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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**NINETEENTH – CENTURY AZERBAIJAN SATYRIC
POETRY**

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GENERAL CHARACTERISTICS OF THE WORK

Relevance of the topic and degree of development. The socio-political processes taking place in the history of Azerbaijan in the 19th century, and the integration of Azerbaijan, which occupied an important place in Turkish and Islamic culture, into the new political and cultural geography, posed new challenges for both society and artistic thought.

The ideas of enlightenment, which had been a thread running through the literary creativity of our classics for centuries, had already become a powerful movement in the 19th century. This process was also related to historical events. The occupation of Northern Azerbaijan by Tsarist Russia created serious problems in the socio-political life of our people. European countries, with their advanced scientific and technological progress, already looked down on the peoples of the East and accused them of superstition. Literature, as a mirror of society, could not remain indifferent to these problems. That is why our intellectuals saw the way to overcome the political crisis in educating the people “We need Russian science a lot, if we don't know it, we don't have cure” (S.A.Shirvani), “Aliens are flying in balloons, we don't ride in cars yet” (M.A.Sabir) they started making calls like. Such speeches by our enlightened poets in the nineteenth century also strengthened the satirical perspective in our literature.

It is known that in both oral folk literature sources and early examples of written literature, exhortations and hymns predominated in their relationship to reality. With those examples of artistic thinking, in fact, the youth and the future generation were given poetic information about the past and the events that took place, poetic information has been given about the events that took place, their attention is directed towards understanding the world and establishing a proper, lawful way of life, the deprivations and failures encountered in life have been expressed with sad and melancholic notes. However, as a result of societal development, the stratification among people is becoming increasingly evident. In the ancient and middle centuries, such situations were more often

expressed in a religious-philosophical context in terms of social and literary attitudes, in the late eighteenth and early nineteenth centuries, social protest and criticism gradually began to find expression in satire. In the early stages, criticism in literature was directed against individuals, their greed, ruthlessness, and unjust actions.

Although the motives of criticism that emerged in written literature in response to the pace of development of life and contradictory moments became increasingly sharp and harsh, the level of artistic and aesthetic expression of this harshness decreased, and often criticism was almost replaced with insults. This situation has conditioned the emergence of satire in artistic literature, more precisely in poetry and at the beginning of the nineteenth century; it developed in an upward direction in all respects and reached its perfect stage. However, it is also true that the existence of various scientific approaches to the process of formation and development of satirical poetry in Azerbaijani literature has manifested itself and in many cases, serious poems that carry a socio-philosophical content and express dissatisfaction with the era have been considered examples of satirical poetry. Therefore, a more comprehensive study of a traditional scientific problem, which is not new to our literary studies, and the revelation of the artistic-historical truth are urgent tasks ahead and this once again demonstrates the relevance of the topic and the need for research.

Satire is a highly effective method both in political thought and in solving social problems. Our 19th-century satirical poets skillfully used the forms of irony, sarcasm, satire, and humor of this style; they promoted qualities that are important for our national and spiritual revival. The criticism targets in their satirical poems were an expression of sound reasoning. In this sense, it is important to study more deeply the targets of criticism in 19th century Azerbaijani satirical poetry.

The era of Enlightenment, which has turned into a mass movement, makes calls based on the political and social demands of the time, he took a sharp stance against backwardness, prejudice, superstition in society, and negative situations in the country's

political life.

Literary calls also created political turmoil in society ("We will not listen to the century that is calling us, we will not be shocked by the cannons that are being fired") the occurrence of the revolution, strengthened national self-awareness, he raised the problem of "why is there no signature of our nation among the signatures" (Muhammed Hadi) and shaped national statehood.

The foundation for a comprehensive study of 19th-century satirical poetry was laid by the scientific research of Feyzulla Gasimzadeh. Xüsusi ilə qeyd etmək lazımdır ki, keçən əsrin ortalarından başlayaraq satiranın, satirik poeziyanın tədqiqi ilə bağlı müəyyən tədqiqatlar aparılmışdır. It should be noted in particular that since the middle of the last century, certain studies have been conducted regarding the research of satirical poetry. Kamran Mammadov's "Satire in 19th Century Azerbaijani Poetry", "Gasim Bey Zakir"¹, Nargiz Pashayeva's "Sabir's innovation"², Mammad Mammadov's "M.A.Sabir and the Democratic press of Azerbaijan"³, Jafar Khandan Hajiyev's "Artistic features of Sabir's creativity"⁴, Yashar Garayev's "Realism: Art and Truth", "History from near and far"⁵, Aydin Abiyev's "Satire in Turkish Literature"⁶, Badirkhan Ahmadov's "Development Problems of Azerbaijani Satire"⁷, Arif Safiyev's "Comedy and life"⁸, Flora Karimova's "Fable of

¹ Məmmədov, K. XIX əsr Azərbaycan şeirində satira / K.Məmmədov. – Bakı: Elm, – 1975. – 273 p; Məmmədov, K. Qasım bəy Zakir / K.Məmmədov. – Bakı: Elm, – 1957. – 258 p.

² Paşayeva, N. Sabirin novatorluğu / N.Paşayeva. – Bakı: Mütərcim, – 1997. – 112 p.

³ Məmmədov, M. Sabir: mübahisələr, həqiqətlər / M.Məmmədov. – Bakı: Yazıçı, – 1990. – 280 p.

⁴ Hacıyev, C. Sabir yaradıcılığının sənətkarlıq xüsusiyyətləri / C.Hacıyev. – Bakı: Azərneşr, – 1962. – 436 p.

⁵ Qarayev, Y. Realizm: sənət və həqiqət / Y.Qarayev. – Bakı: Elm, – 1980, – 257 p.; Qarayev, Y. Tarix: Yaxından və uzaqdan / Y.Qarayev. – Bakı: Sabah, – 1996. – 712 p.

⁶ Abiyev, A. Türk ədəbiyyatında satira / A.Abiyev. – Bakı: Elm, – 1991. – 170 p.

⁷ Əhmədov, B. Azərbaycan satirasının inkişaf problemləri / B.Əhmədov. – Bakı: Elm, – 2000. – 295 p.

⁸ Səfiyev, A. Komediya və həyat / A.Səfiyev. – Bakı: Yazıçı, – 1983. – 198 p.

Azerbaijan”⁹ and other such works, interesting scientific considerations have been made about the development characteristics and poetics of satire, especially satirical poetry in Azerbaijani poetry.

