

REPUBLIC OF AZERBAIJAN

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ABSTRACT

of the dissertation submitted to receive the degree of Doctor of
Philosophy

POETRY OF AZERBAIJAN IN THE EARLY 20TH CENTURY: TRADITION AND INNOVATION (1900-1937)

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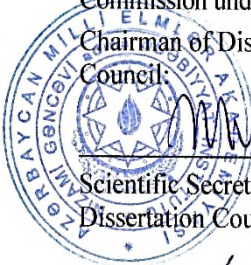
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GENERAL CHARACTERISTICS OF THE STUDY

The relevance and degree of development of the topic: The problem of tradition and innovation is drawing attention as one of the most important factors in the scientific-theoretical interpretation and evaluation of Azerbaijani poetry.

During the period of the Soviet political regime, issues such as literary criticism and literary studies, as well as the problems of tradition and innovation, were not evaluated in a real and concrete manner. The principles, approaches, and ideological frameworks of socialist realism, which directed not only the literary process but also the overall sociocultural thought, did not allow for comprehensive and objective analyses in this field.

In the early 20th century, more precisely between 1900 and 1937, evaluating Azerbaijani poetry in the context of tradition and innovation is relevant in terms of identifying the sources that influenced and inspired national poetry.

One of the points that determines the relevance of the topic is that the mentioned problem still holds a leading position in literary-theoretical thought today. This is because the issue of tradition and innovation not only pertains to the preservation of existing literary-aesthetic values but also conditions the formation of innovative and progressive thinking.

The period from 1900 to 1937 in Azerbaijani poetry went through a phase characterized by three different political regimes that were in conflict with one another. The first phase (1900-1917) covers the colonial period of Tsarist Russia, the second phase includes the years of the Azerbaijan Democratic Republic (1918-1920), and the last phase (1920-1937) encompasses the period of the Soviet political regime. The sharp social and political processes that occurred in a relatively short period of time had a significant impact on literature, including poetry, in terms of meaning and content as well as form and artistry.

The objective analysis of different stages in the history of Azerbaijani literature, characterizing the literary heritage in the light of contemporary scientific-theoretical thought and national thinking,

and a comprehensive examination of poetry that changes and renews over time, as well as faces serious obstacles in the process of renewal, hold relevance. In this context, evaluating artistic achievements from the perspective of tradition and innovation has particular importance.

In various studies within Azerbaijani literary criticism, the problem of tradition and innovation in early 20th-century poetry, although not systematically, has become an object of analysis in one way or another. In the research of academicians such as Mammad Jafar, Kamal Talibzadeh, İsa Habibbeyli, corresponding members of ANAS (Azerbaijan National Academy of Sciences) Aziz Mirahmadov, Yashar Garayev, Abbas Zamanov, Kamran Aliyev, doctors of philological sciences Jafar Khandan, Mir Jalal, Firidun Huseynov, Kamran Mammadov, Kheyrolla Mammadov, Mammad Mammadov, Shamil Salmanov, İslam Garibli, Asif Rustamli, Alkhan Bayramoghlu, İslam Agayev, Arif Abdullazadeh, Shamil Valiyev (Korpulu), Huseyn Hashimli, Aybeniz Kangarli, Lutviyya Asgarzadeh, and other literary scholars, various aspects of the problem have been characterized from different perspectives.

In the works of various researchers, the poetry of the first decades of the 20th century, the period of the Azerbaijan Democratic Republic, and the Soviet political regime era (1920-1930s) have become subjects of analysis at various levels¹.

¹ Jafar Mammad. Romanticism in Azerbaijani literature. Baku: Publishing House of the Academy of Sciences of the Azerbaijan SSR, 1963; Talibzadeh K. Selected Works. Volume I. Baku: Azerneshr, 1991; Habibbeyli İsa. The Possibilities of Romantic Lyricism. Baku: "Yazichi" Publishing House, 1984; Mirahmadov Aziz. Mahammad Hadi. Baku: "Yazichi" Publishing House, 1985; Garayev Yashar. History: From Near and Far. Baku: "Sabah", 1995; Zamanov Abbas. Selected Works. Baku: Chinar-Chap, 2003; Aliyev Kamran. An Overview of Literary History. Baku: "Elm və təhsil" Publishing House, 2013; Khandan Jafar. Selected Works. Volume III. Baku: "Chashioglu", 2010; Mir Jalal, Firidun Huseynov. 20th Century Azerbaijani Literature. Baku: "Maarif", 1982; Mammədov Kamran. Satire in 19th Century Azerbaijani Poetry. Baku: "Elm", 1975; Mammadov Kheyrolla. Azerbaijani Enlightenment-Realist Literature at the End of the 19th Century and Beginning of the 20th Century. Baku: APİ Publishing House, 1978; Mammadov Mammad. Sabir: Debates and Truths. Baku: "Yazichi", 1990; Salmanov Shamil. The Problem of Tradition and Innovation in Azerbaijani Soviet Poetry (1920-1932). Baku: "Elm", 1982; Garibli İslam. Mahammad Khadi and press (1905-1920). Baku: "Elm ve təhsil"

Alongside these, in monographic studies and various research works on the lives and creativity of artists like Mirza Alakbar Sabir, Abbas Sahhat, Mahammad Khadi, Huseyn Javid, Abdulla Shaig, Jafar Jabbarly, Umgulsum Sadigzadeh, Ali Nazmi, Mirza Ali Mojuz, Bayramali Abbaszadeh, Samad Mansur, Ahmad Javad, Amin Abid (Gultakin), Almas İldirim, Mikayil Mushfig, Suleyman Rustam, Samad Vurgun, Rasul Rza, Mammad Rahim, Aliagha Vahid, and others, certain aspects of the mentioned problem have been addressed in one way or another.

In studies dedicated to the literature of the Azerbaijan Democratic Republic and the Soviet period, the issues of literary tradition and innovation have been analyzed from various perspectives within the context of thematic, genre, and stylistic explorations in national poetry².

The poetry of the period in question has also become a subject of analysis in the works of Turkish literary scholars when relevant, where issues of tradition and innovation have been addressed in this context³.

Publishing House, 2011; Rustamli Asif. *A Life Spent in Storms*. Baku: "Sabah", 1995; Bayramoghlu Alxan. *Herald and Celebrator of National Independence – Mahammad Khadi*. Baku: "Leman", 2019; Aghayev İslam. *Azerbaijani Poetry in the Early 20th Century*. Baku: "Elm", 2002; Abdullazadeh Arif. *Innovation and Style*. Baku: "Elm", 1976; Valiyev Shamil. "Fuyuzat" Literary School. Baku: "Elm", 1999; Hashimli Huseyn. *Sonnet and tercet in Azerbaijani literature*. Baku: "Elm", 2003; Kangarli Aybeniz. *The theme of Turkism in the works of Azerbaijani romantics*. Baku: "Elm", 2002; Asgarzadeh Lutviy.ya. *Huseyn Javid: Environment and Contemporaries*. Baku: AZPoliqraf, 2015.

² *The Azerbaijan Republic: Historical, Political, and Cultural Dimensions*. Published by "Nurlar" 2018. Baku; Azerbaijan Democratic Republic (literature, language, and cultural development). Baku: Qoliot qkup, 2009; Bayramoghlu Alkhan. *The literature during the Azerbaijan Democratic Republic (ADR) period*. Baku: "Elm", 2003; Sarajli Aflatun. *Azerbaijani Writers During the Republic Period*,". Baku: "Elm", 2007.

³ Akpınar Yavuz. "Azeri Literature Studies," published by Dergah Yayinlari, Istanbul, 1994.; Erol Ali. Abdulla Shaig Talibzadeh. İzmir: Tibyan Yayinchilik, 2005; Tashkesenlioghlu Lokman. *The National Poet of Azerbaijani Turkish Literature, Mirza Alakbar Sabir, and Hophopname*." This article was published in the "International Turkish Literature, Education and Culture Journal" in 2013, issue 2 (3), on pages 96-132.

However, it should be noted that, despite these studies, early 20th-century Azerbaijani poetry has not yet been systematically and monographically explored in terms of tradition and innovation. This lack of comprehensive research has resulted in certain aspects of the issue remaining unexamined. The dissertation presented for defense has emerged precisely from this necessity.

The object and subject of the research: The dissertation focuses on Azerbaijani poetry from the early 20th century (1900-1937). During the analysis and research process, the poetic works of prominent figures such as Mirza Alakbar Sabir, Mahammad Khadi, Mirza Ali Mojuz, Abbas Sahhat, Ali Nazmi, Aligulu Gamkusar, Huseyn Javid, Jafar Jabbarly, Ahmad Javad, Abdulla Shaig, Said Salmasi, Samad Mansur, Bayramali Abbaszadeh, Amin Abid (Gultakin), Ungulsum Sadigzadeh, Samad Vurgun, Mikayil Mushfig, Suleyman Rustam, Mikayil Rafili, Abdulla Farug, Mirvarid Dilbazi, Aliagha Vahid, Mammad Rahim, and other notable artists are examined.

In the research, references are made to monographic studies and various types of investigations about Azerbaijani poetry from the early 20th century. Additionally, the research delves into the classical literary heritage in the context of tradition and innovation.

The dissertation submitted for defense focuses on examining the issue of tradition and innovation in Azerbaijani poetry during the early 20th century and the first decades of the Soviet political regime (1900-1937) within the framework of contemporary scientific and theoretical thinking.

The scientific and methodological basis of the research is outlined as follows: The dissertation is written based on the principles of the historical-comparative method. In the process of exploring the topic, the study draws from the scientific and theoretical propositions of contemporary literary criticism and literary studies, as well as the most significant research findings related to both world and Azerbaijani literary thought.

In the research work, the techniques of the analysis-synthesis method have also been effectively utilized. Alongside Azerbaijani literary scholars, the theoretical concepts related to the problem from

world literature, particularly those of Turkish and Russian literary scholars, as well as leading scientific conclusions from the history of literature and literary studies, have been adopted as methodological foundations.

Purpose and Objectives of the Research: The main purpose of the research is to systematically and comprehensively investigate the issue of tradition and innovation in Azerbaijani poetry from the early 20th century (1900-1937). To achieve this goal, the following objectives are prioritized in the research:

- To characterize the problem of tradition and innovation in early 20th-century Azerbaijani poetry within a scientific and theoretical framework;
- To uncover the sources that influenced the poetry of the mentioned period from an ideological and aesthetic perspective;
- To characterize the Azerbaijani poetry of 1900-1937 in terms of tradition and innovation within the framework of literary values stemming from different political processes;
- To turn the issues of tradition and innovation into objects of analysis within Enlightenment-realist poetry;
- To examine the issues of tradition and innovation within critical realist (satirical) poetry;
- To highlight different aspects of the problem of tradition and innovation in romantic poetry;
- To characterize the genre-specific features of early 20th-century Azerbaijani poetry;
- To investigate the simplification of the literary language (artistic style) and the cleansing of Arabic-Persian elements, in the context of analyzing poetic examples written in the style of folk poetry;
- To evaluate poetry examples written in the style of Divan literature through the prism of tradition and innovation;
- To uncover the role of new poetic forms in the renewal of literature in terms of content and form;
- To investigate the problem of artistic style in early 20th-century Azerbaijani poetry within the framework of tradition and

innovation;

- To characterize individual poetic styles in the context of the works of various artists;

- To focus on stylistic intercrossings based on the unity of ideas and ideology in poetry.

- To identify the factors that influenced the renewal of poetry in terms of content and form during the Azerbaijan Democratic Republic period, enriching it with ideas of freedom and patriotism;

- To focus on the struggles for preserving tradition in poetry during the Soviet political regime;

- To focus on the problems that emerged due to poetry facing the threat of repression during the Soviet regime, and the encouragement of conformist, celebratory, and laudatory art.

Main Theses Presented for Defense. In the dissertation, within the context of the investigation of the problem of tradition and innovation in Azerbaijani poetry created between 1900 and 1937, the following theses are highlighted:

- The methods and forms of drawing from classical traditions in Azerbaijani poetry at the beginning of the 20th century;

- The issues of utilizing classical traditions in enlightenment-realist poetry;

- The problem of classical tradition and innovation in critical-realist poetry;

- Tradition and innovation in the poetic heritage of artists belonging to the literary movement of Romanticism;

- Methods of drawing from folklore;

- The continuation of Divan literature traditions and the search for innovation;

- The emergence of new poetic forms;

- The search for innovation in national poetry during the Azerbaijan Democratic Republic (ADR) period;

- The struggle of Azerbaijani poetry against conformism and the attempt to preserve classical literary traditions during the Soviet political regime.

