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**“MAJMAUSH-SHUARA” LITERARY ASSEMBLY AND  
BAKU LITERARY ENVIRONMENT IN THE SECOND HALF  
OF XIX CENTURY – BEGINNING OF XX CENTURY  
(on the bases of manuscript materials)**

Specialty: 5509.01 – Historiography, source studies,  
and Historical research methods  
5716.01 – Literature of Azerbaijan

Science field: Philology

Applicant: **Sabina Namus Akhmadova**

**ABSTRACT**

of the dissertation for the degree of Doctor of Sciences

**Baku – 2024**

Dissertation work has been performed at the departments of “Study of Turkic language manuscripts” and “Study of personal archives” of Institute Manuscripts named after Mahammad Fizuli of Azerbaijan National Academy of Sciences.

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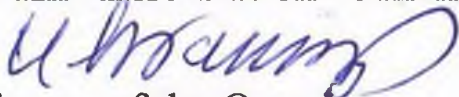
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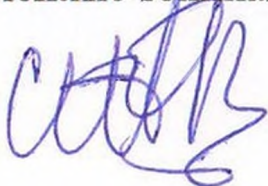
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## GENERAL CHARACTERISTIC OF DISSERTATION WORK

**The relevance and scope of the topic.** Literary environment concept in the literary creativity process covering the second half of XIX century – the beginnings of XX century is considered as special event in Azerbaijani literature. Taking on the new meaning of religious-philosophical-mystical views, divine love in the literature, obtaining of the public content, as well as, the genres such as satire and lampoon in the poetry the status to express the displeasures in the public, widespread using of qoshma (a form of poetry containing 3-5-7 stanza, with four lines per stanza and eleven syllables per line), gerayli (a form of poetry consisting of 3-5 stanzas, each stanza consisting of four lines, each lines consisting of eight syllables), mukhammas (one of the forms of lyric poetry in ashug poetry in Eastern, as well as, Azerbaijani literature) and other forms of poetry, along with ghazal and ode determine the specification of literary environment of the age, and the most important fact is, at this stage, literature plays an important role in the national self-understanding of the people.

In the studied age, Baku literary environment had a special importance, because the ideas put forward in the works of the representatives of this environment, used literary genres became the sample for the other environments, and the topic of turkishness, islamism and modernize which will form the base of our national ideology had been manifested more prominently. Although the poets of literary environment formed in other regions had devoted imitative poems, takhmis (the form of lyric genre of Eastern, as well as, Azerbaijani poetry, consisting of 5 lines like mukhammas), tazmins to our classic poets, especially Mahammad Fuzuli, to explain to the people their roots, revival in national consciousness, the calls for national awakening is the important direction of their creativity, which distinguished the activity of the members of “Majmaush-shuara” from other literary environments and determined its specification.

Although our outstanding literary scholars, such as, Feyzulla Gasimzada, Mir Jalal Pashayev, Firidun Huseynov, Aziz Mirahmadov, Kamran Mammadov, Nasraddin Garayev had studied

the inheritance of the members of literary assembly started their activity in Azerbaijan in the second half of XIX century from this or other approach<sup>1</sup>, until the independence period the ideological requirements of soviet literary studies do not allow the researches to study deeply the activity of literary assemblies from the second half of XX century to 20s of XIX century as it was. Thus, advanced ideas in the spirit of literary environment, the works covered by the symbols, with a militant mood and were adjusted with Turkishness and Islamism are represented as “harmful ideological thought” appearances according to the requirements of the age, and the artists who belongs to the national roots was calling “conservative”, “reactionist”.

After the independence the study of literary assemblies operating in the second half of XIX century – the beginnings of the XX century in Azerbaijani literary studies became widespread and the new stage studies the life-creativity of the members of literary assemblies separately. By now several researches in this topic have been carried out, scientific works have been written, monographs have been printed and the articles have been published. Dissertation works in the theme of “Literary schools in Azerbaijan” by Mir Jalal Pashayev, “Literary assemblies of Azerbaijan in XIX century” by Nasraddin Garayev have been published as a monograph<sup>2</sup>, Monographic presentations and dissertation works in the theme of “Ordubad literary environment of XIX century” by Asgar Gadimov, “Shamakhi literary environment (from the middle of XIX century to March, 1918)” by Alkhan Mammadov, “Lankaran literary environment of

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<sup>1</sup> Müxtəsər Azərbaycan ədəbiyyatı tarixi / Mir Cəlal, F.Qasımzadə, M.Arif. – Bakı: Aafan, – c.2. – 1944. – 395 s.; Mir Cəlal. Azərbaycanda ədəbi məktəblər. (1905-1917) / filologiya elmləri doktoru dis. / – Bakı, 1946. – 492 s.; XX əsr Azərbaycan ədəbiyyatı / Mir Cəlal, F.Hüseynov – Bakı: Maarif, – 1982, – 425 s.; Məmmədov, K. XIX əsr Azərbaycan şerində satira / K.Məmmədov. – Bakı: Elm, – 1975. – 272 s.; Mirəhmədov, Ə. Azərbaycan ədəbiyyatına dair tədqiqlər (XIX-XX əsrlər) / Ə.Mirəhmədov. – Bakı: Maarif, – 1983. – 362 s.; Qarayev, N. XIX əsr Azərbaycan ədəbi məclisləri: / filologiya elmləri namizədi dis. / – Bakı, 1971. – 301 s.