To follow the satirical creativity of 19th century poets separately Ramiz Teymuroglu “Research on the heritage of Gasim bey Zakir”¹⁰, Suleyman Huseynov “Gasim bey Zakir”, “The creative path of Seyid Azim Shirvani”¹¹, Ragub Karimov “Gasim bey Zakir and his contemporaries”¹², Zaman Askerli “Seyid Azim Shirvani”¹³, Kamil Mirbagirov “Seyid Azim Shirvani”¹⁴, Mammad Mammadov “M.A.Sabir and the democratic press of Azerbaijan”¹⁵ and etc. scientific research works are worthy of attention.

The satire, regarding issues of satirical poetry, has been comprehensively studied in Russian and world literary-theoretical thought. In this regard, the theoretical considerations of A.Lunacharsky, I.Eventov, L.Yershov, Y.Borev, Y.Elsberg, A.Yefimov and others about satire and satirical poetry are of interest.

Object and subject of the research. The main object of the research is examples of satirical poetry in Azerbaijani literature, the creativity of A.A.Bakikhanov, G.B.Zakir, B.B.Shakir, M.B.Nadim, M.F.Akhundzadeh, S.A.Shirvani, M.A.Sabir and I.Gasir, who created examples of satirical poetry in the 19th century, as well as the poetic heritage of representatives of 19th century ashug poetry,

⁹ Kərimova, F. Azərbaycan təmsili / F.Kərimova. – Gəncə: Təhsil, – 2003. – 215 p.

¹⁰ Teymuroğlu, R. Qasım bəy Zakir irsinin tədqiqi / R.Teymuroğlu. – Bakı: Kooperasiya, – 2007. – 136 p.

¹¹ Hüseynov, S. Qasım bəy Zakir / S.Hüseynov. – Bakı: Yazıçı, – 2010. – 344 p.; Hüseynov, S. Seyid Əzim Şirvaninin yaradıcılıq yolu / S.Hüseynov. – Bakı: Elm, – 1977. – 218 p.

¹² Kərimov, R. Qasım bəy Zakir və müasirləri / R.Kərimov. – Bakı: Elm və təhsil, – 2013. – 252 p.

¹³ Əsgərli, Z. Seyid Əzim Şirvani / Z.Əsgərli. – Bakı: Elm, – 2005. – 64 p.

¹⁴ Mirbəğirov, K. Seyid Əzim Şirvani / K.Mirbəğirov. – Bakı: Azərbaycan EA Nəşriyyatı, – 1959. – 235 p.

¹⁵ Məmmədov, M. M.Ə.Sabir və Azərbaycan demokratik mətbuatı / M.Məmmədov. – Bakı: Elm, – 1974. – 214 p.

as well as the creators of satirical poetry in South Azerbaijani literature, the satirical views in the “Akinchi” newspaper, our first national press, were taken.

The main research object in the study is the theoretical foundations of satire, the theme, idea, genre scope, and artistic investigations of satirical poetry in 19th-century Azerbaijani literature.

The research subject of the dissertation is the criticism targets of satirical poetry examples from the 19th century, the position of satirical poetry, the ideological-aesthetic function, and the enlightened ideas propagated in satirical examples.

The goal and objectives of the research work. The main goal of the dissertation is to systematically trace the history of the formation and development of satirical poetry in Azerbaijani literature in the 19th century, to reveal the characteristics that define each stage through analytical analysis, thereby identifying the unique aspects of satirical poetry in our national literature, the main trends of satire in the evolution of 19th-century satirical poetry, and showing the role of satire in the formation of national ideological values and the poetic characteristics of satirical poetry.

In order to achieve the scientific and theoretical goal set and to determine the place of the studied works in the history of literature, the following scientific tasks are envisaged in the research work:

- to examine the theoretical framework of satire and to identify its main priorities as a literary event;
- to clarify the reasons for resorting to satirical laughter, its historical necessity, the essence of artistic laughter, and the context of Azerbaijani and world literary-scientific-theoretical thought;
- to identify the manifestations of satire in folklore sources and to determine its area of use;
- to point out that satirical laughter was a systematic literary phenomenon in 19th-century Azerbaijani literature, and to show the connections between satirical poetry and the socio-cultural environment;
- to investigate the sphere of influence and characteristic aspects of satire, which progressed from classical Eastern didactics

to enlightenment, in a literary context;

- to analyze the activation of satire and epistolary style in the context of Azerbaijani laughter culture;

- to analyze the new stage of the century-long evolution of satirical poetry – the creation of a school after 19th-century satirical literature itself – in the light of philosophical evidence;

- to evaluate the presentation of literary issues in the "Akinchi" newspaper in the context of historicity;

- to identify the ideological and poetic characteristics of satirical poetry in fiction;

- to investigate the main aesthetic principles of posing the problem of satire in Azerbaijani enlightener realism.

Research methods. Although the dissertation is based on a systematic approach, analysis and synthesis, induction and deduction, historicity and logic, the main theoretical and methodological foundations of the research are the scientific and theoretical conclusions reached so far about satirical poetry and the historical-comparative method.

It is precisely for this reason that a comprehensive approach has been taken to solving the problem we are facing. References were made to monographs of world, Russian and Azerbaijani scientists regarding the essence of the topic, general theoretical problems, principles and conclusions of a theoretical and methodological character, the dynamics of the development of satirical thought have been shown.

The research method is based on the principles of collecting and systematizing scientific materials, utilizing the collected materials, systematic analysis and interpretation, a comprehensive approach to the problem, the principle of historicity, and obtaining scientific results through generalizations.

Main clauses defended:

- The evaluation of the scientific-theoretical aspects of satire by theorists in world and Azerbaijani literary studies on an artistic-aesthetic level is based on the principles of utilizing materials, systematic analysis and interpretations, a complex approach to the problem, the principle of historicity, and obtaining scientific results

through generalizations;

- researching the folklore sources of satire and studying the artistic and philosophical embodiment of the pathos of satirical poems in oral folk literature;

- Revealing the philosophical essence of satire in the works of A.A.Bakikhanov, G.B.Zakir, M.F.Akhundzadeh, B.B.Shakir, M.B.Nadim, South Azerbaijan poets, S.A.Shirvani, I.Gasir, M.A.Sabir, determining the main reasons for the appeal to satirical poetry;

- Clarifying the main factors of the formation of the satirical style in the “Akinchi” newspaper in the 19th century in terms of both socio-political and national-moral values;

- the language of 19th century satirical poetry, the definition of the poets' artistic creative method;

- clarification of the artist's linguistic and stylistic characteristics;

- evaluation of 19th century satire in the context of Azerbaijani enlightenment.