The scientific novelty on the research: The scientific novelty

of the dissertation is primarily related to it being the first research conducted in this field. For the first time in Azerbaijani literary studies, the problem of tradition and innovation in poetry during the early 20th century, specifically covering the different political phases from 1900 to 1937, has been systematically analyzed.

One of the factors contributing to the scientific novelty of the dissertation is that the problem is investigated not only within the limited framework of the early 20th century but also in the broader context of Azerbaijani poetry as a whole. This approach to the literary and artistic heritage has allowed for the chronological tracing of the problem of tradition and innovation in poetry.

In the dissertation, the problem of tradition and innovation in Azerbaijani poetry at the beginning of the 20th century is explored not in a general sense, but against the backdrop of the relevant movements and directions of Enlightenment-realist, critical-realist, and romantic poetry, as well as the works of individual artists representing these lines. Conducting analyses on this basis has laid the groundwork for uncovering the characteristic aspects of the achievements and successes attained by national poetry in the early 20th century.

In the dissertation, the problem of tradition and innovation in Azerbaijani poetry at the beginning of the 20th century is examined through the context of individual artists' engagement with and influence from the national literary heritage, classical written and oral literature, as well as Eastern and Western literature. The study also analyzes this issue in terms of artistic styles, allowing for the scientific and theoretical characterization of several aspects that had previously been overlooked in research. This approach also facilitates the characterization of individual styles where appropriate.

One of the main aspects contributing to the scientific novelty of the dissertation is the evaluation of selected poetry samples against the backdrop of the historical and political events of the period. Since this era was marked by successive significant political transformations, which had a considerable impact on the content and essence of literature, the characterization of comparative aspects of the literary process of the time is new for Azerbaijani literary

criticism.

The theoretical and practical significance of the research.

The dissertation, being the first systematic study on this topic, also holds theoretical and practical significance. The results of the research can be used as an auxiliary resource in the teaching process of general and specialized courses at the undergraduate and master's levels in the humanities faculties of universities.

Several findings of the dissertation can also serve as a scientific source and reference in the development of relevant sections of the history of Azerbaijani literature, in writing monographic studies, and in articles of a problematic nature.

The outcomes of the research can be utilized as a source in scientific and theoretical studies dedicated to various issues in the history of Azerbaijani literature.

Aprobation of the research. The dissertation was approved by the Scientific Council of the Nizami Ganjavi Institute of Literature of the Azerbaijan National Academy of Sciences and was carried out in the Department of Early Realism and Modern Azerbaijani Literature. The topic was registered at the meeting of the Scientific Council on Philology Problems of the Coordination Council for Scientific Research of the Republic of Azerbaijan.

The main propositions and results of the research have been reflected in the doctoral candidate's articles published in journals recommended by the Supreme Attestation Commission under the President of the Republic of Azerbaijan, as well as in prestigious international scientific journals. They have also been presented in various thematic collections featuring reports and presentations from international and national scientific conferences. A monograph covering the principal propositions of the research has been published as a separate book and presented to the literary and scientific community.

The name of the institution where the dissertation was carried out: The dissertation was carried out in the Department of Early Realism and Modern Azerbaijani Literature at the Nizami Ganjavi Institute of Literature, Azerbaijan National Academy of Sciences.

The structure and overall length of the dissertation are as

follows: The dissertation includes an introduction (18,551 characters), five chapters (Chapter One - 127,908 characters; Chapter Two - 74,580 characters; Chapter Three - 65,887 characters; Chapter Four - 57,795 characters; Chapter Five - 65,330 characters), a conclusion (11,777 characters), and a list of references (34,157 characters). The total length of the dissertation is 457,408 characters, which corresponds to 283 pages.

MAIN CONTENT OF THE RESEARCH:

In the "**Introduction**" section of the dissertation, the relevance and degree of exploration of the topic are substantiated, the research object and subject, aims and objectives, research methods, propositions put forward for defense are determined, the scientific novelty, theoretical and practical significance, approval and application of the research, the name of the organization where the dissertation was carried out, the structure of the dissertation, the individual length of its sections, and the total length in characters are provided.

The first chapter of the dissertation, titled "**Methods of Utilizing Literary Tradition in Azerbaijani Poetry in the Early 20th Century**," consists of three paragraphs.

The early 20th century is considered a distinct phase in the history of Azerbaijani literature, marking a qualitatively new stage in the formation of national realist and romantic literature. During this period, just as there were significant developments in Azerbaijan's socio-political life, there were also processes of literary-spiritual renaissance in the "*literary-social environment*," leading to the *emergence and development of a new type of literature for the new century*⁴. In these years, the idea of Azerbaijani identity that emerged in the 19th century expanded in literature to become a national idea, and the Enlightenment movement developed to reach the level of a national-democratic movement. We find it appropriate to conduct

⁴ Azerbaijani Literature History. In ten volumes. Volume six. Baku: "Elm", 2022, p. 5.

analyses related to the attitude towards and utilization of literary tradition in Azerbaijani poetry of the early 20th century in three directions:

1.1. Attitude towards literary tradition in Enlightenment-realist poetry;

1.2. Methods of using literary tradition in critical-realist poetry;

1.3. Issues of literary tradition in romantic poetry.

In the first paragraph of Chapter One, titled "**Attitude towards Literary Tradition in Azerbaijani Enlightenment-Realist Poetry of the Early 20th Century**," the relationship with and unique utilization of literary tradition are examined based on examples of Enlightenment-realist poetry.

As noted by academician İsa Habibbeyli: *"The Azerbaijani Enlightenment realism of the 20th century is a continuation of the Akhundzade realism in a new historical context and its renewed successor. Influenced by the complex political events of the period, it is a type of realism that has become closer to social life, focusing not on schools and teachers, but on 'seeking a path to salvation'"*⁵.

The literary figures of the period in question did not approach the issues of tradition and innovation from different criteria but rather operated from a common standpoint. Most of the artists writing and creating in the early 20th century, particularly poets based on enlightenment ideas, were fighting for the renewal of literature in terms of content and form.

When discussing the problem of tradition and innovation in enlightenment-realist poetry of the early 20th century, it is essential to focus on the poetry of Rashid Bey Afandizadeh and the poetic examples published in the children's press of the time. R. Afandizadeh played a significant role in the development of realist literature and was one of the pioneers of the Enlightenment movement. As an enlightener, he considered it his literary and civic duty to utilize the power of artistic expression in both his scientific-theoretical and poetic works to awaken people from ignorance and show them the paths to liberation.

⁵ Still there, p. 25.

When examining R. Afandizadeh's enlightenment poems in the context of tradition and innovation, it becomes evident that he not only valued the traditions of oral folk literature but also gave importance to classical poetry and Islamic values. By drawing from these sources, he succeeded in creating works with a new spirit and form that were in harmony with his era and society.

R. Afandizadeh's enlightenment poems, reflecting a feature from folk literature, are devoid of any abstraction. There is nothing unfamiliar or unreal to the reader in these poems, and impressions arising from the observation of the surrounding environment form the core content of these works.

In his enlightenment poetry, which is diverse in genre and form, R. Afandizadeh, as our observations show, favored songs, a characteristic stemming from literary tradition, and adapted them innovatively to meet the demands of the era. In his poems written in accordance with the form and content of the lyrical type of folklore, the song genre, form and content generally formed a unity. These works are accompanied by melodies derived from folk tunes, narrating stories emerging from the world of children.

R. Afandizadeh's poems, such as "The Dignity of Knowledge," "The Child and the Mirror," and "The Baseness of Begging," are dedicated to the formation of children's morals and personalities. In these poems, written on various topics, the poet addresses the necessary issues for nurturing and raising a new person.

The works we have examined indicate that R. Afandizadeh's enlightenment poetry is diverse in form, theme, and ideas, covering various aspects of the worlds of children and women. Despite being dedicated to a range of issues, these works are united by a common purpose—the ideas of enlightenment and Islamism. The poet advocated enlightenment and Islamism as the only salvation for Azerbaijani society to overcome its crisis.

It is also important to note that although Abdulla Shaig is often considered an artist associated with the romantic literary movement, his poems, especially those related to education and enlightenment, exhibit strong tendencies towards enlightenment. It would be more just to include his poems of this nature in the study of Enlightenment-

realist literature. Therefore, when discussing the influence and utilization of classical tradition in enlightenment-realist poetry, an examination of Abdulla Shaig's enlightenment poems is also necessary.

"One of the works that provides more material for discussing the problem of tradition and innovation in Abdulla Shaig's poetry is his poem "We are all particles of the same sun" written in 1910."

In his study "Literary Schools in Azerbaijan," writer and literary scholar Mir Jalal analyzes Abdulla Shaig's poem "We are all particles of the same sun" and highlights the sources from which the author drew inspiration. He writes: "A. Shaig's work is spiritually in harmony with L. Tolstoy's exhortation 'love one another,' Ali bey Huseynzadeh's contemporary work 'Salvation is in Love,' and Tofiq Fikrat's 'My Homeland is the Earth, My Nation is Humanity' and 'I believed.'"⁶

Abbas Sahhat, a prominent figure of Azerbaijani romanticism, also wrote works related to education and schooling, especially children's poems, in an enlightenment-realist style. His early literary experiments, such as the poems "Sheikh Sadi" and "Khwaja Hafiz," reflect his reading level as a young poet just stepping into the creative world, while also demonstrating his adherence to classical tradition and his ability to draw from its rich experiences.

The use of classical tradition and creatively benefiting from it is also evident in the works of another notable representative of enlightenment-realist poetry, Aliabbas Muznib. A poet stylistically linked to divan poetry, his poem "The Mirror of Justice" is an adaptation of Sadi Shirazi's "Gulistan."

In the early 20th century, the development of realist and enlightenment poetry was significantly supported by the periodical press, particularly the "Dabistan" and "Maktab" journals. Some of the key contributors to the "Dabistan" journal included Mirza Hasib Gudsi with his poem "Minacat - type of prayer" (1906, No. 1), Mahammad Khadi with "Plea for the Homeland" and "A Gift to Our

⁶ Mir Jalal. *Literary Schools in Azerbaijan (1905-1917)*. Baku: "Ziya-Nurlan", 2004, p.138.

Dear Students" (1906, No. 1; 1907, No. 4), and İbrahim Tahir Musayev with " I do not know the cause of this ailment in the Muslim nature?" and "Our Condition" (1907, No. 4, No. 5), among others. These poems, written in a classical style, addressed issues of education and culture. Although composed in the classical style and in the aruz meter, the primary difference and innovation of these poems compared to earlier aruz-meter poetry are evident in their content and ideas.

Enlightenment-oriented poems with new content and form characteristics, based on folk and classical poetry traditions, were also published in the pages of the "Maktab" journal. Works such as Ali Ulvi's "Let's Strive" and "A Move Forward " (1911, No. 1; 1912, No. 20), Alisattar İbrahimov's "Schoolboy " and "The Pale " (1911, No. 2; 1913, No. 18), Ahməd Javad's "Guggulu" (1912, No. 16), and Ali Nazmi's " School child" (1913, No. 6) were written in the traditional eight-syllable and eleven-syllable divisions of syllabic meter. However, in order to better express their content, the poets also attempted to explore new forms.

It is certain that these analyses do not encompass all aspects related to the relationship of enlightenment-realist poetry with tradition and its creative utilization. The discussion here has been limited to the most general observations.

The second paragraph of the chapter is titled "**Methods of Utilizing Literary Tradition in Azerbaijani Critical Realist Poetry at the Beginning of the 20th Century,**" and the issue has been researched in this direction.

In the context of early 20th-century Azerbaijani poetry, Mirza Alakbar Sabir's creative explorations in benefiting from classical tradition are of significant interest. Various studies have labeled Sabir's poems, influenced by classical literature, with different terms such as "Poetic response" (Abbas Sahhat), "Parody" (Aziz Sharif), and "Təhzil" - "Humorous imitation or satire" (Akram Jafər). These terms highlight the diverse approaches and interpretations of Sabir's use of classical influences in his satirical work⁷.

