tahir wrote down all these national issues during the years of the existence of the Soviet empire, and continued in the same spirit even after independence.

One of the most important factors determining the relevance of the dissertation work on Sohrab Tahir is the issue of artistic problematics of his poetry, the philosophical-aesthetic essence of these problems, generalizing character, the understanding of national self-return and the figurative vision of all these.

Although literary criticism draws attention to one or another feature of Sohrab Tahir's works through articles, extensive scientific analysis of his work has not been systematically studied. In this regard, Vagif Arzumanli's research work dedicated to the 75th anniversary of the poet attracts attention.²

In this monographic study, mainly poems were analyzed, although scientific analysis was not given much space in terms of

2 Arzumanli, V. Steps of 75 years old: Sohrab Tahir-75: Leaves from life / V.Arzumanli. – Baku: Gartal, – 2001. – 336 p.

the concepts of modern literary studies. There are many scientific and journalistic articles on Sohrab Tahir's poetic work. Among them the articles such as A.Babayev's "Stronger than death... (about Sohrab Tahir's book of the same name)", R.Duygu's "Mighty poetry (About poet Sohrab Tahir)", A.Abilov's "The road from Tabriz to Turan: This is the path of Sohrab Tahir's occupation and destiny", T.Mutallibov's "A heart that gets younger as it ages" attract attention. On the lyrical work of the poet G.Panah also wrote a book, analyzed his lyric poems and lyric ovedated poems. All these writings make it possible to characterize the relevance of the scientific study of the poet's creativity.

Thus, the systematic investigation of the work of Sohrab Tahir, one of the most productive poets and prose writers of the XX-XXI century Azerbaijani literature, and the fact that his works are the object of research on a wide scale and on a serious scientific level can be considered an important issue of our literary studies.

Taking into account all this, with this dissertation, Sohrab Tahir's versatile artistic creativity is studied in a monographic plan, from a wide scientific and theoretical aspect.

Object and subject of the research. The main subject of the dissertation work is Sohrab Tahir's artistic creativity – poetry, narrative and novels. The National freedom, the war for independence, the exposure of the Shah's regime, as well as the ideology of Azerbaijan as a whole are the subject of research. The object of the study is poetry, poems, stories, narratives and novels written by the poet in different years.

Goals and objectives of the research. The main purpose of the study is to study the ideology of national freedom in the context of the Southern theme, freedom, independence, unity, which stands out against the background of the work of Sohrab Tahir, who has been working in the literary environment for more than 50 years. In order to study the problems raised in his work, the following tasks were solved in front of the dissertation:

- The study of socio-political and literary-cultural environment conditioned by Sohrab Tahir's creativity;

- The study of socio-political and literary-cultural environment that conditioned Sohrab Tahir's work;
- Exploring the motives of freedom, National Awakening and whole Azerbaijan in the context of Tabriz-based poems in the poet's poetry;
- Clarification of philosophical and aesthetic factors expressed by the memory of the historical homeland in the poet's poetry on the example of geographical names such as Ardabil, Khoy, Savalan, Julfa, Astara;
- A peculiar presentation of the motives of longing, sadness, separation, characteristic of Southern poems;
- The determination of the symbolism of the Araz river in Sohrab Tahir's poetry to express separation, longing, sadness;
- Features of the analysis of struggle and revolutionary pathos, ideology poems and poems;
- Individualities of scientific-theoretical view on the artistic embodiment of the ideal of azerbaijanism;
- Tracing the evolution of the idea of freedom, liberty and national unity in the artistic prose of the artisan;
- Investigating and revealing the characteristics of the artistic embodiment of the Azerbaijan National Government (Pişəvəri hökuməti) established in the south;
- Presentation of historical figures (Sattar khan, Seyid Jafar Peshavari, Mammadamin Resulzade, Nariman Narimanov, Gavamuddovla, Mahammadrza Shah Pahlavi, Musaddig and others) in accordance with reality;
- Unique characteristics of a real Azerbaijani character with a national character in prose works.

Research methods. The research method of the dissertation is a historical-comparative analysis method.

Main provisions for defense. The main scientific novelty of the dissertation is presented in the following paragraphs:

–Justification of the fact that the main direction of the work of Sohrab Tahir, a prominent representative of Azerbaijani poetry and prose of the XX-XXI century, is the theme of the South;

–In Sohrab Tahir's poetry, highlighting the issue of freedom, national awakening and the entire Azerbaijan, which is the main idea of South Azerbaijan-centric poems;

–Codification of the concept of homeland in specific geographical names such as Tabriz, Ardabil, Khoy, Savalan, Julfa, Astara;

–The study of time and individual, heroism and existing political conditions in the works of S.Tahir in the images and the actions of the characters;

– Determination of national thought and national characters in the context of freedom, independence, and unity in the work of the writer;

–Determining the entry of the Southern theme of Azerbaijani prose into a new stage in the creativity of S. Tahir;

–Determining the attitude of literary criticism to S. Tahir's works, narratives and novels;

–The exposure of the Shahliq regime in large-scale prose works and, in parallel, the all-round characterization of the national liberation movement;

–Originality of poetic glorification of the idea of azerbaijanism, indivisibility of the motherland, freedom of the individual;

–Determining the activities of the S.J.Peshavar government, its actions and its fall as a result of betrayal in the stories, narratives and novels of S. Tahir;

–Characterization of the image of a real Azerbaijani with a national character in the work of S. Tahir.

