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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**THE THEME OF GANJA IN AZERBAIJAN POETRY
AS A SYMBOL OF NATIONAL SELF-EXPRESSION**

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GENERAL CHARACTERISTICS OF THE WORK

Relevance of the topic and degree of development. In modern humanitarian scientific thought, the interests of national statehood occupy a main place. After Azerbaijan gained state independence, the main strategic goal of literature, art, and culture was to preserve the national and spiritual heritage of the people, to explore and reveal the process of historical understanding.

The city of Ganja, one of the most important of our material and spiritual values, which has been repeatedly renamed in different periods of history and ideological systems, and whose national face has been attempted to be changed, has become the target of various political pressures and persecutions in different historical periods. In particular, its name was changed several times when the Ganja Khanate was occupied by the Tsarist Empire at the beginning of the 19th century. Being one of the centers of socio-political events in the early 20th century, the establishment of the "Difai" organization, the first arrival of the Caucasian Islamic Army, and many other processes further increased the centrality of Ganja in all aspects. The fact that the capital of the Republic of Azerbaijan was located in Ganja for several months in 1918 and a series of important state decisions were made from here increased the city's importance in terms of statehood traditions.

After the fall of the republic, the Ganja uprising in the last days of May 1920 against the occupation of the XI Red Army showed that this city remained faithful to its historical traditions. During the Soviet period, many events took place in Ganja and its surroundings, as a result of which the name "Ganja", which was an expression of the national spirit, was tried to be forgotten. These events that took place in Ganja led to the emergence of a new direction in artistic thought.

A deep and comprehensive study of the theme of Ganja in Azerbaijani poetry is one of the most pressing issues facing our modern literary criticism. The city of Ganja, as the cultural and scientific center of our people, has lived in their spirit, and has lit a light of hope in the people as the herald of the freedom and independence of the homeland, and the foundation of its future. This city, as a symbol of national self-expression, has given direction to the creation of songs and hymns, and

poems written about Ganja have spread from generation to generation, from mouth to mouth. The fact that the city of Ganja occupies a unique place in Azerbaijani poetry is due to the symbolized heroism of Jomard Kassab, Usta Bandar, and Javad Khan, the resistance of the city's population against foreigners with the spirit of independence, the extraordinary struggle and patriotism of those who died for freedom, and the impregnable, indomitable fortress spirit of the city, which has repeatedly risen from the ruins, reflecting the desires and aspirations of our people.

Ganja is also remembered as the homeland of Abullula Ganjavi, Mahsati Ganjavi, Nizami Ganjavi, Qivami Mutarrizi, Mirza Shafi Vazeh, Ali Nazmi, Ali Razi Shamchizadeh and dozens of other classics. The creativity of Qatran Tabrizi, who spent a certain part of his life in Ganja and considered it his second homeland, also represented this literary environment.

Since the beginning of the 20th century, the literary environment of Ganja has become even more vibrant in the wake of political and social events, taking a leading position in Azerbaijani reality. A certain period of life of Huseyn Javid, Abbas Sahhat, Mohammad Hadi, Ahmed Javad, Samed Vurgun, Mikayil Mushfig, Mir Jalal, Hamid Arasli, Nigar Rafibeyli, Rasul Rza, Mikayil Rzaguluzade, Ahmed Jamil, Zeynal Khalil and dozens of other famous poets, writers and literary critics passed in Ganja. This is the past. They were part of this literary environment, and the theme of Ganja and its symbolic expression played a central role in their work. In the 1920s, a new stage was formed in the literary environment of Ganja. The core of the "Golden Pens" literary society formed in Ganja in 1927-28 was one of the factors that enriched this literary process. The establishment of the Ganja Branch of the Azerbaijan Writers' Union and the fact that many representatives who emerged from this environment (Ahmad Javad, Mir Jalal, Hamid Arasli, Nigar Rafibeyli, Ahmad Jamil, Zeynal Khalil, etc.) were the main forces, and some of them later headed the Azerbaijan Writers' Union (Mikayil Rzaguluzade, Seyfulla Shamilov, Mammad Kazim Alakbarli, Samad Vurgun) or were prominent representatives of Azerbaijani literature increased the importance of this literary environment. During the Soviet period, Ganja and its

symbols were occasionally praised and described in our literature. Along with Ganja, the natural landscapes of Goygol, Kapaz, and Maralgol were praised, and the description of national and spiritual values oriented towards the past was expressed through symbols.

As for the study of the problem, it should be said that the topic of Ganja has been addressed at different times. In the studies conducted on the life and work of Qatran Tabrizi, Abullula Ganjavi, Mahsati Ganjavi, Nizami Ganjavi, the literary environment of Ganja has also been considered. Rafael Huseynov's works "Mahsati as it is", "Literally beautiful Mahsati", Jalal Gasimov's "Life and work of Abdulla Sur", Givami Gaziyeu's "Ganja literary environment (1900-1920)" and others, the literary environment of different periods of Ganja is investigated to one degree or another.¹ However, no separate research work has been written on the symbol of national self-expression of Ganja in Azerbaijani poetry.

Object and subject of the research. The main object of the research work is the poems written by writers who lived and created in Ganja about this city itself, its nature, and symbols. This city is one of the most frequently used cities in Azerbaijani poetry, whose beauty and antiquity are the subject of poems. The reflection of the theme of Ganja and the people of Ganja occupies an important place in the creativity of Azerbaijani poets from classical literature to the modern period. The main subject of the research is the symbols and emblems of national self-expression that change and renew in the creativity of these poets.

The main goal of the research is to study Ganja, its people and their nature, symbols, and self-expression symbols from ancient times to the present day. To achieve this goal, the following tasks have been set:

- To analyze the theme of Ganja and Ganja in the work of classical Azerbaijani poets;
- To examine the historical aspects of the theme of Ganja in the

¹ Hüseyinov, R. Söztək gözəl Məhsəti / R.Hüseyinov. – Bakı: Şərq-Qərb, - 2013. - 100 p.; Hüseyinov, R. Məhsəti necə varsa / R. Hüseyinov. - Bakı: Yazıçı, - 1989. - 336 p.; Qasımov, C. Abdulla Surun həyatı və yaradıcılığı / C.Qasımov. – Bakı: Təhsil, - 2004. - 136 p.; Qaziyev, Q.N. Gəncə ədəbi mühiti (1900-1920):/ dissertation of Doctor of Philosophy in Philology / - Gəncə, 2011, - 154 p. etc.

odes of Qatran Tabrizi;

- To investigate the historical, socio-political reasons for the name change of Ganja in different periods and its reflection in poetry;

- To analyze how Ganja's resistance to occupations has become one of the main symbols of the struggle for freedom in our literature and in public thought;

- To examine the service of poetry in the struggle for the survival and return of the name of Ganja during the Soviet period;

- To examine the symbolic expression of the theme of Ganja and its individual features in the works of A. Javad, M. Mushfig, and S. Vurgun;

- To analyze the protest nature of the Ganja songs created by Azerbaijani poets and composers during the Soviet period;

- To examine the theme of Ganja in Azerbaijani poetry in the first half of the 20th century;

- To analyze the Ganja theme in the poetry of Ahmad Jamil, Nigar Rafibeyli, Zeynal Khalil, Alakbar Ziyatay;

- To examine the Ganja theme in the works of contemporary Azerbaijani poets who wrote and created in the Ganja literary environment.