M.A. Sabir's famous satire "Shahnameh" (1909) is written in a

⁷ Nargiz Pashayeva. Sabir's Innovation. Baku: "Mutarchim", 1997, p. 50.

similar artistic style and epic manner as the work of the Iranian poet Ferdowsi, which shares the same title. It is well-known that Ferdowsi's "Shahnameh" is dedicated to the falsely, artificially idealized "heroic history" of Persian kings. In contrast, M.A. Sabir's "Shahnameh" discusses the events surrounding the Constitutional Revolution of 1909, led by Sattar Khan, and focuses on the heroic struggle of the Azerbaijani Turks.

M.A. Sabir's poem, which begins with the line "The moon of Canaan has set, elder of Canaan, do not grieve!" is written as a nazire-imitation of the Iranian poet Hafez Shirazi's work "Hope for the union with the beloved, or do not grieve." In literary terms, a "nazire" is a poem written in response to or inspired by another poet's work, often emulating the style or theme of the original.

A.Zamanova, a corresponding member of the Azerbaijan National Academy of Sciences, notes that in the poetry that emerged in the early 20th century, it was M.A. Sabir who fully understood and resonated with M.Fuzuli in all aspects. This suggests that Sabir was deeply influenced by and appreciative of Fuzuli's work, capturing the essence and depth of his predecessor's poetic contributions in his own creations⁸.

Yashar Garayev emphasizes that some of M.A. Sabir's satires are written in the style of nazire-parody to M.Fuzuli's ghazals. He writes: "These poems are where the connections between Sabir and Füzuli appear in a primitive, empirical form, and it would not be correct to view them as examples representing the pinnacle of those connections." This suggests that while Sabir was influenced by Füzuli, the relationship between their works in these particular poems is more foundational and exploratory, rather than fully developed or representative of their deepest connections⁹.

Research suggests that M.A. Sabir was innovatively influenced by Azerbaijani poets such as Gasim bey Zakir, A. Bakikhanov, S.A. Shirvani, Abulhasan Raji; Persian poets like Yaghma Jandaghi, Abunaser Sheybani; and Ottoman poets including Omer bey Nefi,

⁸ Zamanov Abbas. "Friends of Deeds." Baku: "Yazichii", 1979, p. 8.

⁹ Garayev Yashar. History: from near, from far. Baku: "Sabah", 1995, p. 264

Mahammad Aşrəf, Namik Kemal, Abdullah Jevdet, and Rejaizadeh Mahmud Ekrem. Drawing inspiration from their various works, he was able to create literary pieces that were distinguished by a completely new spirit and artistic craftsmanship.

All of this demonstrates M.A. Sabir's commitment to classical tradition, his innovative utilization of it, and consequently his distinctive position as an original artist in the history of literature. Overall, the poet's innovative engagement with the classical heritage to create original works not only enriched Azerbaijani satire in terms of theme, idea, and artistic craftsmanship but also resulted in the formation of the 'Sabir literary school.

In the early 20th century, the work of Əli Nəzmi, one of the prominent figures of Azerbaijani satirical poetry, is intriguing as a clear example of uniquely drawing from classical tradition.

Among the poets from whom Ali Nazmi drew inspiration are distinguished thinkers and artists like Mahammad Fuzuli, Seyid Azim Shirvani, Tofiq Fikrat, and Mehmet Emin Yurdakul. Ali Nazmi's poem "Takhmis" (form of classical poetry) was written under the influence of M. Fuzuli's ghazal, which begins with the line "My body is hidden within the mountain of madness".

The poet's poem "Imitation of Seyid Azim " is characteristic in this regard. In the ghazal written on the theme of Iran, the author attempts to vividly and comprehensively portray the tragedies and calamities occurring in the country against the backdrop of the actions of Mohammad Ali Shah, and he succeeds in achieving this aim.

Among the successors of the M.A. Sabir literary school in Southern Azerbaijan, the works of Mirza Ali Mojuz stand out as a clear example of creatively drawing from the classical literary heritage. His works demonstrate how traditional influences can be adapted and innovatively incorporated into new literary expressions, continuing the legacy of M.A. Sabir's approach.

In M.A. Mojuz's rubaiyat, the names of Abul-Gasim Ferdowsi and Omar Khayyam are mentioned, and their works are addressed in a poetic manner. This implies that Mojuz not only references these prominent figures but also engages with their literary contributions, perhaps offering commentary or drawing inspiration from their styles

and themes in his own quatrains. This engagement highlights the continuity and dialogue between different eras of Persian and Azerbaijani literature.¹⁰

M.A. Mojuz's poems "Masnavi" and "Men and Women" are written in the style of the great Turkish thinker Jalaluddin Rumi's works. In the epic-style poem "Masnavi," – (poetic form) the poet vividly portrays, in a satirical manner, the fanaticism, backwardness, and ignorance of Eastern peoples, as well as the colonial policies of British imperialists who skillfully exploited these conditions. This approach not only highlights Mojuz's engagement with Rumi's literary style but also his critical perspective on socio-political issues of his time.

Mirza Ali Mojuz's poems such as "The Distressed Lover," "Exile," and "Victims of Exile" are written on the theme of exile, which is widely prevalent in Azerbaijani written and oral literature. As is well known, the motifs of exile, longing for one's homeland, and statelessness have found artistic expression in various aspects of both epic and lyrical genres of folklore.

Bayramali Abbaszadeh, who initially wrote his early poems under the pen name 'Mirza Gulzar,' joined the ranks of the freedom fighters alongside many patriots during the onset of the Constitutional Revolution in Tabriz, actively participating in the struggle with the mujahideen. It cannot be denied that his poems played a role in the formation of Southern Azerbaijan's satirical poetry.

The themes of longing for the homeland, contemplating the tragic fate of the southerners, and courageously defending their trampled rights form the central, guiding line of B. Abbaszadeh's poetry, just as they do in M. Mojuz's poems. In works such as "Revolution," "The Lament of the Iranians," "If There Were No Iranians," "It All Pass," "Good news," "I Look Everywhere," and others, the overall cultural and political situation of the people and the country is realistically depicted with satirical and humorous tones.

The third paragraph of the section is titled **"Literary Tradition in Azerbaijani Romantic Poetry at the Beginning of the 20th**

¹⁰ Mojüz Mirza Ali. Works. Baku: "Yazichi", 1982, p. 150-152

Century.” During the period under study, the works of representatives of romantic poetry, including prominent literary figures such as Mahammad Khadi, Abbas Sahhat, Abdulla Shaig, Ahmad Javad, Huseyn Javid, Said Salmasi, Samad Mansur, and others, ensured that this direction had a unique developmental path in national poetry. The fact that each of these artists possessed great talent and creative potential and held a distinctive position in the history of national literature undoubtedly conditioned the realization of the issue in different spheres.

In the early 20th century, among the artists who uniquely drew from the classical tradition in Azerbaijani poetry, there are those recognized as "prominent representatives of the Azerbaijani romantic literary movement."¹¹ Like Mahammad Khadi whose creative works attract attention.

In some of M. Khadi's works, it is observed that he relies on the creative traditions of Western Enlightenment figures and, where appropriate, draws from them in terms of ideas and aesthetics. His writings reveal close and similar aspects to the works of classics such as Charles-Louis Montesquieu, François Voltaire, and Jean-Jacques Rousseau.

According to Turkish literary scholar Professor Ali Yavuz Akpınar, the influence of Namik Kemal, Tofiq Fikrat, and Abdülhak Hamid is clearly evident in Mahammad Hadi's poetry¹².

Mahammad Khadi dedicated several poems to the Turkish literary figure Tofiq Fikrat, including “A burning complaint... the eye of literature weeps for literature today,” "To Tofiq Fikrat," "How Rise," and "Fikrat." He did not stop there; he became one of the first researchers of Tofiq Fikrat's legacy in Azerbaijan. In 1911, he published an article titled “A Good News for Literature Enthusiasts” in the "Sada" newspaper, which discussed the poet's creative path and aimed to introduce him to a broader readership.¹³

¹¹ Mir Jalal, Firidun Huseynov. 20th Century Azerbaijani Literature. Baku: “Elm and təhsil”, 2018, p. 428

¹² Akpınar Yavuz. "Azeri Literature Studies. Istanbul: Dergah Publications, 1994, p.73".

¹³ Qəribli İslam. Məhəmməd Hadi Azərbaycanda Tofiq Fikrətin ilk araşdırıcısı kimi. “Ədəbiyyat qəzeti”, 30 aprel 2010-cu il

M. Khadi, alongside Tofiq Fikrat, wrote poems addressing prominent figures of Turkish literature such as Abdilhag Hamid, Abdullah Covdat, and Rejaizadeh Mahmud Akram. He was influenced by their works and utilized them in ways that aligned with his own objectives. It is also worth noting that Mahammad Khadi's engagement with the rich and complex traditions of classical Azerbaijani literature was not limited to themes, issues, and plots. It manifested itself in broader poetic aspects as well.

In the early 20th century, Said Salmasi played a significant role in the development of Azerbaijani romantic poetry, contributing to its enrichment both in terms of content and artistic form. His works notably reflect issues of classical tradition and innovation. Said Salmasi's poem "Ideals of the Homeland," inspired by the prominent Turkish poet Namig Kemal's "We are Ottomans, we give our lives and gain honor," serves as an interesting and unique example of drawing from classical tradition.

Samad Mansur's works, "*Known in literature primarily for his socially-themed poems*"¹⁴ written in the style of divan literature, stand out as valuable artistic examples of skillfully drawing from classical poetic tradition.

In this context, the poem "Takhmis," (poetic form) which holds a special place in the poet's creative work, is particularly intriguing for its uniqueness. The poem in question is a "takhmis" written on M. Fuzuli's ghazal that begins with the couplet " My body is hidden within the cotton mountain of madness."

In the early 20th century, Huseyn Javid's poetic works played a significant role in the development of Azerbaijani romantic poetry. His poems, written in a lyrical-romantic style, are characterized by their connection to classical tradition and innovative engagement with it. The writer, distinguished by his artistic talent, creatively drew from the rich traditions of both Eastern and Western literature in his works.

It should be noted that although H. Javid's poetry is connected to classical Eastern literature, including Azerbaijani ghazal literature,

¹⁴ Quliyeva Safurə. "Gec də olsa güc alan" ədəbi abidə. "Ədəbiyyat qəzeti", 17 avqust 2019-cu il. Mir Cəlal, Hüseynov F. XX əsər Azərbaycan ədəbiyyatı. - Bakı: Elm və təhsil, - 2018, - s. 454.

through its ideological and artistic features and imagery, his works also contain motifs that differ significantly from classical tradition. Poems such as “The Lament of a Disappointed Heart”, “A Memory”, “Shepherd's Song” and several others resonate with the forms of divan literature. However, they clearly exhibit a new atmosphere and a specific artistic mood.

In the early 20th century, among the representatives of romantic poetry in Azerbaijani literature, the works of Ahmad Javad also stand out.

In the early period of Ahmad Javad's creative work, poems such as “What I Saw”, “To the Birds”, “Where Are You From?”, “Why Didn't You Come?”, “To Her”, “My Sorrow”, “My Poem”, “Mother”, “To My Hope”, “You Are Caucasian, Love the Caucasus” and others clearly reveal the influence of folk literature traditions. Overall, the impact of folk literature on Ahmad Javad's poetry is evident in both the choice of themes and the simplicity, clarity, and populism of the language and style of his works.

In the early 20th century, Amin Abid, one of the prominent representatives of Azerbaijani romantic poetry, provides substantial material in terms of tradition and innovation through his writings. His poem “Great Figures” is dedicated to Abdulgag Hamid. Additionally, Amin Abid's poem titled “On the Occasion of the Death of the Great Ismail Bey Gasprinsky” is written in quatrain form. Although Amin Abid composed his works in a romantic style, there are also artistic examples in his writings that are based on a critical-realist approach.

The results of the research conducted for the first chapter of the dissertation are reflected in the following text ¹⁵.

The second chapter of the dissertation, titled "**Genre Characteristics of Azerbaijani Poetry**," consists of three paragraphs. We believe that the genre explorations in Azerbaijani poetry at the beginning of the 20th century primarily manifested themselves in three directions:

a) Forms of folk poetry;

¹⁵ Mir Cəlal, Hüseynov F. XX əsər Azərbaycan ədəbiyyatı. - Bakı: Elm və təhsil, - 2018, - s. 454.

- b) Poetic forms derived from classical lyricism;
- c) New poetic forms.

