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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**IDEA-ARTISTIC CHARACTERISTICS OF RELIGIOUS
TOPIC WORKS IN 19TH CENTURY
AZERBAIJAN LITERATURE**

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OVERALL QUALITY OF THE DISSERTATION

Relevance of the topic and degree of elaboration. One of the most interesting periods of Azerbaijani literature is the 19th century. Thus, this century is a time when Azerbaijan gradually separated from the East and turned to Europe. Therefore, the 19th century is a very complex period, rich in wars, social-political-literary-religious events. It is true that this "wealth" sometimes left a heavy mark on people's lives, but it did not leave its influence on literature and science. In this century, Azerbaijan's socio-political thought, scientific-literary ideology, on the one hand, adopted European values, on the other hand, Eastern aesthetics did not by pass the Azerbaijani environment and tried to protect its own existence. In this sense, on the one hand, educated people of the time, intellectuals who had already taken a European direction in their ideologies, called false religious figures "charlatans and frauds", on the other hand, intellectuals of another part of the society wrote in poetry the people, religious figures, members of the Ahli-beyt who were martyred for their beliefs 1400 years ago. preached. In fact, such propaganda was, in a certain sense, a resistance movement against the new ideology, new belief, and new outlook.

But, of course, it is impossible to change the verdict of history. No matter how strong this resistance movement in literature and artistic-aesthetic thought was, in reality it was powerless to prevent the new ideology and worldview. In this sense, it is very necessary to study all these issues, to look at the socio-political environment of the 19th century Azerbaijan, the literature of Azerbaijan, the directions that appeared in this literature in the 19th century, and especially the religious trends, with a new perspective.

Religion is one of the most important forms of social consciousness that affects society. From this point of view, 19th century Azerbaijan environment is no exception. In the 19th century, the influence of the new European environment and the aggressive policy of the Tsarist Russian state revived the religious mood in the society. And, of course, these processes in society affect literature as well and dozens of poets like Abdulla Bey Asi, Mirza Alasgar Novras, Ahi, Mirza Habib Qudsi, Purgam, Dakhil, Dilsuz, Sarraf, Qumri, Lali,

Raji, Muqbil, Mirfattah, Mazhoun, Agabaghir, Jovhari, Khaki, Sarbaz sometimes wrote works on completely religious topics. Religious ideas are propagated in the works written by them on religious subjects, in their literary literature, the most glorious moments and heroic pages of Islamic history are described, and the tragedy of Karbala was reflected. These themes are sung with great inspiration by the poets mentioned, and usually they had a greater effect on the feelings of the people. Of course, this was also due to the elegance, sophistication, and high poetic characteristics of that poetry.

However, the beauty of the 19th century Azerbaijani literature was that, for example, if poets, writers, personalities who knew the features of the Islamic religion down to the intricacies, such as Abbasgulu Agha Bakikhanov, Mirza Fatali Akhundov, Seyid Azim Shirvani, cooperated with the press, theater, education, culture, if they preached science, on the other hand, sometimes, regardless of their approach, they also wrote works on religious topics and religious themes. In this sense, Abbasgulu Agha Bakikhanov, Mirza Fatali Akhundov, Seyid Azim Shirvani, etc., who lived and created his works in the 19th century. Just as we study the lives and works of our great thinkers, the contents and essences of their works, we should also study the lives and works of other poets active in this century who wrote works on religious topics, and we should reveal the idea-content characteristics of their works. Because their creativity represents a certain style and direction in the 19th century Azerbaijani literature, without studying this style and direction, our ideas about the 19th century Azerbaijani literature will not be complete and scientific.

Although the topic that we are studying has not been studied directly in the way that we have proposed, in any case, it has been studied in the closest way to our topic since the beginning of the last century by the great literary critic Firidun Bey Kocherli, in other words, in the form of an embryo in the works of the nineteenth century poets of Firidun Bey Kocherli. If so, he researched religious themes, tried to identify poets who were more inclined to religious themes and the theme of the 19th century poets, and refined their works from various aspects. Of course, when Firidun Bey Kocherli wrote his research, he did not set as a goal to study the lives and works of poets

who wrote only on religious topics in the 19th century, as well as the idea-content and poetic features of their works. he did not pass by in silence, sometimes briefly speaking about the above-mentioned features of their works, and sometimes in sufficient detail, and provided substantial information about them. In this sense, through Firidun Bey Kocherli's work "Azerbaijani Literature", we can see Abdulla Bey Asi, Mirza Alasgar Novras, Ahi, Mirza Habib Qudsi, Purgam, Dakhil, Dilsuz, Sarraf, who wrote more on religious topics and on the subject of the 19th century Azerbaijani literature. We get information about the lives and works of poets such as Gumri, Lali, Raji, Muqbil, Mirfattah, Mazhoun, Aghabagir, Jovhari, Khaki, Sarbaz, and along with the preliminary analysis of their works, we get acquainted with the ideas, content, and poetic features of their works.¹ It is interesting that in accordance with the goal set by Firidun Bey Kocherli when he wrote his work, sometimes about some of the above-mentioned poets - about the peculiarities of their works, for example, about why the theme of the poem is more characteristic of the work of those poets, such wonderful comments, information, provides information that becomes an invaluable source for learning the essence of the creativity of those poets.

According to the general opinion of the researchers, Firidun Bey Kocherli's "Literature of Azerbaijan" is considered the first history of literature in Azerbaijani literary studies written with the principles of modern scientific methodology. However, at the same time, this work plays the role of a transition between tazkira literature and modern literary histories, in this sense, the characteristics of tazkira literature are also evident in this work. As for Tazkira literature, it can be said that it can be found either in Seyid Azim Shirvani's "Tazkira" written before Firidun Bey Kocherli's "Azerbaijani Literature" and "Tazkireyi-Navvab" written by Mir Mohsen Nawvab, or after "Azerbaijani Literature". In the work "Daneshmandane-Azerbaijan" by Muhammadali Tarbiyat, we get acquainted with the lives and works of many

¹ Kocherli, F. *Azerbaijani Literature* / [In two volumes] / F. Kocherli. – Compiled by R. Qambarqizi. – Baku: Elm. – Vol. 1. – 1978; Kocherli, F. *Azerbaijani Literature* // [In two volumes] / F. Kocherli. – Compiled by R. Qambarqizi. – Baku: Elm. – Vol. 2. – 1981.

nineteenth-century poets who wrote and created on the subject of magtal, which shows the interest in the works of these poets at the end of the nineteenth century and the beginning of the twentieth century, and at the same time, It has been revealed that these mentioned works are valuable sources in this regard.²

However, these works, that is, the works of Seyid Azim Shirvani, Mir Mohsen Nawab, Muhammadali Tarbiyat and Firidun Bey Kocherli, are valuable sources on this topic, but they are not the first sources. The first sources for studying the works of poets who wrote and created on religious topics in the 19th century Azerbaijani literature are probably the divans of Gumri, Raji, Dakhil, Dilsuz, Sarraf and others published in Tabriz at the end of the 19th century, at the beginning of the 20th century and in the 21st century. In this sense, from such works Acizin 1273 h. "Divani-Ajiz" published in Tabriz in history, Qumri's "Divan" printed in Tabriz in 1300 Hijri, 1882 AD, "Kanzul-Masaib"³ printed in Tabriz in 1300 Hijri, Mirza Karim Shuai's 1298 Hijri "Divan"⁴ printed in Tabriz in 1880 AD, Raji's "Divani-Raji Tabrizi"⁵ printed in Tabriz in 1340 AH, "Divani" printed in Tabriz in 1320 AH, 1902 AD, 1377 and 1389 books "Divani-Raji Tabrizi" and "Raji Tabrizi's Lamentations and Lamentations" published by compiler Abulfazl Ahmadlu in Tabriz, "Divani-Sarraf"⁶ published in Tabriz in 1992 AD, 1331 Hijri by Haji Reza Sarraf and Professor Huseyn Duzghun's work "Divani-shair türki Rza Sarraf Tabrizi"⁷ published in Tabriz in 2010 and others can be cited as an example.

