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**ARTISTIC REFLECTION OF MODERN-SPIRITUAL
VALUES IN THE MODERN SOUTHERN AZERBAIJANI
POETRY (1979-2019)**

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ABSTRACT

of the dissertation for the degree of Doctor of Sciences

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INTRODUCTION

The relevance and scope of the topic. The last 200 years of the Southern Azerbaijani Poetry has passed through difficult, hard and painful stage. Content and quality innovations, national and spiritual values, protection of these values, literary innovations and formation of these innovations in the Poetry are one of the most noticeable questions in the period.

The period between 1979-2019 years the Southern Azerbaijani Poetry is attractive with its several features. In this period in both Southern and Northern Azerbaijani literature many poets and writers grew up and new poems forms and excellent poetic works were created.

During the Iranian revolution many works about the public-political revival in Southern Azerbaijan, literary movement arising from the period have been written, several ideas and thoughts which sheds light on the essence of events have put forward. However, the researches show that it would not be true scientifically-theoretically and practically to put in a claim that everything about the literary movement whose study is more relevant today than ever have been said.

In dissertation work the period between 1979-2019 years the main features related to the Southern Azerbaijani literary and poetry have been considered, the attention and care of National Leader Heydar Aliyev to this field have put forward, on the basis of scientific comparisons, analyses, the necessary literary integration of South Azerbaijani poetry both into the heritage of our classics, and into the literature of Northern Azerbaijan, as well as European and American literature was brought to attention on the basis of examples, the most necessary factors which combines the creativity of the well-known poets such as, Shahriyar, Sahand, Habib Sahir, etc. with their moderns, as well as distinguishes from them have been studied, the fact that their creativity plays the role of school for the youth generation has been involved to the research.

It is known that, during both Iranian revolution and the following period the public-political events have raged, the regime of

persioan chauvinist showed the express hostile position against the Southern Azerbaijani, and tried not to forget the language, literature and folklore of the people. This period was also that period in which the national consciousness was awakened. Awakeness of the national consciousness more encouraged the southern poets and writers to write, and collected them around the same position and goal. In this period, the literature, especially the poetry forming its the main part expressed the beauty, human values, the love, as well as, became the main way for the promotion and understanding of social and ethical issues of the period having the national significance and began to play the main role in the selfunderstanding of the people. In such condition, the poetry of Southern Azerbaijan more developed as a result of the efforts of patriotic poets, despite all difficulties and privations, it gained a new form and content.

After the Iranian revolution, press examples and poetic fragments in native language in Southern Azerbaijan proliferated, a certain part of these samples were published in high level according to the modern requirements, and the closeness of these works to the vernacular created a real basis for the formation of native language poetry and this poetry mostly developed in the second part of 1980s.

After the Iranian revolution, the development of new, modern poem in the poetry as well as the classic poems in the literature of Southern Azerbaijan arising from the necesarity of expression of artistic thought in the more endless way. From this point of view, both in Southern Azerbaijani and in Northern Azerbaijani Literature dozens of poets grew up who create perfectt poetical works with new poem forms.

One of the factors which providing the relevance of the subject is the fact that in 1980s and the following years the samples from the works belonging to the creativity of the poets with special styles were given a great place in Southern Azerbaijani poetry, and they are analyzed as the object of research.

And the other one of the necessary questions of the dissertation is the fact that in 1990s the features in the creativity of literary generation have been studies and their analytical analyze have been scientific-critical evaluated.

In the poetry during the years between 1979-2019 yaranan poeziyada along with political and journalistic style, different shades and forms of analytical-psychological style were applied and as a result of this the spiritual and ethic content of the poetry began to fill up. In this sense, our poems has gained the important innovations in the creativity of Gulamrza Sabri Tabrizi, Maliha Azizpur, Nigar Khiyavi, Turkan Nasimi, Eldar Mughanli, Agshin Aghkamarli, Huseyn Alimuradi, Atilla Maralanli, Rugayya Kabiri, Rasul Yunan, Sayman Aruz and other poets. The most of the poets in this period encouraged by the treasure of Shahriyar, Sahand, Sahir and created new literary forms, they became the carrier of poetical tradition in modern Southern Azerbaijani poetry.

Although, literally process in Southern Azerbaijan after Iranian Islamic Revolution has been studied for different direction in the researchs such as “Southern Azerbaijani poetry (1950-2010)” and “New stage in Southern Azerbaijani poetry (2001-2010-cu illər)” by Vugar Ahməd, “Development stages of Southern Azerbaijani literature (1946-1990s, poems and prose)” by Almaz Mammadova, “Southern Azerbaijani immigrant poetry (1947-1990)” by Bahar Bardali, “Southern Azerbaijani national-democratic literature (1941-1990s)” by Sabir Amirov, “Modern Southern (Iran) Azerbaijani poetry (1960-2005)” by Alakbar Radpur Alinjag, “Modern literary process in Southern Azerbaijan (2011-2014)” and “Southern Azerbaijani epic poem for XX century” by Esmira Fuad, “Southern Azerbaijan: literary personalities, portraits” and “Development stages of literary-artistic in Southern Azerbaijan” by Parvana Mammədli, “Struggle for native language of Southern Azerbaijanis after Iran Islamic revolution (1979-2005)” by Yegana Hacıyeva, “National mind in native-language poetry of Mahammadhuseyn Shahriyar and national tradition of self-expression made by him” by Esmira İsmayılova, “An overview of the changes in Persian poetry after the Constitutional revolution” by Nadir Nadirpur¹, the following forty years after 1979 in modern

¹ Əhməd, V. Cənubi Azərbaycan poeziyası (1950-2010) / V.Əhməd. – Bakı: MBM, – 2014. – 419 s.; Əhməd, V. Cənubi Azərbaycan poeziyasında yeni mərhələ

Southern Azerbaijani poetry artistic initiation of national-spiritual values has not specially been monographic research subject. In this terms, the dissertation work in “The artistic initiation of national-spiritual values in Modern Southern Azerbaijani poetry (1979-2019)” is actual.

The object and subject of research. As we see by the name of the Dissertation, the object of the study is Southern Azerbaijani poem during 1979-2019 years, several poetic samples, lyric and epic works in different anthologies and collections, newspapers and magazines, books containing the poetry of this period. In dissertation work scientific works belonging to the various authors appeared after Iran Islamic Revolution, abstracts, anthologies of Southern Azerbaijani literature, the relevant materials in web-sites, historical sources related to the subject has also been used.