Therefore, it is considered appropriate to examine the genre issues of the poetry of this period in the context of tradition and innovation in these directions. Conducting the research in this context allows not only the exploration of genre-form nuances but also the characterization of idea-content searches in poetry.

In the first paragraph, titled "**Forms of Folk Poetry**," it is noted that during the period in question, poets who wrote in a romantic style frequently turned to forms of folk poetry. This is undoubtedly due to the fact that works created in the style of folk poetry provide wide opportunities for the precise expression of ideas and facilitate simplicity in language and style.¹⁶

In the critical-realist poetry that emerged at the turn of the 20th century, there was also an intensive search for form and style. The works of poets writing in this style, which were inspired by daily life and direct observation, not only reflected the nation's problems but also drew from the traditions of folk poetry in terms of form and structure.

At the beginning of the last century, forms of oral folk poetry such as bayati, garayli, goshma, turki, naghma, shargi, as well as triplets, quatrains, and quintets were quite widespread in Azerbaijani poetry. Undoubtedly, the use of folk poetry forms in national poetry is not new and is based on a strong tradition. Compared to other stages

¹⁶ Mammadova, Shargiyya. The Search for Poetic Form in Azerbaijani Poetry at the Beginning of the 20th Century // ICAR. International Academic Research Congress, July 20-21, Bolu, ISBN; 978-626-7313-05-1, p.831-838; Mammadova, Sh. In the Context of Traditionalism and Innovation: The Art of Azerbaijani Enlightenment Realist Poetry // -Astana, I International Law and Social Sciences Symposium, November 13-14, 2021, Kemer, ANTALYA, ISBN; 978-625-8045-19-2. p.212-219; Mammadova, Sh. Fuzuli Traditions in the Poetry of Mirza Alakbar Sabir // -Baku: "Azerbaijani Literary Studies" journal 2021, N1, ISSN, 2663-4406, p. 84-89; Mammadova. Sh. Abbas Sahhat's Poetry in the Context of Tradition and Innovation // Baku: "Language and Literature" journal, 2023, N1 (121), ISSN; 2218-7588, s.182-185; Mammadova. Sh. The first chapter of our monograph titled "Tradition and Innovation in Azerbaijani Poetry (1900-1930)." Baku: AVE Print, 2023, p. 19-78.

of literary history, the return to folk poetry at the beginning of the 20th century was not superficial or transient but rather consistent and systematic. It was precisely during this period that examples of poetry created in the forms of folk poetry helped establish this direction as a foundational element of literature as a whole. These works played an exceptional role in purifying and nationalizing the literary language.

Huseyn Javid's poems written in folk poetry genres such as shargi, Turku, and naghma contribute to the diversity of form and genre in his poetry. His flexible approach to these genres significantly facilitated the simplification of the poetic language in Azerbaijani literature and helped liberate it from Arabic-Persian elements. It should also be noted that Huseyn Javid is one of the artists who played an exceptional role in enriching the form and structure of poetry written in the traditional syllabic meter. This is because," before Huseyn Javid, forms of the syllabic meter such as twelve, fourteen, fifteen, and sixteen syllables gained new vitality through his creative efforts in Azerbaijani poetry"¹⁷.

Huseyn Javid's continuous and creative approach to tradition not only ensured the thematic innovation of his poetry but also defined its formal innovation. His poems "My God" and "The Shepherd's Song" are excellent artistic examples written in the goshma genre.

In his poem "Azer," where some parts are written in the syllabic meter, Huseyn Javid also utilized the qoshma genre. These include three-stanza qoshmas such as "The Bride", "Oh Girl", "Beautiful", "There Was", "It Was", "Came" and the four-stanza goshma with the refrain "My Heart".

One of the creators of 20th-century Azerbaijani national romanticism, the great thinker Mahammad Khadi, wrote the majority of his poetic works in the classical style using the aruz meter. However, he occasionally composed poems in the style of folk poetry and the syllabic meter. These poems are notable for their simplicity and fluency. One such work is the poem "The Wish is Immortal", written on July 14, 1916, and published in the 20th issue of the

¹⁷ Abdulhasanli Tofiq. *Modern Azerbaijani Poetry: Issues of Theme, Genre, and Style*. Baku: "Elm", 2008, p. 151.

"Doghru soz" newspaper on July 23, 1916. The poem, which is written in a simple language and syllabic meter on the battlefields, consists of stanzas in the form of bayati. There is no trace of war sentiment in this poem. This concise poem, which gives the impression of a song, is actually a celebration of hope and desire. The poem, composed in seven-syllable lines, features eight stanzas (1, 2, 3, 4, 5, 6, 7, 11) rhymed in an a b a bayati pattern, while three stanzas (8, 9, 10) are rhymed in an a b c b pattern."¹⁸ .

The poems "Chicks" and "Birds" by Abbas Sahhat, written in the syllabic meter, are memorable poetic examples conceived as children's songs. These poems, crafted in a playful, harmonious, and simple style, garnered attention during their time and have been considered exemplary works of children's literature in various studies. Abbas Sahhat's work "The Talk of Flowers", written in the style of folk poetry, holds a special place in his oeuvre due to its unique form and style. In this work, the author creates an interesting and memorable poetic dialogue and artistic portrayal against the backdrop of a conversation or debate among flowers like the rose, white lily, and stock.

In the early 20th century, the works of Ahməd Javad written in the style of folk poetry, especially his bayati, goshma, and garaylis, stood out for their artistic craftsmanship in Azerbaijani poetry.

Among his literary contributions from various periods are the goshmas "Early Morning", "It Cannot Be", "I Have Found", "It Turns", "One Day", "For Shukriyya", "My Beloved", "I Come from Ganja", "The Bride", "Wounded Bird", "You", "It Remained", "Morning Star", "Help", "Evenings", "Poor Thing", and the garaylis (poetic form) "My Eyes Saw, My Heart Loved", "It Remained", "Cradle", "Whatever I Saw", "May", "The Ashug's Sorrow), "You Were Stirring, Black Sea". These are regarded not only as integral to his body of work but also as perfect artistic examples of Azerbaijani poetry created in the early 20th century.

In both romantic and realist poetry, we find many examples of folk poetry. M.M. Shabustari utilized the bayati, garayli, and goshma

¹⁸ Anvəroghlu Himalay. The Poetics of Azerbaijani Poetry. Baku: "Nurlan", 2008, p. 233.

genres of folk poetry in his work, effectively conveying his ideas to the people in a simple and comprehensible language, thus creating perfect examples of satirical poetry in the folkloric style. Among the poet's works, we find eighteen bayatis, most of which are excellent poetic examples in the 4+3 syllabic structure, possessing profound social content and true artistic value. In these, everything is in its place in terms of form, just like in classical bayatis. Here is an example:¹⁹

*I am going to Marand,
It's a spectacle when arriving
Our nation is asleep,
Will awaken when it dies.*

M. Mojuz's poems with the refrains "Tukaz" and "Ela" are written in an eight-syllable structure and are in the form of garayli. M. Mojuz composed his poems with the refrains "It Didn't Remain", "Lords", "Oh Brother", "In Muharram" (a month in the Islamic calendar), "God Willing", "Will Do", "May It Be" in the form of goshma, sometimes including his name in the final stanza and sometimes not seeing the need to do so.

Works written in the style of folk poetry are also found in the creations of Ali Nazmi. Observations show that Ali Nazmi used the forms of garayli and goshma from folk poetry, and he wrote some of his works in a question-and-answer format, referring to them as riddles.

The poet's eight-syllable poems "Our Men", "Let It Be" and "Happy Ganja" are written in the garayli form, while the eleven-syllable poems "Complaint", "Prayer for Guidance", and "Vow" are written as goshma and are satirical in nature.

Overall, in the early 20th century, Azerbaijani poetry frequently revisited the genres of folk poetry, which ultimately led to the simplification and purification of the literary language, cleansing it of complex and obscure Arabic-Persian elements.

¹⁹ Garibli İslam. Mahammad Khadi: life and creativity. Baku: "Elm and tahsil", 2020, p. 455

In the second paragraph titled **“Poetic Forms Derived from Classical Lyricism,”** issues arising from the title are examined.

In the early 20th century, Azerbaijani poetry saw an emphasis on poetic forms such as ghazal, gasida, gita, rubai, marsiya, fakhria, takhmis, tazmin, and other genres, which were used by poets with educational-realist, critical-realist, and romantic tendencies, drawing inspiration from classical lyricism. However, it should be noted that regardless of their literary school affiliation, individual writers often approached the genres of divan poetry in a creative manner.

An examination of the poetic legacy from this period, including poets such as Mirza Alakbar Sabir, Mahammad Khadi, Mirza Ali Mojuz, Abbas Sahhat, Ali Nazmi, Aligulu Gamkusar, Huseyn Javid, Jafar Jabbarly, Ahmad Javad, Abdulla Shaig, Aldulkhalig Jannati, Said Salmasi, Samad Mansur, Bayramali Abbaszadeh, and others, reveals that each of these artists engaged with the forms of divan literature and uniquely benefited from classical lyricism, often striving to distance themselves from mere imitation. This process was not coincidental but accompanied many artists throughout their entire creative endeavors.

In the early 20th century, many satirical poems, while structurally aligned with the poetic forms of classical lyric genres, carried content that was entirely different in essence.²⁰

Undoubtedly, during the period in question, turning to the ghazal genre did not align with the socio-political climate of the century. Particularly, artists who wrote in an educational realist and satirical style rarely engaged with this genre. Nonetheless, it should not be overlooked that in the literary process, the ghazal genre did gain some traction as a poetic form. This was partly due to a connection to classical literary traditions and partly due to the principles of the romantic literary movement.

In the early 20th century, quatrains created in the classical style also began to emerge in Azerbaijani poetry. Notably, the poems "Andisheyi-rindane" and "Raddiye-rindane" by Abbas Sahhat can be cited as examples.

²⁰ Mojuz Mirza Ali. Poems. Baku: “Oskar” printing house, 2007, p. 202-203.

As the analyses clearly show, early 20th-century Azerbaijani poetry was significantly connected to the traditions of divan poetry, drawing upon its genres, forms, and structures. However, the engagement of individual poets with the forms of divan poetry was not aimed at imitation, nazire (a poetic response), or preserving the classical tradition as it was. Instead, it was accompanied by a creative approach to existing poetic molds.

The third paragraph of the chapter is titled **“New Poetic Forms.”**

In the early 20th century, the foundation of renewal in Azerbaijani poetry undeniably involved the leading role of Ottoman literature. It was under the influence of this literature that modernization began to encompass all spheres of literary and cultural thought.

In the early 20th century, within the broader scope of Azerbaijani romantic poetry, including the works of Huseyn Javid, the sonnet form held a special place among the genres that emerged. It is no coincidence that this genre, which was new to Azerbaijani poetry, played a significant role in enriching the meaning, content, ideas, themes, and artistic form of poems. The successes achieved in the form-seeking endeavors of the romantic poetry of the time were reflected in literary and aesthetic thought in various ways.

It should also be noted that academician İsa Habibbeyli, when analyzing Huseyn Javid's sonnet titled "I would like..." in the context of form and artistry, emphasizes that the poet brought certain innovations to the poetics of this traditional genre, particularly in the unique and distinctive way the lines are rhymed. *“In the history of Azerbaijani poetry, a new poetic form—a sonnet, characterized by its original rhyme scheme and composed of a combination of four-line and three-line stanzas—was created²¹* with this conclusion, he substantiates his scientific observations.

Abbas Sahhat's poem "To My Readers" can be considered one of the original and unique examples of the sonnet genre, both in terms

²¹ Hashimli Huseyn. “Sheypur” Journal and Literary-Historical Truths. Baku: “Elm and tahsil”, 2017, p.39.

of meaning and content as well as artistic and aesthetic aspects. However, the poem "To My Readers" significantly differs from traditional examples of the sonnet genre. Specifically, "here, instead of four quatrains followed by a tercet, there is simply a single masnavi couplet given."²²

Amin Abid's (Gultakin) poems "Revenge" and "The Tubercular Girl" also carry the poetic characteristics of the sonnet genre in terms of form and structure. Among the poetic forms addressed by Azerbaijani romantic poetry in the 20th century, the march genre holds a significant place. In the early 20th century, Azerbaijani poets such as Mahammad Khadi, Huseyn Javid, Abdulla Shaig, Ahmad Javad, and others played an important role in securing the March genre's place in national poetry through their works in this form.²³

In the early 20th century, narrative poetry (narrative dialogue) forms also developed significantly in the works of individual artists representing Azerbaijani poetry. For instance, Mirza Alakbar Sabir's satire "The Conversation of Twelve Men at a Gathering", Abbas Sahhat's "Question and Answer", Huseyn Javid's "At the Girls' School", and some quatrains by Amin Abid are intriguing as original artistic examples of this poetic style. Undoubtedly, the intensive manifestation of narrative poetry (narrative dialogue) in poetry was conditioned by the dictates of society and the prevailing environment. Particularly, the enrichment of literature with social ideology could not bypass poetry, which is one of its important branches. In this sense, narrative poetry (narrative dialogue) facilitated the reflection of epic-realist thought in poetry and spurred the development of the genre discussed on this basis.