Research methods. The principle of historicity was taken as a basis when using literary and artistic materials in the research work. Using modern scientific-theoretical and literary materials, national self-expression symbols were systematically evaluated and analyzed. Determining the place and position of the Ganja theme in the history of Azerbaijani literature and coming to conclusions is one of the methodological aspects of the research. The dissertation used modern scientific-theoretical literature, and references were made to the works of prominent literary scholars on the subject as much as possible.

Main clauses defended. In order to study the problem of using the theme of Ganja as a symbol of self-expression in Azerbaijani poetry, the following provisions are supposed to be defended:

- Ganja occupies a unique place in historical, national-spiritual sources as a symbol of national self-expression;

- Ganja was attacked at different times and there were socio-political reasons for changing the name of Ganja;

- The form and content of national expression in the literary environment of Ganja are diverse and rich;
- Ganja period was of great importance in the life of Qatran Tabrizi and the socio-political, literary and cultural environment of Ganja was reflected in his odes;
- In the 12th century, Azerbaijani poets of the “Ganjavi” family wrote and created in the literary environment of Ganja. Nisba played an important role in the development of Ganja city;
- Literary gatherings were created and operated in Ganja in different historical periods. The creativity of writers who were members of these gatherings and gathered there ensured the functioning of Ganja as a poetic image;
- At the beginning of the 20th century, the creativity of the representatives of Ganja literary environment was rich in opportunities for national self-expression;
- The theme of Ganja has a special position in the creativity of Ahmad Javad. The manifestations of socio-political symbolic self-expression occupy a key place in the poet’s poem “Goygol”;
- Azerbaijani poets have always kept the theme of Ganja alive, and composers created songs dedicated to Ganja during the Soviet period;
- Prominent literary figures who joined this environment from outside played a major role in the formation of the Ganja environment;
- The theme of Ganja has found rich artistic expression in the creativity of writers who are members of the Ganja branch of the Azerbaijan Writers’ Union;
- In the second half of the 20th century and in the modern period, the diversity of self-expression on the theme of Ganja in Azerbaijani poetry has expanded and developed.

Scientific novelty of the research. For the first time, the theme of Ganja in Azerbaijani poetry is systematically involved in research as a symbol of national self-expression. The study of the history of the Ganja theme, its development path, and the possibilities of its use in the creativity of individual poets is one of the most important factors determining its scientific novelty. As time changes, the enrichment of the Ganja theme, the addition of shades of national freedom, and the

manifestation of the inclusion of new symbols and symbols are considered in the context of scientific novelty. The enlightened approach to the problem at the beginning of the 20th century, the analysis of the national context during the Republic, and the analysis of subtextual poetic description and chanting during the Soviet period determine the novelty of the problem.

Theoretical and practical significance of the research. The theme of Ganja in Azerbaijani poetry has been systematically studied in terms of modern scientific and theoretical values. The results of the research work have been carried out in the context of the creativity of poets who occupy an important place in the history of Azerbaijani literature. The scientific conclusions obtained in the dissertation can be used as an auxiliary tool by specialists conducting research in the history of Azerbaijani literature, literary criticism, and students of the philology faculty of higher education institutions.

Approbation and application of the research. The main provisions of the research work are reflected in the applicant's articles published in journals recommended by the Higher Attestation Commission, as well as in his speeches, reports, and theses at international and republican scientific conferences.

Name of the organization where the dissertation work was carried out: Nizami Ganjavi Center of the Ganja Branch of the Azerbaijan National Academy of Sciences.

Total volume of the dissertation. The dissertation consists of an Introduction (14 605 characters), three chapters (Chapter I – 65 474 characters, Chapter II – 83 323 characters, Chapter III – 75 318 characters), Conclusion (7 602 characters) and a list of used literature.

In total, the dissertation comprises 246 323 characters, excluding the bibliography.

MAIN CONTENT OF THE RESEARCH WORK

The **Introduction** to the dissertation justifies the relevance of the topic, indicates its goals and objectives, theoretical and methodological foundations, identifies its scientific innovations and

the provisions put forward for defense, and its theoretical and practical significance.

Chapter I of the dissertation, entitled "**Ganja period in the lives of Azerbaijani classical poets and Ganja theme in their works**", is divided into three paragraphs. The first paragraph, titled "**Historical, literary and cultural sources characterizing Ganja as a symbol of national self-expression**", refers to sources related to the topic. Thus, Ganja is one of the oldest cities in Azerbaijan. There is a lot of information and notes about Ganja in medieval sources. The 10th-century Arab geographer and traveler Al-Istakhri shows in his work "Kitab Masalik al-Mamalik" that "*from Barda to Ganja (Ganja is given as Ganja) – this is a city – is 9 farsakhs, from Ganja to Shamkir is 10 farsakhs.*"² The 12th-14th century Arab historian Abulfida, the 14th century Persian chronicler and geographer Hamdullah Qazvini, the 17th century geographer Sadiq Isfahani, and many other scholars whose names we have not mentioned, also have notes on the geographical location of Ganja. In his "Book of Travels",³ the Turkish traveler Evliya Çelebi, who visited Ganja in the 17th century, provided information about the city's population, craftsmanship, buildings, etc. Yaqut Al-Hamawi (12th-13th centuries) wrote in his "Mu'jam ul-Buldān" about Arran and its cities, "*Among them are the city of Ganja (the people call it Ganja), Barda, Shamkir, and Beylagan*".⁴ The prominent poet, historian, and geographer Hamdullah Qazvini, who lived in the 14th century, said, "*Ganja is a complete treasure in Arran*",⁵ praising its mild climate and abundantly fertile soil.

Historical information about the socio-political, literary and cultural environment of Ganja can also be found in the work of

² Azərbaycan tarixi üzrə qaynaqlar / Compiler and editor S.Əliyarlı. – Bakı: Çıraq, – 2007. – p. 129.

³ Челеби, Э. Книга путешествия (Земли Закавказья и сопредельных областей Малой Азии и Ирана) / Э. Челеби. – Москва: Наука, – 1983. – p. 286-287.

⁴ Azərbaycan tarixi üzrə qaynaqlar / Compiler and editor S.Əliyarlı. – Bakı: Çıraq, – 2007. – p. 183.

⁵ Yanar, M. Gəncənin dastanı (Poems. Literary, artistic, historical chronicle): [in 2 books] / M.Yanar. – Bakı: Azər nəşr, – b.2. – 2018. – p. 10.