Scientific novelty of the research. The main scientific novelty of the dissertation was the disclosure of the main poetic features, individuality of idea, form and content in the multifaceted, rich work of Sohrab Tahir. It is known that the subject of South Azerbaijan was brought to the literary community for the first time in Azerbaijani literature by Sohrab Tahir, the historical reality, national color, struggle, exposure of tyranny, the overthrow of the royal regime through revolution in the poetry of homeland, longing, separation, sadness, unity, hope, freedom. For the first time, the

subject of the artist's artistic prose acquired individual stylistic qualities and peculiarities.

Also, many poems and poems, narratives and novels written on the subject of the South by Sohrab Tahir, which have been neglected by the scientific community until now, have been included in the research for the first time.

Theoretical and practical significance of the research. The main theoretical and practical base of the study can be used to study the poetic system in terms of structure, architectonics and modeling of the text of modern fiction, and in the future to put and solve many riddles related to the Southern theme.

The dissertation can be used by university students, young writers and poets, researchers of Southern Azerbaijani literature and, in general, the Southern theme, as well as specialists dealing with these or other problems of modern Azerbaijani literature. It is possible to use its main provisions in teaching modern literature in higher schools and also to benefit from writing textbooks and teaching aids.

Approbation of the research. The applicant has delivered reports on the topic at various international conferences and at the All-Republic conference of young researchers. Also, the important provisions of the dissertation work are reflected in the articles published by the author in separate journals and anthologies in Azerbaijan and abroad.

The name of the institution where the dissertation work was performed. Dissertation work was carried out at the “Azerbaijani Language and Literature” department of Azerbaijan University.

The structure and total volume of the dissertation. The dissertation consists of an introduction (12.146 conditional characters), three chapters (first chapter – 48.233 conditional signs; second chapter – 66.125 conditional characters; third chapter – 90.764 conditional characters), conclusion (5.682 conditional signs) and a list of references.

The total volume of the dissertation is 221.950 conditional characters.

THE MAIN CONTENT OF THE DISSERTATION

In the “**Introduction**” the relevance of the topic, the object and subject of the dissertation, methodological bases, goals and tasks, the degree of study of the problem, the scientific novelty of the research, the theoretical and experimental significance are defined, approval and its structure are discussed.

Chapter I entitled “**The literary process in Azerbaijan in the second half of the 20th century and Sohrab Tahir's creativity**” consists of two paragraphs: “Research history of Sohrab Tahir's creativity” and “Sohrab Tahir's creativity against the background of the 20th century literary process”. In the first paragraph of this chapter, the research history of the work of Sohrab Tahir, one of the representatives of the Southern theme, and the attitude of literary criticism to his works are studied.

Being an active propagandist of the Southern theme, the exposure of tyranny, national awakening, freedom, the idea of the whole Azerbaijan, Sohrab Tahir participated in all areas of the literary process, tried his pen on every topic, from poetry to journalistic writings, from scientific articles to memoirs and from there to prose works, leaving more than 50 books covering various genres. Kamal Talibzadeh noted that “*at the beginning of the twentieth century, the critical attitude to literature was especially strong. In the literary community, there has been a general opinion that it is no longer possible to advance literature without literary criticism. Azerbaijani literature has reached such a level of development and has undergone such a complex process that it is absolutely necessary to analyze it, reveal its weak and strong sides, refine and guide it. Without criticism, modern literature cannot move forward, so it is necessary to give a wide space to literary criticism, the battle of ideas, debate and discussion*”³.

The critic-literary critic analyzes the works of art created by both the writer and the poet, tries to understand his idea,

³ Talibzade, K.A. Criticism of XX century Azerbaijan / K.A.Talibzade. – Baku: EA publishing, – 1966. – p. 154.

philosophy, evaluate, explain its form, internal structure, thereby fulfilling its specific task: *“This is a kind of creativity, an art in itself; it is the art of analysis and explanation, understanding and evaluation”*⁴. Without this art, literature cannot move forward. In general, without criticism, the situation in literature becomes chaotic.

In the research work written about Sohrab Tahir by the author G.Panah, all the issues from the poet's first pen experience to the poem-epic “Father”, which is his greatest work, were touched upon, in particular, extensive information was given about his life and creativity, the poet's love lyrics, longing lyric poems for the South, life His works such as complaint, complaint about separation, homeland, freedom were analyzed in a journalistic way, and his poems written in the spirit of Azerbaijaniism were also taken into account⁵.