² Navvab, M.M. *Tazkireyi-Navvab* / M.M.Navvab. Prepared for publication by A.Baghirova. – Baku: Azerbaijan Publishing House, 1998. Shirvani, S.A. *Works*. [In 3 volumes] // S.A.Shirvani. – Baku: Elm, 1974. – Vol. 3. Tarbiyat, M. *Daneshmandane-Azerbaijan* // M.Tarbiyat. – Baku: Maarif, 1987.

³ Qumri. *Kanz al-Masaib* (Arabic-origin title meaning *The Treasure of Calamities*) // Qumri. – Tabriz: 1300 h.

⁴ Kocherli, F. *Azerbaijani Literature* // [In two volumes] / F. Kocherli. – Compiled by R. Qambarqizi. – Baku: Elm, Vol. 2, 1981.

⁵ *Dīvān-i Rāji Tabrīzī* / Compiled by A. Ahmadli. – Tabriz: 1377 AH.

⁶ *Dīvān-i Sarraf* (Dīvān of Sarraf) // – Tabriz: 1992 [1331 AH].

⁷ *Dīvān-i Shā'ir-i Türkī Riza Sarraf Tabrīzī* (Dīvān of the Turkish Poet Riza Sarraf Tabrizi) / Compiled by H. Düzgün. – Tabriz: 2010.

Academician Feyzulla Gasimzadeh, who is deeply involved in the literature and poetry of the 19th century, should be mentioned among them. In general, in the history of Azerbaijani literature, academician Feyzulla Gasimzade for the first time developed the 19th century Azerbaijani literary history course on modern scientific and methodological foundations and thus rendered invaluable service to Azerbaijani literary studies. Among his many researches, it is enough to name only the book "XIX century Azerbaijani literature"⁸. After Academician Feyzulla Gasimzade, one can mention the names of dozens of other scientists played a major role in the literature of the 19th century Azerbaijan and the poetry of this century.

However, the study of the religious topic in the literature of the 19th century, of course, within the scope of the opportunities provided by our independence, only became widespread after the 90^s of the last century. So, after this period, the works of Raji and other poets who wrote in the 19th century, who mostly wrote works on religious topics, on the subject of ecclesiastical subjects, were published separately, as well as researches about it began to appear. In this sense, in 1990, Mail Aliyev and Arif Ramazanov published the book of lamentations "Tears of Geniuses"⁹, in 1993 Teymur Karimli and Islam Gharibli wrote the "How could the stone not bleed today" the book of elegies, lamentations, qasidas (odes)¹⁰, Examples include Haji Abulhasan Raji's "Selected Works" published in 1992 by Hafiz Abiyev¹¹, In addition, it is also worth mentioning the 2005 edition of Haji Rza Sarraf's "Divan,"¹² a collection of ghazals and elegies, which was again published by Hafiz Abiyev. It should be noted that Hafiz Abiyev, who prepared the works of Sarraf and Raji for publication,

⁸ Qasimzade, F. *The History of 19th Century Azerbaijani Literature*. // F. Qasimzade. – Baku: Maarif, 1974.

⁹ Tears of Geniuses. Elegies / Compiled by M. Aliyev, A. Ramazanov. – Baku: Elm, 1990. – 112 pp.

¹⁰ How Could the Stone Not Bleed Today. Elegies, Chest-beating Laments, Qasidas / Compiled by I. Garibli, T. Karimli. – Baku: Yazichi, 1993.

¹¹ Raji, H.A. *Selected Works* // H.A. Raji. Compiled by H. Abiyev. – Baku: Sabah, 1992.

¹² Sarraf, Haji Rza. *Divan. Ghazals – Elegies* // H.R. Sarraf. Compiled by H. Abiyev. – Baku: Baku Branch of the International "Al-Huda" Publishing House, 2005.

wrote various articles about the works of these poets, and also wrote a preface to these works, analyzed the works of these poets as a whole in the preface, and at the same time talked about their poems, laments¹³.

It is interesting that both Firidun Bey Kocherli and later researchers mention the names of dozens of poets such as Dakhil, Raji, Gumri when they talk about the literature of lamentation in the 19th century. However, it should be noted that modern researchers have addressed and studied Raji's work more than these poets. So Hafiz Abiyev, talking about Raji, writes: "*Haji Abulhasan Raji is one of the least studied poets of Azerbaijan. But despite this, our people know him better. It is known in a very limited circle that our poet, who gained wide fame as an elegiac poet, wrote and created enough in various genres of classical poetry*"¹⁴. In this sense, even if Raji is one of our least studied poets, the works of other 19th century lament poets have hardly been studied at all. As for Raji, it should be noted that in this sense, Raji is at least one of our lucky poets. Thus, interest in Raji's work has increased in recent years, along with Hafiz Abiyev, a researcher named Sadraddin Huseyn also turned to Raji's work and wrote a monograph entitled "*Azerbaijani lament literature and the poetic world of Abulhasan Raji*"¹⁵. In his monograph, Sadraddin Bayram Huseyn devoted a lot of space to the study of Raji's life, environment, worldview, lyrics, love, social-religious-philosophical themes in his lyrics, and at the same time, he explored the artistry of Raji's poetry. It should be noted that the author was not satisfied only

¹³ Abiyev, H. *The Word's Sarraf* / H. Abiyev, *The Word's Sarraf*, Literary-Theoretical Collection, Vol. III. – Baku: Nafta-Pres, 2005; Abiyev, H. *Foreword* / H. Abiyev, *Haji Abulhasan Raji, Selected Works*. – Baku: Sabah, 1992; *The Word's Sarraf* // Materials of the scientific conferences held in Tabriz and Baku on the occasion of the 100th anniversary of the death of Haji Rza Sarraf Tabrizi. – Baku: Baku Branch of the International "Al-Huda" Publishing House, 2005.

¹⁴ Abiyev, H. *Foreword* / H. Abiyev, *Haji Abulhasan Raji, Selected Works*. – Baku: Sabah, 1992.