Qatran Tabrizi, who spent a large part of his life in Ganja and gained influence in the court of the Shaddadid state (951-1174), whose capital was Ganja, in the 11th century. During that period, Ganja became a major trade and cultural center of the Caucasus.

In the 17th century, the Safavid ruler Shah Abbas I built a new city far from the ancient site of the city, which had been destroyed by raids and natural disasters, and the city was named Abbasabad after him. In 1804, the death of the Ganja Khan Javad Khan in a heroic fight against the tsarist occupation frightened both the tsar (king) and the commander of the tsarist troops besieging Ganja, Sisianov, so the city was renamed Yelizavetpol in honor of the tsar's wife. This historical injustice was put to an end during the Azerbaijan Democratic Republic and the name Ganja was restored.

The Ganja uprising, which has a very important place in the history of struggle of the Azerbaijani people, was the biggest and strongest resistance of the people against colonial slavery. These events proved that the ideas of freedom live and are immortal in the spirit and soul of the people of Ganja.

In 1935, the name of Ganja was changed again and was called Kirovabad in honor of the Bolshevik S.M. Kirov. The name Ganja was banned. However, during the Soviet period, our intellectuals, who were trying to restore the name Ganja, which was a symbol of national self-affirmation, wrote poems and composed music in the name of the ancient city. Since the Soviet empire existed for 70 years, the name Ganja was returned to its original name late. In 1989, historical injustice ended. As a result, despite the complex, contradictory socio-political events it has historically gone through, the city of Ganja has always retained its status as a center of culture and literature and has become a symbol of national self-expression.

In the 2nd paragraph of Chapter I, titled **“The socio-political, scientific and literary-cultural environment of Ganja in the 11th century Azerbaijani poetry”**, reference is made to the odes of Qatran Tabrizi, who lived and created in the 11th century and spent a significant part of his life in Ganja, which reflect the city's socio-political, literary and cultural environment. In one of his poems, the poet praises the ruler of Arran, Abulhasan Ali Lashgari: *“Your*

*palace is as beautiful as a garden of paradise. You have a warlike army, you have an army of science and culture! You have a mighty army, you have solid knowledge!”*⁶

In the madhiyya a kind of description of Ganja of the 11th century is given. When the poet says "heaven", we think he means Ganja, where the ruler's palace is located. This is a sign of sociopolitical development of Ganja in that period. At the same time, it is clear from these lines that a large number of learned and educated scientists lived in the city at that time. Q. Tabrizi meant exactly this when he said "army of science and culture".

It is not without reason that many artists such as Abul Muammar and Abul Ali, whom Q.Tabrizi called masters in his poems, lived and created in Ganja in the 11th century. Because the historical facts also confirm that during that period, as the capital of the state, *"since the security of Ganja was well ensured, some of the outstanding classics, scientists and artists of the time found comfort, lived and created in Ganja"*⁷. Q.Tabrizi and the great artists he praised in his works had a positive impact on the scientific, social-political, literary-cultural life of the city and created the foundation for the formation of personalities such as Mahsati Ganjavi and Nizami Ganjavi in the 12th century.

In the last paragraph of chapter I, **“Ganjavi” lineage poets of Azerbaijan and praise of artists and professionals of Ganja**, the life and work of poets who wrote and created in Ganjavi literary environment in the 12th century are discussed. With their works, these poets spread the fame of Ganja to the countries of the Near and Middle East and determined the place of the city in Azerbaijani culture and poetry.

Abulula Ganjavi, who created the first examples of sociophilosophical poetry in Azerbaijani literature, in his qasida “Andnama” pointed out his connection with Ganja and the

⁶ Təbrizi, Q. Divan / Q.Təbrizi. – Bakı: Azərbaycan SSR Elmlər Akademiyası nəşriyyatı, – 1967. – p. 30.

⁷ Azərbaycan tarixi / Editor Z. M. Bünyadov (preface), Y. B. Yusifov; reviewer S.S.Əliyarov, Q. M. Bayramov, İ. A. Babayev. – Bakı: Çıraq, – vol.1, – 2007. – p. 295

population of Ganja and rightly believed that the inhabitants of ganjali would boast of a person like him in the future.

The poetry of Qivami Mutarrizi Ganjavi, one of the poets' active in Ganja in the 12th century, which openly complained about the times, proves that the humanism that manifested itself in Azerbaijani literature was formed precisely in the Ganja literary environment.

At a time when the problem of women's liberation existed in the 12th century Eastern world, the artistic activity of female poets in Ganja, distinguished by their words, art, and personality, showed the differences in the social environment and thought that were characteristic of the renaissance period.

In the literary environment of the 12th century Ganja, after Mahsati Ganjavi himself, a number of poetesses (Raziyya Ganjavi, Dokhtari-Khatibi Ganja, Dokhtare-hakim Kav, Dokhtare-Seti, Dokhtare-Salar) also entered the art scene. In the collection of rubais called "Nuzhatul Majalis"⁸ created by the 13th century Azerbaijani poet Jamaladdin Khalil Shirvani, the names and creative examples of 24 more poets of the "Ganjavi" lineage who lived and wrote in Ganja in the 12th–13th centuries were also reflected.

Mahseti Ganjavi, the well-known female poet and rubai master of the Azerbaijani renaissance period, in her sahrashubs expresses respect and love for simple and hardworking people and people of art and profession, for the arts of craftsmen such as tailor, hatter, shoemaker, butcher.

*Həvəslə, şövqlə papaqçı canan,
Papaqlar tikirdi atlas parçadan.
Min əhsən söylədim hər naxışına,
Dördünə biri də bəsiydi haman.⁹*

دلدار گلّه دوز من از روی هوس

⁸ Şirvani, C. X. Nüzhetül-məcalis / C. X. Şirvani. Translation from Persian, preface and comments by Ph.D. Nəsim Göyüşov. – Bakı: TEAS Press Nəşriyyat evi, – 2016. – p. 19-21.

⁹ Yusifli, X. Məhsəti Gəncəvi (900) / X. Yusifli. – Gəncə: Elm, – 2013. – 219 p.

می دوخت کلاهی ز نسبیخ و اطلس
بر هر تَرکی هزار زه می گفتم
با آنکه چهار ترکر یک زه بس¹⁰

(The hatter, Janan, was making hats from satin with enthusiasm and passion. One compliment was enough for four of them, but I said a thousand compliments for each pattern.)

The author, who shows that craftsmanship flourished and was numerous in the city, reveals that Ganja is known in the countries of the Near and Middle East.

Jovhari's "Mahsati and Emir Ahmad" is a very valuable source in terms of collecting and preserving the literary heritage of Mahsati Ganjavi, as well as getting to know the literary environment of Ganja. The epic states that in the Xarabat neighborhood of Ganja, where the literary community was the richest and most vibrant, there was a place for discussions on social issues, as well as poetry, music, and dance. It is precisely because of these qualities that Mehsati Khanum, who had a charming voice and the ability to perform music, cannot be separated from Xarabat.