Among the newspaper and magazine articles written about Sohrab Tahir's work, it is possible to mention A. Babayev's article “Stronger than death... (about Sohrab Tahir's book of the same name)”, R.Duygu's article “Mighty poetry (about poet Sohrab Tahir)”, T.Mutallibov's article “A heart that gets younger as it ages”, A.Abilov's essey “The road from Tabriz to Turan: This is the path of Sohrab Tahir's occupation and destiny”, V.Arzumanli's articles “Symbol of the integrity of a divided country: Sohrab Tahir – 80”, “Young at heart, epic of life Sohrab Tahir: Sohrab Tahir – 80”, Flora Khalilzade's articles “Poetry that stands head to head with Araz: Sohrab Tahir – 80”, “Explorer of the Earth's surface: Sohrab Tahir”, Kh.Uluturk's book “Two brothers, two poets. About People's poet Sohrab Tahir AzerAzer”, I.Asadova's article “Azerbaijan's independence was the work of my life: Sohrab Tahir-85”, critic Vagif Yusifli's articles “Master poet”, “Uncle Sohrab, happy 90th birthday”, “Uncle Sohrab...: About Azerbaijan's national

⁴ Salmanov, Sh.M. Academician Kamal Talibzadeh / Sh.M.Salmanov. – Baku: Ozan, – 1998. – 106 p.

⁵ Panah, G.V. Lyrics by Sohrab Tahir AzerAzer / G.V.Panah. – Baku: Shur, – 2012. – 448 p.

poet Sohrab Tahir”, Gulaya's “My eyes are afraid of empty places: about Sohrab Tahir's creativity” and writing and articles by other authors⁶.

There are certain opinions in literary criticism about Sohrab Tahir's greatest literary work, the poem-epic “Father”. In the writings of this type of analysis, considerations are made about Zoroastrianism, historical anachronisms. Of course, in this great work, the main emphasis is on the human mind, the human brain, science, intelligence. For the first time in European philosophical thought, R.Descartes, who elaborated the foundations of the philosophy of rationalism, which was thought out in detail and systematically, clearly distinguished matter and spirit, feeling and cognition in his work “Reflection on Method”⁷. B From this point of view, in the poet's poem, force and reason are confronted, and reason is preferred in understanding the world.

In this paragraph, Sohrab Tahir's work is evaluated in the perspective of the literary process of the 1950s-80s of the 20th century, the issues of criticism and literary studies are studied, and the uniqueness of the writer is revealed.

Sohrab Tahir, who actively participates in the literary process and has worked very productively over the years, has signed more

⁶ Abilov A.A. The road from Tabriz to Turan: This is the path of Sohrab Tahir's occupation and destiny: Essay // New Azerbaijan. – 2001, april 21. - p. 6; Arzumanli, V. T. Symbol of the integrity of a divided country: Sohrab Tahir – 80 // Literary newspaper. – 2006, June 2. - p. 4; Arzumanli, V. Young at heart, epic of life Sohrab Tahir: S. Tahir – 80 // Azerbaijan. – 2006. №5. - p. 190-192; Khalilzade F.F. Poetry standing head to head with Araz: Sohrab Tahir - 80 // Azerbaijan. – 2006, May 27. - p. 7; Khalilzadeh, F.F. Explorer of the Earth's surface: Sohrab Tahir // Kaspi. – 2014, May 24. - №89. - p. 17; Ulutürk, X.R. Two brothers, two poets: about folk poet Sohrab Tahir AzerAzer: Collection / X.R. Ulutürk. - Baku: Naksuana, - 2009. - 238 p.; Yusifli, V.A. Uncle Sohrab... : About Sohrab Tahir, the national poet of Azerbaijan // Literary newspaper. – march 14, 2015. – № 16/17. - p. 13; Yusifli, V.A. Master poet // Adalat newspaper. – 2015, 4 april.- p.5; Yusifli, V.A. Uncle Sohrab, happy 90th birthday // 525th newspaper. – 2016, march 29. - p. 7.

⁷ Anthology of concepts / ed. V. I. Karasika, I. A. Strenina. – Москва.: Gnosis, – 2007. – p.225-226;.

than 50 books in his 60 years of creativity. His books "In the moonlight" (1954), "The Spring" (1959), "Far From You" (1961), "Life Is Sweet" (1963), "Breaking Chains" (1965), "I've Seen You" (1967), "A Horseman Passed Here" (1972), "I Have a Free Brother" (1973), "My Way (1975)", "Battle boards" (1980), "Stronger than death, higher than life (1981)", "Letters from the girl next door" (1985), "The General" (1989), "Amanat" (1991), "Selected works" (2005), "Father" (2009), etc. were published.

The idea of freedom, which is the basis of the poet's poetry, is more pronounced in his epic poems, especially in his prose works. From this point of view, his poem "Prisoner Sculptor", which takes its theme from the life of South Azerbaijan and the revolution, is of particular interest. The poem "Asili" is full of glorification of the post-revolution period in Iran, the poem "Poetry Notebook of an Unknown Poet" tells about Iranian life, the struggle and sufferings of hundreds and thousands of unknown poets, devotees, nameless heroes., "Poem of Sattarkhan" shows the struggle and betrayal of national heroes like Sattarkhan and Baghirkhan, along with providing extensive artistic information about the historical Mashruta revolution in Iran, With his poem "One year in freedom", the poet creates the lively pace of Tabriz, The poem "Azerbaijan" was written as a response to those who deny the existence of a nation, its language and culture.