Overall, a systematic examination of the examples of national poetry that emerged in the early 20th century shows that individual authors took a special interest in the exploration of new genres. Underlying this interest were not only issues of form and artistry but also the intention of renewing the content of literature and innovative thinking.

²² Habibbeyli İsa. Possibilities of Romantic Lyricism. Baku: "Yazichi", 1984, p.127.

²³ Safarli Elshad. Sonnet Genre and Azerbaijani Sonnet. Baku: 'Elm and tahsil', 2014, p. 127.

The content we have written for the second chapter of the dissertation is reflected in the following sources.²⁴

In the third chapter of the dissertation, titled "Styles in Azerbaijani Poetry," the first paragraph, called "Styles in Enlightenment-Realist Poetry," examines the stylistic aspects of Azerbaijani enlightenment-realist poetry in the early 20th century.

One of the most important poetic features of enlightenment-realist literature is the simplicity and clarity of language, regardless of the subject, problem, or genre. This aspect undoubtedly stems from the historical mission of the existing literary direction. Enlightenment-realists considered literature a crucial means for the enlightenment, education, and awakening of the socio-political consciousness of the people. Therefore, their commitment to this ideology is natural.

Abdulla Shaig, one of the prominent representatives of 20th-century Azerbaijani poetry, primarily wrote in an enlightenment-realist style, although the influence and nuances of romantic poetry can be felt in his works. He did not shy away from incorporating romantic elements into his realist works and deliberately emphasized the mood of his writings.

In Abdulla Shaig's enlightenment-realist poetry, simplicity and a connection to the people immediately stand out as noteworthy artistic qualities. Additionally, his poems resonate convincingly with readers because they stem from deep observations of life. His children's poetry, which forms a part of his creative output, is particularly noteworthy in this regard.

When characterizing Abdulla Shaig's style, it is notable that his writings lack pessimism and hopelessness; rather, his aspirations and ideals for the future are rooted in an optimistic mood. His poem "Great Leader" written in 1907 on the occasion of Hasan bey Zardabi's death, serves as a clear example of this.

A similar mood can be distinctly felt in his poem with the refrain "Remember" from 1908, which is accompanied by romantic nuances.

²⁴ Hashimli Huseyn. Huseyn Javid's Lyricism and European Poetic Traditions. Baku: 'Elm and tahsil', 2012, p. 37.

In the poem "We Are All Particles of the Same Sun" which is ideologically rooted in enlightenment thought but written in a romantic style, Shaig condemns the imperialist forces provoking bloody wars and calls for people to remain vigilant and not forget humanistic values.

In the works of Abbas Sahhat, who is generally associated with the romantic literary movement due to the overall content and poetic harmony of his works, poems written in the enlightenment-realist style hold a significant place in his creative output.

In his creative works, the poet places significant emphasis on the awakening, education, and formation of national-political consciousness among the people. His works genuinely stem from enlightenment thought. Concerned primarily with the fate of his homeland, the poet adheres to such an ideology. In one of his poems written in the spirit of enlightenment, calling citizens to the path of progress and evolution, the author says:

*Awaken, oh my deceased nation, awaken,
Awaken, oh my oppressed people, awaken.
Awaken, oh nightingale of the homeland's rose garden,
With your song, let the homeland be revived.* ²⁵ .

Abbas Sahhat's poems about the homeland represent some of the most refined artistic examples of his poetic creativity. He is one of the powerful artists who introduced the concept of civic ideology

²⁵ Mammadova, Sh. The Classical Traditions in the Azerbaijani poetry in the early 20th century. International Seminar Indo-Iranian Thought: A Gross Cultural Heritage of India, Iran, Turkey and Central Asia, Guwahati, India/ 11-3 February 2019 First ISBN: 81-7547-039-9, p. 79-93; Mammadova, Sh. Folklore Motifs in Early 20th Century Azerbaijani Poetry in the Context of Form and Genre. "International Language and Literature" (Seul, Korea), 2021, N 12, ISSN 1229-8468, p. 83-103; Mammadova, Sh. Poetic traditions of Fuzuli and innovative search in Azerbaijani poetry (beginning of the XX century). Scorps. Proceedings of the and International Scientific Conference "Foundations and Trends in Research" (March 30-31. 2023). Copenhagen, Denmark, 2023. ISBN 978-0-8920-2262-5, p. 103-106; "Mammadova, Sh. Tradition and Innovation in Azerbaijani Poetry (1990-1970)," Chapter Two, Baku: AVE Print, p. 79-121."

into national poetry, sanctified the image of the homeland, and vividly depicted the true value of the land of his birth with unique artistic portrayals.

In the early 20th century, the prominent poet Alabbas Muznib also played a significant role in the development of enlightenment-realist poetry in Azerbaijani literature. His poems, collected in books such as "Shoe Cleaner" (1911), "Gazi Anvar Pasha" (1912), "Siberian Letters" (1913), "The Lesson of Warning" (1916), "The Foundation of Life" (1916), and "The Adventure of Ashraf" (1916), are primarily didactic works rooted in enlightenment-realist thought.

Mammad Said Ordubadi's poems, written at the intersection of realist and romantic styles, also draw attention. In the early years of the century, he published poetry collections in Tbilisi, including "Negligence" (1906) and "Homeland and Freedom" (1907). The poetic examples in both books can generally be regarded as products of the enlightenment worldview. According to academic İsa Habibbeyli, M.S. Ordubadi's "Homeland and Freedom" can be considered a "march of homeland and freedom" in its entirety.²⁶

In the early 20th century, stylistic exploration in enlightenment-realist poetry played a significant role in enriching Azerbaijani poetry from an artistic standpoint.

In the second paragraph of the chapter, the 'Means of Expression of the Critical-Realist Poetry Style' in the early 20th century is examined.

Undoubtedly, during the period in question, the formation, development, and attainment of an independent direction of the satirical style in poetry were undeniably influenced by the 'Molla Nasraddin' literary school and the leading role of M.A.Sabir. It was precisely the works of this great artist, born from precise observation, deep generalization, and extraordinary poetic talent, that conditioned the satirical literary schools and, in this context, the satirical style's acquisition of citizenship rights.

In his poem 'A Conversation of Twelve Men in a Gathering,' which coincides with the early periods of his creativity, M.A.Sabir

²⁶ Sahhat Abbas. Selected works. Baku: "Lider", 2005, p. 37.

touched upon extremely serious problems and, at the same time, chose poets who 'spin lies about the nightingale, the rose, and love' as targets of criticism, attempting to show that literature, including poetry, stood in the same position in the social landscape of society. With this, the poet pursued the intention to 'bring to the forefront the intervention of art in social life, its social influence, and activity'²⁷.

One of the main characteristics that defines M.A.Sabir's poetic style is simplicity. However, as observed in the works of many artists, the simplicity in his works should not be understood as the primitive, journalistic, or superficial expression of ideas. Overall, it is about "demolishing all the foundations of the old poetry"²⁸. In his poetry, which possesses deep content and great social weight, M.A.Sabir "became an interpreter of the life and ideology specific to his people at a certain time and in a certain period."²⁹

Ali Nazmi, one of the successful followers of the M.A.Sabir literary school, played an important role in the development of the satirical style in the early 20th century and subsequent decades (the poet followed his unique creative path during the Soviet political regime). Among the Molla Nasraddin poets, Ali Nazmi was one of the satirists stylistically closest to Sabir, perhaps even the closest. There is an organic connection and closeness between the works of these two poets, whether in the topics they chose and worked on, the progressive social ideas they promoted and celebrated, or the characteristics of their satirical language and style.

Ali Nazmi was connected to the traditions of the "Molla Nasraddin" literary school on one hand and drew from folklore and folk literature on the other. His poem "Advice" is one of the poetic examples that plays an important role in characterizing his satirical style.

Ali Nazmi's creative style is also evident at a high artistic level in his poems on the topic of women's liberation, such as "Our Men",

²⁷ Habibbeyli İsa. The great giant of thought Mammad Said Ordubadi. Baku.: "Elm and tahsil", 2012, p. 37.

²⁸ Bayramoghlu Alkhan. M.A.Sabir in press. Baku: "Nafta press", 2006, p. 15.

²⁹ İbrahimov Mirza. From the Front of Popularity and Realism. Baku: 'Azerneshr', 1961, p. 340.

"If I Would Not Marry"), "Our Girls", "A Girl's Petition to Molla Nasraddin"), "Our Wives", "Longing", "I Will Not Marry" and others.

When evaluating the creativity of artists who wrote in the satirical style in Azerbaijani poetry from 1900 to 1937, a separate analysis of Mirza Ali Mojuz's works is also necessary. The characterization of his works is also relevant for understanding the level of development of poetry in Southern Azerbaijan.

M.A.Mojuz, who uniquely continued M.A.Sabir's satirical style, based his artistic style on the rich literary traditions of classical Azerbaijani literature. Particularly well-versed in the satirical traditions that came before him, Mojuz created powerful poems with a deadly impact through irony, sarcasm, and allusion. For this reason, one finds in his works the artistic depiction of both socially themed satire and everyday life problems side by side.

In general, in M.A.Mojuz's works, we observe the parallel and simultaneous use of various styles. In the poet's literary heritage, elements of classical poetry are combined with the style of folklore, and nuances of written literary language are blended with the spoken language. Additionally, the characteristics of both realist and romantic styles are intertwined in his poems. Sometimes, it is even possible to see a synthesis of different styles within the same poetic example. Naturally, all these observed factors stem from the diversity of the sources that the poet drew from.

Overall, the style of M.A.Mojuz's works is close to the spoken language, with metaphors stemming from folk wisdom and expressions in harmony with folk humor. The main reason for this is the poet's effort to facilitate the dissemination of his works among the people who were illiterate. It is also worth noting that "during the Republic period, most of the poets who wrote satirical poems were writers with a national spirit, who were deeply committed to independence and wrote to strengthen independence.³⁰ This, in turn, defines the potential for poetry to influence social thought under the light of national ideology during that period. In the third paragraph of the chapter, "**Individual Styles in Romantic Poetry**" is examined in

³⁰ Lukyanova A. Main Points of Sabir's Creativity. Baku: 'Nurlan', 2002, p. 29.

relation to the issue.

According to academician Mammad Jafar, "romantics also used classical poetic images, epithets, and similes, but these images and similes acquired a completely new content with them, expressing new thoughts and ideas."³¹

In classical poetry, the images used in a lyrical context gained socio-political significance in the works of Azerbaijani romantics at the beginning of the last century.

In general, unlike enlightenment-realist and satirical poetry, the complexity of language and style is observed not only in M. Khadi, who was a master of creating portraits with words, but also in the works of other poets writing in a romantic style at the beginning of the last century. This is not coincidental; rather, it directly stems from the thematic and idealistic explorations of romantic poetry, as well as the traditions and sources it relied on and was inspired by. Like other poets belonging to the Romantic Movement, M. Khadi's influence from Turkish literature contributed to the unique shaping of the language and style in his poems.

Aziz Mirahmadov, a corresponding member of the Azerbaijan National Academy of Sciences, characterizes M. Hadi's romanticism by highlighting that he is a truly romantic poet not only in terms of themes and issues but also due to his artistic method, worldview, system of ideas and images, style, language, and other features.³²

Academician Isa Habibbeyli characterizes the innovative and novel features of Mahammad Khadi's artistic style in parallel with his literary stance, writing: "The explorations on the path of innovation have defined the main content and directions of Mahammad Khadi's creativity, earning him an honorable place in the history of our literature, which is rich in traditions, as a powerful artist. Mahammad Khadi's work represents a special stage in Azerbaijani poetry between Fuzuli and Samad Vurgun. Alongside all its unique aspects and distinctiveness, Khadi's poetry is also of great importance in terms of

³¹ Hashimli Huseyn. Satirical poetry during the period of the Azerbaijan Democratic Republic. Baku: "Elm and tahsil", 2017, p. 5-6.