Scientific novelty of the research. The scientific novelty of the dissertation is related to the approach to the topic and the formulation of the problem. This dissertation is the first research work to examine the problem of satire and its main targets of criticism in Azerbaijani literature in the 19th century at a monographic level. For the first time, this dissertation systematically analyzes the evolution, main tendency, topology, and poetics of satire in 19th-century Azerbaijani literature, including its philological and literary aspects and socio-historical character.

The following can be attributed to the innovations that determine the scientific significance of the research:

- The main novelty of the dissertation work is based the systematic study of the evolutionary process of 19th-century Azerbaijani satirical poetry, based on modern achievements in literary criticism;

- It is a systematic study of the evolutionary process of 19th century Azerbaijani satirical poetry;

- in the dissertation, sociological analysis is examined in the

context of socio-historical conditions, not in the context of class relations, unlike Marxist methodology;

- the topology of the satirical style is brought into focus from the perspective of modern literary criticism in the form of literary-comparative approaches;

- the dissertation comprehensively examines the historical, social and national-cultural reasons satirical poetry found a favorable development ground in our national literature in the 19th century, specifically in relation to realism, from an aesthetic perspective, it is to clarify many scientific theses proposed in the theoretical literature on this matter;

- it is an investigation of the transition from Eastern didactics, from early enlightenment to enlightened realism, as well as from enlightened realism to critical realism, as an aesthetic event;

- the reasons and methods for the emergence of motifs of protest against social injustices in both oral and written literature were traced based on folklore materials and creative examples of 19th-century poets, theoretical analyses and scientific generalizations have been conducted. It is to clarify each of the stages through which satire passes, from examples of protest, personal criticism, and satire to examples of poetic art;

- the application of the intertextual analysis method, along with the investigation of the folklore traditions of satire, which has become a leading trend in written literature, it allows to study satire as a national memory event.

Theoretical and practical significance of the research. The research is a continuation of the systematic study of the history of Azerbaijani literature. Thus, the dissertation can be used to investigate the problems of the historical development of satirical poetry in the 19th century and to study the targets of criticism.

As a theoretical source in research dedicated to the history of Azerbaijani literature based on the results of the work., as a teaching material in the philology faculties of universities, also used as supplementary material in the upper grades of high school literature subject. The results of the research are for specialists conducting studies related to comparative literature.

Approbation and application of the research. The main provisions, scientific innovations and results of the research work were reflected in the form of theses and articles in scientific journals included in the register of Supreme Attestation Commission under the President of the Republic of Azerbaijan, as well as in the materials of conferences and symposiums of republican and international importance.

Name of the organization where the dissertation work was carried out: Baku State University.

The overall volume of the dissertation, along with a breakdown indicating the volume of each structural section. The dissertation consists of an Introduction (14 643 characters), four chapters (Chapter I – 43 992, Chapter II – 94424, Chapter III – 58 899, Chapter IV – 52 377 characters), Conclusion (4.618 characters) and a list of used literature. In total, the dissertation comprises 268 953 characters characters, excluding the bibliography.

MAIN CONTENT OF THE RESEARCH WORK

In the **Introduction** to the dissertation relevance of the topic and degree of development is justified, object, subject, the goal and objectives, methods, main clauses defended of the research are defined, scientific novelty, theoretical and practical significance of the research, name of the organization where the dissertation work was carried out, the overall volume of the dissertation, along with a breakdown indicating the volume of each structural section are presented.

Chapter I of the dissertation, entitled **“History of Satirical Poetry and Theoretical Approach to the Issue,”** examines the historical development of irony, critical laughter, and satire, scientific considerations related to them, expresses opinions, and lists their characteristic features. It is noted that *“the foundation of satire begins in Europe in antiquity. It comes from ancient comedies, Aesop’s fables,*

Apuleius's "The Golden Ass" fables and anecdotes, and parodies."¹⁶

The first paragraph of the chapter, entitled **"The main theoretical approaches to the place of satire in fiction"**, explains the main theoretical approaches to the place of satire in fiction and defines the role of irony in satire. In addition, this chapter presents the existing scientific-theoretical ideas about irony in literary studies and expresses its position. According to A. Hacıyev: *"Irony is a pejorative, mocking and mocking attitude to a person, event, story. However, this attitude is expressed with restraint, calm and cold-blooded tone. As if the person being criticized or ridiculed is being praised, supporting his position, while his actions are being condemned."*¹⁷

Sarcastic laughter in true art and literature has always fought for truth and justice. This laughter has been the most vivid reaction, shocking and horrifying judges in times of war, struggle and conflict, in the midst of violence.

The thesis considers sarcasm as a type of laughter and as a method underlying satirical laughter and acting as a basis for its creation, and this idea is substantiated with references to relevant literature.

The second paragraph, entitled **"The Evolutionary Experience of Satirical Poetry,"** examines the evolutionary experience of satirical poetry and comments on scholarly considerations in the existing theoretical literature on laughter, especially critical laughter. It is shown that the history of critical laughter is as old as satire. Laughter is the state that humor induces in human beings. That is why it occupies a central place in literature and art. Closely related to satire, laughter can be both explicit and implicit. A. Luk writes: *"Not everything funny is always comical, but everything funny is funny. In other words, along with most of the traits that create laughter in comedy, another unifying trait is also*

¹⁶ Sultanlı, Ə. Azərbaycan dramaturgiyasının inkişaf tarixindən / Ə.Sultanlı. – Bakı: Azərnəşr, – 1964. – p. 17

¹⁷ Hacıyev, A. Ədəbiyyatşünaslığın əsasları / A.Hacıyev. – Bakı: ADPU, – 2009. –p. 197

*manifested, which is considered meaningfulness”.*¹⁸ According to Y.Borev, “*laughter and ridiculousness are broader than comedy. They encompass events outside of aesthetics. What is funny is not always funny. Comedy is the beautiful sister of laughter. Comedy gives birth to the sublime.*”¹⁹ In our opinion, here there is an identification of comedy with comicalness. Laughter, as a literary weapon, is a set of comic contradictions, and those who argue that contradictions exist in its nature are not wrong at all. In fact, the funny itself creates situations that sharpen the contradictions and reveal their nature.

Critical laughter is democratic by its nature. It is the enemy of all forms of subordination, of all forms of worship of rank. It is a force that is hostile to all forms of inequality, violence, and tyranny.