And the subject of research is the analyze of the reflection affairs of national-spiritual values in Southern Azerbaijan poems written during 1979-2019 years. In dissertation work the main development directions of Southern poem, the special creativity path of different poetic generations, their different and original features,

(2001-2010- cu illər) / V.Əhməd. – Bakı, – 2010. – 84 s.; Məmmədova, A.Ə. Cənubi Azərbaycan ədəbiyyatının inkişaf mərhələləri (1946-1990-cı illər, şeir və nəsr) / filologiya üzrə fəlsəfə doktoru dis. / – Bakı, 1993. – 344 s.; Bərdəli, B. Cənubi Azərbaycan mühacir poeziyası (1947-1990) / B.Bərdəli. – Bakı: Elm və təhsil, – 2012. – 116 s.; Əmirov, S.N. Cənubi Azərbaycan milli-demokratik ədəbiyyatı (1941-1990-cı illər): / filologiya elmləri doktoru dis. / – Bakı, 2001. – 290 s.; Əlincəq, Ə.R. Müasir Cənubi (İran) Azərbaycan şeiri (1960-2005) /filologiya üzrə fəlsəfə doktoru dis. / – Bak, 2013. – 136 s.; Fuad, E. Güney Azərbaycanda çağdaş ədəbi proses (2011-2014) / E.Fuad. – Bakı, – 2016. – 176 s.; Fuad, E. XX əsr Güney Azərbaycan epik şeiri / E.Fuad. – Bakı: Elm və təhsil, – 2016. – 371 s.; Məmmədli, P. Cənubi Azərbaycan: ədəbi şəxsiyyətlər, portretlər / P.Məmmədli. – Bakı: Sabah, – h.1. – 2015. – 200 s.; Məmmədli, P. Cənubi Azərbaycanda ədəbi-bədii prosesin inkişaf mərhələləri / P.Məmmədli. – Bakı, – 2021. – 318 s.; Hacıyeva, Y. İran İsam inqilabından sonra cənubi azərbaycanlıların ana dili uğrunda mübarizəsi (1979-2005) / Y.Hacıyeva. – Bakı: Adiloğlu, – 2017. – 306 s.; İsmayılova, E.X. Məhəmmədhüseyn Şəhriyarın anadilli poeziyasında milli yaddaş və onun yaratdığı milli özünüifadə ənənəsi /filologiya üzrə fəlsəfə doktoru dis. avtoreferatı. / – Bakı, 2023. – 30 s.; Nadirpur, N. Məşrutə inqilabından sonra fars şeirində baş vermiş dəyişikliklərə bir baxış / N.Nadirpur. – Bakı: Elm və həyat, – 1953. – 382 s.

personal creativity styles of individual poets have also been considered.

In dissertation work the imagination about the public-social view of the period was created by referring to the historical facts, the role of revolutionary processes in Southern Azerbaijan poetry has been touched. In the research work the reflection of national-spiritual values in the poetry, the role of nationality of the native language as the main protection mean have been spoken.

The purpose and tasks of research. The main goal of dissertation is to study the modern poetry of Southern Azerbaijan, as well as, its development methods, stages, colorfulness of genre and topic, including to introduce the poets of the studied period to the wide readership and to determine their role in literature.

The main purpose of research work to follow the history of literary movement that developed with confident steps despite all difficulties and prohibitions since 1979, to evaluate the essence of its topic and table of contents.

In the submitted work one of the goals of dissertation student is to determine the stages of Southern Azerbaijani literary process in 1979-2019 years, to study development level of literature, the role of separate writers, literary movement, mutual literary relations between South and North, and to scientifically consider all of them by systematic way.

In order to realize the above-mentioned issues, the following tasks were determined:

- To study the public-historical and literary-scientific environment for the solution of the question;
- To involve the works by the writers of the studied time, to give a brief information about the poets;
- To determine idea-content, genre direction of poetic samples of time;
- To determine the influence of folk literature, folklore and classical literary tradition in the creativity of the poets involved in the research;
- To analyze the creativity of the artists applied to Marsiya literature from a universal aspect;

- To involve the works written in satire genre in the research against the background of the events of the time;
- To scientifically comment the main issues of Southern Azerbaijani poetry in and after 1979.

Methods of research. The research work is based on the principals and its achievements of historical and comparative literary studies. While analyzing the artistic works of the artists studied in the dissertation in scientific-theoretical commentary fields has also been used a wealth of experience of Azerbaijan and world literary studies.

The main defended provisions:

1. In Southern Azerbaijani literary process during 1979-2019 years national spiritual values, especially, promotion of the native language are given great attention;
2. The services of the great leader Heydar Aliyev as national leader in the protection of national and spiritual values in public-political and literary life of Southern Azerbaijan, generally in the issues related to Southern Azerbaijan are indisputable. The materials involved in the research allow to say that our writers from South who live in Northern Azerbaijan has always felt its care;
3. While considering the special features of Southern Azerbaijani literary process after Iran Islamic Revolution, we can see that the writers give attention to especially native language, the protection of the national-spiritual values, and we can determine the role of our separate literary figures in the development of Southern Azerbaijani literature;
4. It is obviously seen that during 1979-2019 years the innovation inclinations of separate writers in Southern Azerbaijani literature strengthened which can be explained by the influence of the literary process in Northern Azerbaijan;
5. While determining the stages of Southern Azerbaijani literary process in 1979-2019 years it is necessary to consider public and political processes both in Southern and in Northern Azerbaijan;
6. We can approximately classify the stages of Southern Azerbaijani literary process during 1979-2019 years like 1979-1987-years, 1988-1992 years, 1993-2003 years and finally 2004-2019 years. And this is related to the events which dictate the special

features of the literature, such as: the formation of conditions of relative national-moral freedom after Iranian Islamic Revolution, the claims of armanian against Azerbaijan for the territory and the processes around Karabakh, the return of Great Leader Heydar Aliyev to the higher political leadership in the Republic of Azerbaijan and his turning into the hope of the Azerbaijan people in whole, turning into one of the leader states in region and in the world of Azerbaijan during the leadership of the President Ilham Aliyev to the Republic of Azerbaijan;

7. As a result of the study of public-political and historical literary environment in Southern Azerbaijan between 1979-2019 years it is determined that more space is given to the promotion of national and moral values in the creativity of Gulamrza Sabri Tabrizi, Maliha Azizpur, Nigar Khiyavi, Turkan Nasimi, Eldar Mughanli, Agshin Aghkamarli, Huseyn Alimuradi, Atilla Maralanli, Rugayya Kabiri, Rasul Yunan, Sayman Aruz and other poets;

8. One, perhaps the first of the issues which raised by Southern Azerbaijani poetry in and after 1979 year is the protection of the purity of native language.

The scientific innovation of the research. In this dissertation 1979-2019 years – the main stage in the history of Southern Azerbaijani literature has been studied for the first time. The modern period of the Southern Azerbaijan literature, the part of the history of Azerbaijani literature has been carefully and patiently considered in the term of national-spiritual values such as the main directions of the literary process of the time, leading topics of literature, the main features of the poetry referring to various literary and historical sources, works of individual literary figures. During the study the role of some personalities who have been deliberately or accidentally forgotten in the literary process has been involved in systematic research for the first time.

In dissertation the place and services of Davar Donmaz, Iman Dadash, Hashim Tarlan, Yahya Sheyda, Hamid Nitgi, Madina Gulgun, Atilla Maralanli, Sahand, Ali Sharif Diljuyi, Seyid Murad Musapur, Hamida Raiszada, Nigar Khiyavi, Eldar Mughanli, Bahktiyar Alimuradi, Arsan Arel, Rugayya Kabiri, Nasrin Shirdil, Manuchohr Abadi and othe artists are determined. In research work

the information about the specific features of creativity of several writers was given for the first time. During the research emphasis is placed on the means of artistic description and expression, variety of the genres are considered, in necessary, mutual comparisons are made with the examples of classical poetry.