<sup>2</sup> Mir Cəlal. Azərbaycanda ədəbi məktəblər. / tərt. ed. T.Mütəllibov – Bakı: Ziya-Nurlar, – 2004. – 391 s.; Qarayev, N.S. XIX əsr Azərbaycan ədəbi məclisləri / nəşr. hazır. və elmi red.: V.Musalı, – Bakı: Nurlan, – 2012. – 325 s.

XIX century” by Mirhashim Talishli, “Gasim Bey Zakir: life, period, environment and moderns” by Ragub Karimov, “Karabakh literary-cultural environment (II half of XIX century-beginnings of XX century)” by Aytan Hajiyeva”, “Karabakh literary-cultural environment (the second half of XIX century – beginnings of XX century)” by Sabina Ahmadova (me), “Ganja literary environment (1900-1930)” by Givami Gaziyeu, “Poetic inheritance of Azar Buzovnali” by Konul Baghirova,<sup>3</sup> the articles in the theme of “Literary assemblies in the literature of Azerbaijan and the development of the idea of independence” by Tanzila Rustamkhanli, “Enlightened-realist language in the creativity of the representative of Nakhchivan literary environment at the end of XIX century – beginnings of XX century” and “The role of “Anjumani-shuara” literary assembly in the development of literary-public thought of Azerbaijan” by Mehriban Asadullayeva, “Azar Buzovnali and moderns” by Konul Baghirova<sup>4</sup> were created, and literary-cultural environment of the regions of Azerbaijan within the period involved in the study has been studied from the different aspects.

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<sup>3</sup> Qədimov, Ə.N. XIX əsr Ordubad ədəbi mühiti: / filologiya elmləri doktoru dis. / - Bakı, 2006. – 371 s.; Məmmədov, A.B. Şamaxı ədəbi mühiti (XIX əsrin ortalarından mart 1918-ci ilə qədər): / filologiya elmləri doktoru dis. / - Bakı, 1993. – 303 s.; Talışlı, M.M. XIX əsr Lənkəran ədəbi mühiti: / filologiya elmləri doktoru dis. / - Bakı, 1997, – 177 s.; Kərimov, R.Ş. Qasım Bəy Zakir: həyatı, dövrü, mühiti və müasirləri: / filologiya elmləri doktoru dis. / - Bakı, 2015. – 335 s.; Hacıyeva, A.A. Qarabağ ədəbi-mədəni mühiti (XIX əsrin II yarısı-XX əsrin əvvəlləri) / A.A.Hacıyeva. – Bakı: Elm və təhsil, – 2021. – 422 s.; Qaziyev, Q.N. Gəncə ədəbi mühiti (1900-1930): / filologiya üzrə fəlsəfə doktoru. dis. / - Gəncə, 2011. – 153 s.; Bağirova, K.S. Azər Buzovnalının poetik irsi: / filologiya üzrə fəlsəfə doktoru. dis. / - Bakı, 2018. – 179 s.

<sup>4</sup> Rüstəmxanlı, T.Y. Azərbaycan ədəbiyyatında ədəbi məclislər və istiqlal ideyasının inkişafı // Filologiya məsələləri, AMEA, M.Füzuli adına Əlyazmalar İnstitutu, – 2019. № 10, – s.272-278.; Əsədullayeva, M. XIX əsrin sonu-XX əsrin əvvəlləri Naxçıvan ədəbi mühiti nümayəndələrinin yaradıcılığında maarifçi-realist dil // Axtarışlar: (ədəbiyyatşünaslıq, folklorşünaslıq, dilçilik və sənətşünaslıq), AMEA, Naxçıvan bölməsi, – 2019. – c.12. № 04, – s.76-82.; Əsədullayeva, M. “Əncüməni-şüəra” ədəbi məclisinin Azərbaycan ədəbi-ictimai fikrinin inkişafında rolu // Elmi xəbərlər / Azərbaycan Dillər Universiteti, – 2019. № 2, – s.65-69.; Bağirova, K.S. Azər Buzovnalı və müasirləri // – Bakı: BDU, Dil və ədəbiyyat, Bəynəlxalq elmi-nəzəri jurnal, – 2014. № 1 (89), – s.160-164.