Nizami Ganjavi's creativity, which constitutes a new, original stage in the development of Azerbaijani artistic thought, has also introduced Ganja and Azerbaijan to the entire East with its humanistic ideas, philosophical thought, human concept, female images, line of love and affection, and his "Khamsa" as a whole, and has occupied a unique place in world poetry. Also, in the literature of the Eastern peoples, more than 600 works by about 300 authors based on Nizami's themes were created between the 13th and 20th centuries. The great poet repeatedly mentioned his native Ganja in his works, declaring that he was from Ganja and his love for his native land. From the verse of the great poet:

ز هره من خاطر انجام فروز¹¹

¹⁰ Meier, V.F. Die schöne Mahsati. Ein Beitrag zur Geschichte des Persischen Vierzeilers / V.F.Meier. – Wiesbaden: Franz Steiner Verlag GMBH, – Band 1. – 1963. – p. 214.

¹¹ ۲۰۱۴ - گنجه: علم. - نظامی گنجوی/ نظامی گنجوی. مخزن الارار. - گنجه: علم، - ۲۰۱۴

“*Ganja pours out Harut, my Babylon, // The candle of light to the hearts of the heavens*”¹² - it is understood that Ganja is the abode of poetry standing on a high level, of meaningful, mysterious words that attract the attention of the world.

One of the poets of the “Ganjavi” pseudonym (nisbe) in the 12th century was Nizami Ganjavi’s son, Muhammad Ganjavi. The poems “Oglum Muhammada” (To my son Muhammed) found in Nizami’s “Khamasa” also confirm this. Researcher Prof. Khalil Yusifli states that he acquired a poem by Muhammad in Tehran in 1998 and notes that “*only one verse remained from Muhammad. The verse has the words “Muhammad wale-de-Sheikh Nizami” (i.e. “Muhammad, the son of Sheikh Nizami”)*”¹³.

Poets who wrote and created with the "Ganjavi" pseudonym (nisbe) left their mark on Azerbaijani and world poetry. The inspired description of Ganja in the works of those poets also confirms its antiquity and beauty, as well as its status as a center of science and culture.

The analyses and conclusions made in this chapter were published in the articles and theses titled “Ganja in the Poetry of A. Javad and H. Arif”, “Ganja Shahrashubs of Mehsati”, “Symbol of National Freedom - Ganja”, “Ganja in Nizami Ganjavi’s “Khamasa”, “Significant Place of the City of Ganja in the Literary and Socio-Political Life of Azerbaijan”, “Poets of the 12th Century Who Created under the Pseudonym Ganjavi”.¹⁴

¹² Gəncəvi, N. Sirlər xəzinəsi / N.Gəncəvi. Foreword author and scientific editor X.Yusifli, – Gəncə: GDU, – 2012. – p. 60.

¹³ Yusifli, X. Nizami Gəncəvinin şəcərəsi / X.Yusifli, S.Pişnamazzadə. – Gəncə: Elm, – 2012. – p.51-52.

¹⁴ Verdiyeva, T. Ə.Cavad və H.Arif poeziyasında Gəncə // – Bakı: Filologiya məsələləri, – 2017. №12, – p. 365-373; Verdiyeva, T. Məhsətinin Gəncə şəhrəşubları // – Gəncə: GDU. Elmi xəbərlər jurnalı, – 2021. №2, – p.373-379; Verdiyeva, T. Milli azadlıq simvolu – Gəncə // – Bakı: Risalə. Araşdırmalar toplusu, – 2019. №1(16), – p. 191-198; Verdiyeva, T. Nizami Gəncəvi “Xəmsə”sində Gəncə // – Bakı: Risalə. Araşdırmalar toplusu, – 2017. № 1(13), – p. 94-103; Вердиева, Т. Значимое место города Гянджи в литературной и общественно-политической

Chapter II of the dissertation, entitled **“The theme of Ganja as a symbol of national self-affirmation in the 19th and early 20th centuries”** is also divided into three paragraphs. The first paragraph, titled **“Ganja Literary Assembly and Ganja as a Poetic Image”**, examines the self-assertion of the theme in the literary environment of Ganja in the 19th century. At that time, the first literary society Azerbaijan, **“Divani Hikmet,”** organized by the prominent educator, poet, and teacher Mirza Shafi Vazeh, was based on a certain tradition in Ganja.

This literary society attracted not only poets living and working in Ganja (Sheikh Ibrahim Qudsi, Mirza Mehdi Naji, Haji Abbas Shola, etc.), but also foreign writers (I.I.Grigoryev, I.A. Slivitsky, G. Rosen, F. Bodenstedt, etc.). Mirza Shafi's poems, which achieved the emergence of enlightening scholars in the field of Azerbaijani literature with his literary heritage and innovative ideas, aroused interest in world literary criticism even after his death and were translated into English, French, Italian, Norwegian, etc. languages. Thus, just as Ganja became the center of attention in a large part of the world as the homeland of the great poet and educator Mirza Shafi Vazeh at the beginning of the 19th century, the poet Mirza Shafi Vazeh himself, with his creativity and personality, became a symbol of Ganja's national self-expression.

When we look at the work of Agha Ismayil Zabih, one of the poets who lived and worked in Ganja and was a member of the **“Divani Hikmet”** literary society it is possible to see that the spirit and forms of expression of Ganja of the 12th-13th centuries occupied an important place. A. Zabih's **“Ganja Craftsmen”** is the most interesting shrangiz dedicated to the art and profession owners of this city after Mehsati and is the first example of the genre and was written in the form of a mukhammas-mustazad. Unlike M. Ganjavi, A. Zabih talked about the cunning deeds of Ganja craftsmen. This mukhammas can be considered one of the most

жизни Азербайджана // – Алматы: Вестник КазНУ. Серия филологическая, – 2019. № 2(174), – р. 35-40; Вердиева, Т. Поэты XII века, творившие под псевдонимом Гянджеви // International Scientific and Practical Conference, – Пятигорск: – 25-26 May, –2017, – р. 31-36.

reliable ethnographic sources that provides complete and detailed information about 19th century Ganja.

During the time Mirza Shafi Vazeh lived in Tbilisi, Mirza Mehdi Naji, who led the activities of "Divani Hikmet" in Ganja and gained fame for his talent as a poet as well as calligraphy and medicine, praised the land of Ganja and said that its people are wise people.

Most of the poems written by Molla Abbas Shola, one of the main members of the "Divani Hikmet" literary society, are literary examples that embody the unique characteristics of Ganja, the historical events taking place in the city from time to time, and the manners and tradition of the people of Ganja.