In this scientific research work the works of the poets, who life and write during 1979-2019, and their creativity have been studied. As mentioned-above, after Islamic Revolution in 1979, none of the scientific research work about it has been performed in Iran. Books and magazines published in the Islamic Republic of Iran and the Republic of Azerbaijan, as well as in other countries, had a superficial character, or the works of only a few poets were the subject of scientific research. Of course, these work published on occasional occasions was in Azerbaijan and Persian languages. Although some research works have been performed in different years, the topic of artistic reflection of national and spiritual values in modern Southern Azerbaijani poetry during 1979-2019 years has been involved in extensive and fundamental research in this dissertation for the first time.

In research work the brief general information of the life and creativity of many famous poets is reflected.

Theoretical and practical importance of the research.

Southern Azerbaijani literature is a part of whole Azerbaijani literature. Therefore, to learn the Southern Azerbaijani literature is also to learn the history and culture of Azerbaijan full of struggles. Theoretical and practical importance of the research is the fact that its results can be used in determination of development stages and features of modern Southern Azerbaijani poem, whole Azerbaijani poetry thought, in the future, the more detailed study of the creations of the authors who are involved in the research and whose information are given, preparation of national literary histories, higher and secondary school textbooks, as well as teaching of special courses in higher and secondary specialized schools.

In future, this dissertation can play the specific-base role for separately study of the creativity of each poet, the participant of modern Southern Azerbaijani literary process.

Approbation and application of Research. Articles related to the content of the research have been published in Russian, Ukraine and Azerbaijan in different scientific collections, have been reported in local and international conferences carried out in country and abroad.

Organization in which dissertation work has been performed. Dissertation work has been performed in research department of Turkish-language manuscripts of Institute of Manuscripts named after Mahammad Fuzuli of ANAS.

Structure of Dissertation. Dissertation work has been performed according to the requirements set by Higher Attestation Commission under the President of the Republic of Azerbaijan.

Dissertation work consists of Introduction (14250 signs), three chapters (first chapter: two paragraphs and one point – 69279 signs, dissatisfactions second chapter: two paragraphs – 78400 signs, third chapter: two paragraphs – 61700 signs), conclusion (5160 signs) and the used literature list. Totally the research work consists of 228819 signs.

THE MAIN CONTENT OF DISSERTATION WORK

In the introduction, the relevance of the topic is justified, the degree of study is determined, methodological bases and scientific innovation of dissertation work is indicated and the main defined provisions. Theoretical and practical importance of the research are considered.

The first chapter of dissertation work entitled **“Publical-political, literary environment of Iran in modern times, and its influence on national self-understanding process in poetry”** consists of 2 paragraphs. In the 1st paragraph named **“Publical-political, and literary environment in Iran after Iranian Islamic revolution”** it is noted that, at the end of 1970s the dissatisfactions against shah’s regime in Iran started to increase, the demonstrations started to intensify. The main reasons of this were the intervention of foreign states to the internal affairs of the country, as well as, the reforms by the shah’s form. On December 12, 1977 the demonstration of the students of Tabriz University against the shah’s

management in Tabriz happened. And at the end of December of this year the speeches by the requirement of cancellation of monarchy strengthened in Ghum city. This movement entered in the history under the name of “Ghum rebellion”. But, as a result of bloody policy of shah’s, “Ghum rebellion” was suppressed brutally. And on February 18, 1978 in Tabriz by the participation of hundred thousand the “29 bahman rebellion” happened. This rebellion happened in the 40th day of the burial of those died during the Ghum events. This rebellion struck a big blow to the shah’s regime and was the first and biggest step for the Iranian Islamic Revolution to be happened after one year. This step created a condition to get out of control. Of course, the Shah’s regime and its supporters suppressed also this rebellion. But it is too late. So, in September of 1978 the second part of revolution began. The role of the clergy was increased in this rebellion. And the influence of Ayatullah Khomeyn, the leader of revolution, expatriate in France on the people was increased. Soon the speeches spread throughout the country.

On January 16, 1979 Mahammad Rza shah Pahlavi escaped from Iran and hereby in Iran the shah’s regime was destroyed. However, the Persian chauvinism still continued, promotion of the Azerbaijani language, activity of the azerbaijani language-schools, publishing of national press still faced to the bans as the previous period.

This period had influenced on the literature, language, national-spiritual values of the people. In Iran the magazines, such as, “Varlig”, “Dede Korkut”, “Chanlibel”, “Koroghlu”, etc. have been published.

After the declaration of Iranian Islamic Republic, in December of Constitution of Iran was accepted. Unfortunately, according to this constitution, Azerbaijanis could not obtain any rights and freedoms. Although, Southern Azerbaijani literary and literary people having ancient history and brilliant art gems hoped for the beginning of the new stage, they did not come true. During Iranian revolution in 1978-1979 years Azerbaijanis more than 25000 passed away, but the dreams and wishes of Azerbaijanis did not come true in whole .

The banning set against our native language during the shah’s regime, was eliminated for a short time after the revolution. The

works began to be published in Azerbaijani language. In the “Mother land (“Ana yurdu”)” poem written in 1974 by Fariba İbrahimi Afag, who is called as “*the Second Madina Gulgun*” by the Master Shahriyar the spirit of the revolution was felt:

*...The land of Koroghlu, Babaks, Nabis,
We will not let the wolf open the eyes in there.
Sattarkhan established the fundamental of freedom,
And I am the pulled out sworn in your test².*

In Southern Azerbaijan poetic examples with the longing of Southern and Northern Azerbaijan continued to be written. For example, in “Azerbaijan” poem by Davar Donmaz motherland love, loyalty to the land, brotherly longing have an important place:

*There are many people adoring you,
But there is no one helping you,
You are thorn, your name is axle.
There is bow in your hand, Azerbaijan,
Sacrifice to you, Azerbaijan³.*

After Iranian Revolution, in ashug creativity living in the mind of people, also certain revivals have been observed, the folk poetry reached to the new stage. Ashug İman Dadash was glad to spread the folk literature over the saz melodies in our mother tongue in the garayli “The word of Saz” (“Sazın sözü”):

*Speaking to wired saz
Look what it’s talking about.
The sweet language of nature
Look what it’s talking about, – he said⁴.*

After the revolution in 1978-1979 years the increasing of the number of the press with mother tongue in Southern Azerbaijan created the condition to increase the poetry samples in native language. Appearing the self-affirmation tendencies, writing the poem with rebelling spirit, ideas of national unity and integrity have

² Fəribə İbrahimi Afag, Sabaha yol / transfoneliterasiya, ön söz və nəşrə hazır.: S.Xəyal – Bakı: Ecoprint, – 2018, s. 21-22.