¹⁵ Sadraddin, H. *Azerbaijani Elegy Literature and the Poetic World of Abulhasan Raji* // H. Sadraddin. – Baku: Ekoprint, 2016.

with this monograph, but also dedicated a series of articles to Raji's work¹⁶.

The works of poets like Raji and Sarraf have been studied by our other scientists, and researchers like Nazim Rizvan and Ozbek Nadirov have written wonderful works about the works of these poets¹⁷.

The object and subject of the research were Abdulla Bey Asi, Mirza Alasgar Novras, Ahi, Mirza Habib Qudsi, Purgam, Dakhil, Dilsuz, Sarraf, Gumri, Lali, Raji, Muqbil, Mirfattah, Mehshun, Aghabaghir, Jovhari, Khaki, Sarbaz, who lived and created the subject of the research in the 19th century. the study of the lives and works of such poets, revealing the idea-content characteristics of their works.

Research goals and objectives. Of course, the purpose of the research is to study the 19th century Azerbaijani literature again and more deeply. It is true that, among the stages of the history of Azerbaijani literature, one of the most studied periods is probably the literature of the 19th century, but it cannot be denied that there are "white spots" in the study of this period itself. So, the creations of poets such as Abdulla Bey Asi, Mirza Alasgar Novras, Ahi, Mirza Habib Qudsi, Purgam, Dakhil, Dilsuz, Sarraf, Gumri, Lali, Raji, Muqbil, Mirfattah, Nazhun, Agabagir, Jovhari, Khaki, Sarbaz, whose names are mentioned above. Until the last decades it was hardly studied or

¹⁶ Sadraddin, H. *A Look at Abulhasan Raji's Worldview* // H. Sadraddin. – Baku: Ministry of Education of the Republic of Azerbaijan, ASU. Thematic Collection on Philological Issues. – 2002, No. 3–4, pp. 11–23.; Sadraddin, H. *On the Publication and Research History of Abulhasan Raji's Works* // H. Sadraddin. – Baku: Scientific Researches, Vol. VII. – Nurlan, 2002, pp. 165–168.; Sadraddin, H. *The Theme of Elegy in Azerbaijani Literature and the Elegies of Abulhasan Raji* // H. Sadraddin. – Ağrı: Caucasus Universities Union. International Ağrı Social Sciences Congress. – İğdir University, 25–27 September 2013, pp. 405–410.; Sadraddin, H. *The Study of the Classics and Abulhasan Raji // Philological Issues*, Institute of Manuscripts named after M. Fuzuli, ANAS. – Baku: Elm və Təhsil (Science and Education), 2014, No. 2.; Sadraddin, H. *Newly Discovered Elegies of Haji Abulhasan Raji* // H. Sadraddin. – *Philological Issues*, Institute of Manuscripts named after M. Fuzuli, ANAS. – Baku: Elm və Təhsil (Science and Education), 2014, No. 4.

¹⁷ Nazim, R. *Some Features of Raji's Lyrics* / Baku: *Proceedings of the Academy of Sciences of the Azerbaijan SSR*, Series of Literature, Language, and Art. – 1990, No. 2; Nadirov, O. *The Creative Path of Haji Rza Sarraf* // O. Nadirov. – Baku: Elm, 2005. – 150 p.

studied very little. In this sense, it is very important to study the works of these poets, to reveal the essence of their works. Because without knowing the essence of the creativity of these poets, one cannot have a complete and comprehensive opinion about the 19th century Azerbaijani literature. So, since the creations of these poets are a part of the literary process of the 19th century Azerbaijan, in other words, since their creations form a separate style and direction in the 19th century Azerbaijani literature, it is impossible to simply turn a blind eye to their creations. And only after studying their works, it is possible to have a complete idea about the 19th century Azerbaijani literature.

Note from the beginning that the works of these poets stand out for their uniqueness in the history of Azerbaijani literature of the 19th century. It is true that in the 19th century, most poets and writers wrote works on religious themes. However, compared to other poets, these poets addressed more religious topics, and the topics they wrote differed from the religious topics written by other poets. So, these poets touched more on the subject of maqal in their works and wrote more genre of chants and nats.

Thus, the main goal of the dissertation is to distinguish the theme-content-idea-artistic features of the works of these poets, and to show how their works are distinguished from the works of other contemporaries who wrote on religious topics.

Methods of the research. The methodological and theoretical foundations of the research are the scientific-theoretical works, methods and principles dedicated to literature in general and Eastern literature in particular by the world and Azerbaijani literary studies. At the same time, it is intended to use various religious literature during the research, which will strengthen the theoretical foundations of the research as a whole.

The main provisions defended in the dissertation are the following:

1. To deepen and complete the picture of 19th century Azerbaijani literature by studying the works of the poets mentioned above.

2. Following the events, processes, trends in the social and political life and literature of the 19th century Azerbaijan, to give a complete assessment of the literature of this period.

3. To accept that the religious theme is still the leading theme in the 19th century Azerbaijani literature and to acknowledge that this theme itself is developing in several directions.

4. To study the directions of the religious theme existing in the 19th century Azerbaijani literature and the nature, essence, similarities and differences of these directions.

5. To investigate the reasons for the emergence of the slaying literature, its essence and purpose, which appeared almost again and on a large scale in the 19th century Azerbaijani literature.

6. To study the topic, content, idea characteristics of the 19th century Azerbaijani magtal literature.

7. To identify the most prominent representatives of the 19th century Azerbaijani magtal literature and to examine the works of the front.

8. To determine the degree of adherence to historical events of the 19th century Azerbaijani magtal literature.

9. To study the poetics of the 19th century Azerbaijani magtal literature.

10. To study the structure of transformation of heroes of Maghtal literature into poetic figures in 19th century Azerbaijani literature.

Of course, along with all this, it is also intended to take a look at the works of the representatives of the 19th century Azerbaijani maqtal literature in their entirety, that is, their works as a whole, as well as the other beautiful works they wrote on worldly love topics, which is one of the tasks facing the dissertation. . Because without such a view, the works of these poets would create a one-sided impression about these poets in the reader, which is, of course, unacceptable.

Scientific novelty of the research. Thus, it turns out that the mentioned subject has been very little researched in Azerbaijani literary studies, and the researchers of the 19th century Azerbaijani literature have mainly looked at this subject. In this sense, taking a deep look at the religious theme existing in the 19th century Azerbaijani literature from a new perspective determines the scientific novelty of

the research as a whole. At the same time, this topic is quite new from the point of view of studying the history of Azerbaijani literature. Thus, the investigation of this topic brings the lives and works of several poets who are active in our literary history, but whose life and creative ways are not properly studied, to the level of research. In addition, in the course of the research, the characteristics of the maqal literature used in Azerbaijani literature are also looked deeper, which, in our opinion, is a completely new attitude to a certain direction of the history of Azerbaijani literature.

The theoretical and practical significance of the research. As the empirical significance of the research, a deeper study of our classical literature is envisaged through the investigation of the lives and works of individual poets who have worked in the history of Azerbaijani literature. The theoretical importance of the research is the process of presenting the results obtained from the research of the genre of maqal developed in Azerbaijani literature to our literary history.