*Gəhi Osmanlının, gəh rusun oldun,
Nəsib oldun gəhi İranə, Gəncə!*¹⁵

*(Sometimes you became an Ottoman, sometimes a Russian.
You were lucky to go to Iran, Ganja!)*

Thus, the "Divani-hikmat" literary society, which created conditions for the development of enlightened intellectuals and became an international literary organization with its reputation, played an important role in the social and literary life of the ancient city by forming in Ganja, and at the same time promoted both Ganja and its intellectuals in the world.

At the beginning of the 19th century, a new symbol entered the name of Ganja. This is related to the symbolism of the name of Javad Khan, who became a symbol of Ganja's resistance against tsarist occupation. A poet named Hasan, who was originally from Ganja, was saddened by the death of Javad Khan, and described the fact that his death and the tragedy of the city of Ganja happened at the same time, and warned everyone about the incident:

Görən, bilən, eşidənlər yansınlar,

¹⁵ Köçərli, F. Azərbaycan ədəbiyyatı: [in 2 volume] / F.Köçərli. – Bakı: Avrasiya Press, – vol.2. – 2005. – p.198.

*Gör nə yaman oldu halı Gəncənin.
Bizə imdad etməz padişahzadə,
Məğrur tutulubdur yolu Gəncənin?*¹⁶

(May those who see, know and hear burn, See what happened to Ganja. The prince will not help us, Is the way of Ganja proud?)

Abdurrahman Agha Dilbaz oğlu in the poem “Ganja Massacre” described the betrayal and cruelty of the tsarist army’s attitude towards Javad Khan and the youth of Ganja:

*Ey qazilər, gəldi qəzadan bəla,
Bir olmaz müsibət dövran eylədi.
Yüz verdi qovğayi-dəşti-Kərbəla,
Ruslar Gəncə şəhrin viran eylədi*¹⁷.

(Oh veterans, trouble has come, Unfortunately, disaster has come full circle. He gave the face of Gowgayi-Dashti-Karbala, The Russians destroyed the city of Ganja.)

Although Ganja was occupied during those historical events, the determination of the national struggle never left it and it became a symbol of the struggle of Azerbaijan. After the fall of the Azerbaijan Republic, the Ganja uprising of 1920 resisted the occupation. At the same time, Ganja remained true to its idea of freedom and independence.

The beginning of the 20th century is studied in the 2nd paragraph of this chapter, entitled “**Ganja and Ganja residents in poetry in the first decades of the 20th century**” During this period, the theme of Ganja in the poetry of Azerbaijan can be found in the works of many professional poets, writers, and art masters. Representatives of the generation of intellectuals who opposed feudal relations in Ganja, such as Abdulla Tofik Sur, Ali Razi

¹⁶ Mümtaz, S. Azərbaycan ədəbiyyatı, El şairləri / S. Mümtaz. – Bakı: Azərnəşr, – 1927. – p. 62.

¹⁷ Gəncə hökmdarı Cavad xan və Ziyadoğlu-Qacar nəslı / Compiler, translation from Persian, author of the preface and comments H. R. Şeyxzamanlı. – Gəncə: Elm, – 2020. – p. 203

Shamchizade, Mirza Abbas Abbaszade, Mirza Muhammad Akhundzade, Javadbek Rafibekov and others, saw the elimination of backwardness in the spread of education.

Abdullah Sur, one of the major educators, was not content with only teaching activities, but was also engaged in artistic creativity, publishing articles in periodicals on issues of education, upbringing, and literature that aroused public interest. In 1906, he sharply exposed Armenian vandalism in the article “Kish says, don’t go, if you hit him, you will die,” published in the *Irshad* newspaper.

Mirza Muhammad Akhundzade, who devoted his life to educating young people, wrote the first book about the great poet Nizami Ganjavi “*Sheikh Nizami*” in order to protect the national and moral values of the Motherland and convey them to the next generation. His grandson, playwright Nazim Reza, rightly notes “*that the work “Sheikh Nizami” played an important role in awakening interest in the poet’s heritage in Azerbaijani literary criticism; more precisely, on the basis of this book the “Nizami Theme” was developed.*”¹⁸

The work of Ali Sheikh Mukhtar oglu Sheikhzamanli, a descendant of Nizami Ganjavi, adequately represented Ganja. In the poem “*My Homeland*” of 1919, Ali Shovgi describes his native Ganja as follows:

*İgidlər məskəni, şəhid məzarı,
Qazilərin oynaqıdır Vətənim!*¹⁹

(The abode of the brave, the grave of the martyrs, My Motherland is a union of veterans!)

As you read these lines, heroes such as Usta Bandar and Javad Khan, whose hearts beat with Ganja and whose swords rose to the heaven for Ganja, come to life. Two satires of Alakbar Ruhi, reflecting the social environment of Ganja at the beginning of the 20th century,

¹⁸ İsrəfiloğlu, N. Mirzə Məhəmməd Axundzadə / N.İsrəfiloğlu. – Bakı: Mütərcim, – 2006. – p. 134

¹⁹ Yusifli, X. Əli Şövqi Şeyxzamanlı. Hikmət yarpaqları / X.Yusifli. – Bakı: Elm və təhsil, – 2019. – p. 18

have survived to this day. The first satire, written in 1914, talks about a fire started by Armenian vandals in a large city bazaar, and the satire "Molla Agasi, Pakho" written in 1916 talks about the social situation of Ganja at the beginning of the twentieth century. Feelings of love for the Motherland are also felt in the poet's work. "*I left Ganja, but my heart and soul are still here,*"²⁰ he says in a letter to Ali Shovki.

The work of Ali Razi Shamchizade, one of the prominent figures in the literary environment of Ganja, plays an important role in the study of both the literary, cultural and socio-political environment of Ganja at the beginning of the 20th century. In 1904, Ali Razi was summoned to court for his satirical poem "100 years" written on the 100th anniversary of the occupation of Ganja by tsarist troops, and he was subjected to torture and violence for openly criticizing the tsarist administration.

Which known as a critical realist in Azerbaijani literature of the XX century, from Ganja, Ali Nazmi, reflects the life of Ganja and the events taking place in the city in his satires, articles and feuilletons. The poet's "Tarifi Ganja", "Bakhtavar Ganja", "I see destruction" etc. in his satires, the violence, injustice, forgery, theft, robbery, etc. that prevailed in Ganja at that time unpleasant situations are criticized.

Thanks to enlightened poets and intellectuals such as A.Sur, M.M.Akhundzade, A.Ruhi, A.Shovgi, A.Razi, A.Nazmi, the literary environment of Ganja was experiencing a new stage. In the works of these poets, which became a mirror of people's life and everyday life, Ganja was reflected in the themes demanded by the era and life.

In the 3rd paragraph of this chapter entitled "**The role of prominent literary figures in the formation of the Ganja theme as a symbol of national self-expression**", the symbols of self-expression are examined in the creativity of individual personalities. The references of national identity of the XX century are becoming more and more specific, the problems facing the people are becoming clearer, and a new era of self-awareness is dawning.