³ Cənubi Azərbaycan şeiri antologiyası / tərt. ed. V.Əhməd, D.Rzayeva – Bakı: Ecoprint, – 2018, s. 322.

⁴ Cənubi Azərbaycan şeiri antologiyası / tərt. ed. V.Əhməd, D.Rzayeva – Bakı: Ecoprint, – 2018, s. 342.

wided. In this respect the poem “Give back me to me” (“Məni mənə qaytarın”) by Atilla Maralanli is interesting:

*I am
Citizen of the banned land.
Was born in the bans
And I met with the word of “Freedom”
In the books for the first time.
I would not choose such a citizenship,
They chose this statelessness for me⁵.*

In the poem thelyruic hero trumpets that everything is forbidden, banned to him, trying to make the whole world hear.

The representatives of the leading youth began to write in the beginning of 1980s did not want to almost iterate the previous literature. The influence of Northern Azerbaijani, as well as, Turkish literature on the Southern Azerbaijan poetry strengthened. Free verse examples were given the larger place. Hamid Nitgi regretted to early loss his teacher in the “Elegy” (“Aği”) poem devoted to Rasul Rza, who is considered as the master of free verse in Azerbaijani literature:

*Rasul Rza,
I found you very late
And also
Lost you very early.*

*... I gave my whole heart to the magic in your words.
I used to say that
This fountain
Will flow forever...*

*As if the black fate has seen this to me a lot,
The garden where you stepped suddenly destroyed...⁶ [52, s.54]*

After Islamic revolution the poets from Southern Azerbaijan, did not have any difficulty in the terms of topic. First of all, the

⁵ Güney Azərbaycan antologiyası (Çağdaş dövr) / tərt. ed. və ön söz P.Məmmədli – Bakı: TEAS Press, – 2015, s. 103.

⁶ Həmid Nitqi (Aytan). Seçilmiş əsərləri / tərt. ed. və öz söz. S.Nəbioğlu – Bakı: AVRASIYA PRESS, – 2005 , s. 54

poetic fragments with the call, the literature of rebellion, with burning speeches were shown, later love poets with romantic topic began to be written.

In the 2nd paragraph named **“Manifestation of national self-understanding process in poetry and the factors that condition it”** it is shown that, the poetry after Iranian revolution in 1979, was more closely related with national-spiritual and public-political life of the people than in previous periods. In this period in the representatives of new literary generation formed in literary study Turkism and Azerbaijanism tendencies came to the fore. These processes were the beginning of the new period in the development of Southern Azerbaijani literature, especially in poetry. The heroes of the literary environment of this time, is the group that felt historical events, influence of social environment in their life. They were followers of M.H.Shahriyar, B.G.Sahand, freedom lovers who aimed to follow the path they were trying to illuminate.

Sönmez, the representative of realistic poetry occurs during the revolution, called the readers to the loyalty to the motherland, perfection, to understand the truths. These sacred national values, this cry were the real heart beats of patriot. He was not afraid of anger of the ruling regime:

*The trail of the freedom path is with you,
Waiting eye of the people is with you,
The melody and the word of poet is with you
You are so questioning and exclamatory.⁷*

We can already see the manifestation of national self-understanding process in the works of the Southern Azerbaijan writers during Iranian Revolution in 1979. This process coincided with the 60s and 70s in the creativity of southern poets, as in Northern Azerbaijan. This is new stage and mostly manifested in poetry. In this path by Shahriyar were seen new traces. These processes were the beginning of the main turn in Southern Azerbaijani literature. In the poems by the poets both in Persian

⁷ Sönmez. Şeirlər [üç cildə]: // AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutunun əlyazma fondu. C-1125. – c.1. – 97 vərəq, v 71 b.

language and in Azerbaijani language the topics of native language, people, motherland, national self-understanding process play the main role. In this terms, the following verse from the poem “Mother tongue” (“Anam dili”) by Sonmaz completes our thought:

*The bird of y soul is singing with the motherland rose,
As a rose smiles with its own nightingale,
I wrote my words in the people's language,
Here is, my name would not removed from the hearts,
If it is not written, the language will not be evaluated.⁸*

Lyric hero rebelled against the disrespect for his mother tongue, which has an ancient history, and expressed his protest against injustice and injustice:

*From that time my language was considered “accent”,
My sleeping inspiration woke up with a jolt,
This watchfulness spread by the country,
It didn't leave the blood of zeal in veins,
The rusted pen was used by us.⁹*

In these verses there were resistance, protest and rebellion against the banning the language.

Literary process during 1980s encouraged by the previous literature, new creativity methods, modern art appeared. Along with the writers of the middle generation, a new breath could be heard who writes for the first time.

When consider the literary of 1990s we can see that the Southern Azerbaijani literary process is the result of the literary searches of creativity samples. In this stage we can also see the reflection of historical facts in Southern poetry. The freshness of the idea stood vividly out. Southern writers set new missions, more modern requirements for poetry, and tried to innovate. The writers from the South Azerbaijan put the new missions, more modern request for the poetry and tries the innovation.

⁸ Sönməz. Şeirlər [üç cildə]: // AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutunun əlyazma fondu. C-1125. – c.2, s. 59.

⁹ Sönməz. Şeirlər [üç cildə]: // AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutunun əlyazma fondu. C-1125. – c.2, s. 59.

The writers who create these works attitude the events in public-political life, tried to say their ideas according to the requirements of the times. For example, let's pay attention to the verses by Ibrahim Zahid Khazeyer:

*On that side my brother wallowed in his blood,
The other brother in this side were resting and sleeping.
I should deny the exist of these friends,
Who to rely on, my Azerbaijan?*¹⁰

The complex public-political process in Northern Azerbaijan in 1990s affects the poetry, prose, totally literature of Southern Azerbaijan. As in Northern Azerbaijan, in Southern Azerbaijan the Turkic tendencies started to strengthen also. Poets from both North and South Azerbaijan tried to make a relation with each-others.

The Literary figures living and writing in Southern Azerbaijan who increasing their efforts not to stand away from world literary process, to create new modern literature, seeking new styles and methods, trying to go beyond the standard forms created a literature more wealth with literary types and genres than other periods in 1990s. It is also noted that, in this period national-freedom thoughts in literature was at the forefront.

The ideal of motherland, the cry and sream of foreigner, the lyric hero, were reflected in several poems by Hamida Raiszade:

*Saying that there is your trail in highness,
Saying that I would go to the mountains, lady lover
Saying that i am morning for the foreign people,
Save me a shroud with the address of the homeland*¹¹

Although there was a hope to come together of Southern and Northern Azerbaijanis during Iranian revolution, after the revolution in the literature the fact that these dreams are in vain is indicated in the poetry samples.

Madina Gulgun also protested the disasters caused by the breakup:

¹⁰ Əhməd, V. Cənubi Azərbaycan poeziyası (1950-2010) / V.Əhməd. – Bakı: MBM, – 2014, s. 341.