The third paragraph of the chapter, entitled “**The Place of Satire in Azerbaijani Folk Literature**”, defines the place of satire in Azerbaijani folk literature, provides information about the exceptional role of oral folk literature in the development of this style in our literature, and draws attention to its features based on factual materials. F.Gasimzadeh writes: “*The satirical literary trend that emerged in Azerbaijani literature in the first half of the 19th century is related to oral folk art and classical literature by its origin. Just as we often come across satirical laughter full of irony and sarcasm in individual bayati and ashug couplets in the rich treasury of oral folk art, in written literature, especially in the works of great classics, we can sometimes come across satirical pieces written against feudal oppression.*”²⁰

The Azerbaijani people have always approached satire and humor as an indispensable critical, revealing, and reforming tool. This position is reflected in many examples of folk creativity. Thus, proverbs and parables, bayati, square performances, jokes and fairy

¹⁸ Лук, А.Н. О чувстве юмора и остроумии / А.Н.Лук. – Москва: Искусство, – 1968. – р. 62

¹⁹ Боров, Ю. Комическое и художественные средство его отражения / Ю.Боров. – Москва: Академии Наук СССР, – 1958. – р. 28

²⁰ Qasimzadə, F. XIX əsr Azərbaycan ədəbiyyatı tarixi. Ali məktəblər üçün dərslik. / F.Qasimzadə. – Bakı: Elm və təhsil, – 2017. – р. 198

tales, Kosa games during Novruz ceremonies, garavelli and other examples are built on satirical thinking. M. Ibrahimov writes: *“In public life, in the hearts of the people, an unquenchable anger shone. As soon as the opportunity arose, this anger manifested itself: its forms of manifestation were very diverse: along with popular uprisings and smuggling movements, it appeared in the mocking jokes of the people, in satires that mocked oppressive beys, khans, kokhas, tsarist officials, mullahs and seyids, exposing their treacherous, corrupt nature, in proverbs and parables.”*²¹

The poets of the 19th century and the creative intellectuals of the time were not reconciled with the negative events taking place around them and the situation that had arisen, and they sought to combat them through satire.

During this period, hundreds of poets turned to folk literature in their satirical poetry. G.B.Zakir, A.A.Bakikhanov, M.Sh.Vazeh, S.A.Shirvani and other poets used proverbs, legends and tales, fairy tales, and anecdotes in their satirical poems.

Although satirical thought is found in fairy tales, which are an integral part of folklore, satirical laughter has been more prominent in folk dances and plays, which are a genre of dramatic type.

Such issues are reflected more extensively in the dissertation by providing examples.

Chapter II of the dissertation, entitled **“The Main Tendencies of Satire in the Evolution of 19th Century Azerbaijani Literature,”** is also systematized in three paragraphs. The first paragraph is titled **“From Eastern Didactics to Enlightenment.”** Here, the criticism targets of A.A.Bakikhanov, G.B.Zakir, and M.F.Akhundzadeh are interpreted by giving specific examples from their satirical works. This also helps to justify the process of transition from didactics to enlightenment. It is emphasized about A.A.Bakikhanov that he is a unique thinker who, in his personality and creativity, both revived the Middle Ages and created a new era – the 19th century. It should be noted that A.A.Bakikhanov was firmly

²¹ İbrahimov, M. Xəlqilik və realizm cəbhəsindən / M.İbrahimov. – Bakı: Azərnəşr, – 1961. – p. 11

connected to the Eastern – Muslim culture, poetic and scientific traditions that preceded him. At the same time, he is a poet, prose writer and scholar with a contemporary mindset, who describes the East with the West, and Europe with Asia, and evaluates traditional Eastern values from a new and modern Western perspective. There is no compromise on moral disability and perversion in A.A.Bakikhanov's poetry. An interesting aspect is also that the effect of satirical exposure is enhanced by presenting life examples in sequence and on the basis of a plot in the poet's satirical poems:

*"If he comes across a house or a garden,
He tramples it and razes it to the ground.
If you ask him, he says he's not afraid,
That means he's a monster, not a human."* ²²

A.A.Bakikhanov's poetic stories "The Shah Beats a Person", "The Self-Confident Emir and the Critic", "The Peasant's Complaint to the Shah" reflect the people's pain, injustice, and protest against injustice.

In short, Qudsi opposes the moral and ethical shortcomings and backwardness he observes in society and in individual individuals, and the hero "who has suffered a thousand times from time" condemns such qualities as greed, avarice, tyranny, treachery, arrogance, and arrogance, calling on his contemporaries to spiritual exaltation and moral purity. Such issues are interpreted in the dissertation by giving examples from specific works.

Here, G.B.Zakir's stories and fables are also involved in the research and the idea is expressed. K.Mammadov explains the characteristics of G.B.Zakir's poetic stories and fables as follows. *"It is known that Nizami also expressed edifying thoughts in his poems, especially in his work "The Treasury of Secrets"* ²³. So, unlike Nizami Ganjavi, the main line of G.B.Zakir's stories was satirical style.

²² Bakıxanov, A.A. Seçilmiş əsərləri / A.A.Bakıxanov. – Bakı: Avrasiya Press, – 2005, – p. 229

²³ Məmmədov, K. Qasımbəy Zakir / K.Məmmədov. – Bakı: Elm, – 1957. – p. 76

This paragraph discusses the poetic creativity of M.F.Akhundzadeh, especially his satirical merits. It is noted that the presence of poetic examples of criticism of the time, motifs of dissatisfaction with the course of the world, and humorous-satirical nature in his poetic creativity gives grounds to study him from this perspective. The writer's poetic works "Complaint against the time", "Eastern poem on the death of A.S. Pushkin", as well as "Poem about the new alphabet" are reminiscent of the critical poems of Kh.Shirvani. Although such literary examples cannot be called satire, they are important in terms of studying the poet's attitude to the era, time, and social events taking place around him.

*"Therefore, the problem of satire and satirical literature in M. Fatali's writings did not find its interpretation with all its qualities and characteristics. Of course, it cannot be said that he did not have deep and comprehensive knowledge about satire. Because it is clear from M. Fatali's letter to Mirza Mahammad Garajadaghi that he had a perfect understanding of satire, its essence and tasks, specific characteristics, its role in the historical development of literary and artistic thought, the history of the development of European satirical literature, and the views of European writers and publicists on satire."*²⁴

M.F.Akhundzadeh passionately defended satirical literature in his writings, showing that a writer who thinks about the interests, future, and cultural progress of the people and fights for this path must definitely write his works in a satirical style, and through laughter he must protest against ignorance, backwardness, and social injustice. Because M.F.Akhundzadeh understood well that it was impossible to influence people through advice and sermons. Y.Garayev wrote: *"Although he made mistakes conditioned by a specific historical moment, Akhundov rejected everything that hindered his radical reforms with unprecedented courage and extreme revolutionary maximalism: he declared religious dogmas, "flowery worldliness" to be null and void, and laid the foundation*

²⁴ Kamranqızı, L. Mirzə Fətəli Axundzadə: xalq ədəbiyyatından realizmə qədər / L.Kamranqızı. – Bakı: Elm, – 2012. – p. 240

for the enlightened realist idea.”²⁵

Information is also provided about his satires "Molla Ali", "Hekayati-Seyid Alam Salyan", "Hajvi-Abdurrasul Khan", his poem "About the Game of Chess" and three verse stories, and the process of transition from didactics to enlightenment is substantiated with examples.