Literary figures who came to Ganja, such as Muhammad Hadi,

²⁰ İsayev, Ə. Bir nakamın naləsi / Ə.İsayev. – Gəncə: Gəncə şəhər icarə mətbəəsi, – 1992. – p. 31

Abbas Sahhat, Huseyn Javid, Ahmed Javad, enriched this environment with intellectuals and contributed to improving the literary image of the city. In the works of these writers, the main place is occupied by national thought and a sense of independence. The processes that took place in Ganja at the beginning of the XX century sound like a continuation of previous historical events. Javad Khan's struggle for national independence is one of the main sources of social, political, literary and cultural environment in the context of new events. Thus, even after the fall of the Republic of Azerbaijan, the name of Ganja and its symbols and symbols were constantly manifested in artistic creativity and faced the pressure of the Soviet regime.

The analyzes and conclusions made in this chapter are "Agha Ismayıl Zabih and Ganja", "Satiric-artistic expression of the cultural and social environment of Ganja in the works of Ali Razi Shamchizade", "The poet who grew up in the literary environment of Ganja", "Independence poet Ahmed Javad and Ganja", "Enlightener Mirza Muhammad Akhundzadeh, one of the first researchers of Nizami Ganjavi"²¹ was published in articles and theses.

Chapter III of the dissertation entitled **“The Artistic Embodiment of Ganja as a National Idea in 20th Century and Contemporary Azerbaijani Poetry”** consists of three paragraphs. In the paragraph entitled **“The literary environment of Ganja in the 1920s and 1930s”**, the possibilities of self-expression of the theme are investigated at the next stage. The destiny of many poets, writers and literary critics, who occupies a prominent place in

²¹ Verdiyeva, T. Ağa İsmayıl Zəbih və Gəncə // – Bakı: Azərbaycan ədəbiyyatşünaslığı, – 2022. №2, – p.23-31; Verdiyeva, T. Əli Razi Şamçizadənin yaradıcılığında Gəncənin mədəni və ictimai mühitinin satirik-bədii ifadəsi // – Bakı: Risalə. Araşdırmalar toplusu, – 2022. №1(22), – p.116-125; Verdiyeva, T. Gəncə ədəbi mühitində yetişən şair // – Bakı: AMEA Filologiya və sənətşünaslıq, – 2021, № 2, – p.102-111; Verdiyeva, T. İstiqlal şairi Əhməd Cavad və Gəncə // Scientific-practical conference dedicated to the 130th anniversary of the Azerbaijani independence poet Ahmad Javad, – Gəncə: – 26 may, – 2022, – p.102-107; Verdiyeva, T. Nizami Gəncəvinin ilk tədqiqatçılarından maarifpərvər Mirzə Məhəmməd Axundzadə // International Genceli Nizami Symposium, – Ərzurum: – 20-21 october, – 2022, – p. 257-261.

Azerbaijani literature passed through Ganja and included the symbols of the city in one way or another in their creativities.

In his poem “Azerbaijan”, Samad Vurgun praised Ganja by saying:

*Göy yaylaqlar belinə qalx,
Kəpəz dağdan Göygölə bax!... ”²²*

“To rise to the waist of the blue plains, // Look at the Goygol from the mountain!” - in the poem “Azerbaijan balası” he expressed the antiquity and nature of Ganja with poetic symbols and called it *“the beautiful homeland of Poet Nizami”*.²³

Mikayil Mushfig, one of the master artists who joined the environment of Ganja and contributed to the improvement of the literary image of this city, expressed his love for Ganja in his poem “Dilbar”. “The beautiful Dilbar of beautiful Ganja,”²⁴ in poetic language presenting Mistress Dilbar as a beautiful daughter of beautiful Ganja.

Artists such as Samad Vurgun, Mikayil Mushfig, who joined the Ganja literary environment in the 20s and 30s of the 20th century, Mir Jalal, Hamid Arasli, who grew up as a scientist in this environment, made great contributions to the history of Azerbaijani literature in the 20th century with their poetry and prose works. They added richness and brought innovation to the literary environment of Ganja. The theme of Ganja occupied a certain place in the works of these artists and its social, literary and cultural environment was revived and its nature was depicted.

The 20s-50s of the 20th century are characterized as the richest stage of Ganja self-expression in the 2nd paragraph of chapter III entitled **“Poetic expression possibilities of Ganja symbols”**. The Ganja Branch of the Azerbaijan Writers’ Union, whose creation

²² Vurğun, S. Seçilmiş əsərləri: [in 5 volume] / S.Vurğun. Compiler A.Salmansoy, – Bakı: Şərq-Qərb, – v.1. – 2005. – p.178

²³ Vurğun, S. Seçilmiş əsərləri: [in 5 volume] / S.Vurğun – Bakı: Şərq-Qərb, – v.2. – 2005. – p.74.

²⁴ Müşfiq, M. Əsərləri: [in 3 volume] / M.Müşfiq. Compiler and editor G.Hüseynoğlu, – Bakı: Azərənşr, – v.2. – 1970. – p. 66.

coincided with this period, concentrated the literary environment of the city for a long time. The literary environment of Ganja has been revived by the activities of Ali Razi Shamchizade, Alakbar Ziyatay, Samad Vurgun, Mir Jalal, Hamid Arasli, Ahmed Jamil, Mammad Alim and other poets and writers who have passed the honorable creative path gathered in Ganja WU.

In 1928, with the participation of the Literary Society, the scientific, literary, social and pedagogical magazine "Gızıl Ganja" was published once a month in the old Arabic script. Most of the poems of poets and writers active in Ganja, especially members of the AWS Ganja department, adorning the pages of "Gızıl Ganja" magazine are rare pearls that are still unknown to the literary world today. "Gızıl Ganja" magazine, the official organ Ganja branch of AWU was active for only one year, but during that period it played a great role in enriching the literary environment of Ganja and perpetuating the image of this city.

In the 30s-50s of the 20th century, poets such as Nigar Rafibeyli, Ahmad Jamil, Zeynal Khalil, Alakbar Ziyatay, who came out of the literary environment of Ganja and gave a special place to the image of Ganja in their works, occupied an important place in Azerbaijani poetry.

Nigar Rafibeyli reminds Goygol, which the symbol of his hometown Ganja, in his poems "Feelings of the Motherland" and "Nizamiya", and he highly appreciated the creativity of the great poet Nizami Ganjavi:

*"Sənin ömür karvanının əbədiyyət oldu yolu,
Çəkdiyi yüz – söz incisi, hər addımı şərəf dolu."*²⁵

"The road of your life caravan became eternity, His face is a pearl of words, every step is full of honor", - perpetuating his image by saying.

Just as Ahmed Jamil praised Goygol and Kapaz, which are the symbols of Ganja in his poems, his love for this city was reflected in his

²⁵ Rəfibəyli, N. Seçilmiş əsərləri / N.Rəfibəyli. Compiler: Anar, – Bakı: Şərq-Qərb, – 2004. – p.193.

articles. The writer calls Ganja the city of childhood and youth memories in his article “In the homeland of Great Nizami” and writes: “*This is the city that first introduced the world to me and made me fall in love with it*”²⁶.