The approbation and implementation of the research. The research work was carried out in the "General Philology" department of the Faculty of Philology, Baku Eurasian University. The results of the research were published in magazines and collections published in the Republic of Azerbaijan and abroad.

The name of the organization where the dissertation was carried out:

The dissertation was carried out at the Department of Azerbaijani and World Literature, Baku Eurasian University. (Note: According to Order No. K2110-001/38 of the University, dated July 10, 2023, the department has been named "Department of Azerbaijani and World Literature.")

The topic of the dissertation was approved as a dissertation work in the specialty "5716.01 – Azerbaijani Literature" based on Order No. E028-01/51 dated April 21, 2017, of the Rector of Baku Eurasian University and the decision of the Problem Council on Humanitarian Sciences dated October 19, 2017, Protocol No. 8.

The volume of each structural section of the dissertation and the total volume in terms of pages and characters. The research paper consists of the following sections: Introduction – 12 pages (21734 characters), Chapter I – 16 pages (30727 characters), Chapter II – 77 pages (117654 characters), Chapter III – 27 pages (37839 characters), Conclusion – 4 pages (6855 characters), List of References – 13 pages. Total volume: 150 pages – 214809 characters.

THE MAIN CONTENT OF THE DISSERTATION

The "Introduction" section of the dissertation consists of the following parts: "Relevance of the topic and the degree of its development," "Object and subject of the research," "Purpose and objectives of the research," "Research methods," "Main provisions submitted for defense," "Scientific novelty of the research," "Theoretical and practical significance of the research," "Approbation of the research," and "Structure of the research."

Chapter I of the dissertation is called "**The Social-political, scientific-literary-religious environment in 19th century Azerbaijani literature**" and consists of two sub-chapters. In the first sub-chapter called "Social-political, scientific-literary environment in 19th century Azerbaijan", it is shown that from the first half of the 18th century, Tsarist Russia's interest in Azerbaijan began to increase. If Tsarist Russia's visits to Azerbaijan were occasional in the 18th century, then from the beginning of the 19th century, these visits turned into a policy of continuous and planned occupation. Thus, since the first years of the 19th century, a new socio-political environment has been formed in Azerbaijan, Azerbaijan has separated from the traditional spirit of the East, with which it has lived together for thousands of years, from the traditions of Eastern statehood, Eastern spirituality, and into the composition of a new world-view society, state, and spirituality. attended. This fact is self-evident, of course, as in all areas of life, spirituality, culture, science, education, religion, state building, etc. also showed in the fields. Of course, in the first years, the masses of the people could not accept the administration, rules, and spiritual world of this state, which they had just joined, and

did not reconcile with it. As in other areas, he did not accept this occupation in the spiritual and cultural area. At least they tried to express their objections through poetry and poetry, they wanted to prove that they were still connected to the East and their roots by continuing the traditions of classical poetry and sometimes giving more space to religious themes in their works. Therefore, if it is possible to say and explain, from this time various poetry and literature gatherings were established in different regions of Azerbaijan, and the traditions of classical Eastern literature were continued in these gatherings. It is true that the poets gathered at these gatherings sometimes strive for contact with European and Russian literature, but in reality, the vast majority of poets gathered at these gatherings try to prove that they are not separated from the Eastern spirit and Eastern spirituality by continuing the classical poetry traditions, Eastern literature is still the leading element in their creativity. they wanted to emphasize that they are a line. For example, among such literary gatherings are "Divani-hikmat" created under the leadership of Mirza Shafi Vazeh in Ganja, "Gulustan" created under the leadership of Abasgulu Agha Bakikhanov in Guba, "Anjumanush-shuara" created under the leadership of Faqir Ordubadi in Ordubad, "Fovcul- fusaha", "Beytus-safa" created by Seyyid Azim Shirvani in Shamakhi, "Majlisi-uns" created by Khurshuibdanu Natavan in Shusha, "Majlisi-faramushan" created by Mir Mohsen Navvab in Shusha, "Majmash-shuara" created by Mahammadaga Jurmi in Baku and other literary gatherings can be named¹⁸. However, it is interesting that in the "Divani-hikmat" literary assembly, which was established under the leadership of Mirza Shafi Vazeh from the 20^s of the 19th century and operated both in Ganja and Tbilisi, F. Bodenstedt, G.Rosen, I.A.Slivitsky and others intellectuals of European origin also participated.¹⁹

Although new literary types and genres such as prose based on European aesthetics, publicism, literary and artistic criticism,

¹⁸ Garayev, N. *19th century Azerbaijani Literary Assemblies* // N. Garayev. - Baku: Nurlan, 2010; *Poetic Assemblies* // Compiled by N.Garayev. - Baku: Yazichi, 1987.

¹⁹ Mustafayev, R. *Mirza Shafi and M.L. Mikhaylov* // Baku: *Science and Life* journal, 1981, No. 7.

dramaturgy and its comedy and tragedy types emerged in Azerbaijani literature and culture in the 19th century, poetry remained the leading line in literature even in this century. In this sense, when the researchers talk about the 19th century Azerbaijani poetry, they say that it is mainly divided into several literary styles: poetry that arose in the classical style, poetry that arose in the oral folk style, and satirical poetry. It is true that these styles that manifested themselves in the poetry of Azerbaijan in the 19th century, i.e. the examples of poetry created in the style of oral folk literature, folklore style, and satirical poetry, no matter how much they developed and managed to gain a certain position in the poetry of the 19th century, of course, 19th century Azerbaijan as a whole literature and poetry were primarily represented by poetry and classical poetry created in the classical style. Thus, the classical style of poetry in this period was naturally represented by Seyid Abulgasim Nabati, Khurshudbanu Natavan and, of course, Seyyed Azim Shirvani along with other poets. These poets, in their works, remained fully loyal to the tradition of classical poetry, and at the same time continued those traditions in the 19th century, and tried to reflect the mystical ideas, mystical essence, and content of classical poetry in the 19th century poetry. It should be noted that along with all these styles that appeared in the poetry of the 19th century, there is also a style that the researchers did not acknowledge so strongly in the poetry of this period, they did not see it as a separate style in the poetry of the 19th century and presented it mainly in the shadow of the poetry that arose in the classical style: this is it is mostly lament literature, which appears in the genre of maqal, on the topic of maqal, and is known as lament literature, lament genre, in literary theory books.