In the second paragraph of the chapter, entitled **“Social Satire as a New Type of Artistic Event”**, social satire is evaluated as a new type of artistic event. This is clearly evident in the work of artists such as B.B.Shakir, M.B.Nadim, G.B.Zakir, G.Venandi, F.Ordubadi, M.M.Shukuhi, A.Raji, M.Khalkhali, M.Mojuz, A.Nabati. Therefore, the poems of these poets are examined here, these poems are presented as examples of social satire, and it is brought to the attention that they are a new artistic event in the history of literature. First, B.B.Shakir, M.B.Nadim and G.B.Zakir are discussed, and their work is discussed. It is emphasized that B.Shakir’s legacy is an invaluable treasure for a more accurate and detailed study of the social events that took place in the 19th century, as well as the satirical literature of the period. The artistic heritage of M.B.Nadim that has come down to us proves that he was a very powerful satirist, who was able to look at his time and social environment with the eyes of a sober poet. G.B.Zakir also laid the foundation of a new school of literary movement with his satirical poems.

G.B.Zakir's role in the emergence and development of satire in the history of Azerbaijani literature, as well as in the formation of humor and protest feelings, which are an integral part of it and have great educational and political significance, is invaluable. It is mostly his satires that have earned him an honorable position in the history of literature and made him known as a realist artist. *“He is a poet who firmly believes in the Islamic faith, but is merciless to those who use religion and the Quran as a means of robbery”*²⁶. The critical targets and themes of his satires are diverse; 1) Criticism of

²⁵ Qarayev, Y. Tarix: Yaxından və uzaqdan / Y.Qarayev. – Bakı: Sabah, – 1996. – p. 223

²⁶ Məmmədov, K. Qasımbəy Zakir / K.Məmmədov. – Bakı: Elm, – 1957. – p. 90

the bribery of Tsarist officials; 2) Criticism of local beys and khan landowners; 3) Criticism of fraudulent religious figures, bureaucrats, and immoral clergy. The poet's critical-satirical poems can be presented as follows. 1) Critical-satirical poems; 2) Poems with a social content complaining about the times; 3) Sharp satires.

In our opinion, G.B.Zakir's satires are not purely satirical, they are closer to satire, and they are not content with embellishing a specific person: a bey, a khan, but also open the wounds of social life. In short, G.B.Zakir has concentrated many wounds of social life and everyday life, both those who caused mischief and corruption that he personally knew or heard about, the vices of his time, and all the flaws, shortcomings and troubles of class society and set them under the fire of satire.

Later, the critical-realist poems of poets such as G.Vanendi, F.Ordubadi in Nakhchivan, and M.M.Shukuhi, A.Raji, M.Khalkhali, M.Mojuz, A.Nabati in South Azerbaijan are analyzed from a satirical perspective. Their poems are characterized as valuable examples of social satire and are commented on by giving specific examples.

The third paragraph of the chapter is called **“The Activation of Satire and the Epistolary Style”**. It is noted that since the 19th century, the epistolary style has been actively used in literature. Poets have already begun to use the epistolary style as a literary device, sometimes writing poetic letters to their closest pen pals or enemies to comment on any social or political event, to make allusions, to express their critical positions. These letters, unlike ordinary everyday letters, had a literary, and often socio-political, content.

Here, information is provided about the correspondence of artists such as G.B. Zakir, M.F. Akhundzade, I. Gasir, and S.A. Shirvani, and the satirical nature and social-critical content of their letters are clarified.

G.B. Zakir wrote most of his satires in the form of verse letters. Each of these letters has as much material as a poem. In the poet's famous satire "On the Depravity of the Province", many points are exposed in satirical language. The poem is written in an epistolary style in the form of a letter to M.F. Akhundzadeh. The poem begins with the request "If you want to know the mood of our parties", like traditional

letters written in the past. After a short introduction, the poet conveys to his friend as his personal sorrow that cases such as robbery, theft, and arbitrariness are occurring in Karabakh and that no measures have been taken against this. In the first six stanzas of the poem, he names 17 villages and lists the arbitrariness occurring in these villages one by one. He writes with heartache that the population was forced to leave their ancestral homelands, where they had lived for hundreds of years, due to extreme desperation.

At the end of this poem, written in the form of a poetic letter by G.B.Zakir to M.F.Akhundzadeh, it is clear that the poet is also cautious:

*"Although there was a lot of excitement in the province,
I couldn't comment on it, people.
I wrote a letter for a penny,
On one condition, neither teeth nor lips should be touched."*²⁷

Several of M.F.Akhundzade's poems are also considered poetic letters. He had many friends and corresponded with them. Among the people with whom M.F. Akhundzade had the most contact in the Karabakh region, the poet G.B. Zakir, who was very popular with the people, and Jafargulu Khan, one of the local beys, held a special place. He wrote two poetic letters to G.B.Zakir, and Jafargulu Khan - three.

The works written in a satirical spirit by the artists named in the dissertation, especially their letters, and the specific targets of criticism in them are substantiated with examples, and such examples are evaluated as means of shaping the epistolary style.

Chapter III of the dissertation is called **“The Place of Satire in the Formation of National Ideological Values”**. The first paragraph of this chapter, entitled **“Satirical Poetry at the Crossroads of Two Eras”**, analyzes the critical targets of the satires of Seyid Azim Shirvani and Mirza Ismayil Gasir. Here, first, the satires of S.A.Shirvani are involved in the study, and are scientifically substantiated by showing examples. While G.B.

²⁷Zakir, Q.B. Seçilmiş əsərləri / Q.B.Zakir, tərt. ed. K.Məmmədov. – Bakı: Avrasiya-Press, – 2005. – p. 22

Zakir's satires were related to the problems and concerns of a society without schools and press, S.A.Shirvani's satires were the product of a completely different socio-literary environment, a new historical situation. That is why, with the activities of S.A. Shirvani, the satirical literary trend in Azerbaijani poetry reaches a new stage.