*"Azerbaijan, which is the main theme of S. Tahir's poetry, is the main rock of his creativity with all its social, political, historical events, struggles, pain, longing, hijra, action, purpose, ideology, national bigotry"*⁸. It is difficult to find a second poet as national as S. Tahir in Azerbaijani poetry.

The lyrical poem "My Father's Letters" expresses lyrical feelings about the letter and the answer, In the poem "Legend of love" he expresses the greatness of the legendary love, in the poem "The last letter" he expresses the dialogue between me and his lover, in his lyrical poem "Sagolbaba sag olsun", he expresses the

⁸ Panah, G.V. Lyrics by Sohrab Tahir AzerAzer / G.V.Panah. – Baku: Shur, – 2012. – p.173.

greatness of the word "sag ol" (thank you), and in his poem about the love of Farhad, Shirin, and Khosrov, he expresses the story of love. However, he is also known for his poems about freedom. For example, his "Azerbaijani poem is one of the best works written on patriotism"⁹.

The second chapter is called "**The theme of the South and the idea of national freedom in the poetry of Sohrab Tahir**". This chapter consists of 3 paragraphs and 2 paragraphs. In the first paragraph entitled "The reflection of the 20th century South Azerbaijan movement in literature", it is stated that the idea of national liberation is related to the national awakening and that the idea began with M.F.Akhundzade and it is shown that the ideological and political contours were determined by such thinkers as A.Huseynzade, M.A.Resultzade, M.Mammadzade, A.Agaoglu. Although the ideas of national freedom began in the literature of South Azerbaijan at the beginning of the 20th century, it seems that they took an intensive form after the Second World War of 1941-1945. The theme of the South rose to the top with the activities of poets such as Balash Azeroglu, Ali Tude, Madina Gulgun, Hokume (Hakima) Billuri, Piruz Dilenci and Sohrab Tahir, who were leaders of the national awakening in literature.

In the works of poets and writers who brought to literature the freedom struggle of Azerbaijan divided into two forms, this idea is not limited to the geographical sense - the Azerbaijani space, but is understood within the historical and cultural context - with the idea of freedom there is a return to national memory, national history, awakening. Of course, since the idea of national freedom in poetry is not sufficiently explored, although the recent and distant history is looked at¹⁰, the form and content of the literature of the period of national independence are still not sufficiently studied. In this paragraph, examples of national liberation spirited poems of B.Vahabzade, M.Araz, J.Novruz, Kh.R.Uluturk are given, and the

⁹ Tahir, S.A. Legend of love. Poems / S.A.Tahir. – Baku: Yazichi, – 1983. – 284 p; Tahir, S.A. Battle boards. Poems / S.A.Tahir. – Baku: Yazichi, –1980. – 142 p; Tahir, S.A. Between homeland and love: poems / S.A. Tahir. - Baku: Yazichi, - 1986. - 344 p.

¹⁰ Garayev, Y.V. History: near and far / Y.V. Garayev. - Baku: Sabah, - 1996. - 712 p.

uniqueness of the theme of the South in our 20th century literature is studied. S. Tahir, who devoted his life to the revolution, but was forced to live in North Azerbaijan, in his poem "Motherland", remembering the national liberation movement in South Azerbaijan and his participation in this movement, he was forced to spend the rest of his life here - in North Azerbaijan, and all this was an inexhaustible longing in his life expresses the reason¹¹.

In the second paragraph of the second chapter, entitled "The idea of national freedom in Sohrab Tahir's poetry", the idea of National Freedom, the struggle for freedom, the struggle for independence, the revolution are at the heart of Sohrab Tahir's multi-faceted, colorful creativity. Sohrab Tahir calls freedom the spring of eternity, says that a lot of blood will be shed to achieve independence in the garden of freedom watered with the blood of martyrs, and in the end South Azerbaijan will be independent and both countries will be united under a single flag.

In the works of Sohrab Tahir, the calls to mashruta are a poetic praise of attempts to rise from the natural form of the idea of freedom to its highest position. The main factors determining freedom are moral, spiritual and intellectual aspects. About this Timur Kibirov says: *"In a poem that the leg of freedom does not come barefoot, in cheap pants, he is not even a cosmetic beauty tool. It is the existence of another world, that is, as Nekrasov wrote, freedom is freedom"*¹². Like every fighting Azerbaijani poet, Sohrab Tahir never gives up his determination for national freedom, because he is a poet who fought hard for the independence of his homeland and dedicated his life to this path:

No one, no one can break
Fighting pride.
I will play myself
At the top of the old century

¹¹ Tahir, S.A. In the moonlight / S.A.Tahir. – Baku: Azerneshr, – 1956. – p.23.

¹² Kibirov, T.Yu. Anniversary of the lyrical hero / T.Yu. Kibirov. – Moscow: Club "Project OGI", – 2000. – p.10.

My own victory trumpet¹³.