¹¹ Güney Azərbaycan kadınlarının sesi: Hamide Raiszade Seher / URL: <http://www.dibace.net/dunyadan/guney-azerbaycan-kadınlarınin-sembol-sesi-hamide-reiszade-seher/>

*The voice in the phone lines was heard by the world,
The mother and her child met in the phone lines.
As if the world was cold by the voice of mother,
As if the sky cried by the voice of the child.*¹²

We can see that the authors of literary works after the revolution laugh on one side and cry on other side. In the poem “Bye-bye” (“Gülə-gülə”) by Suleyman Salis the lyric hero has a positive mood on one side, he shares in the pain of the people on other hand:

*Now the fate is looking at us by screeching,
Your people is worried, in need of medicine.
Today the sister that making her nervous
She will put a shawl on her head, – saying*¹³.

In the clause named **“Heydar Aliyev and literary process in Southern Azerbaijan”** of the 2nd it is noted that, Heydar Aliyev, who had special services in the protection of our literature, national literature and art, transferring to future generation, always focused on the issue of Southern Azerbaijan during the leadership to the Republic of Azerbaijan. One of the main direction of its national policy is related to the Southern Azerbaijan literature. It is the undeniable fact that, Heydar Aliyev paid attention and care to the literature of Southern Azerbaijan and its representatives living as emigrants in the Northern Azerbaijan. It is not accidental that, in May of 1976 as result of his attention and care, by the initiative of Mirza Ibrahimov in Literature Institution named after Nizami of Academy of Science of Azerbaijan SSR the department studies the literature of Southern Azerbaijan. In 1981, the collaborators of this department compiled the “Literary anthology of Southern Azerbaijan” consisting of three volumes by the leadership of People’s writer Mirza Ibrahimov.

Until the power of Heydar Aliyev, the Southern Azerbaijan was called as “Iranian Azerbaijan” planned and purposeful. Changing of this term meant to achieve in the difficult and complex

¹² Gülgün, M. Seçilmiş əsərləri / M.Gülgün. – Bakı: Şərq-Qərb, – 2004., s. 54.

¹³ Cənubi Azərbaycan ədəbiyyatı antologiyası. Poeziya / – Bakı: Çarşıoğlu, – 2019, s. 587-588.

historical event. It was Heydar Aliyev who was able to cope with this issue.

The love and care of Heydar Aliyev for Southern Azerbaijan, poets and writers living here was not unilaterally. Southern Azerbaijani poets also expressed their belief and love to Heydar Aliyev. The first poem about Heydar Aliyev was written by Bulud Garachorlu in the letter form. One verse from the poet named “To Mr. Heydar – Support and honor of my country” (“Elimin dayağı, yurdumun fəxri Heydər müəllimə”):

...Today you are the support of my people,

May the of my bread be halal!

Keep blowing as long as the worlds stop!

*Whole motherland stared goggle at you!*¹⁴

One of the main problems set by Heydar Aliyev was organization of the poets from South. “According to his instruction, in 1979 the position of secretary on Southern literature was established in Azerbaijan Writers’ Association”¹⁵

As a result of the efforts and initiative of Heydar Aliyev Balash Azaroghlu was awarded “People’s poet” honorary title and 60 year-anniversary was celebrated, according his instruction in 1987 Madina Gulgun was awarded “Honored Art Worker of Azerbaijan SSR”.

Heydar Aliyev also controlled the issue of the native language – Azerbaijani language in South, along with Southern Azerbaijani literature and culture. The order on the celebration of 90-years anniversary of mahammadhuseyn Shahriyar signed by Great Leader on October 29, 1997 is its real proof. As a result of policy by Heydar Aliyev our compatriots living in South also considered themselves as azerbaijanis, despite all bans and tortures, spoke in native languages, considered both coasts of Araz as their homeland and lived in the hope of one day being united.

¹⁴ Qaraçorlu, B. Elimin dayağı, yurdumun fəxri Heydər müəllimə // Ədəbiyyat qəzeti. – 1974, 28 iyul. № 4 (5394) – s. 7.

¹⁵ Cənubi Azərbaycan antologiyası: [dörd cildə] / tərt.ed. Z.Əkbərov, T.Əhmədov, B.Abdullayev [və b.] – Bakı: Elm, – c.3. – 1988. – 552 s.

The II chapter entitled **“Protection issues of national-spiritual values in Southern Azerbaijan and the role of poetry in this field”** of dissertation work consists of 2 paragraph ibarətdir.

In the 1st paragraph of **“Reflectopn of national-spiritual values in poetry”** it is noted that, in the Modern Southern literature the issue of people’s traditions, national-spiritual values has been brought to the poetry by exactly Shahriyar with the great courage and art skills.

In the creativity of poets wrote in 1979-2019 years the topics and issues of reflection of national-spiritual values created in new form and different content. In 1987, Ali Tude, who lives as an immigrant in Baku, remembers his grandmother under the influence of Shahriyar, and expresses in an artistic way how he formed the feeling of love for the Motherland in the younger generation with the folklore examples left in the memory of the old women:

*...I wouldn't know what means,
The motherland, the homeland...
All ysed to be silent at nights,
And the moon used to be nodding.
Andf my kind grandmother
Used to telling to me the fairtale.¹⁶*

This poetic tradition of Shahriyar, Ali Tuda has successfully been continued in the modern Southern poetry. The description of traditions belong to our people by Ulkar Ujgar (Munira Akbarpuran), the poet and dramatist in her poem devoted to her mother attracts attention:

*My mother used to take me to the wedding with her,
Used to pass the doors by boasting, two of great women!¹⁷*

The poems devoted to the description of mother land, occupe the impotant place in the creativity of the poets from South Azerbaijan. For examople, Beytullah Afsar writes in his poem “Mother Land” (“Ana yurdum”):

¹⁶ Tudə, Ə. Təbriz yolu. Əsərləri: [20 cildə] / Ə.Tudə. – Bakı: Azərbaycan, – c.10. – 2017, s. 83.

¹⁷ Ucqar, Ü. Şeirlər / URL: <https://mesiha.blogspot.com/2009/04/ulkr-ucqar-seirlr.html?m=1>

*My motherland, the mother of mothers,
The castle of love and freedom.
And the mirror of paradise on the earth,
I am coming to your arms...*¹⁸

The issue of the respect for the elder, for the father, one of the ancient traditions of our people is reflected in the poem “Father” (“Ata”) by Seyid Murad Musapur:

*Before I bowed for you and kissed your hand,
My hands were upset by your hand, father
Look at you behind you,
My teardrops flowed like a downpour, father*¹⁹.

In the book of poems named “Incomparable love” (“Misilsiz sevgi”) by Mihan Karimi we can see that the Fathers’ day is specially celebrated in also Southern Azerbaijan, as in Turkey, the brother country. The poet, losing his father early, expressed in his “Father’s day” (“At A günü”) poem that he again suffers on this holiday:

*On fathers’ day we met with the grave,
Kissed the photo full with memories.
Shared the pain without the joy,
We didn’t see our hand with the father’s hand.*²⁰

The loyalty to national mind, tradition, folklore literature have always been specific feature in the works of the most poets from South Azerbaijan. Considering the literary view of 1979-2019 years we can see it again. It is true that, the work being loyalty to its root, historical mind, fed by historical root always preserves its relevance.