Regarding this situation, S.A. Shirvani has two articles published in the newspapers "Ziya" and "Kashkul", but subjected to tsarist censorship. S. Guseinov gives detailed information about these articles and writes: *"In the article in "Ziya" Shirvani warned the government about the problems we were discussing in relation to Shirvani, and in the article in "Kashkul" he directly criticized the government itself."*²⁸ Seeing the injustice, the poet found it necessary to use various genres of lyrical form to write down the themes that made him think. He already understood that the themes that needed to be written did not fit into the limited framework of the ghazal.

One of the poet's sharp satires, "Allaha rüşvət" ("Bribery to God") it is said that the uneducated common people, fed up with drought want to bribe God to send rain from sky.

*"They said: - Oh God, thank you
Where did he see a thousand tuman bribe?
He saw a lot of money, he did it excessively,
It seems that he threw away the pill - nishat"*²⁹.

The satirical poetry of this period was also burdened with the problems and concerns of education and enlightenment. Seyid Azim's works "The Uneducated Scholar", "The Scholar's Son and the Commoner's Father", "The Student's Incident", "The Return of the Mujtahid from Education", and "Complaint from Old Science" directly highlight issues of science and education, and the social shortcomings of the period were criticized from these positions.

Seyid Azim was also interested in the ideas preachers put

²⁸ Hüseynov, S. Seyid Əzim Şirvaninin yaradıcılıq yolu / S.Hüseynov. – Bakı: Elm, – 1977. – 218 p.

²⁹ Şirvani, S.Ə. Seçilmiş əsərləri: [in 3 volume] / S.Ə.Şirvani. – Bakı: Avrasiya Press, – vol. 3. – 2005. – p. 441

forward regarding household matters. In a series of satirical poems he wrote under the title "The Preacher's Incident," he branded them as social outcasts. He touched on the same issue in his satires titled "Astrologers are Liars" and "The Balkh Qazi and the Blacksmith", and he also disgraced astrologers and qazis as ascetics.

The bitterest target of laughter S.A. Shirvani's satire is the mullahs.

The poet summarized the moral and spiritual ugliness of false religious figures who sold religion for money, most notably through the images of mullahs he created. In his works such as "A Kindness to the Dog" and ("Burial of a dog"), ("Donation to the dog"- hərfi tərcümə) "The Story of the Mullah and the Shepherd," Seyid Azim illuminates the inner world of lying, hypocritical, and conceited mullahs, their ridiculous, ugly faces, against the backdrop of memorable stories and events.

Although S.A. Shirvani's satires depict more personal relationships than social content, the poet succeeds in revealing the character of the satirical type against the background of the actions of the character he creates in each poem.

The poet criticizes ignorance, arrogance, and malice in his fables too. F.Karimova writes about S.A. Shirvani's fables in her research titled "Azerbaijan fables": *"The skillful incorporation of satire into the content of his representations and its integration with it was connected with the satirical spirit of Shirvani himself."*³⁰ *"Shirvani after Akhundov, rose in our literary history as a talented lyrical, prominent enlightened satirical poet."*³¹

The poet I. Gasir was the first to address the issues of capitalism and oppose it in Azerbaijani poetry. In his poems, he criticizes capitalist relations that suppress national traditions and the evils they create in society. The poet's work was criticized backwardness, ignorance, and old-fashioned thinking, and promoted progressive ideas, a call for enlightenment, and the struggle for innovation.

³⁰ Kərimova, F. Azərbaycan təmsili / F.Kərimova. – Gəncə: Təhsil, – 2003. – p. 98

³¹ Heyət, C. Azərbaycan ədəbiyyatına bir baxış / C.Heyət. – Bakı: Yazıcı, – 1993. – p. 164.

The poem "I Didn't Understand" criticizes ignorance and greed for money, and prioritizes enlightenment, science, knowledge, and literacy. In this case, society can be freed from injustice and slavery and find the path to salvation. Such ideas are seems almost as clear as a red line in most of the poet's satirical poetry examples.

In the 19th century stage of Azerbaijani literature I.Gasir was one of the first artists to extensively depict women's rightslessness in his satires. Thus, for the first time, as an artist who observed the fate of Azerbaijani women and felt their pain, he criticized those who were unjust to them and the social ills that underlie this injustice.

The second paragraph of the chapter is called **“Literature matters in the newspaper “Ekinchi”: criticism of satirical creativity”**. It is noted here that “Ekinchi” was a significant event in the history of Azerbaijani culture. This newspaper encouraged the development and progress of the masses and played an important role in the cultural development of the country. Literary issues also occupied a large place in the newspaper's columns. The writers and intellectuals who participated in "Ekinchi" paid special attention to the development of realistic literature. This can be clearly seen in the scientific, journalistic, and critical articles and literary pieces published in the newspaper. *“It (he) attached great social importance to the artistic word and emphasized the need to use it carefully and skillfully. At the same time, always condemned poets, as well as eulogists and satirists, who tried to instill harmful ideas and feelings in the people and spread religious fanaticism, branding them as “the army of the devil” who plotted a thousand tricks and schemes against the people”*.³²

S.A.Shirvani's poems published in "Ekinchi" sounded like a new event in Azerbaijani poetry. With those works, the poet not only defended the line taken by the "Ekinchi" newspaper in the field of realistic poetry, but also once again exposed the reactionary attitude of old-fashioned poets towards poetry.

With its consistency in resolving a number of serious literary

³² Ələkbərova, Ə. Zərdabi “Ədəbiyyat qəzeti”nin səhifələrində / Ə.Ələkbərova. – Bakı: Mütərcim, – 2020. – p. 43

issues and its struggle for realistic literature, the newspaper "Ekinchi" brought new qualities and advanced ideas to the poetry of that time, and also influenced the realist Azerbaijani literature, criticism, and journalism that emerged and developed after it.

It also discusses H. Zardabi's activities, his special importance to ashug and folk songs, poems and songs, and proverbs, his emphasis on their important role in the cultural development of our people, and his attitude towards satirical creativity. It is emphasized that H. Zardabi rebuked the poets of his time, demanding that they abandon meaningless poems and write poems that reflect the life of the people.

The third paragraph of the chapter is titled **"A new stage in the one century-long evolution of satirical poetry: the transition to critical realism."** Considering that the transition to critical realism in satire is clearly visible in the work of Mirza Alakbar Sabir, the critical targets of the poet's satirical poems are involved in extensive research. It is shown that M.A.Sabir gave satire a revolutionary content, raised it to a high level, and laid the foundation for a new school in our poetry.