If in the 70s and 80s the poet spoke about freedom, in the period before the independence of Northern Azerbaijan, he meant both Azerbaijan, then after 1991 the poet spoke about the freedom of South Azerbaijan, which survived the Shah's regime and fell into the oppression of the Islamic Revolution. Even in his poems about other enslaved peoples of the world, the main goal is the freedom and independence of his compatriots who are second-class citizens. In this respect, his Southern poetry is politically motivated. "It is impossible for modern poetry to be free from politics, because it often addresses the personality of the poet or the lyrical hero, clarifying his personal place as an individual, or his relations in society. It is stated that the idea of freedom is formed in the literary text on three areas of development - the first, I and others, the second, I and society, and the third, I and the world.¹⁴ Although the idea of politicized freedom is not directly presented in Sohrab Tahir's work, the idea of South Azerbaijan being free and independent is political in itself.

Sohrab Tahir's national freedom ideas are actually connected to the concept of independence, because freedom is more philosophical, more political, more ideological and, finally, an ethical and moral concept. It should be taken into account that in the Russian national outlook, the concept of individual freedom has suppressed the idea of freedom in a broad sense and pushed it into the background¹⁵.

In his poems and poems, Sohrab Tahir recalls the glorious past of revolutions and struggles, and sees individual freedom not as independent, but as an integral part of national freedom.

¹³ Tahir, S.A. My way. Poems / S.A.Tahir. – Baku: Ganjlik, – 1975. – p.60.

¹⁴ Graf, A. The concept of “freedom” in modern Russian lyrics // A. Graf. Acta Universitatis Lodziensis Folia Litteraria Rossica 7, – 2014. – p. 193-200: [Electronic resource] / URL: <http://www.lexrus.ru/default.aspx?p=2855>

¹⁵ Zanegina, N.N. On the semantic paradigm of the concepts “freedom” and “will”: [electronic resource] / disserCat electronic library of dissertation. – January 10, 2001. – <https://lexrus.ru/default.aspx?p=2855>

Sohrab Tahir, one of the most prolific poets and writers of Azerbaijani literature, touched on three main issues under the concept of national freedom, the first of which is the independence of South Azerbaijan, the second is to make a revolution to gain this independence, and the third is to rise to a political, ideological and armed struggle:

The wells of the house of patience are full of blood,
Great blood on the martyred plains,
What have I seen with you, my flower,
Three revolutions! Three freedoms! Three deaths!¹⁶

The third paragraph is called **“The reflection of historical reality in the poet's poetry”** and this paragraph is examined under two headings. In the first of them, poetic figures were explored, mainly in poems written on the Southern theme. These poetic figures are homeland, separation, Union, longing, sadness etc. Sohrab Tahir is a poet who tries to shake the thousand-year historical memory of Azerbaijan with his large and small works written on the subject of the South, not to forget the pain of that region, not to let it be forgotten. He is a poet of Tabriz, Savalan, Marand, Khoy, Urmiya, Sahand, Astara, Julfa, in short Araz. In this regard, the poet's poetically perfect five-stanza poem "Marand", full of slightly sad notes (“sad look”, “grave”, “gorges are my mother's curses”, “destroyed mashruta trenches”, “longing for separation”, etc.), deserves attention.¹⁷

Sohrab Tahir's poems homeland and separation are combined in the Tabriz symbol. Tabriz is the most valuable city among the cities. This is due to the fact that it is a nest of freedom, a land of devotees, a land of Heroes, a witness to our glorious history. Sohrab Tahir dedicated a large number of poems and two independent poems to Tabriz. One of these poems is” pangs of conscience“, and the other is”bloody portrait. In both poems, Tabriz is the political center of the idea of unity, the fortress of struggle that ends the separation. His second poem describes the life of Tabriz again. In

¹⁶ Tahir, S.A. Selected works / S.A.Tahir. – Baku: Sharq-Qarb, – 2005. – p. 137.

¹⁷ Tahir, S.A. Selected works / S.A.Tahir. – Baku: Sharq-Qarb, – 2005. – p. 64.

the poem, the bitter fate of a southern devotee who is an artist is narrated from the words of an old man¹⁸. Sohrab Tahir, who glorifies the charming beauty of Tabriz in his poems, also writes that there is poverty and misery in this beauty. This contradiction is also present in his other poems about Tabriz. The poet compares the modern life of the people of South Azerbaijan with the life of the peoples of the world, talks about the people in this part of Azerbaijan who are burning with the pain of Tabriz, and who even see their dreams from Baku:

I couldn't send it, I have to send it,
Doors and roads are closed to me.
It is not only roads in Tabriz
Rivers are sealed, mountains are mountainous.¹⁹

Although the theme of the South is related to freedom, revolution, and militancy, motives such as longing and strangeness, separation and reunion, joy and sadness, in short, the pain of the homeland, also occupy an important place. Separation is so absorbed in the soul of his poems that the poet calls himself "the bloody verse of separation" and writes that "the sad wound of a people in his verse", he naturally calls his homeland the king verse of all his creations. Themes such as separation and homeland, unity and obstacles are the main leitmotif of the poet's poems of the Southern series.