However, the Baku-Absheron literary environment of that age, especially the activity of “Majmuash-shuara” literary assembly has not been ever the object of special monographic study in a complex way by now. From this point the dissertation work in the theme of ““Majmaush-shuara” literary assembly and Baku literary environment in the second half of XIX century – the beginnings of XX century (on the basis of manuscripts sources)” actual.

It is right that, in this direction specific works have been done, the base of sources studies of the study has been formed. So, in the beginning of XX century Aliabbas Muznib has written small works on Baku and the poets from Baku, Mirza Abdulkhalig Yusif has made memoirs consisting of the works by the poets from Baku, the memoir “Gulshani-maarif” by Najafgulu bey Sheyda are mostly about the poets from Baku<sup>5</sup>.

And the study of life-legacy of the members of “Majmaush-shuara” has been started with the publication of the short autobiographic information on the most of Baku literary environment and the samples of his works in the collection “The spoken word is a souviner” (“Deyilən söz yadigardır”) by jafar Ramzi in 80s of XX century, and already in independence years has been successfully continued by Sona Khayal (Sonakhanim Hadiyeva)<sup>6</sup>. Although in the last twenty years the works of the representatives of Baku-Absheron environment such as Mirza Abdulkhalig Yusif, Aghadadash Muniri, Azar Buzovnalı, Mahammadismayil Asi, Abdulkhalig Jannati, Əbulhasan Vagif, Aliabbas Muznib, Hashim bey Sagib, Karbalayi Mukhtar Bisavad, Seyyid Zargar, Mirza Abdulgadir Vusagi. Aliagha Vahid have been published as a separate book<sup>7</sup>, a large part of this rich heritage is still being remained as non-published.

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<sup>5</sup> Xəyal, S. Əliabbas Müznib Bakı və bakılı şairlər haqqında / S.Xəyal. – Bakı: Nurlan, – 2003. – 80 s.; Təzkireyi-Yusif / nəşrə hazır. H.Mail, S.Xəyal – Bakı: Ecoprint, – 2016. – 70 s.; Nəcəfqulu bəy Şeyda. “Gülşəni-maarif” təzkirəsi / nəşrə hazır. P.Kərimov, – Bakı: Elm və təhsil, – 2014. – 266 s.

<sup>6</sup> Deyilən söz yadigardır, şerlər / toplayanı və tərt.ed.: C.R.İsmayilzadə (Cəfər Rəmzi), – Bakı: Yazıçı, –1987. – 349 s.; Xəyal, S. Bakı gülzarının bülbülləri / S.Xəyal. – Bakı: MBM, – 2011. – 128 s.

<sup>7</sup> Azər Buzovnalı. Seçilmiş əsərləri / nəşrə hazır. A.Ramazanov, K.Bağirova, – Bakı: Nurlan, – 2007. – 236 s.; Əliabbas Müznib. Seçilmiş əsərləri / nəşrə hazır. və

The poets who wrote in the second half of XIX century – the beginnings of XX century in Azerbaijan created great ghazal, gasida, mathnawi (a kind of poem written in rhyming couplets), elagy (is an elegiac poem written to commemorate the martyrdom), as well as, tried to find way for safe from the national and public captivity of tsarism, and from the danger of the Bolsheviks acting against the national interest since the beginnings of XX century, at the same enriched their creativities with the works devoted freedom struggle. This process was going on in everywhere of Azerbaijan, but the member of Baku literary environment thought that the salvation of the people, i.e. the way to escape from being a colony of tsarism, from the massacre of the Dashnak-Bolshevik military units, from the occupation of the British, was united around the ideals of Turkism and Islamism. They acted constantly in this context in the press and to step with confidence on the way of Ali bey Huseynzada, Ahmad bey Aghaoghlu, Mahammad Amin Rasolzada – the heads of turkism, modernize and islamism, were calling the people for freedom struggle and to live freely with their meaningful and logical works.

From this point of view one of the factors made this research work more actual is the fact that Baku literary environment of the second part of XIX century – the beginnings of XX century has a special place in our national-spiritual conscience, life and legacy, religious and philosophical, morality and didactic, public and political views of the representative of this environment is the reflex of their period, their works bearing wise and education importants still maintain their social importance even in our time.