Mihan Karimi, who say to his mother: “*Don’t let my wish turn into caress*”, can express with all the details that it is personal tragedy for everyone to loss mother no matter how old we are in the poem “Don’t leave, mom” (“Ayrılma ana”):

*... You are warm breath taht to make me live Sən məni yaşadan
isti nəfəssən,*

¹⁸ Cənubi Azərbaycan şeiri antologiyası / tərt. ed. V.Əhməd, D.Rzayeva – Bakı: Ecoprint, – 2018, s. 424.

¹⁹ Cənubi Azərbaycan şeiri antologiyası / tərt. ed. V.Əhməd, D.Rzayeva – Bakı: Ecoprint, – 2018, s. 437.

²⁰ Mihan Kərimi, Misilsiz sevgi / transliterasiya və ön söz: S.Xəyal – Bakı: Ekoprint, – 2016, s. 36.

*You are the voice touching my soul.
Don't let the fog fall between us,
Don't leave me, please, don't leave me, mother.*²¹

Khadica Mahammadi one of the poets from the Southern Azerbaijan also touched the issue of the admonition of parents to their children, the issue of the important role of the mother in family education in the poem “Mother” (“Ana”):

*Hey, my kind mother, when you were alive
Said to me, my dear baby, remember:
Reply “yes” – when they call your name,
Work for me and learn for yourself.*²²

While reading the “Mughamat” poem by Nasrin Shirindil it seems to us, the poet call the reader to national awakening, to live, to feel and learn the past. He sənətkar oxucunu milli oyanışa, keçmişə yaşamağa, hiss etməyə, öyrənməyə çağırır. He protests that the motherland is destitute:

*The heart are trembling by the music voice,
The feelings are excited, the flowers are open.
The voice raised to the sky and the angel is clapping,
The nice voice make the soul be free,
The souls' language is the life for the hearts.*²³

During 1979-2019 years in Southern Azerbaijani poetry folk poetry and the genres of this poetry were applied. In goshma, garayli and tajnis formed in this period impressive humanism from Ashiq literature, alwan style of speech, non-fatiguing descriptions of nature, sweet vernacular expressions are the main advantages of this poetry. The goshma with the radif “The violet” “Bənövşəni” by Manuchohr Abadin (Küskün) can be example for this:

*The seasons are mystery from head to toe,
The God gifted the violet to the spring.
The life is shorter than its fate,*

²¹ Mihan Kərimi, Misilsiz sevgi / transliterasiya və ön söz: S.Xəyal – Bakı: Ekoprint, – 2016, s.44

²² Xədicə Məhəmmədi, Sözdən yaranmış aləm / nəşrə hazırlayan: S.Xəyal – Bakı: Ekoprint, – 2016, s. 18.

²³ Cənubi Azərbaycan şeiri antologiyası / tərt. ed. V.Əhməd, D.Rzayeva – Bakı: Ekoprint, – 2018, s. 529.

*I wish the violet lived a hundred days.*²⁴

In 2-nd paragraph named **“Native language-poetry as the mean of protection of national-spiritual values”** it is noted that, in 80s of the past years, the writers from South Azerbaijan acted in the position of protector of national-spiritual values in native language-poetry. Because, the main samples of Southern Azerbaijani poetry was written in our native language and this poetry was encouraged by the people’s life and daily living.

After February revolution national press organs published the works of the poets and writers writing in native language. In turn this led to the publication of works in the native language in newspapers and magazines rather than in books. It is right that, that time it was not known how long the life of such newspapers and magazines would be. Although, most of them was closed soon, their influence on the future activity of Southern Azerbaijani literature is undeniable.

During the revolution, one of the outstanding representatives of the people Karim Mashrutachi Sonmez was one of those were close collaborators with “Varlıg” magazine after revolution. The poet suffering because he lives without a country in his homeland expressed his thoughts in his poem named “I became without me” (“Mənsizləmişəm”):

*Before, I was glorious country,
I was the merciless flood against the tyrant.
My peak was without fog
Now for a long time I am without you.*²⁵

The writer who says he is a descendant of Sattar, Babak was calling not to forget the past.

One branch of the Southern Azerbaijani literature was developed by the writers who write and create in exile and here. Let’s look at the poem titled “Strange wind” (“Qərrib külək”) by Aziz Salami living in Germany:

²⁴ Cənubi Azərbaycan şeiri antologiyası / tərt. ed. V.Əhməd, D.Rzayeva – Bakı: Ecoprint, – 2018, s. 595.

²⁵ Cənubi Azərbaycan şeiri antologiyası / tərt. ed. V.Əhməd, D.Rzayeva – Bakı: Ecoprint, – 2018, s.322

*Where is coming this wind from?
I feel it strangely on my hair
Touches timidly my face,
And fragile fingers are on the air.*²⁶

The followers of Southern Azerbaijani literary process tried to write in the genre of ghazal. Huseyn Karimi demonstrated the unlimited opportunities of our language using skilfully classical poem style:

*In the world, the pen makes the world be wisdom,
And the pen makes the sleeping people be awake.*²⁷

The ghazal with radif “Aghlar” by Rubab Sattari is also one of the nice examples of this genre:

*Which words you are speaking about, the mountain fired, and
stone cried,*

*Which eyes you are speaking about, not the eye, even the brow
cried.*²⁸

Kiyan Khiyav, expressing the native language as “my resemblance to my mother” calls the poem written in this language as infinite objects “*Creaming like Fuzuli, making a dig like Sabir*.”

Speaking about Southern Azerbaijani poetry in 2000s Heydar Bayat, Farhad Kadkhudayi, Sayman Aruz, Lala Javanshir, Ramin Jahangirzada, Leyla Kahali, Maliha Arizpur, Zaman Pashazada, Mustafa Sheykhpor and other poets used the words skillfully. Then poem “Suicide” (“İntihar”) by Ramin Jahangirzada is interesting in this regard:

*Tomorrow,
In the city of rain
One man...
Will hang himself from the clouds
By the hemp of Sun*

²⁶ Məmmədli, P. Cənubi Azərbaycanda ədəbi-bədii prosesin inkişaf mərhələləri / P.Məmmədli. – Bakı, – 2021, s. 233.

²⁷ Kərimi, H. Qələmdir Qələm // Məhn jurnalı, – Urmiya, – 2014, – s. 34.

²⁸ Cənubi Azərbaycan şeiri antologiyası / tərt. ed. V.Əhməd, D.Rzayeva – Bakı: Ecoprint, – 2018, s. 598.

The news will spread over the city...!

*The village wished...!*²⁹

The III chapter of dissertation work called **“Influence of the national-spiritual values on the form searches in poetry”** consists of 2 paragraphs.

In the 1st paragraph named **“National-spiritual values and weight problem in poetry”** it is said that, despite from the Northern branch of our literature, the poets from Southern Azerbaijan follow the classical canons of poetry and use the people poetry styles.