It should be noted that M.A.Sabir not only innovated in content in his poetic creation, but also achieved certain changes by creatively approaching existing forms, and in some cases, he managed to reflect the essence in completely new forms. In this way, he enriched Azerbaijani satirical poetry in terms of form. For example, the poet's type is more noticeable in his way of speaking and revealing his language.

His satire titled "A Conversation Between Twelve Men at a Meeting" is of interest. A. Mirahmedov writes about this satire: *"It can be assumed that the similarity of J. Mammadgluzadeh's poems in "Molla Nasreddin" with Sabir's poem in "Hayat" in terms of both the direction of ideas, the target of satire, and the style and expression strengthened Sabir's conviction that the work he had begun was useful and appropriate, and further encouraged him."*³³

³³ Mirəhmədov, Ə. Azərbaycan "Molla Nəsrəddin"i / Ə.Mirəhmədov. – Bakı: Yazıçı, – 1980. – p. 360

M.A. Sabir dedicated his writings to the most serious problems of society - its wounds. The most important of these were the violation of woman and their rights, early marriages, and many other issues. In general, Sabir's satires can be grouped by subject as follows. 1) Criticism of superstition and illiterate religious figures; 2) Criticism of women's disenfranchisement; 3) Criticism of ignorance and illiteracy; 4) Criticism of social injustice; 5) Criticism of those who endanger the future of the homeland.

According to M.A. Sabir, a woman is a sacred being, a creator, a giver of life, a protector. In the poet's time, marrying off minor daughters to old men, in fact making them unhappy, was the highest level of ignorance.

*"Khandostu, it's okay, don't let it go!
His face is bad, don't let it go!"*³⁴

The dissertation analyzes and expresses the opinion that most of the poet's satires are masterpieces of satirical literature.

One of the facts we would like to note is that the date of writing of M.A. Sabir's satires is identified with the date of their publication in the press. In our opinion, the date of writing of M.A.Sabir's satires coincides with the end of the 19th century. However, since press organs were not so widespread in the 19th century, M.A.Sabir's satires began to be published in the 20th century.

The fourth chapter of the dissertation is entitled **“The Poetics of 19th Century Azerbaijani Satirical Poetry.”** This chapter is systematized in three paragraphs. The first paragraph is entitled **“The Language and Style of Satirical Poetry.”** Here, the language and style of satirical poetry are studied. 19th-century poets skillfully used various opportunities and styles the expression of poetic thought in their creations. The language of satirical poems is not only simple but also, yet rich in pathetic words and phraseological

³⁴ Sabir, M.Ə. Hophopnamə: [in 2 volume] / M.Ə.Sabir. – Bakı: Şərq-Qərb, – vol. 1. – 2004. – p. 182

combinations derived from Eastern poetic traditions.

19th century poets used the method of realism in their satirical poems. We also call this method critical realism. Because in those poems contain sharp criticism and irony as well as there is also sarcasm, which is a high form of exposure. This is also a style in individual creativity.

T. Hacıyev rightly wrote in his monograph "The Language of Satire": *"For our classical literature, words that are lyrical in nature, lyrical "habitual" words deny their nature in the new satirical style."*³⁵

The demand for simple, concise writing, the desire to bring the literary language closer to the vernacular, and the use of examples of oral folk literature were the main goals of 19th-century poets. They brought the basic and beautiful features of colloquial language to our poetry and developed the forms and means of expression of artistic language. They widely used phraseologisms, proverbs, sayings, aphorisms, wise sayings, old-fashioned and traditional expressions, as well as archaisms, vulgarisms, proper nouns, Arabic and Persian expressions, and varvarism-borrowed words. The mentioned linguistic facts are described separately by showing relevant expressions or examples from satirical poems.

The second paragraph of the chapter, titled **"Artistic depiction and means of expression used in satirical poems"** examines the artistic imagery and means of expression used in satirical poems. The system of metaphors occupies a special place in literary criticism. Metaphors give language a quality of expressiveness and has a stylistic purpose. Metaphors, in addition to being examples of artistic creativity, also artisticize the idea being put forward and presented. One of the main advantages of a writer's craftsmanship is determined by metaphors, and they are also taken into account as one of the important aspects when evaluating a work.

Metaphors are an indicator of quality, not quantity, for the poet. It is established in advance by the writer, joins the idea put forward at a certain moment of artistic thought in the creative

³⁵ Hacıyev, T. Satira dili / T.Hacıyev. – Bakı: ADU, – 1975. – p. 9

process, and poeticizes it.

The dissertation uses artistic means of depiction such as metaphor, simile, epithet, metonymy, synecdoche, and symbol, artistic means of expression such as exaggeration, artistic question, repetition, contrast, irony, inversion, and litotes are evaluated as features that increase the satirical power of poems or strengthen their artistry, and are justified by providing specific examples from the works of satirical artists.

It is concluded that 19th century satirists skillfully used various poetic devices to convey their ideas to the reader. When appropriate, they also skillfully utilized artistic means of description such as simile, metaphor, and epithet, which are often used in our classical poetry.

The third paragraph of the chapter, titled **"Ideas and Themes of 19th-Century Satirical Poetry in the Context of Enlightenment-Realism,"** discusses the role of realism, especially Enlightenment-Realism, in the development of satirical literature. It is noted that, starting from the 19th century, interest, tendency and integration into the world and Western literary process became more noticeable against the background of historical events. The problems of literature's relationship to life and society became the subject of serious discussion. The main issues of interest to Azerbaijani enlightenment throughout its development were the fight against the old way of life, ignorance and fanaticism, the defense of women's rights, the aspirations for a new life, working for science and enlightenment, rising to the level of culture of advanced countries, leading the country on the path of culture of progressive states, freedom of the individual, etc. The enlightenment, during this period, progressed mainly under the slogans of culture, science, and enlightenment. Azerbaijani intellectuals generally believed that enlightenment played a major role in awakening the common masses from their slumber of ignorance. They viewed enlightenment as the main means by which the people could be freed from the shackles of patriarchal-feudal laws. *"The enlightenment was not simply about emphasizing knowledge and working to spread it among the masses. Enlightenment was a political and social movement that emerged at*

*a certain stage of historical development and served the interests of the broad masses of the people”.*³⁶

This paragraph also analyzes the unique characteristics of enlightenment in Azerbaijan, grouped as follows: criticism of religious fanaticism, superstition, and ignorance; criticism of old customs and traditions in the household; preaching of the schooling; preaching of the press; promotion of new scientific and technical achievements; criticism of negative socio-political events occurring in society; promotion of an advanced scientific worldview; promotion of a new ethical-aesthetic worldview; promotion of European science and culture; promotion of new moral values, etc. Each of the features shown is substantiated as issues that develop the satirical style by providing artistic excerpts from the works of enlightened artists.