The second sub-chapter of the first chapter is called "**Religion and society in 19th century Azerbaijan**". This sub-chapter shows that when talking about the religious and spiritual environment in Azerbaijan in the 19th century, it should be said that the situation in Azerbaijan in this field was not so simple during this period. The influence of the Russian and European spiritual environment was already directly manifesting itself in the society. So, as early as the first half of the century, missionaries, Europeans, Decembrists like Friedrich Bodnstedt came to Azerbaijan, as a result of which Mirza

Shafi Vazeh, after the young Mirza Fatali Akhundova found out that he wanted to become a cleric, asked him: "Do you want to be a fraud and a charlatan?" asks the question, in the middle of the century, Mirza Fatali Akhundov, who said "I consider all religions to be nonsense and legends", writes "Letters with Kemaluddovla", and finally, Mirza Kazim Bey, the son of Darbend Akhdun, who will later become a world-famous scientist, accepts Christianity... But in the 19th century, Islam He still had great influence in the social-political, cultural-spiritual life of Azerbaijan, and the tsarist government had to agree with this fact. Finally, seeing and understanding the influence of the Islamic religion in the country, the tsarist government even agreed to the creation of the sheikh-Islamic institution in Azerbaijan and Transcaucasia in order to give a certain direction to the religious processes and manage it. After the "Turkmenchay" treaty, Tsarist Russia, which took the northern part of Azerbaijan under its sphere of influence, established the position of Sheikhu-Islam in 1823 in order to take care of religious issues in the Caucasus and to lead the Shia sect. But it wasn't long before the tsarism established the post of mufti for the religious leadership of the Sunni sect in 1832."²⁰

Thus, as we have seen, the religion of Islam still maintains its great influence in society, penetrated into all areas of life, into all the depths of the spiritual world. Of course, the literary process of the period was not excluded from this influence. A little above, when we were talking about maghtal literature, we emphasized that it is more related to poetry in the 19th century Azerbaijani literature. But in fact, this theme appeared in prose works along with poetry in the East as a whole, including Azerbaijan, and at the same time, in our 19th century literature, from this point of view, only in the 16th century, Fuzuli's "Haqiqatus-sueda" on this topic, and in the 19th century by Abbasgulu Agha Bakikhanov. It is enough to mention the names of the "Riyazul-quds" works he wrote. In general, the history and subject matter of Maqhtal literature is quite ancient. As it is known, the works written about the tragedy of Karbala, the peak of martyrdom of Imam Hussain

²⁰ Gafarov, A. *Sheikh ul-Islam Allahshukur Pashazade: A Life Beyond Time* // A. Gafarov. – Baku: Nurlar, 2018. – p. 136.

are called maqṭal. At the same time, works on this topic began to appear in Arabic literature for the first time a little after this event, and later found their place in the literature of Persian-speaking and Turkic-speaking peoples. Of course, Turkish-speaking writers later addressed this topic and wrote very valuable works on this topic.

In the 19th century, when talking about the poetry of Azerbaijan, Mirza Muhammad Taghi Qumri, Molla Huseyn Dakhil Maragayi, and Abulhasan Raji are mentioned first. Of course, the description of the tragedy of Karbala occupies a central place in the works of poets of the 19th century, Muhammad Amin Dilsuz Tabrizi and Haji Reza Sarraf Tabrizi. It should be noted that Firidun Bey Kocharli has already informed about these poets, noting that they are beautiful poets, he also said that they wrote valuable works about the Karbala tragedy. The work of these poets is directly related to the creation, spread, and glorification of religious literature, religious themes in the 19th century Azerbaijani literature, so when talking about religious motives in the 19th century Azerbaijani literature, the works of these poets cannot be ignored or ignored. Indeed, already in the middle of the 19th century, the number of poets who wrote laments, lamentations, and cynics was much more than the number of poets who wrote secular poetry. Thus, this process covers the whole of Azerbaijan from the north to the south, and most poets from Darbend to Tabriz tried their pens on this topic. It is no coincidence that the great literary critic and critic Firidun Bey Kocherli gave the following assessment to the poets who wrote on this topic in the description of the literary figure of Shusha city: "*Fifteen to twenty years ago, the illiterate children holding pens in the fortress of Shusha were engaged in writing, each of them they were proud of their poetry-like words*"²¹. Thus, when we look at the development of religious motifs in the 19th century Azerbaijani literature, we see that there are mainly two directions here. One of them is the religious motifs that appeared in the works of Seyid Azim Shirvani, Abulgasim Nabati, Seyid Hamza Nigari, mainly serving the praise of divine love, and a second direction: Mirza

²¹ Kocherli, F. *Azerbaijani Literature* // [In two volumes] F. Kocherli. Compiled by R. Qambarqizi. – Baku: Elm, Vol. 2, 1981. – p. 326.

Muhammad Taghi Qumri, Molla Huseyn Dakhil Maragayi, Abulhasan Raji, Muhammad Amin Dilsuz Tabrizi, Haji Reza Features of the literary literature that appeared in the works of Sarraf Tabrizi and others. But, of course, this division itself is a conditional division. We don't think it would be right to put a sharp barrier between these divisions. Because we see the glorification of divine love and ideas related to gnosis in the works of the representatives of maghtal literature, at the same time, we also encounter the characteristics of maghtal literature in the works of poets whose works are based on the glorification of gnostic ideas.

Chapter II of the dissertation is called "**Religious Themes in 19th Century Azerbaijani Literature**" and consists of two sub-chapters. The first sub-chapter called "Representatives of religious poetry in 19th century Azerbaijani literature" shows that while analyzing the work of Qumri, a prominent representative of religious literature in the 19th century, Firidun Bey Kocherli notes that in a poem of Qumri, he mentions the names of the following poets who wrote on religious topics: *Muqbil, Mirfattah, Mazhoun, Aghabaghir, Jovhari, Dakhil, Khaki, Sarbaz and others*²². If we add the names of the poets mentioned by Firidun Bey Kocherli, who wrote a research paper on this topic, to this list given by Gumri, we will still not get a complete list of all the poets who wrote and created on religious topics in the 19th century. But in any case, we will get a certain idea about a large part of them, leading representatives. Thus, in the 19th century, the poets who wrote and created more on religious topics and on the subject of muqhtal literature are approximately the following: Abdulla bey Asi, Mirza Alasgar Novras, Ahi, Mirza Habib Qudsi, Purgam, Dakhil, Dilsuz, Sarraf, Qumri, Lali, Raji, Muqbil, Mirfattah, Mezhun, Agabaghir, Jovhari, Khaki, Sarbaz and others...

It is interesting that in the 19th century in North-South Azerbaijan, the poets who wrote and created more on the topic of religious poetry lived and created in the cities of Azerbaijan, such as Darbend, Shusha, and Tabriz. In the 19th century, in Darband, one of

²² Kocherli, F. *Azerbaijani Literature* // [In two volumes] F. Kocherli. Compiled by R. Qambarqizi. – Baku: Elm, Vol. 2, 1981. – p. 319.

the ancient cities of Azerbaijan, mourning the martyrs of Karbala and writing artistic works on this topic took place in a special way, and Gumri could not stay out of this process because he grew up in this environment. Firidun Bey Kocharli generally appreciated the creativity of Gumri, and at the same time, he also mentions this process in his work. Apart from Qumri, there are two other poets in Darband who wrote on the religious theme-maqtal and who were Qumri's contemporaries, one of them is Mirza Karim Shuai, and the other is Mirza Jabrayil Supehri, according to Firidun Bey Kocharli. These two brothers, like Qumri, were engaged in satire and wrote laments.