In a poem by Sohrab Tahir, where Araz is the river of separation, he symbolically finds its true meaning in its depths. The poet's memorized language verse "I would not even divide the stick into two" is also included in this poem:

I have a free brother, I like him,
I have to connect coast to coast.
I was so afraid of being split in two,
I will not divide the stick in two anymore²⁰.

¹⁸ Tahir, S.A. Far away from you / S.A. Tahir. – Baku: Ushaggeneshr, – 1961. – 134 p.

¹⁹ Tahir, S.A. Selected works / S.A.Tahir. – Baku: Sharq-Qarb, – 2005. – p. 36.

²⁰ Tahir, S.A. Selected works / S.A.Tahir. – Baku: Sharq-Qarb, – 2005. – p. 105-106.

His poems written on the subject of the South are distinguished by their laconicity, fluidity, and the charm of their language. Especially, when it comes to Tabriz, Sahand, Savalan, Sarab, the lyricism of the poem increases even more. Sohrab Tahir described the Southern plates with words in such a way that it is impossible to find a second artist who could create such a complete description of it. Because “the power of the word, the sweetness of the word, the wonder of the word, the genius of the word, the fraction of the word have been appreciated and considered high by all peoples and nations in all times, in all countries”²¹.

Longing, especially longing for reunification with the South, Southern anxiety is one of the main themes of Sohrab Tahir's work. Longing and exile combined with the poet's longing for the homeland created a new meaning in poetry, and it turned into a poetic creation burning with the desire to unite the divided and separated nations.

In the poetics of the poet, the motifs of sadness and longing are distinguished by their salience, but they are also a manifestation of nationalism, nationalism, in a word, Azerbaijaniness, in a word, political identity itself. However, this manifestation always paradoxically acquires new semantics in good mood, beauty scenes, fascinating nature paintings, landscapes. The poet's poem “Sarab”, written in the same spirit, is full of very lyrical signs that hide the motif of longing.

Showering children are blue-eyed and dark-skinned,

My Sarab, who has tears in its eyes.

The rivers are dazzled by the sun,

My Sarab with tears in her eyes due to cloud ²².

The theme of the south brought with it motifs such as longing, separation, kinship, sadness. All these motifs can be found in Sohrab Tahir's unique poetry.

²¹ Guliyev E. Poetry born of longing. Arzumanli Vagif. Steps of 75 years / E.Guliyev. – Baku: Gartal, – 2001. – p.225-226.

²² Tahir, S.A. Selected works / S.A.Tahir. – Baku: Sharq-Qarb, – 2005. – p. 217.

No matter how colorful the theme of the southern series of poems and poems is, there is a main line connecting these poems and poems, which is the poet's accountability to himself in every moment, in every situation, his responsibility to his conscience, his internal dialogue with himself, his honesty and justice.

In the first paragraph of the third chapter "Criticism of the shah regime and issues of nationality in Sohrab Tahir's artistic prose" entitled "The idea of freedom and national unity in the artist's prose" there is a discussion of an entire era characteristic of the Southern theme. This epoch is the period when the Pahlavi dynasty seized power in Iran and despite this, the Azerbaijani Turks fought for freedom. The unique embodiment of this problem in the works of Sohrab Tahir is reflected in his prose works. Sohrab Tahir's arrival in prose coincides with the 1970s. This period was a continuation of the new prose, or prose of the 60s. Nevertheless, Sohrab Tahir's prose creativity has developed in a different direction from this trend. Of course, during this period, our artistic prose was significantly enriched as a result of its literary searches, and almost all genres of the epic genre, without exception, went through a dynamic path of development²³.

In each of his novels, such as "Letters from the girl next door", "The girl lost in love" (3-book novel), "The last shah" (3-book novel), "The diary of an unknown woman", "Farewell, Astara" (autobiographical novel), "Three tasks", "The engagement ring that is without owner", "The man who disappeared twice", the ideas of national freedom, the freedom of the country, and especially the exposure of the royal regime form the leading plot line.

It should also be said that S.Tahir's poems and novels, which are similar in both idea and content, differ in form and description style. This has led to the melodramatic character of the prose works, the sacrifice of poetics to edification, the abundance of repetitions,

²³ Modern Azerbaijani literature (textbook for universities): [in 7 vol.] / ed. J.M.Abdullayev T.Huseynoglu, V.Sultanli. – Baku: Baku University publishing house, – c. . – 2007. –p.10-14.

the poor presentation of the conflict, and the appearance of some language defects and stylistic errors.