³² Jafar Mammad. Romanticism in Azerbaijani Literature. Baku: Publishing House of the Academy of Sciences of the Azerbaijan SSR, 1963, p. 77.

preparing the transition from classical lyricism to new poetry.³³

Mammad Jafar characterizes the creative style of Huseyn Javid, who distinguished himself in early 20th-century Azerbaijani romantic poetry with his unique artistic style, imparting a different writing manner and specific nuances not only to poetry but to literature as a whole. He writes: "To create a new modern poetic language and style, it was necessary to innovatively combine two different styles that had developed in parallel over centuries and had mutually influenced each other. Neither the classical nor the folk poetry style could be neglected. One had to benefit from both styles, continue their best examples, and finally, creatively combine them—this was the main path."³⁴

Discussing Huseyn Javid's individual artistic style necessitates addressing the rhyme system, which is one of the important poetic qualities of his poetry. In this regard, the poem "Neighbor's Flower" provides richer material than all his other works.

In the early 20th century, the poetic creativity of the young Jafar Jabbarly, who wrote in romantic and satirical styles, defined his unique and unparalleled artistic style. His poems such as "Mother," "To Those Who Hear," "Spring," "An Orphan at Dusk," "To the Portrait of the Honorable Writer Hashim Bey Vazirov," "The Beggar," "A Stormy Winter Night," "A Gift to Muslims Preparing for Novruz," "A Political Prisoner in the Morning," "It Is True That...," and many others, while being early examples of his creativity, are also intriguing as artistic works primarily written in the classical divan poetry style. Among these works, the poem "Mother" stands out as an original and unique work in terms of both content and style, as well as artistic craftsmanship.

Another representative of romantic poetry in the early 20th century, Ahmad Javad's individual artistic style is distinguished by its unique poetic nuances, original expressions, and emotional depth. His poems "Wounded Bird," "Morning Star," "It Remained," "Teacher,"

³³ Mirahmadov Aziz. Studies on Azerbaijani literature (19th-20th centuries) Baku: "Maarif", 1983, p. 186 Garibli İslam. Mahammad Khadi and press (1905-1920). Baku: "Elm and tahsil", 2011, p. 232.

³⁴ Remembering Javid. Articles and Memories. Baku: "Zardabi LTD", 2012, p. 225.

"Whatever I Saw," and others, while being artistic examples written in a romantic style, are also interesting as early creative explorations. These poems vividly convey the motifs of despair and sadness brought about by the war years.

In early 20th-century Azerbaijani poetry, the works of Said Selmasi, among poets writing in a romantic style, hold a special place due to the intensity of poetic explorations, artistic breadth, and thematic scope. Overall, the poet's creative legacy does not significantly differ from the stylistic directions of romantic literature.

In the early 20th century, Azerbaijani romantics had differing positions on language issues. This stemmed not from the general principles of the romanticism school, but from the differences in the creative styles of individual writers. "The efforts of the romantics to create a common Turkic literary language arose from their desire to establish a contemporary, powerful, unified Turkish culture and literature."³⁵ This aspect undoubtedly led to a certain stylistic commonality among individual artists belonging to the romanticism movement. As proponents of a unified Turkish language and culture, the romantics justified their positions practically through their poetic works, and systematically expressed their conclusions through scientific and theoretical research.

The following articles related to the third chapter of the research have been published in various scientific journals and books.³⁶

The fourth chapter of the dissertation, consisting of two paragraphs, is titled **"Searches for National Self-Return in Azerbaijani Poetry during the ADR Period."**

During the period of the Azerbaijan Democratic Republic (1918-1920), poetry, like other forms of artistic literature, entered a new stage of development. The significant steps taken towards national state-building in this short period created opportunities for literature to be renewed and enriched in terms of both content and form. Since the manifestation of this renewal in literature was

³⁵ Aliyeva Aybeniz (Kangarli). "Turkism in the Works of Azerbaijani Romantics." Baku: "Elm," 2002, p. 273.

³⁶ Aliyeva Aybeniz (Kangarli). "Turkism in the Works of Azerbaijani Romantics." Baku: "Elm," 2002, p. 273.

primarily reflected in poetry, the qualitative changes occurring in national poetry also influenced other literary forms.

In the first paragraph titled "**Artistic Reflection of Independence and Freedom Motifs in Poetry**," the works included in the study suggest that during the Republic years, writers were more interested in the content and ideological issues of poetry rather than its formal characteristics. In the poetry of the Republic period, Mahammad Khadi and Abdulla Shaig produced significant poetic examples aimed at igniting feelings of national freedom.

In the works of young writers such as Ahmad Javad, Jafar Jabbarly, Umgulsum Sadigzadeh, Aliabbas Muznib, Salman Mumtaz, Abbasagha Gayibov (Nazir), Amin Abid (Gultekin), Davud, Ibrahim Shakir, Ali Yusif, Mahammad Umid Ganjali, and Jalal Sahir, motifs of freedom and independence held a prominent position.

It should be noted that during the years of the Azerbaijan Democratic Republic, the prevailing mood in the societal and artistic thought of the time was an optimistic belief in the future, promoting activity and determination. Any manifestations of pessimism or hopelessness observed among the people were promptly addressed. This spirit, characteristic of the socio-political environment and literary-cultural life of the period, was clearly reflected in poetry. This was primarily characterized by the struggle of the Azerbaijani people for freedom and independence and the establishment of an independent state.

During the Azerbaijan Democratic Republic period, Mahammad Khadi wrote a series of poems with high artistic value, such as "The Voice of Time and the Essence of Life," "Our Supreme Ideal," and "To Our Soldiers and Volunteers," where themes of the homeland's freedom, desires for liberty, and ideals of independent statehood were extensively celebrated.

Undoubtedly, Mahammad Khadi's writing of poems celebrating science and progress during the Azerbaijan Democratic Republic period was not accidental but purposeful. According to the poet, the self-awareness of any nation is among the most crucial factors on the path to freedom, liberty, and independent statehood. This is because achieving freedom as a necessity requires that people who take to the

field of struggle must first attain knowledge and progress.

Abdulla Shaig's poems written consecutively during the Azerbaijan Democratic Republic period, such as "When the New Moon Rises," "From Araz to Turan," "March," "The Burning Voice of the Homeland," "Why Did You Delay So?" and others, hold a unique place not only in his body of work but also as original artistic examples expressing motifs of freedom and liberty in 20th-century Azerbaijani poetry as a whole.

Abdulla Shaig's poem "March," dedicated to the Turkish Decentralization Party "Musavat," is one of the poetic examples imbued with a high spirit of patriotism and love for the land and homeland. His work from this period not only attracts attention in terms of content and form but is also accompanied by a strong sense of patriotism and love for the homeland. Overall, in Abdulla Shaig's poetry, "Turkism and Azerbaijani identity always resonate together." During the years 1918-1920, it becomes apparent that the ideas of Turanism gain strength in his work. However, it is also notable that in his case, unlike others, Azerbaijani identity, Turkism, and Turanism are closely interconnected.³⁷

In the history of Azerbaijani literature, Ahmed Javad is often valued as the "poet of independence," and his creative work during the Republic period is intriguing from the perspective of the artistic reflection of independence and freedom motifs. His work from these years is characterized as a kind of poetic chronicle of the history of the Azerbaijan Democratic Republic. Overall, as a poet, Ahmad Javad's "creative biography is understood as an artistic chronicle of

³⁷ Mammadova, Sh. "The Problem of Individual Style in Azerbaijani Romantic Poetry (Early 20th Century)." Institute of Literature named after M. Fuzuli, ANAS. Issues of Philology, No. 13, "Elm and Tahsil," Baku-2021, ISSN 2224-9257, pp. 254-267. Mammadova, Sh. "Innovation and Artistic Style Diversity in Azerbaijani Poetry." Journal "Poetika.izm," 2021, No. 1, ISSN 2663-2926, pp. 138-145. Mammadova, Sh. "The Searches of Tradition, Innovation and Artistic Style in Mahammad Khadi's Poetry." Journal "Azerbaijani Literature Studies," 2023, No. 1, ISSN 2663-4406, pp. 53-62. Mammadova, Sh. "The Third Chapter of 'Tradition and Innovation in Azerbaijani Poetry [1900-1937]' Monograph." Baku: AVE Print, pp. 122-158.

the Republic's history."³⁸

During the Azerbaijan Democratic Republic period, Ahmad Javad's poems like "To the Flag of Azerbaijan," "The Flag of the Nation," "To the Turkish Army," "To the Martyrs," "Do Not Come," "The English," "Baku Says...," "Istanbul," "Bismillah," and others celebrate the Azerbaijani people's struggle for freedom and independence with great patriotic fervor.

Umgulsum Sadigzadeh's work also stands out with its distinctiveness and uniqueness, capturing the hearts of a broad audience with her poetic works promoting the ideas of independence and freedom during the Republic period. Her poems, written in a completely rebellious style, are characteristic for conveying the excitement and tumult of the times.

The creative work of the young poet Ali Yusif, one of the tireless champions of freedom and independence ideas in the poetry of the Azerbaijan Democratic Republic period, is distinguished by its ideological content. His poetic examples, such as "The Flag," "To the Azerbaijani," "Ideal," "Do Not Go," "A Turkish Traveler Says," "To the Traitors of Karabakh," "Who Knows, Maybe a Dream," and others, capture attention with their unique poetic style and distinct handwriting.

The second paragraph of the chapter is titled "Genre and Style Nuances of Patriotic Poetry."

Since there has not been a significant study in Azerbaijani literary criticism analyzing the poetry of the Republic years in terms of genre and form, the poetic landscape of the period has not been clarified in this context. Notably, during these years, genres such as hymns, marches, folk songs, oriental songs, and anthems began to gain more popularity in poetry. Undoubtedly, the intensification of these genres and their transformation into leading forms of poetry primarily emerged from the demands of the era and environment.

As known, in classical European literature, the hymn genre, which often carried religious content and was sung in worship rituals,

³⁸ Sarajli, Aflatun. "Azerbaijani Writers During the Republic Period." Baku: "Elm," 2007, p. 99.

gradually began to acquire national content over time. The strengthening of nationalist movements and their entry into a new phase in the history of European nations played a stimulating role in this process. Similarly, works written in this genre during the Azerbaijan Democratic Republic period were not exceptions and naturally stemmed from the socio-political atmosphere of the time.

In literary criticism, Ahmad Javad's work, particularly his poem "National March," holds a special place as it became the official state anthem of the Azerbaijan Democratic Republic during 1918-1920. The great composer Uzeyir Hajibeyli composed the music for this poem. After Azerbaijan regained its independence with the collapse of the Soviet Union in 1991, this poem was adopted as the national anthem based on the tradition of continuity.

Abdulla Shaig's poem "March," which holds an important place in his creative work during the Republic period, is also one of the valuable poetic examples written in the mentioned genre and is of interest.

At the end of Abdulla Shaig's poem "March," the author generalizes his poetic conclusions and completes his thoughts as follows:

*The Turkish party Musavat
Let's spread our wings like a bird.
Embracing freedom,
Let's find a glorious life.³⁹*

As seen from the provided poetic example, in Abdulla Shaig's poem "March," there is an emphasis on a broad love for Turan, which differs from Ahmad Javad's "National March." Although both marches are written in a romantic style, Ahmad Javad's poem has a stronger realist tone.

During the Azerbaijan Democratic Republic period, Jafar Jabbarly's poem "To the Flag of Azerbaijan," distinguished by its unique expression, genre, and artistic style, is of interest. In the poem

³⁹ "Modern Azerbaijani Literature." In two volumes, Volume I. Baku: Baku University Press, 2007, p. 12.

"To the Flag of Azerbaijan," the author characterizes the colors of the national flag according to their meanings and expresses his poetic thoughts.

The poem "To the Flag of Azerbaijan" differs significantly in genre, form, and style from Jafar Jabbarly's previous works. Undoubtedly, the subject of the work dictated this form innovation and stylistic novelty.

Amin Abid's work "The Independence of Azerbaijan" is written in the form of a narrative poem. In "The Independence of Azerbaijan," the author vividly portrays the past of the Azerbaijani people and their history of freedom and liberty with high artistic craftsmanship, creating a unique poetic depiction of the road to independence.