After Iranian Islamic Revolution the poetry in Southern Azerbaijan continued and developed in three directions: lyrics, epic poem and realistic satira. The influence of M.H.Shahriyar in the literature was deeper. In the poem “the Master Shahriyar school” (“Ustad Şəhriyar məktəbi”) by the poet Abulfəzl Mühəbbi Fəzil, he expressed the penetrating influence on the development of our native language-poetry that arose in the South after the genius poet himself:

By making the Heydər baba a means in turkish language,

He took all the worlds.

He went himself,

*But left his word.*³⁰

The poet Asim Ardabili also saw the influence of the great master on our literature, and knew that his heritage would be continued by his followers.

During 1979-2019 years the Southern Azerbaijani poetry had also weight problem. One of the main reason of it was the mental outlook before and after the revolution, the different features between literary thought and expression style.

The bans to the Azerbaijani language in South in 70-80s of XX century, non-publishing of the works written in Azerbaijani language, the publication limitation of these works led to a great chasm and void. In conclusion in the end of XX century in Southern

²⁹ Güney Azərbaycan antologiyası (Çağdaş dövr) / tərt. ed. və ön söz P.Məmmədli – Bakı: TEAS Press, – 2015, s. 250.

³⁰ Əbülfəzl Mühəbbi Fəzil. Mən günəşi gətirmişəm / transfoneliterasiya, ön söz və nəşrə hazırl.: S.Xəyal – Bakı: Ecoprint, – 2018, s. 76.

Azerbaijani literature new samples of ghazal genre began to be written. For example, let's look at the ghazal by Abulfaz Azimi:

*My lover left me loofer in foreign country,
Left me with thousand pains in my heart.*³¹

While imaging the general view of epic poem, we can see that Alirza Purbozorg Vafi, Bakhtiyar Mughanoghlu, Abbas Bariz, Mahmud Sadigpur Shami, Abbas Karimi and others, the followers of Shahriyar literary school were famous in their times. The influence of the poem "Heydarbabaya salam" by Shahriyar on the poems "Eynaliya salam" by Alirza Purbozorg Vafi, "Eldayaghina salam" by Abbas Bariz, "Country walnut" ("Kənd cevizi") by Mahmud Sadigpur Shami is obviously felt.

In epic poems in 1990s we can find the topics and works related to the war, refugee, pain of captured lands, death ideas, and others. The same view can be seen in the literature of 2000s. Among these works the poem "Captured land" ("Əsir torpaq") (Karabakh poem) by Ali Dashgin is specially remarkable. The first section of the work is about Shusha:

*Beautiful Shusha!
Full magic of valleys,
The peaks are twin
I won't let you like everyone,
You become food for the worms and birds...*³²

An appeal of epic poem has several necessary regulations, and the genres written in this literary kind have special tasks and standards. In the poem "The captured land" ("Əsir torpaq") by Ali Dashgin these requirements have been met and the poem with longing for Karabakh, cry of Motherland was created:

*When I remembered Jabbar
I am ashamed of Natavan!
I turn on Uzeyir's heel,
I look at Khan, Seyid.*

³¹ Cənubi Azərbaycan şeiri antologiyası / tərt. ed. V.Əhməd, D.Rzayeva – Bakı: Ecoprint, – 2018, s. 598, s. 485

³² Sözdən asılan arzular – XX əsrdə Güney Azərbaycan poemalarından ibarət antologiya / nəşrə hazır. E.Fuad – Bakı: Elm və təhsil, – 2016. – 848 s., s. 527.

*I remember nightingale,
I fall to the matter of life and death.*³³

In the 2nd paragraph named **“Poetics issues in poetry”** it is shown that, while talking about the poetic features and innovations observed in modern Southern Azerbaijani literature we have to begin by the writers proved themselves in Southern poetry from the 80s of the past century. This poetry established in these years were reflected in various forms of the mainly aruz and syllable weights. The situation in the country brought its topics to the Southern Azerbaijani poetry. The poems written in this period reflected the dissatisfaction, anger and hatred of the people more than nightingale, lover’s unfaithfulness and love poems.

Unlike the previous periods, the poets used to use the artistic description and expression means, metaphors skillfully in their poems, and these expressions made the works by them more readable. The part of “My Tabriz” (“Təbrizim”) of the poem “On the trail of the caravan that moved” (“Köçmüş karvanlar izində”) by Hamid Nitqi can be example for this:

*...Here is,
Is flirty standing
In front of me
Vividly, young, fresh, cheerful,
My Tabriz with the red silky like the bride
With honeycomb
My flowery Tabriz
Nestled at the foot of the Golden Mountains...*³⁴

In these verses Tabriz Bu misralarda Tabriz is compared to a flirty beauty. Additionally, in the combination of “gold mountains” the epithet has been created. The metaphor created in the expression of Tabriz nestled at the foot of the mountains touches the heart.

The return to the folklore, national-poetic traditions after Iranian Islamic revolution led to the genres such as ghazal, goshma,

³³ Sözdən asılan arzular – XX əsrdə Güney Azərbaycan poemalarından ibarət antologiya / nəşrə hazır. E.Fuad – Bakı: Elm və təhsil, – 2016, s. 527.

³⁴ Həmid Nitqi (Aytan). Seçilmiş əsərləri / tərt. ed. və öz söz. S.Nəbioglu – Bakı: AVRASIYA PRESS, – 2005, s. 113.

garayli, bayati, rubai, masnavi and so on to become the main genres in the creativity of the poets.

One of the features of the modern Southern Azerbaijani poetry is the fact that in the creativity of the poets satirical approaches are intensive. Among the writers who created fine examples of satirical poem in modern Southern poetry we can mention the name of Majid Sabbaghe (Yalgiz), Hamid Arashi Azad, Mahammad Riza Shovkati, Ali Ataiyya, Mahammad Huseyn Tahmasibpur and others. The poets stood in the position against the negative cases of the life, arbitrarinesses, regime which oppresses the people, etc., criticized them by the satirical way. The revelation of the troubles caused by the Persian regime, protest against the ban on the Azerbaijani language in Iran, the language issues and so on are one of the targets of the satires by Yalgiz:

*Be awake, hey the son of Motherland, meet each-other,
This language is going to be expressly cancelled in the series.
They want to wake me up from sleep,
Azerbaijani son of Iran is being awake.
Yalgiz is still awake they cannot despise the Turkish language,
There should be strick to the traitor an any time.³⁵*

The literary generation writing with feelings of nationalism, Turkishness, and national identity in 1980s mastered the European modern poetry in 1990s as well.

For example, the poems of Aydin Araz are written in free poetry form, in his new poetry collection we can see some poems in classical form. In his works such as “My forbidden word” (“Yasaq sözcüyüm”) and “Are the men coming back or leaving” (“Adamlar qayıdırlar, yoxsa gedirlər”) complaints about the times, language care, and the sadness of their compatriots who subjected to deprivation are reflected:

*The poet is a bus driver,
Is carrying the word...
Each word is a guest
And the poems are station və şeyrlər.*

³⁵ Əlinəq, Ə.R. Müasir Cənubi (İran) Azərbaycan şeiri (1960-2005) /filologiya üzrə fəlsəfə doktoru dis. / – Bak, 2013, s. 84.