Among the literary circles operating in Azerbaijan in the 19th century, religious literature-maqtal literature developed more rapidly in Tabriz. Because poets such as Raji, Purgam, Dakhil, Dilsuz and others worked here at that time, and they gave a special impetus to this literature with their creativity. In general, Tabriz has always distinguished itself throughout history with its social-political-scientific-literary-religious activities, and was selected for its special position in the development of Azerbaijan. Among the poets active in the literary environment of Tabriz in the 19th century, according to his talent and the artistic value of his works, Haji Abulhasan Raji was, of course, in the first place. From the information given about Raji and getting acquainted with his divan, it seems that Raji was not only famous for the works he wrote about the tragedy of Karbala, but at the same time, he was a poet of his time who wrote beautiful, sweet, smooth lyrical poems and ghazals.

In the 19th century, Karabakh and Shusha became one of the cultural centers of Azerbaijan, and as science, education, music, art, society as a whole, all its fields developed in this city, at the same time, poetry, poetry, and literature also developed on a large scale. In this sense, of course, just as religion and religious worldview have an important place in the social-political-cultural environment of Karabakh, religious literature also had a unique position in the literary environment. We want: *"It is known that five or ten years before you, there were only poets who were more respected and famous than you, who wrote eulogies and laments about the tragedy of Imam Husayn, and whose words were read in mosques and takiyas, and when they*

heard their words, they were praised by the people and eulogized. they were already enthusiastic about writing and spent all their time and energy on this path. Fifteen to twenty years ago, Shusha, the illiterate children holding pens in the castle, were engaged in writing, and each of them was proud of their poetry-like words"²³. It is interesting that "the illiterate children holding a pen in the Shusha fortress were engaged in writing, and each of them was proud of their words that resembled their own poetry," said Firidun Bey Kocherli, and among the Karabakh poets who wrote laments and laments in "Azerbaijani Literature", only a few poets - Abdulla Bey addresses the works of Asin and Mirza Aliasghar Novras and gives only one example of Asin's works with religious content. The reason for this, as he admits, is that Asin's works of this kind were obtained with great difficulty. Thus, when we look at the 19th century Azerbaijani literature and look at the area of development of religious themes in it, on one side there are enlightened democrats such as Abbasgulu Agha Bakikhanov, Mirza Fatali Akhundov, Mirza Kazim Bey, and on the other side we see gnostic poets such as Seyyed Azim Shirvani, Seyyed Abulgasim Nabati, Seyyed Hamza Nigari. And on the other side, we see poets who lament writers, such as Gumri, Raji, Dakhil, Dilsuz.

The second sub-chapter of **Chapter II** is called "**Theme and content characteristics of religious poetry in 19th century Azerbaijani literature**". It is shown that in the works of the poets who wrote on the subject of murder in the Azerbaijani literature of the 19th century, there are mainly two directions in terms of content: 1. those who wrote this tragedy in chronological order and 2. in a fragmentary manner. However, both of the poets who wrote this event either chronologically or fragmentarily wrote down almost all the main moments of this event and turned the most important moments of this tragedy into poetry. For example, when talking about Raji's work, Hafiz Abiyev writes: "*Raji, like Dakhil and Qumri, did not describe the tragedy of Karbala in sequence. He chose the most*

²³ Kocherli, F. *Azerbaijani Literature* // [In two volumes] F. Kocherli. Compiled by R. Qambarqizi. – Baku: Elm, Vol. 2, 1981. – p. 326.

prominent parts of the story and recited them in a poetry with a burning language"²⁴.

In general, when talking about the essence and core of the tragedy of Karbala, which holds an honorable place as both a historical and spiritual event in the history of Islam, some people sometimes associate these events and certain ceremonies related to these events with fanaticism and issues such as Sunni-Shia divisiveness in the history of Islam, if they want to overshadow this event. In fact, the opinions of researchers, clerics, scholars, poets, and Islamic-loving people in general about this tragedy and the moral qualities that this tragedy gave rise to are unanimous: this event is a school of bravery, a school of martyrdom for the cause of belief, a school of love, a school of being able to sacrifice the lives of loved ones in the way of God, and in the end, it is the love of God Almighty... In this sense, this idea is hidden within the whole of the maqal literature, especially in the works written on the subject of the 19th century maqal, which our researchers heard very correctly and noted when talking about the works of poets and writers who wrote on the subject of the 19th century maqal they did. For example, while talking about Raji's work, Hafiz Abiyev writes: "*As in his ghazals, Raji glorified love in his lamentations. The difference is only in the content of love. He described the feelings and emotions of the martyrs of Karbala who sacrificed themselves for the cause of justice in such a natural and convincing manner that the reader cannot remain indifferent to these events*"²⁵. However, both of the poets who wrote this event either chronologically or fragmentarily wrote down almost all the main moments of this event and turned the most important moments of this tragedy into poetry. In this sense, both groups of poets have almost touched on the themes we come across in the works of Haji Reza Sarraf, one of the most famous lament poets²⁶. Therefore,

²⁴ Abiyev, H. *Foreword* / H. Abiyev, *Haji Abulhasan Raji, Selected Works*. – Baku: Sabah, 1992. – p. 12.

²⁵ See: *ibid.*, p. 13.

²⁶ See: Huseynov, T. *Poets Writing on the Theme of Maqal in 19th-Century Azerbaijani Literature* // Baku State University, *Language and Literature*, 2019, No. 4 (112), pp. 168–176.

by listing the topics we encountered in Sarraf's work, we would like to say that other poets, to a greater or lesser degree, touched on these important themes of the Karbala tragedy in their works: 1. About Amir al-Momin's praise of Hazrat Ali 2. Ode in praise of Hazrat Ali (pbuh). 3. The ode about Zabani- hal. 4. Noha called Hazrat Ali Akbara (a) in the language of Fatima Sugra (pbuh). 5. Noha from the language of Fatimeyi-Sughra (pbuh). 6. Noha said from the language of Hazrat Zeynab (pbuh). 7. Noha called Hazrat-Ali Akbara from the language of Fatima Sugra (pbuh). 8. Noha about Ali-aba's entry into Karbala. 9. Noha about Tasua from the language of Imam Hussain (a). 10. Noha about Ali Akbar's farewell to his mother. 11. Umm-Layla's complaint about the address of Ali Akbar (a) who resembles the Prophet (pbuh). 12. Umm-Leila's complaint about Ali Akbar going to the battlefield. 13. A complaint about Ali Akbar (a.s.) from the words of Ms. Sakina. 14. Ali Akbar's (pbuh) noha about asking Imam Hussain (pbuh) for help. 15. Complaint about the martyrdom of Hazrat Ali Akbar (a.s.) 16. From the mouth of Imam Hussain and the complaint about his going to the battlefield. 17. Imam Hussain's (a) address to Hazrat Ali Akbar (a). 18. Noha said on the head of Ali Akbar (as) from the mouth of Imam Hussain (as). 19. Umm-Layla's lament that was said over the head of Ali Akbar (a.s.) in the tent. 20. The lamentation that was said over the head of Hazrat Ali Akbar in the tent from the words of Mrs. Sakina (pbuh). 21. The lamentation of Jabnab Qasim ibn Hasan (a) from the words of the bride Fatima. 22. Complaint about Qasim (a) asking for help from Imam Hussain (a). 23. The lament that Qasim (a.s.) said on his mother's tongue in his tent. 24. Complaint about the request of Hazrat Abulfaz (a) to Imam Hussain (a) for help. 25. Hazrat Abulfaz's lamentation from the mouth of Imam Husayn. 26. Imam Hussain's (pbuh) lament about Prince Ali Asghar's martyrdom. 27. Ali Asghar's mother Rubab's speech. 28. From the words of Imam Hussain (a.s.) at the time of martyrdom, the girl called Zaynaba. 29. Lament about the fall of the blessed statue of Imam Hussain (a.s.) on the land of Karbala. 30. Noha about the words that Imam Hussain (a.s.) offered to God. 31. Complaint about Hazrat Zeinab (pbuh) coming over the head of Imam Hussain (pbuh) in the slaughterhouse. 32. Hazrat Zaynab's (pbuh) complaint about Imam Hussain (pbuh)'s trouble with