The following **results** were obtained in the dissertation work:

1. Critical-satirical poems perform from the people's perspective, satire was born from the concerns of social life and its attitude towards evil. However, it is not correct to analyze all kinds of artistic motifs of dissatisfaction with the era and social events, and all critical poems with social content, as satirical poetry.

2. There is no common position in the theoretical understanding of satire in either Azerbaijani or world scientific and theoretical thought. In the scientific and theoretical opinion of both Azerbaijan and the world, there is no single position on the theoretical understanding of satire. If we were to summarize the scientific and theoretical considerations related to satire, it is noteworthy that there are evaluations of satire as a literary type, literary genre, and means of artistic expression, artistic style, form, and artistic principle. Although each presentation, scientific-theoretical view has certain valid points, it does not accurately capture the essence of satire as a whole and its place in artistic thought. As a result of the research, it was concluded that satire is a method of artistic creativity that finds its artistic expression in one

³⁶ Qasımzadə, F. Abbasqulu ağa Bakıxanov Qüdsi / F.Qasımzadə. – Bakı: Uşaqəcnəşr, – 1956. – p. 118

way or another in the genres of artistic laughter.

3. In the dissertation, after reviewing analyses based on specific examples and referring to scholars' views on the folkloric and written literary sources of satirical creativity, as well as traces of the satirical style in folk literature, it was concluded that the satirical themes and motifs used in folk literature served as a reference point and a primary source for the development of the satirical style in written literature.

4. The necessity of introducing the satirical creative style into artistic thought in 19th-century Azerbaijani literature was substantiated by the scientific and literary activities of Akhundzadeh, who is considered the "founder of enlightener-realism" from a scientific and theoretical perspective. The basis of Akhundzadeh's satirical poems was to find answers to urgent life issues that concern everyone, to free people from traditional philosophical abstractions, and to enable them to make more concrete, real progress.

5. Q.B.Zakir's satirical poetry should be characterized as a special stage in the history of 19th-century Azerbaijan, an important literary and artistic event. The character of his poems, the poet's attitude to events, carries both social and personal content. Zakir's poetry features satire in an educational and didactic direction, drawing attention primarily as an expression of the desire to purify morality, criticism of the corrupted order, and of those with flawed beliefs.

6. In the second half of the 19th century, S.A.Shirvani's satirical poetry held a leading position. It is possible to see that in the poet's satirical work, the expression of social content rather than personal hostility, along with direct criticism, irony and sarcasm also played a key role.

7. The satirical writing of topics arising from society and the times in the newspaper "Ekinchi" arose from society's need for satirical laughter and spiritual enlightenment. The denial and elimination of the moral flaws that "Ekinchi" selectively exposed in society actually served to ensure the progress of social life towards civilized development.

8. During the research, it was concluded that M.A. Sabir's satirical creativity was formed at the threshold of two periods. Although his satirical poems were published in the press in the 20th century, we cannot say the same about the date of their writing. That is, a large part of his satirical work was developed and formed in the 19th century.

9. Enlightenment realism manifested itself in the literary heritage of 19th-century satirists, satirical examples took place against the backdrop of socio-political changes taking place in society, and the desire for strong progress towards civilized development was expressed as a result of literary comparisons. The Enlightenment has always promoted innovation and modernity in its views, and with those poetic views, it has examined social life and revealed its position and vital purpose as a human being.

10. During our research, we determined that in satirical poetry, the writer can achieve his intended satirical goal only by choosing the right language material. One of the main tools that helps with this is satirical exposure methods and poetic figures. Poetic figures gave satire a special pathos and served as the main means for writers to express their ideas subtly or directly.

The goals pursued by every artist engaged in satirical poetry — their protest against evil, misconduct, and ignorance, and critical laughter distinctly characterize in a positive light as creative individuals. All this once again shows that satirical poetry is an important literary factor in the development of Azerbaijani society, and the unique role in our forward spiritual development.

The main provisions of the dissertation are reflected in the form of scientific articles and theses in a number of scientific journals and conference proceedings:

1. Seyid Əzim Şirvani yaradıcılığında satira // – Bakı: Dil və Ədəbiyyat. Beynəlxalq elmi-nəzəri jurnal, – 2020. № 2 (114), – s. 274-276
2. Baba bəy Şakir satirasının tənqid hədəfləri // – Bakı: Filologiya məsələləri, – 2020. № 12, – s. 250-257
3. Qasım bəy Zakir satirasının tənqid hədəfləri // – Bakı: Dil və Ədəbiyyat. Beynəlxalq elmi-nəzəri jurnal, – 2020. № 1 (113), – s. 277-279
4. Sabir satirasının tənqid hədəfləri və mövzu dairəsi // – Bakı: Dil və Ədəbiyyat. Beynəlxalq elmi-nəzəri jurnal, – 2022. № 1 (118), – s. 191-194
5. Sabir satirasının mövzu dairəsi və obrazlar aləmi / Təhsin Mütəllibovun 90 illik yubileyinə həsr edilmiş respublika elmi konfransının materialları, – Bakı: – 2022, – s. 292-302
6. Women in Sabir's satire // "Scientific notes of V.I.Vernadsky Taurida National University", Series: "Philology. Journalism", – 2022. Том 33 (72), № 2, – s. 157-162
7. Zakirin "Xəbər alsan bu vilanın əhvalın" satirasının təhlili haqqında // – Naxçıvan: Naxçıvan Dövlət Universitetinin elmi əsərləri, – 2022. № 26, – s. 186-193
8. Satire in Bakikhanov verses's stories // Сборник Научных трудов "Образовательные технологии на современном этапе развития научного знания", – 2022. – s. 69-77
9. The comparative analysis of M.A.Sabir's satirical poem "the motherland is" and N.Kamal's poem "song of the motherland" // Актуальні питання гуманітарних наук, – 2022. Том 1, № 54, – s. 177-181
10. Zakir satiralarında atalar sözü və məsəllər // "Azərbaycan filoloji fikrində Qarabağ mövzusu" adlı respublika elmi konfransının materialları, – Bakı: – 16 dekabr, – 2022, – s. 173-178



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The dissertation can be found in the library of the National Museum of Azerbaijan Literature named after Nizami Ganjavi.

The electronic version of the abstract is posted on the official website of the National Azerbaijan Literature Museum named after Nizami Ganjavi.

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