*Each poem is the end of the word...
Hey... may banned word, my lover,
Don't leave me! My guest without station,
I will carry you forever*³⁶.

In this poem also “*the bus*” symbol is used. The bus driven on its road is compared with the forbidden language. The poet compares the native language-poem of which publication is forbidden with the guest without station. And he is sorry that the poetic sample of which delivery is not possible could only last as long as its author.

The representatives of the literary generation acting in Southern Azerbaijani literary during 2000s such as, Sattar Dadgah, Mahammad Novi (Baraz), Sakina Purhasan, Dalgha Xatinoghlu, Mustafa Sheykhpor, Solmaz Mahammadrzayi, Isa Zeyni, Aydin Araz, Mehsa Mehdili, Duman Ardam, Ramin Jabbarli, Khosrov Barishan, Gadir Jafari and others could protest more expressly against injustices. Among these poets Mehsa Mehdili's creativity is specially distinguished.

For example, Mehsa Mehdili protests to the tragedies by the Persian regime in his poetry named “Tabriz” (“Təbriz”):

*I am there where I lost myself,
I want to be found centimeter by centimeter,
In the exile of Tabriz,
I am the addressee shook my head.*

*Even the stone heart of the alley
With the smell of prison misses its Martyrs
There are Tabriz in wherever freedom is missed.*³⁷

The poet tries to express his sadness, pain, and grief in such way.

In the “**Conclusion**” of dissertation work the main provisions were generalized, specific recommendations and offers are given for the continuous of the studied topic in future, the scientific results

³⁶ Tanıyaq və tanıdaq: Aydın Araz / URL: <https://525.az/news/157184-taniyaq-ve-tanidaq-aydin-araz>

³⁷ Güney Azərbaycan antologiyası (Çağdaş dövr) / tərt. ed. və ön söz P.Məmmədli – Bakı: TEAS Press, – 2015, s. 299

obtained in the research process are grouped on the following clauses:

- Modern Southern Azerbaijani poetry was developed related to the new literary trends in Northern Azerbaijan in 20s of XX century, renewed in the context of literary relevance and more strengthened. The content and form of Southern poetry has more developed in 40s of XX century related to the national movement.

- After the fall of National Government of Azerbaijan on December of 1946, in the creativity of the poets from Southern Azerbaijan subjected to political repressions, persecutions and emigration there were new searches, after Iranian Islamic Revolution during 1978-1979 years the national literary process reached to the new period of its development.

- On January 16, 1979, with the escape of Mahammad Rza Shah Pahlavi from Iran and the fall of the shah's regime, our poets and writers, hoping to write and create in more comfortable conditions, tried to express their dreams and wishes, raise the national spirit among the people, and called for national unity. The press agencies began to activity in those years they became the most reliable tribunes of our southern compatriots.

- After Iranian Islamic Revolution the poems by outstanding brave poets of Southern Azerbaijani poetry such as Mahammadhuseyn Shahriyar, Bulud Karachorlu Sahand, Yahya Sheyda, Habib Sahir, Karim Sonmaz, Hasan Majidzada (Savalan), Mahammadtaghi Zehtabi, Hamid Nitgi, Hashim Tarlan, Alov, Savalan Valeh, Muzaffar Dirafshi, Gaflanti, Saplag, Shahrak, Mahammadali Mahzun, Turkoghlu, Aydin, Dashgin and other published in magazines such as "Varlig", "Dede Korkut", "Chanlibel", "Koroghlu", etc. were the first the heralds of democratic and rebellious literature.

- In the works of above-mentioned poets the trend of Turkishness, Azerbaijaniness, as well as rebellion spirit were stronger. The fundamental of the poetry of this period consist of higher ideals such as patriotism, love of freedom, combativeness, care for national values, love for native language, attention to the folklore and oral folk literature.

- Depending on the current public-political situation, the literature forced to be silent, now more could be interpreter of the wishes of the people.

- The revolution of 1979 brought to the poetry the new topics. But, it should be considered that, in artistic literary, rather, in poetry appeared after the revolution, one of the main problems was related to the language, and other one was related to the weight. The issue of wight and size not only created the difficulty in expressing an idea, but also, slowed down the creating of new literary types and genres and made the work of literature difficult.

- In 80s of the past century the writers from Southern Azerbaijan acted in the position of protector of national-spiritual values in native language-poetry. Before the revolution most of these works were written in persian language, however after the revolution they began to be written mostly in Azerbaijan language.

- After 1990 year in Southern Azerbaijani poetry there was a new revival. In 1991, Re-establishment of the independence of the Republic of Azerbaijan and the opening of borders created a new ground for easier communication between writers on both sides of Araz..

- In 1990s the modern poem in Southern Azerbaijani poetry was significantly actived, new poetry forms and content researches were established. The modern poem of 1990s was reached to the new development level by the pen of Bakhtiyar Alimuradi, Faranak Farid, Arsan Aral, Rugayya, Vai Gozati, Nasrin Shirdil, Azim Aghayi and other modern poets.

On the basis of the conclusions obtained in dissertation work the following offers are put forward:

1. We need to continue the study on the Southern Azerbaijani poetry after this. Although the period of the Southern Azerbaijani literary after the Iranian Islamic Revolution is studied in complex in the current research, the creativities of the outstanding representatives of the movement such as Mahammadhuseyn Shahriyar, Bulud Garachorlu Sahand, Karim Sonmaz, Habib Sahir, Hashim Tarlan, Hamid Nitgi, Alirza Nabdil, Abbas Bariz, Madina Gulgun give enough material for a separate scientific research work.

2. After systematically study both in these fields and in history, as well as after the objectively study of historical truths we can more correctly study the Southern Azerbaijani poetry.

3. The widely study of the issues such as the role of Heydar Aliyev in public-political life of Southern Azerbaijan, in the issues related to the Southern Azerbaijan, his attention and care to the Southern literature and the life of the poets from Southernm, the literary persons living in Southern Azerbaijan as national leader is standing before our literary studies as a task..

4. To publish the works of the representatives of Southern literature in the series can be useful for promotion and research of Southern literature.

5. In education institutions of the Republic of Azerbaijan – from secondary schools to higher schools – to enlarge the teaching of Southern literature is one of the necessary tasks to protect of our national unity.

итогам, Международной научно-практической конференции, – Волгоград: – 3 мая, – 2023, – pp.78-80.

11. İki sahilin ümidi – Heydər Əliyev // Heydər Əliyev və Əlyazmalar İnstitutu mövzusunda elmi-nəzəri konfransın materialları, – Bakı: – 7 iyul, – 2023, – s.74-79.

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Əlyazmalar İnstitutu mövzusunda elmi-nəzəri konfransın
materialları, – Bakı: – 7 iyul, – 2023, – s.74-79.



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