Alakbar Ziyatay expressed his attachment to the city of Ganja, its charming nature, and the genius Nizami Ganjavi, who radiated light from this temple of words to the world, in his poems with sincere feelings. He said: “*Nizamiylə bir zamandan, // Adın düşüb dilə, Göygöl!*”²⁷ (*From a time with Nizami, Your name is famous, Goygol*). He conveys to his reader the connection between genius Nizami and Goygol in the background of Ganja.

In Zeynal Khalil's poetry, endless love for his native Ganja, great admiration for Nizami and Vazeh, and at the same time emphasis on the nature of Ganja are revealed in the following lines:

*“Xeyr, ayrılmayır könül Gəncədən,
Onun havasıyla böyümüşəm mən.”*²⁸

(No, the heart does not leave Ganja, I grew up with his atmosphere)

In the 20s-50s of the 20th century, we see that the literary environment of Ganja and the Ganja department of AWS were the main factors of Azerbaijan's literary and artistic thought in general. In the poetry of this period, the poems written about Ganja and its symbols were aimed to love the homeland and glorifying every inch of it. This love influenced the creativity of later poets, and the image of Ganja was preserved in various forms in artistic thought.

In the last paragraph of chapter III, “**New approaches to the depiction of the native city in the work of Ganja poets in the second half of the 20th century and the contemporary period**” the possibilities of poetic expression in the contemporary period are

²⁶ Cəmil, Ə. Şeirlər və məqalələr: [in 2 volume] / Ə.Cəmil, – Bakı: Şərq-Qərb, – v.1. – 2015. – p.459

²⁷ Ziyatay, Ə. Şeirə dönən duyğular (Poems) / Ə.Ziyatay, – Bakı: Yazıçı, – 1983. – p.121.

²⁸ Xəlil, Z. Seçilmiş əsərləri / Z.Xəlil. – Bakı: Öndər, – 2004. – p.190

investigated. The creativity of writers and poets such as Novruz Ganjali, Qarib Mehdi, Rubail, Mammad Alim entered a new stage in terms of themes and issues, many poems and songs were dedicated to Ganja and its symbols and attributes.

In Novruz Ganjali's work, Goygol and Kapaz are depicted with memorable lines and colors. The poet praises Goygol such as:

*“Kəpəzin vüqarı
Səfalı Göygöl,
Öz gözətçisinə
Vəfalı Göygöl.”*²⁹

(Kapaz's pride, pleasant Goygol. To his guard, Faithful Goygol)

The theme of Ganja and its people are poetically reflected in the work of masters Gharib Mehdi. Poet “*Ganja's statue, // Monuments without statues*”³⁰, - while saying the symbols of Ganja – He makes aware our natural entities such as Goygol, sycamore, Ganja river, and geniuses such as Nizami, Mahsati, Vazeh and calls them the sculpture of Ganja.

In his Rubail poetry he expresses his love for Ganja city, respect for its geniuses, his admiration for sky of Goygol and the Khan sycamore:

*“Kəpəz Nizaminin söz heykəlidir,
Göygöl qəlb aynası – safdır, incədir.
Çinar Nizaminin öz heykəlidir,
Harda çinar varsa, ora Gəncədir.”*³¹

(Kapaz is Nizami's word statue, Goygol is a mirror of the heart - it is pure and delicate. Sycamore is Nizami's own statue, where there are plane trees, there is Ganja)

Mikayil Yanar, whose literary activity is related to the

²⁹ Xəlil, Z. Seçilmiş əsərləri / Z.Xəlil. – Bakı: Öndər, – 2004. – p.190.

³⁰ Mehdi, Q. Bircəm mənim – Gəncəm mənim / Q. Mehdi, – Bakı: Vektor Nəşrlər Evi, – 2008. – p.10.

³¹ Allahverdiyev, R. Seçilmiş əsərləri. Şeirilər / R. Allahverdiyev, – Bakı: Zərdabi nəşriyyat MMC, – 2021. – p. 148

environment of Ganja, writes that “*Ganja is the eye of all cities*”³² and it is surrounded by picturesque and pleasant places such as Kapaz, Qoshgar, Khoshbulag plateau, Hajikand.

In one of his poems, Bahman Vatanoglu connects the Kapaz Mountain, which is a symbol of Ganja, with another symbolic entity - Goygol in an original way. Without mentioning Kapaz's name, he calls her “*a beautiful woman in a green dress called mountains*”³³ who dropped her scarf in Goygol.

In the works of contemporary poets Aydın Murovdaglı, Mammad Alim, Khazangul Huseynova, Ingilab Isag and others, the artistic image of the city manifests itself in the newest shades reflecting the modern era. With their pen experience, they expand the literary environment of Ganja and create a foundation for the development and formation of new poets and writers.

The analyzes and conclusions made in this chapter have been published in the articles and theses entitled “Ganja in the poetry of A.Javad and H.Arif”, “Ganja - a symbol of national freedom”, “Singing Ganja”, “The first national poet Vurgun to his homeland”³⁴.

The **Conclusion** section of the dissertation are summarized the scientific and theoretical conclusions obtained. It is concluded that the city of Ganja and the name of Ganja are one of the most important material and moral values of our country, which has been renamed many times, tried to change the national image in different periods of history and in the ideological system. Ganja is one of the oldest cities of Azerbaijan and has a glorious past.

Just as Ganja has an ancient and glorious history, it has also been distinguished by its rich literary environment, great thinkers, poets,

³² Yanar, M. Gəncənin dastanı (Poems. Literary, artistic, historical chronicle): [in 2 books] / – Bakı: Azərnaşr, - b.2. – 2018. – p.25.

³³ Vətənoğlu, B. Allahsız dünya / B.Vətənoğlu. – Bakı: Gənclik, – 1992. – p.146.

³⁴ Verdiyeva, T. Ə.Cavad və H.Arif poeziyasında Gəncə // – Bakı: Filologiya məsələləri, – 2017. № 12, – p. 365-373; Verdiyeva, T. Milli azadlıq simvolu – Gəncə // – Bakı: Risalə. Araşdırmalar toplusu, – 2019. № 1(16), – p.191-198; Verdiyeva, T. Nəğmələşən Gəncə // – Bakı: Bakı Slavyan Universiteti. Elmi Əsərləri. Dil və Ədəbiyyat Seriyası, – 2018. № 2, – p. 226-232; Verdiyeva, T. Vətəninə Vurğun ilk xalq şairi // 12th International conference on culture and civilization, – Lahıc: – 21-22 June, - 2022, – p.228-232

enlightened intellectuals and scientists in all eras.