her. 33. Lament about the family moving from the troubled Karbala. 34. Complaint about Hazrat-Siddiqa Tahira's (pbuh) addressing the blessed head of Imam Hussain (pbuh). 35. Complaint about the bride Sakina Fatima (pbuh). 36. Lament about Sakina's address on the blessed head of Ali Akbar (a). 37. The bride's complaint about Mr. Qasim's (pbuh) blessing on the road to Damascus. 38. Lament about the address of the bride Fatimah on the blessed head of Gasim in Sham. 39. Noha from the language of Hazrat Zeynab (pbuh) in the ruins. 40. The speech of Hazrat Zaynab (pbuh) to Mr. Sakina (pbuh) in the ruins. 41. Noha from the language of Mr. Ruqiyah (pbuh) when the Ahl al-Bayt entered Karbala. 42. The complaint about Arbeen. 43. Noha about Mr. Zaynab's (pbuh) speech about Arbain. 44. From the language of Fatima-Sughra, the noha said in Medina, etc.²⁷

If we take a look at Raji's laments and lamentations, we will see that these topics are also discussed and touched upon: for example, Hazrat Zeynab (pbuh) in front of Shamru, Hazrat Zeynab (pbuh) on the road to Sham, her mother sending Ali Akbar (pbuh) to war, Ali Akbar's (a) fighting and martyrdom, Imam Hussain's (a) sister Hazrat-Zainab's (pbuh) relationship, Ms. Sakina's relationship, etc. Of course, like the Shiites of the entire Muslim world, the martyred poets of Azerbaijan in the 19th century also knew these historical events perfectly and wrote down these events with great skill. for example, Hazrat Rajida. When Ali Akbar was sent off to battle by his mother, knowing that her son would not return safely from this battle, she still sent him off with courage and pride, did not allow him to hesitate even for a moment in entering the battle, and even asked him to take his brother with him, and finally, father and son The description of the scenes in which the mother is speechless after reaching this decision is quite effective:

*O son, are you not satisfied, I am not satisfied,
If you don't give it, my dear, I swear, dear, I won't agree.*

²⁷ The Word's Sarraf // *Materials of the scientific conferences held in Tabriz and Baku on the occasion of the 100th anniversary of the death of Haji Rza Sarraf Tabrizi.* – Baku: Baku Branch of the International “Al-Huda” Publishing House, 2005.

*Now that I have given you permission to rejoice,
If you've been, don't go to prison, you're also welcome
Both the son and the father have become one,
Mother can't say: I don't agree with Hijranuv.
He suddenly falls in love with his own speed,
Enter the curtain and take the party,
You know, I have nurtured you from today,
Go, I am not satisfied with you.*

*Because with this feeling, you are like a prophet, son.
This son of the Messenger is more inclined to you than Hamid.
If there are obstacles, don't go, don't accept.
Don't stick to anyone, I don't agree...*

*... Then whoever, the fire and the evil of hijr, will fall on his soul,
With oppression, the rose falls to the floor of the body,
In the slaughterhouse, each of them falls next to each other,
If you don't buy the army, don't worry, I don't agree...*

Sarraf describes how his mother Leyla sent her son Ali Akbar off to battle:

*You are ready to die, welcome, son,
Go sacrifice the neck, Oh prince, welcome, son.
I didn't sleep for eighteen years, I cared a boy like you,
I wasted my blood, I fed Lali-Badakhshan,
I sacrificed you, my dear, for this day,
You arrived at the right time, father, welcome, son.*

*I took you to this limit,
Now I have a request, I swear ,
A place in front of me, let me play the show,
I yearned in the world, welcome son.*

*What if you were completely overwhelmed with love?
You have been blessed with witnessing love.*

*Don't stop, go, because you are shrouded in pleasure,
It's okay, you're welcome Leyla, son...*

*...Hold naqdi-can in your hand, step into love,
If the grief comes from all sides, I'm sorry.
Don't look, buy it at any price.
No harm, my love, welcome, son.*

Of course, other poets have a different attitude to this event. So, if in the works of poets like Raji and Sarraf, Hz. Leyla's son Hazrat. If the scene of sending Ali Akbar off to battle is depicted in a somewhat warlike spirit, in a chivalrous mood, but in the works of poets such as Dakhil and Fana, this event is presented in a sadder, more fragile, more lyrical way, against the background of the suffering of a mother who sends her child to die²⁸.

In the creations of Maqtaal poets, There is a theme related to Hz. Ali Akbar, which, if it is possible to say so, runs through the works of most martyr poets like a red line. This topic is almost all poets. To Ali Akbar's joy, they wrote a variety of songs from their own languages. It is true, although some of these points are related to the above topics, in any case, the poets who wrote less on this topic than the poets who wrote more on the topic of maqtaal, such as Raji, Sarraf, Dakhil, are Hazrat. The writings of Ali Akbar are particularly noteworthy. For example, at the beginning of the 19th century, Abbasgulu Agha Bakikhanov Qudsi wrote:

*Karbala, the detained grave-Ali Akbarimi,
I give it because I entrust it to you.
There was no proof of Leyliyi-poorness,
With the sigh of the fire, I have tears,
If I had a choice, I wouldn't have left it.*

²⁸ See: Huseynov, T. *The Heroic Women of the Karbala Tragedy in 19th-Century Azerbaijani Maqtaal Literature // Researches*. Institute of Art, Language and Literature, Nakhchivan Branch of ANAS. – 2022, No. 2 (42), Vol. 16, pp. 24–29.

I used to change my life into black...

Khurshudbanu Natavan writes:

Tell Huseyin, O Saba, not to come to Karbubala.

If he comes, he will be in trouble in this desert, don't come.

Don't bring Akbari to Kufa.

Turreyi-muski-anbari, which is drowned in blood by oppression,

Maybe take Firangatak to the Jumely-Ali-Heydari,

Do not come to kuhi-Mina today for Zibhi-azim.

Mirza Alakbar Sabir writes:

He looked at the face of Leyla on Akbar's spear,

He saw that it was pouring down on his face.

He came and said: O son of Shami-Shabistan,

You are not enough, my dear son,

did not come out, my dear son,

I wish your mother had not come to this world.