Sohrab Tahir gave his first story a symbolic name like "Two loves, two bullets". In it, two loves express not only two different "lovers-mistresses" in the plot of the work, but also love for the motherland with real love, as well as love for freedom-independence with "male-female love. Even the two bullets fired at the end of the work are symbolic in this sense. If one of these bullets pressed into images causes the death of an individual, a single person, then the second bullet is interpreted as a bullet pressed into the root of the newly established Azadistan (Free country), independence and freedom. Following this book, the author wrote seven short stories (the author collected them in one book²⁴) called "Autumn conversation in spring", "Love sacrifice", "The girl betrothed to the sea", "Amanat", "Two defendants", "Zari" and "Fedai general", published them in 1991. These narratives, covering various topics, determined the direction of the writer's creativity. Among these narratives, "Fedai General" is the most vivid in the spirit of the revolution. The plot and motives in the novel "Letters of the neighbor girl" are entirely dedicated to the social and political events taking place in Iran. Based on real historical facts, the work describes the suffering of the people who faced with cruelty against the background of the struggle for freedom of Azerbaijanis living in Iran, which again shook Iran and the growing cruelty of the Shah's regime against it. Both in this novel and in subsequent novels, the writer emphasizes the same idea. In his subsequent novels, S.Tahir began to describe the revolutionary movement in South Azerbaijan.

The clearest example of the national liberation ideology in Sohrab Tahir's prose appears before us in the novels "The Girl Lost in her love" and "the last king". In the description of the smallest events, in the author's attitude to small and episodic images, in the artistic portraits of the shah, political leaders, leaders of the revolution, and in the court, battle, and rally scenes, the feeling of

²⁴ Tahir, S.A. Amanat. Short Stories / S.A. Tahir. - Baku: Ganjlik, - 1981. - 424 p.

independence, freedom, and most importantly, Azerbaijaniness, national unity can be felt.

The second paragraph of the third chapter is called "The problem of historical identity and national character in Sohrab Tahir's novels". In this paragraph, the creation of national characters in Sohrab Tahir's novels, the portrayal of historical figures and the exposure of the royal regime are examined. Thus, in the novel "The Man Who Disappeared Twice", the writer describes the revolutionary activities of the heroes and expresses their dreams of a free life after the revolution. After this revolution in 1945, based on a utopian image at first sight, the heroes found the independent Azerbaijan they had built in their dreams. In the novel "The Twice Disappeared Man" S.Tahir Peshavari combines the real with the imagination of the writer. Mir Jafar Peshavari, who is described with high human qualities in this novel, appears as the protagonist of Sohrab Tahir's next novel. This is the novel "The Girl Lost in her love."

This historical novel describes the life, activity, struggle and struggle against the royal regime and tyranny for the freedom of Seyyed Jafar Peshavari, the chairman of the Democratic Party of Azerbaijan and the chairman of the National Government of Azerbaijan in 1945-1946. In the novel "The girl lost in love", the role of another historical figure, Mir Jafar Bagirov, in the revolution and government of Pishavar, under the pseudonym of a man, is highlighted.

In this novel, along with the revolutionary character, the writer created the images of the dehumanized traitor, traitor, tyrant of the royal regime. The same situation is clear from the novel "Letters from the girl next door". On the one hand, the Shah is carrying out some reforms to deceive the people, on the other hand, he does not allow intellectuals and young people who understand the essence of these reforms to raise their hands and protest.

In the novel "The last shah", the role of historical persons from beginning to end, contrasts in their characters, love affairs, etc. are discussed. In parallel with this, the work tells

about the tragedies, victories and defeats of the heroes who fought for the love of freedom, the successes gained and the lost fortunes in the historical period of half a century. The Pahlavi regime's hostile attitude to Azerbaijan from the very beginning is reflected in the story "The last shah", in which Mahammadrza Shah was reminded of his mother's tongue to his son: "*Slaughter a sheep as an offering in front of mosques and in poor neighborhoods, may God forgive your sins. May God forgive your father Rza, what games he played on this people. You put Azerbaijan in the fire, and you have lost the blood of thousands of innocent people. However, you can reduce your sin by making vows, vows, praying in mosques and praying to God*"²⁵.

The main negative hero of the novel is, without a doubt, Mahammadrza Shah Pahlavi. Sohrab Tahir wanted to create the image of Mahammadrza, who was the Shah of Iran between 1941 and 1979, sticking to historical facts. However, the work of art has its own order, poetic architecture, and the writer inevitably created an artistic image of the historical king as well. Despot, merciless towards his people, especially the Azerbaijani Turks, Mahammadrza is sometimes compassionate, sometimes loving, sometimes loyal to friendship, sometimes tired of royalty, sometimes tired of the games of the British and Americans, sometimes begging God, then crying inside, sometimes everything is a complex character who wants to take revenge by destroying.

Images of a national nature, artistic copies of historical persons, adherence to reality in the epic description of historical events, heraldry, artistic solution of the idea of national unity, exposure of the monarchical regime, creation of a characteristic image of a freedom soldier are the main merit of the author's prose works.