During the Azerbaijan Democratic Republic period, Abbas Agha Gayibov's (Nazir) poem "In Praise of Colonel Jamil Jahid Bey" was written in the gasida genre.

In this period, Abbas Agha Gayibov (Nazir) brought new poetic content and harmony to the gasida genre, which was rarely encountered in the poetry of the time. During the Republic era, many poetic examples in the genres of folk songs and anthems were produced. Notably, poems like Mahammad Khadi's "Song of the Turk," "To the Heroic Turkish Soldier," Davud's "Soldier's Anthem," Mahammad Umid Ganjali's "Azerbaijan – Anthem to the Homeland," and others are characteristic in this regard. These poems celebrate ideals of patriotism and love for the homeland according to the poetic molds and rhythms of the genre.

During the Azerbaijan Democratic Republic years, Jalal Sahir's poem "Caucasian Song," written in the folk song genre, draws attention with its unique style, expression, and form. The poet highlights not only Azerbaijan but also the complex and tumultuous life of the entire Caucasus, emphasizing the hardships, troubles, and calamities faced. In such a difficult and hopeless time, the poet finds solace in the Turkish army that came to the aid of Azerbaijan's Turks. The author calls not only Azerbaijan but the whole Caucasus to embrace "the bright crescent brought by the Turk."

Mahammad Umid Ganjali's "Azerbaijan – Anthem to the Homeland," written in the style of an anthem, reflects a similar poetic mood and atmosphere. In the poem, the author calls on Azerbaijani

soldiers to mobilize and protect the newly independent homeland and nation.

Overall, during the Azerbaijan Democratic Republic period, regardless of genre or style, poetic examples written in a spirit of patriotism focused on celebrating the heroism of the army and soldiers who rose to protect the motherland and national independence. The primary factor influencing the innovation in the poetry of the Republic period was undoubtedly the intensity of the search for artistic style. The poetry of the time was laden with social and ideological thought, shifting from the notion of "art for art's sake" to "art for the people," necessitating such a transformation.

Throughout the poetry of the Azerbaijan Democratic Republic years, patriotism, love for the homeland, and the ideology of independence found artistic expression in poems of various genres and styles. While genre and style searches played a significant role in achieving innovation in poetry, individual writers were more concerned with the content and substance of the poems than their form and expression.

It should also be noted that the genre diversity evident in the poetic examples from the Azerbaijan Democratic Republic period was more sociologically motivated than driven by formal searches, aiming to express topics, problems, and ideas in a suitable, effective, and appropriate artistic manner.

In poetry aligned with ideas of Turkism and Turanism, the strong belief in the Azerbaijan Democratic Republic and the connection of the nation's future to independence were highlighted. Various poems express disdain for oppression and slavery and admiration and love for a free, independent state, particularly the Azerbaijan Democratic Republic. The poetry calls the nation to mobilization, to rebellion against injustice and unfairness, to struggle for the great Turan, and to engage in a life-and-death battle with the enemy. It repeatedly emphasizes that the wealth to be gained in this struggle is independent statehood.

The writings related to the fourth chapter of the research have been

published in the journals and books listed below⁴⁰.

The fifth chapter of the dissertation, titled "**The Soviet Political Regime and National Poetic Traditions**," consists of three paragraphs.

The fall of the Azerbaijan Democratic Republic and the subsequent Russian Soviet occupation created significant obstacles to the development of literature and culture. A considerable portion of writers, poets, literary scholars, political figures, and intellectuals who did not accept the Soviet political regime were compelled to leave the country. Those who, for various reasons, did not wish to choose a life in exile or were unable to leave the country had to continue their writing and creative activities under extremely difficult conditions.

The first paragraph of the chapter is titled: "**The Problem of Sustaining Classical Poetic Traditions during the Soviet Ideological Regime**."

During the Soviet political regime, many poets worked in various ways to sustain classical poetic traditions. Poets such as Almas Ildirim, Ahmad Javad, Huseyn Javid, Ali Nazmi, Samad Mansur, Mikayil Mushfig, Samad Vurgun, Mirvarid Dilbazi, and others were artists deeply connected to tradition in terms of the content and essence of their work. Their writings reflected the best traditions of Azerbaijani oral and written literature in diverse ways.

Samad Mansur's poem "Everything is Color", written in 1919 but published in 1926 for some reason, holds a unique place in the history of Azerbaijani poetry as an exceptional artistic example rooted in classical literary tradition. In this period, Samad Mansur's satirical poetry also played a significant role. His satires, such as "O Sheikh", "Veiled Women", "Long Live", "To Our Young Doctors", "What Is It?" and "Spring Season" are noteworthy for their unique continuation of the M.A. Sabir tradition in terms of language and style.

⁴⁰. Mammadova, Sh. The issue of the formation of poetic traditions during the Soviet ideological regime. "Philology and Art Studies" journal, 2021, No. 2. ISSN 2663-4368, pp. 64-76. Mammadova, Sh. The poetic heritage of Almas Ildirim in the context of tradition and innovation. "Potika.izm" journal, 2023, No. 1. ISSN 2663-2926, pp. 35-40. Mammadova, Sh. Fifth chapter of the monograph "Tradition and Innovation in Azerbaijani Poetry [1900-1937]." Baku: AVE Print, pp. 159-186.

Almas Ildirim, whose early creative period was spent in Azerbaijan, Dagestan, and Turkmenistan, created poetry deeply rooted in folk literature, which was significant for sustaining and enriching national poetic traditions with new nuances. His works written under the Soviet political regime reflect his unique creative characteristics. Poems like "Mountains", "Farewell to the Mountains", "Oh Mountains", "It Has Been Mine since the Beginning", "To the Caucasus Mountains", and "The Two Rivers Converging" highlight deep social content and a spirit of patriotism.

Almas Ildirim's poems such as "To the West", "Address to Paris", "You Flow", "To the East" and "To the Colonized East" were written on universal themes, criticizing Western imperialist policies and expressing the freedom and independence aspirations of oppressed peoples.

In the Soviet era, Alagha Vahid also contributed significantly to the preservation and development of classical traditions in Azerbaijani poetry. His satirical works like "Drive to the Valley", "The Trick of the Brokers", "Bitter Laughs", "The Time Became Ours", "Women's Freedom", "The Bully", "A Help to the Sheikh", and "Takhmis-comedy" ("Quintuple Satirical Poem") successfully continued the M.A. Sabir tradition and vividly depicted the socio-political landscape of the time. The poem "Drive to the Valley," based on folklore traditions, holds a special place in the satirical poetry of the period.

Mirvarid Dilbazi, who published her first book during these years, demonstrated her attachment to classical literary traditions through her poetic works. Her poems included in the book "The First Spring", such as "Garabagh"), "Nargiz", "Georgia", "Guba," and "Memories" are characteristic in this regard. Although certain ideological nuances are present in these poems, they ultimately reflect poetic values derived from literary tradition.

The paragraph titled "New Themes, Styles, and Innovation Searches" in the fifth chapter examines the themes, styles, and innovation issues in Azerbaijani poetry during the 1920s and 1930s. The Soviet political regime placed significant obstacles in the path of the natural development of Azerbaijani literature, including poetry,

redirecting it ideologically. The proletarian dictatorship's control over political power influenced cultural policies and led to a non-national focus in literature. Despite the complexities of the period, searches for themes, genres, styles, and modernity in poetry continued, both in content and form. The development of free verse, distinct from traditional divan literature and folk poetry, emerged during this period.

Despite ideological pressures and obstacles, poetry expanded its thematic horizons and achieved differences in expressive and visual means within its stylistic palette. The accompaniment of poetry by form and style searches, despite ideological pressures, was undoubtedly a response to the demands of the time.

The free-verse poems of Rasul Rza, who began his creative journey during this period, played a crucial role in directing national poetry towards a new path. His works attracted attention not only for their ideas and artistic atmosphere but also for their unusual, free, and innovative rhythm, style, and meter. Considered the "head teacher" of the free verse school in Azerbaijani literature, Rasul Rza's works featured rhyme arrangements marked by freedom, sparseness, and unpredictability, introducing an entirely new form to the poetry of that era. This innovation in form, by liberating the expression of ideas from rhyme dependency, facilitated greater ease in conveying thought in his poetry.

Of course, in the 1920s, some wrote free verse merely as a trend or to appear modern. The role of the regime's ideological propaganda in this matter is undeniable. However, Rasul Rza never approached free verse from this perspective; instead, he worked diligently to make it a significant direction in national poetry.

Mikayil Rafili's poetic explorations in the 1920s and 1930s also stand out in the creation of new poetry in Azerbaijani literature. His published poetry books and works in the press provide insights into his poetic creativity. The poetic examples included in his books "Window", "Crane", and "Lyric Poems" demonstrate his inclination towards innovation and modernity, striving to introduce new paths, writing styles, and directions in literature.

Key poetic examples, such as "Free Verse", "History Has a

Cruel Law", "Window", "Last Spring or Fall", "Continent", "Right", "Hero's Song", and many others included in his books occupy important places in the author's creativity.

The third paragraph of the chapter is titled **“Poetic Conjecture and the Trials of Repression in National Poetry.”**

Based on research, it is known that from the mid-1920s, Azerbaijani poetry began to develop primarily in two directions. The first direction was based on maintaining the national spirit, which had dominated poetic ideology for many years, at any cost. The older representatives of literature stood against vulgar sociological thinking that directed literary ideology. Those who represented this line faced serious resistance. Some of them left the country and went into exile, while others chose to live and create under the harsh conditions of the Soviet political regime, but they became victims of the ruthless machinery of repression.

The second direction was rooted in opportunism, exhibiting scribbles in the name of poetry and art that praised the existing regime and the political figures representing it.

During these years, new representatives of modernized romanticism emerged, influenced by other currents. Samad Vurgun and Mikayil Muşfig, who wrote their first works in this romantic style, gained influence in the poetry of the period.

During this time, Samad Vurgun's books "The Poet's Oath" and "Poems" were published. These books included works supporting the ideology, such as "Land of Revolution", "On the 10th Anniversary of the April Revolution", "The Englishman", "Comrade Commander", "October Days", "Me, Too, As a Soldier", "April" and "Report" alongside many lyrical poems. Like many artists of the era, Samad Vurgun's early works show signs of being influenced by Marxist-Leninist ideology, which left deep marks on his creativity.

In 1930, Mikayıl Muşfif, who published his poetry book "Winds", became a recognized literary figure alongside other known literary personalities of that time. His early poems, stemming from lyrical-romantic sentiments, quickly found a place in the hearts of a wide readership and became widely recited. Additionally, the playfulness, musicality, and fluidity characteristic of his style

contributed to the rapid spread and popularity of his poems.

Preserving and sustaining national tradition was one of the main directions of Mikayil Musfig's poetic creativity. Even in the most difficult periods, when the Soviet political regime was hostile to national values, he did not remain silent, did not reconcile with injustice, and did not shy away from raising his voice of truth. His famous poem "The Tar" (national music instrument) is characteristic in this regard.

Mikayil Muşfig was also one of the artists who raised his voice against the indifferent attitude towards Azerbaijan's classical poets, which was part of the Soviet regime's ideological policy. In his poem "New Year", he generalized his poetic convictions in this respect, defending the great Azerbaijani poet by saying, "Let us write, let us not praise ourselves, let us not touch Fuzuli."

Undoubtedly, while elements of opportunism found their place in Mikayil Musfig's poems, like those of many writers of the era, he was deeply connected to classical literary tradition as an artist. He benefited significantly from the creativity of his predecessors, did not follow well-trodden paths, and brought a new breath to poetry. The themes, problems, and artistic form characteristics of the works he wrote in different years provide a basis for this conclusion.

Suleyman Rustəm's poetry books, published one after another, such as "From Sorrow to Joy" in 1927, "Steps" in 1930, "Fire" in 1932, and "Stars" in 1934, as well as his works published in the press that were not included in his books, create a vivid impression of his creativity during this period.

In his four-line poem "To My Readers", Suleyman Rustam expressed his poetic credo more precisely, stating that he stood on the platform of the Soviet political regime and would never change his belief and position. The poetic convictions of the author, who considered himself the "revolutionary son of revolution" and "the poet with cannons and guns of his class," actually draw attention as a clear example of indifference to his own people and national values.

*“Read me, I am a golden book,
I am the revolution, the son of revolution.
I am one of the people with high spirits,
I am the poet with guns and cannons of my class.”*⁴¹ .