Chapter III of the dissertation is called "**Artistic characteristics of religious poetry in 19th century Azerbaijani literature**" and consists of two sub-chapters. The first subsection called "Religious features as a means of poetic expression in religious poetry in 19th century Azerbaijani literature" shows that one of the poetic features of Eastern poetry is that religious terms and concepts can rise to the level of an artistic image in its system of images. It is interesting that in this poetry, the religious concepts, distinguished by their color and variety, appeared more than the creations of the poets who wrote and created in the Maqal literature, at the same time, at the same time, in the creations of enlighteners-ghazalkhans such as Seyid Azim. In general, such religious images include place names such as Kaaba, Mecca, Heaven, personal names such as Yusuf, Yaqub, Christ, Maryam, Khizir, etc. occupies a very important place. For example, we read in Seyid Azim's work:

So many people seem to be in love,

No, be one of the hundred Kabayi-davarda

or

*It's black and white that falls on the soul, or who,
Pari-Gibril-Amin took the scroll-Quran*

It is true that among the representatives of the 19th century Azerbaijani poetry, as we mentioned again, we come across these terms mostly in the works of Seyid Azim and Nabati, but in any case, they are not so important among the representatives of the 19th century Azerbaijani poetry, but what however, we find it in the creations of other poets who participated in the creation of this literature. For example, in the works of Mirza Alakbar Saburi (1866-?), who lived and created in the second half of the 19th century, we read:

*Oh, the limit of Saba, grant me this desire,
Go and give the story to Sulayman.
My adventure, my language, my couch, my love,
Give the news to Adam the wanderer Rizvan.*

*Warn me-Farhad about Shirinim,
Bring the message to Canaan.
Don't forget Saburi,
Comment on your problem, give it to Khorasan.*

The second sub-chapter of **Chapter III** is called "**Artistic depiction and means of expression of religious poetry in 19th century Azerbaijani literature**". It is shown that the literature of Karbala, which functions as a separate branch in the literature of the 19th century, has poetic characteristics. Undoubtedly, at first glance, the poetic characteristics of this literature do not differ much from the poetic characteristics of the other branches of the above-mentioned religious literature written in this century. In other words, these works, most of which were written in the form of poems, have approximately the same level of weight, rhyme, and poetic figures, and we can talk about these issues as well, and we will. But in addition to all this, in our opinion, there is a greater need to investigate and study one issue in Maqatal literature and Karbala literature: how and what is the image of Karbala reflected in Maqatal literature, which turned the tragedy of

Karbala into a great literary event in terms of quantity and quality found in the picture?

Karbala, which was dry, waterless and inhospitable, became known not only in the Muslim world, but only among the Shias, all over the world, among Muslims and even non-Muslims, as a result of the tragedy that occurred in this land. And, of course, the poets also heard this sensitive point and used it to make Karbala an image in the Maqal literature and make this tragedy more popular. And as a result, Karbala became a symbol not only of the land of Karbala, of the tragedy, but also of the tragedies happening in all places in the world. And it is no coincidence that Raji wrote:

*Shia, every trouble in Hussein's mourning is repelled.
Cry, every day is ruzi-ashurad, everywhere is Karbala...*

Thus, taking into account all that has been said, the following can be noted as the results of the dissertation work:

1. 19th century Azerbaijani society is distinguished from other centuries due to its religious, spiritual, scientific and literary qualities.

2. The environment of 19th century Azerbaijan, on the one hand, has not yet cut ties with the East, and on the other hand, it is an environment that aspires to the European environment.

3. No matter how much the environment of 19th century Azerbaijan is connected to the East, the superiority of the European environment is felt more.

4. The literary environment of 19th century Azerbaijan is a very lively literary environment; so, be it the genres of oral folk literature, classical poetry or satirical literature, at the same time, the enlightened press is developing on a large scale.

5. 19th century Azerbaijani literature is also a literature full of contradictions. Because, writers like Abasgulu Agha Bakikhanov, Seyyid Azim Shirvani and others, if on the one hand they write scientific, moral and didactic enlightening works, on the other hand they also write purely religious works.

6. The attitude of the enlightened democrats of the 19th century towards religion is also ambiguous. For example, like Mirza Fatali Akhundov, if on the one hand they consider "religion to be nonsense

and legend", on the other hand, they write various works and treatises about this religion.

7. At the same time, 19th century Azerbaijani literature is distinguished by the high development of maqal literature, which we cannot see in Azerbaijani literature either before or after the 19th century.

8. 19th century Azerbaijani magtal literature is actually such a branch in the history of Azerbaijani literature that one cannot understand and appreciate the 19th century Azerbaijani literature as a whole without studying this branch.

9. The creators of the 19th century Azerbaijani magtal literature, such as Sarraf, Dakhil, Raji, Gumri, are truly outstanding representatives of the content and poetic features of their works.

10. At the same time, the study of the 19th-century Azerbaijani literary literature reveals the attitudes of literary critics and literary critics, such as Firudin Bey Kocherli, to this process.

Thus, after all that has been said, the importance of studying and investigating religious motifs in the 19th century Azerbaijani literature is revealed once again, and we tried to answer these questions in the dissertation.

The main results of the dissertation are reflected in the following articles of the author:

1. Socio-political and literary-religious environment in Azerbaijan in the 19th century / Searches. Institute of art, language and literature of Nakhchivan branch of AMEA. 2019.- #2.-c.10. pp. 54-61.

2. Poets who wrote on the topic of slaying in the 19th century Azerbaijani literature / Baku State University, Language and Literature, 2019.- №4.- (112).- pp. 168-176.

3. Religion in the lives and works of enlightened democrats of the 19th century / Baku Girls' University. - Scientific works, 2020. - No. 1 (41). - v. 11. - p. 53-59.

4. XIX century Azerbaijani literature on religious topics / Baku State University.- Language and literature.- 2022.- №2 (119).- pp. 439-442.

5. Image of Imam Huseyn (a) in the 19th-century Azerbaijani literature / Baku Eurasian University. - Materials of the Republican

conference "Independent Azerbaijan: in the light of reality". - May 25-26, 2022.- pp. 150-167.

6. The heroines of the tragedy of Karbala in the 19th century Azerbaijani martyrdom literature/ Searches. Institute of art, language and literature of Nakhchivan branch of ANAS.- 2022.- №2.- (42), v.16.-p.24-29.

7. Religion and society in the context of 19th century Azerbaijani literature / The XXIX International Scientific Symposium "Turks and the World Problems of Mutual Relations? Dedicated to the 220th anniversary of Mirza Kazembek.- The 30th of August 2022, Kars.Turkey.- 2022.- p.38-42.

8. Poeticheskiye osobennosti poezii na religioznuyu temu v Azerbaydjanskoj literature XIX veka/ Colloquium-journal Warszawa, Polska.- 2022.- №31 (154).- p.64-67.

9. The weight system of 19th century literary literature/ The XXXI International Scientific Symposium Turkic World and National Unity The 29th of October 2022 Andijan.- Uzbekistan.- 2022.- p.63-69.



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