As a result, it is noted that the research of the work of Sohrab Tahir, who managed to reflect the unique characteristics

²⁵ Tahir, S.A. Works: The last shah [novel]: [in 19 vol.] / S.A. Tahir. – Baku: Shur, – c. 11. – 2011. – p. 211.

of the 20th century Azerbaijani poetry and prose, made it possible to come to many scientific conclusions in literary studies. In this regard, the following can be considered as the results obtained:

1. From the research, it was concluded that in the work of Sohrab Tahir, the theme of the South was developed in a different aspect than other poets and writers (for example, Suleyman Rustam, Jabir Novruz, Mammad Araz, Madina Gulgun, Mirza Ibrahimov, etc.) worked in different aspect. Unlike other artists in the work of the poet of South Azerbaijan origin, the motives of longing, sadness, languor prevailed;

2. Along with the southern theme, S. Tahir brought the idea of national freedom, national unity and whole Azerbaijan to literature. Each of them can be evaluated as a separate theme in the poet's work. His ideology of national independence, the idea of the unification of Azerbaijan was reflected at the level of the literary movement from a political and ideological point of view;

3. Sohrab Tahir has metaphorically idealized the South with all its suffering, pains and disasters, and embodied it sincerely with high poetic pathos. Therefore, in the eyes of the poet, Tabriz is the cradle of revolutions, Ardabil is the blood memory of history, Savalan is a symbol of greatness, greatness, Julfa, Astara, Marand, and finally, Araz is a symbol of separation and longing. When he wrote from Ganja, Lankaran, and Baku, he said that one of his wings was broken, one side was missing, and he always remembered and reminded the land he was separated from;

4. In Sohrab Tahir's poetry, the concept of "homeland" resonates with the motive of protecting it; the motivations of the call for freedom jihad and the war of unity constitute the main theme of the topic. In his short stories and novels, S.Tahir has impressively incited that the cry of freedom of the country's son, who was subjected to the most severe tortures and insults, rests on this thought until the end. In his poems and novels, Sohrab Tahir has succeeded in embodying the struggle of the Mujahideen who did not change their beliefs, against all the

sufferings and pains they suffered, and remained loyal to the cause they died for until their last breath, in a romantic, poetic style;

5. During the study of his novels about the activities of such historical figures as Seyid Jafar Pishavari, Mahammadrza shah, the artist's exact expression of the socio-political events of the time was revealed by retrospective principle. Sohrab Tahir achieved a figurative embodiment of the influence created by the bloody suppression of the freedom movement taking place in Azerbaijan and, nevertheless, the further strengthening of the idea of freedom in the people's minds;

6. Sohrab Tahir's narratives and novels dedicated to both historical events and the national liberation struggle that took place after the Azerbaijan Constitutional Revolution revealed a paradoxical attitude. The material and moral suffering of the Azerbaijani people, the lost beliefs suffered in this cold war between the Socialist Front and the capitalist-imperialist front for the sake of Iranian oil, form the main context of his prose works;

7. Both in his poems and novels, as well as in his stories and novels, Sohrab Tahir elevates freedom and nationality above the individual and society. Here is the greatest merit of his works.

Based on the analysis, it can be noted that in the works of Sohrab Tahir, whose main part of his work is the Southern theme, the celebration of beauty, nature, and love has acquired new semantic characteristics by mixing with the motifs of freedom, separation, sadness, and death.

Sohrab Tahir, who wrote and created with his thoughts and ideas for the sake of one idea – self-awareness and national awakening within the Southern theme, managed to define a new direction in Azerbaijani literature with his originality.

The main content of the dissertation is reflected in the following articles and conference materials of the applicant:

1. The trend of modern novels in the 60s of the 20th century // Materials of the republican scientific-theoretical conference on "Actual problems of philology", a conference dedicated to the 94th anniversary of the birth of the national leader of the Azerbaijani people, Heydar Aliyev, – Baku: Azerbaijan University publishing house, – may 17-18, – 2017, – p. 57-60.
2. War and Independence in the Novels of Sohrab Tahir (based on the novel “The fate of the girl who lost due to her love”) // – Baku: Manuscripts do not burn, – 2017. №2 (5), – p. 61-65.
3. Sohrab Tahir. The twice-disappeared man // – Baku: Philology issues, – 2017. № 20, – p. 381-388.
4. The literary process in Azerbaijan in the second half of the 20th century and the creativity of Sohrab Tahir // – Academic History and Thought Journal, – 2018. №5 (18), – p. 512-532.
5. Fighting poems in the poetry of Sohrab Tahir // – Baku: Scientific works, – 2018. №2, – p. 33-37.
6. The Idea of National Freedom in Prose by Sohrab Tahir // – Uzhgorod: Transcarpathian Philological Studio, – 2018. №. 5, – p.133-137.
7. An indivisible poet of a divided homeland // International Conference on Sustainable Development and Actual Problems of Humanitarian sciences, – Baku: – may 14-15, – 2018, – 359-361 p.
8. Exposure of the royal regime in the novels of Sohrab Tahir from the point of view of the embodiment of the national character // – Baku: Issues of Philology, – 2020. №7, – p. 280-297.
9. Southern theme in the work of Sohrab Tahir // – Baku: Scientific works, – 2020. №1, – p. 100-104.
10. The idea of freedom and national unity in the works of Sahib Tahir // The XIII international scientific symposium “Science and education: preserving the past, creating the future, – Turkey, – 24 april, – 2021, – p.81-84.



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Address: AZ 1001. Baku., 53 Istiglaliyyat street.
National Museum of Azerbaijan Literature named after Nizami Ganjavi.

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