In the poetry of the period, the works of Mammad Rahim are also interesting from the perspectives of tradition and innovation and draw attention with their unique nuances. The poet's collections like "Desires," (1930), "The Partisan's Rifle," (1937), and other poetry books published during the Soviet regime, as well as his works published in the press, provide a basis for this conclusion.

When discussing opportunism in the poetry of this period, it is necessary to address Abdulla Farug's work as well. Unlike other poets, his work has not been seriously and systematically investigated until now. Even in reviews dedicated to the literary processes of the era, his work has not been given special attention.

Abdulla Farug's poetry books, such as "When the Horizons Turn Red," (1929), "On the Battle Roads," (1936), "Waves," (1937), and "Poems of the Red Soldier," (1938), were published. From the poems included in these books and those published in the press, it is clear that the poet primarily wrote with the aim of strengthening the foundations of proletarian literature.

Unfortunately, during the years of the Soviet political regime in question, the path traversed by Azerbaijani literature, especially poetry, and the problems faced by individual authors against the backdrop of repression have not been sufficiently studied with reference to sources. This makes it impossible to create a vivid picture of the literary-cultural environment. Therefore, the dissertation approaches the issue solely in the context of literary tradition and innovation, attempting to evaluate the poetry of the period on this basis.

⁴¹ Rustam Suleyman. Yildizlar. Baku: Azerneshr, 1994, p.7.

Various materials related to the final chapter of the research have been published in different scientific journals and books.⁴²

In the "Conclusion" section of the dissertation, the research is summarized, and the conclusions reached are generalized as follows:

-At the beginning of the 20th century, Azerbaijani poetry developed in a unique and distinctive way, different from all other stages of literary history, in the context of tradition and innovation. This uniqueness is not only due to the methods of benefiting from classical tradition but also conditioned by the development of innovative thinking that dominated artistic thought.

- At the beginning of the last century, Azerbaijani poetry passed through phases characterized by fundamentally different political regimes. The first phase (1900-1917) was the period of Tsarist Russia's colonial rule, the second phase covered the years of the Azerbaijan Democratic Republic (1918-1920), and the final phase (1920-1937) encompassed the Soviet political regime.

- The works of prominent representatives of Azerbaijani poetry at the beginning of the 20th century, written on various topics, are accompanied by artistic examples that allow for the clarification of different aspects and directions of the problem of literary tradition and innovation.

- In both enlightenment-realist and critical-realist, as well as romantic poetry, different manifestations of the discussed problem can be observed. This indirectly indicates that Azerbaijani poetry, as in the classical period, also had a dynamic attitude towards the issue of tradition and innovation in recent history.

- The investigation of Azerbaijani poetry from the early 20th century in the context of literary tradition and innovation shows that, regardless of the criteria with which these artistic examples were written, they were primarily created in the light of national ideology.

⁴² Mammadova, Sh. The problem of the emergence of poetic traditions during the Soviet ideological regime // *Philology and art studies*, - 2021, N 2. ISSN 2663-4368, - p. 64-76; Mammadova, Sh. Almas İldırım's poetic heritage against the background of tradition and innovation // *Potika.izm*, - 2023, N 1. ISSN 2663-2926, - p. 35-40; Mammadova, Sh. Tradition and innovation in Azerbaijani poetry [1900-1937]. - Baku: AVE Print, - p. 187-213.

- The analysis of Azerbaijani poetry from 1900 to 1937 in terms of genre clearly shows that the originality of the artistic examples created on various topics during this period stands out not only due to the uniqueness of theme, problem, and style but also due to an innovative approach towards traditional poetic genres.

- It should be noted that alongside classical literary genres, works written in the style of oral folk literature also went through a unique development path at the beginning of the 20th century. Undoubtedly, the return to the style of folk literature, benefiting from its rich traditions, was a purposeful process directed against divan literature. The return to the traditions of folk poetry continued as an uninterrupted process, maintaining its continuity and sustainability.

- Amid the intensity of genre explorations in Azerbaijani poetry at the beginning of the last century, it should be noted that many literary genres existing in Turkish and European poetry gained citizenship rights in our national literature.

- The quick recourse to genres existing in European poetry provided a significant impetus to the modernization of Azerbaijani poetry. This process was not merely formal but conditioned the renewal of poetry as a whole in terms of theme, content, form, artistry, and aesthetic perspective.

- In the Azerbaijani poetry of the period under investigation, in addition to stylistic diversity, the fusion and synthesis of different styles are also noteworthy and can be clearly observed in the existing artistic examples.

- The innovative, novel thinking in terms of content and essence of the poetry of the Democratic Republic period determined its position in the history of national literature. During this period, the acquisition of clear political thinking by national literature spurred the formation of a new direction in poetry – independence poetry. The ideology of Turkification, Islamization, and modernization, which held a special place in the socio-political movement, was also reflected in literature, including poetry, ensuring the purposeful development of ideological thought. It is for this reason that the poetry of the Democratic Republic had a significant impact on the literature of subsequent periods.

- The Soviet political regime placed a serious barrier in the path of the natural development of Azerbaijani literature, including poetry, causing it to be directed in a different ideological and content direction. Undoubtedly, the political power of the proletarian dictatorship directed the country's cultural policy, conditioning the literature to be attuned to a non-national sentiment. However, despite all the complexities of the period, the search for themes, genres, styles, and modernity in poetry continued. These searches were conducted in both content and form. Notably, the formation of free verse, which differed from traditional divan literature and folk poetry, coincided with this period.

- During the Soviet political regime, the transfer of literature under the control of the authorities created conditions for ideologically oriented pressures on literature and culture. The persecution of free thought in the socio-political sphere during this period also permeated literature, including poetry. Undoubtedly, in such an environment, the struggles for the preservation of national values, which began developing from the early years of the century, were accompanied by significant resistance.

- From the mid-1920s, Azerbaijani poetry began to develop in two directions. The first direction was based on preserving the national spirit, which had dominated the poetic ideology for many years, at any cost. Those who represented this line faced significant resistance. Some left the country and went into exile, while others became victims of the ruthless machinery of repression under the Soviet political regime.

- The second direction relied on opportunism, presenting scribbles in the name of literature that praised the existing regime and the political figures representing it. This line laid the foundation for poetry characterized by the creative method of socialist realism, marked by the epithet "national in form, socialist in content" in Azerbaijani literature.

- Of course, it is not correct to think that a dissertation of a relatively small size comprehensively and extensively investigates Azerbaijani poetry in the context of tradition and innovation at the beginning of the 20th century or fully resolves the problem

scientifically and theoretically. Therefore, the decision to suffice with the most general considerations and conduct serious generalizations at certain points arises from this intention. Undoubtedly, future research on similar topics will approach the discussed period of 20th-century Azerbaijani poetry from more specific perspectives and different angles, and various theoretical-critical issues raised in the separate chapters and sections of the dissertation will be studied independently.

The main content and propositions of the dissertation are reflected in the author's following monograph, articles, and conference materials:

Monograph

1. Mammadli Shargiyya. "Tradition and Innovation in Azerbaijani Poetry (1900-1937)." – Baku: AVE Print, 2023, 264 pages.

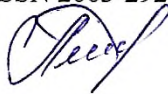
Articles and Conference Materials:

1. Mammadova Shargiyya. The Classical Traditions in the Azerbaijani poetry in the early 20th century. International Seminar Indo-Iranian Thought: A Gross Cultural Heritage of India, Iran, Turkey and Central Asia, Guwahati, India/11 – 3 February 2019/Frist Edition/ ISBN: 81-7547-039-9, p. 79-93
2. Mammadova Shargiyya. A Poetic Form Exploration in Azerbaijani Poetry at the Beginning of the 20th Century." ICAR. International Congress of Academic Research, 20-21-22 July 2020, Bolu. ISBN: 978-625-7813-05-1, pp. 831-838.
3. Mammadova Shargiyya. "The Issue of Individual Style in Azerbaijani Romantic Poetry (Early 20th Century)." Institute of Literature named after M. Fuzuli, ANAS. Philological Issues, No. 13, "Science and Education," Baku-2021, ISSN 2224-9257, pp. 254-267.
4. Mammadova Shargiyya. "The Search for New Themes, Style, and Innovation in Azerbaijani Poetry." ICAR. International

- Congress of Academic Research, 19-20-21 April 2021. Online. ISBN: 978-625-7813-72-3, pp. 543-549.
5. Mammadova Shargiyya. "Divan Literature Traditions in Azerbaijani Poetry (1900-1937)." *Turkaz International Journal of Scientific Research in the Turkish World*, Volume 2, Issue 1, June 2021, Ankara. E-ISSN: 2717-8609, pp. 100-111.
 6. Mammadova Shargiyya. "Azerbaijani Enlightenment-Realist Poetry in the Context of Traditionalism and Innovation." Astana, 1st International Symposium on Law and Social Sciences, 13-14 November 2021, Kemer, Antalya. ISBN: 978-625-8045-19-2, pp. 212-219.
 7. Mammadova Shargiyya. "Fuzuli Traditions in Mirza Alakbar Sabir's Poetry." "Azerbaijani Literary Studies" Journal, 2021, No. 1, ISSN 2663-4406, pp. 84-89.
 8. Mammadova Shargiyya. "Innovation and Artistic Style Diversity in Azerbaijani Poetry." "Poetika.izm" Journal, 2021, No. 1, ISSN 2663-2926, pp. 138-145.
 9. Mammadova Shargiyya. "The Problem of the Formation of Poetic Traditions during the Soviet Ideological Regime." "Philology and Art Studies" Journal, 2021, No. 2, ISSN 2663-4368, pp. 64-76.
 10. Mammadova Shargiyya. "Folklore Motifs in Azerbaijani Poetry in the Early 20th Century in the Context of Form and Genre." "International Language and Literature" (Seoul, Korea), 2021, No. 12, ISSN 1229-8468, pp. 83-103.
 11. Mammadova Shargiyya. "Literary Aesthetic Perspective on Independence Motifs with National Color." *International Journal of Scientific Research in the Turkish World*, Volume 2, December 2021, Ankara. E-ISSN: 2717-8609, pp. 134-144.
 12. Mammadova Shargiyya. "20th Century Azerbaijani Poetry: Classic Tradition and Search for Innovation (1900-1937)." *Scopc. Revista Universidad u Sociedad*, 14 (S1), ISSN: 2218-3620. February 2022, pp. 47-52.
 13. Mammadova Shargiyya. Azerbaijani enlightenment-realist poetry in the context of artistic styele searches. *Scorps. Revista Conrado*, 18(85), March-April, 2022, ISSN: 1990-8644, pp.

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14. Mammadova Shargiyya. "Genre and Style Nuances of Patriotic Poetry." "Poetika.izm" Journal, 2022, No. 1, ISSN 2663-2936, pp. 71-78.
15. Mammadova Shargiyya. "Abbas Sahhat's Poetry in the Context of Tradition and Innovation." "Language and Literature" Journal, 2023, No. 1 (121), ISSN: 2218-7588, pp. 182-185.
16. Mammadova Shargiyya. Poetic traditions of Fuzuli and innovative search in Azerbaijanian poetry (beginning of the XX century). Scorps. Proceedings of the and International Scientific Conference "Foundations and Trends in Research" (March 30-31. 2023). Kopenhagen, Denmark, 2023. 236p. ISBN 978-0-8920-2262-5, s. 103-106
17. Mammadova Shargiyya. "The Searches of Tradition, Innovation, and Artistic Style in Mahammad Khadi's Poetry." "Azerbaijani Literary Studies" Journal, 2023, No. 1, ISSN 2663-4406, pp. 53-62.
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19. Mammadova Shargiyya. "The Poetic Heritage of Almas Ildirim in the Context of Tradition and Innovation." "Poetika.izm" Journal, 2023, No. 1, ISSN 2663-2926, pp. 35-40.



The defense of the dissertation will take place on 17 April 2025, at 12:30 in the meeting of the Dissertation Council ED 1.05, which functions under the Institute of Literature named after Nizami Ganjavi of ANAS, under the Supreme Attestation Commission under the President of the Republic of Azerbaijan, conducting defenses of dissertations submitted for the degrees of Doctor of Philological Sciences and Doctor of Philosophy in Philology.

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The dissertation can be reviewed in the Scientific Library of the Institute of Literature named after Nizami Ganjavi of ANAS.

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