At the beginning of the 11th century, artists such as Qatran Tabrizi had a positive impact on the social and cultural life of the city and created the foundation for the formation of personalities such as Nizami Ganjavi and Mahsati Ganjavi. In the 12th century, prominent representatives of Azerbaijani literature operating in the literary environment of Ganja wrote and created by "Ganjavi" pseudonym in connection with the name of the city. Those poets had a great role in the recognition and promotion of the city of Ganja. Historically, the homeland of great personalities, Ganja was chosen for the enthusiasm and seething of its literary and cultural environment, regardless of the era. The establishment of the first literary assembly in Azerbaijan in the 19th century in Ganja was a clear example of this.

At the beginning of the 19th century, a new symbol related to the name of Ganja entered Azerbaijani literature. This was related to the name of Javad Khan, who became a symbol of the resistance of the population of Ganja against the tsarist occupation.

In the first decades of the 20th century, along with the creative people whose lives and activities were connected with Ganja, the artists who joined the Ganja environment also contributed to the improvement of the literary image of this city.

In the Soviet period, Ganja's literary environment was distinguished by its richness. The Ganja Branch of the Azerbaijan Writers' Union, whose creation coincided with this period, concentrated the literary environment of the city for a long time. Poetic traditions related to the theme of Ganja continued in the later period and preserved the symbolism of self-expression. In modern times, poets and young writers who reflect the glorious history of Ganja, its unique nature, brave, heroic people, geniuses, great intellectuals in their works serve to keep the name of this city alive as a symbol of national self-expression.

The research conducted on the topic of Ganja gives us the basis for the following conclusion:

1. It is concluded that the name of Ganja has left a deep mark in the memory of every individual of the masses as a symbol of national pride, freedom and independence;

2. Despite the complex and conflicting socio-political events that took place in Ganja in different periods of history, the ancient city has always preserved its uniqueness as a center of science, culture and literature;

3. The name of the ancient city was changed several times in order to erase it from the hearts of the masses, as the name of Ganja has frightened foreigners from time to time. However, all these interventions could not change the true origin, imagine and existence of Ganja and our poets kept this name alive even in the most difficult times;

4. The topic of Ganja has occupied a certain place in classical literature as a symbol of national self-expression since ancient times. Q.Tabrizi, A.Ganjavi, M.Ganjavi, N.Ganjavi and others as qasida, poem, rubai, shahrashub, shahrangiz etc. in his works social situation of Ganja, nature, the image of artists, poets, scientists and professionals living here were created in the forms. These images reflected the history and culture of Ganja;

5. The existence of great personalities in Ganja, whom a sage like Qatran Tabrizi praised in his "Divan" and called master, once again proves that this ancient city has been the homeland of intellectuals, great scientists and thinkers since the 11th century;

6. 12th century at a time when there was a problem of women's freedom in the Eastern world, the artistic activity of women poets in Ganja, distinguished by their words, art and personality, showed the difference of the social environment and thought of the renaissance period;

7. The poets who wrote and created with the "Ganjavi" pseudonym left their mark in the poetry of Azerbaijan as well as in the world. By taking the pseudonym "Ganjavi", they kept the name of Ganja alive not only in their works, but also in their identities;

8. At the beginning of the 19th century, the "Divani-hikmat" literary society, which created conditions for the development of enlightened intellectuals and became an international literary organization with its reputation, played an important role in the scientific and literary life of the ancient city, since its formation in Ganja and promoted both Ganja and its intellectuals in the world;

9. The valor of Javad Khan and the people of Ganja in the struggle for freedom against the Tsarist Empire and colonialism turned Ganja and the images of Javad Khan and Ugurlu Khan into symbols of struggle in Azerbaijani poetry and poems were written about them;

10. At the beginning of the 20th century, it is possible to see that the opportunity of self-expression expanded and renewed in form and content in the literary environment of Ganja. In the works of enlightened poets and intellectuals such as A.Sur, M.M.Akhundzade, A.Ruhi, A.Shovgi, A.Razi, A.Nazmi, which became a mirror of the people's life and everyday life, Ganja found its reflection in the topics demanded by the times and life. Those examples have always attracted the reader's attention due to their sincerity, based on the people they know, the events they have seen and witnessed based on their own lives;

11. The processes that took place in Ganja at the beginning of the 20th century sounded like a continuation of previous historical events. In the works of H.Javid, M.Hadi, A.Sahhat, A.Javad national thought and feelings of independence took a major place. As a result, even after the fall of the Republic of Azerbaijan, the name of Ganja and its symbols were constantly appearing in artistic creativity and faced the pressure of the Soviet regime;

12. Such as S. Vurgun, M. Mushfig, who joined the Ganja literary environment in the first decades of the 20th century, M. Jalal, H. Arasli, who grew up as scientists in this environment, not only possessed high morals and wisdom, but also made great contributions to the history of Azerbaijan literature with their poetry and prose works, have brought richness and innovation to the literary environment of Ganja. In the works of these artists the social, literary and cultural environment of Ganja was revived and its nature was depicted;

13. The representatives of the Ganja literary environment were not only involved in artistic creativity, but also acted as initiators of events that stimulated the development of the cultural and literary environment of the city. As a result of the research, it was determined that prominent young intellectuals engaged in pedagogical, social activities, and scientific research worked for the protection of the national and moral values of the homeland and their correct

transmission to the next generation;

14. In the 20s-50s of the 20th century, we see that the literary environment of Ganja and the Ganja department of AWS were the main factors of Azerbaijani literary and artistic thought in general. Poets, writers and scientists who came out of this environment have taken an important place in our literary history as outstanding representatives of Azerbaijani literature. The poems which they wrote about Ganja and its symbols were aimed at loving the motherland and glorifying every inch of it. This love influenced the creativity of later poets and the image of Ganja was preserved in various forms in artistic thought;

15. Poems reflecting the history, rich culture, unique merits and symbols of the glorious city of Ganja, which is the center of ancient culture and art, were not only in literature, but became art and were composed into music. Each of the poetic verses and songs created as a result of respect and love reflects the past and present of Ganja, glorifies it and keeps this name alive in the national thought of the people;

16. The images, motifs, details and other features found in the work of the poets who lived and created in Ganja can also be found in the poetry of Azerbaijan as a whole. In the poetry of poets living in Ganja, the motifs of Goygol, Kapaz and Chinar are included in the poetic cycle, the saying “The homeland of sycamore is Ganja” comes to mind, Kapaz and Goygol are symbols of nobility and purity.

The main provisions of the dissertation are reflected in the following articles, conference materials and theses of the author:

1. Ə.Cavad və H.Arif poeziyasında Gəncə // – Bakı: Filologiya məsələləri, – 2017. № 12, – s.365-373.
2. Nizami Gəncəvi “Xəmsə”sində Gəncə // – Bakı: Risalə. Araşdırmalar toplusu, – 2017. № 1(13), – s.94-103
3. Поэты XII века, творившие под псевдонимом Гянджеви

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