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ön söz. S.Xəyal, – Bakı: Nurlan, – 2007. – 163 s.; Əliğa Vahid. Əsərlər / nəşrə hazır. və ön söz. S.Xəyal, – Bakı: Ecoprint, – 2016. – 164 s.; Haşım bəy Saqib. Divan / tərt. ed. M.Mailoğlu, – Bakı: Nurlar, – 2009. – 637 s.; Məşədi Azər. Seçilmiş əsərləri / çapa hazır. Ə.Tahirzadə, R.İmaməliyev, – Bakı: Boz oğuz, Nicat, – 1996. – 280 s.; Mirzə Ağadadaş Müniri. Əsərlər / nəşrə hazır. və ön söz. S.Xəyal, – Bakı: Ecoprint, – 2018. – 132 s.; Mirzə Əbdülxalıq Yusif. Qəzəllər / nəşrə hazır. və ön söz. S.Xəyal, – Bakı: MBM, – 2012. – 124 s.; Səməd Mənsur. Şeirlər. Felyetonlar. Pyeslər / nəşrə hazır. S.Xəyal, – Bakı: Şərq-Qərb, – 2019. – 456 s.; Səməd Mənsur. Əsərlər / nəşrə hazır. və ön söz. S.Xəyal, – Bakı: Nurlan, – 2008. – 144 s.; Qurbansoy, F. Mirzə Əbdülqadir Vüsaqi (özü və sözü) / F.Qurbansoy, – Bakı: SBC PP, – 2018. – 144 s.



**The object and subject of the research.** The main **object** of the dissertation work is the creativity of the members of Assembly such as Mirza Hasib Gudsı (1828-1908), Mahammadagha Jurmi (1835-1900), Aghakarim Salik (1849-1910), Aghadadash Surayya (1850-1900), Mirza Abdulkhalig Yusif (1853-1924), Mirza Abdulkhalig Jannati (1855-1931), Aghadadash Muniri (1863-1940), Mashadi Azar Buzovnali (1870-1951), Samad Mansur (1879-1927), Hashim bey Sagib (1870-1931), Seyyid Zargar (1880-1920), Hajiali Parishan (1876-1944), Aliabbas Muznib (1882-1938), Alipasha Sabur (1885-1931), etc. – the leading representatives of Baku literary environment in the second half of XIX century – the beginnings of XX century.

And **the subject** of the dissertation is complex study of the creativity of the members of Baku literary environment in the second half of XIX century – the beginnings of XX century, including the members of “Majmaush-shuara”, the most long-lived literary assembly in Azerbaijan on the base of preliminary sources, as well as, manuscript sources.

In the research work, the role of Baku literary environment in the development of Azerbaijani literature in the second half of XIX century – the beginnings of XX century has been studied in several direction: in terms of idea and thinking aspect, proportionality of context and form, emotion and visual technique.

**Purpose and tasks of Research.** The main **purpose** of the Research is to consider the excited studies related to the life and legacy of the poets of Baku environment who wrote in the second half of XIX century – the beginnings of XX century, to objectively analyze again based on scientific truth, ortaya çıxarmaq the truth based on new obtained facts and preliminary sources. Moreover, in to consider the poets’ general literary legacy: creativity of ghazal, ode, mathnawi, elagy, noha (an elegy about the tragedy of Husayn ibn Ali), satire, drama works, poems of various styles and their acts in the press like, articles, feuilletons (a special type of works printed on the pages of newspapers and magazines, mainly satirical poetry), to determine the innovations of the authors of ottoman poetry and takzira for this genres in order to define the uniqueness and handwriting of poets is also the goal of the dissertation work.



In order to achieve these goal the following tasks are intended:

- To study the activities of the poets of Baku environment who wrote in the second half of XIX century – the beginnings of the XX century in the direction of their turkism and islamic ideas based on the facts related to their life and legacy;

- To determine the approach to the classic poetry, especially to the creativity of Mahammad Fuzuli in literary assemblies;

- To re-consider the concept of literary school, imitative poem (nəzirəçilik) theory and to justify the fact that the representatives of Fuzuli literary school made clear their mastery by writing mainly imitative poem and takhmis;

- To justify that the creativity of the poets of Baku environment are not only engaged in cutting the previous literature based on the tradition, subsisted by the source, but also they bring new topics to the literature that have not been developed;

- To study the creativity of the poet of Baku literary environment on the primary sources in the background of public-political, scientific-technical, literary-cultural image of the second half of XIX century – the beginnings of the XX century;

- To reveal the effect of historical-cultural factors determining the formation of literary environment;

- To imprint the main factors determining the originality of “Majmaush-shuara” as last literary assembly established in Azerbaijan;

- To reveal the importance of the creativity of Mahammaagha Jurmi, Aghakarim Salik, Abulhasan Vagif and others in the formation of Baku literary environment on the bases of epistolary samples of the age and other written sources..

**Methods of research.** In the research of the question historical-typological, historical-comparative analysis methods that have been proven over the years have been used and based on the principles of systematic analyse and comparative literary studies. According to the character of the topic of disseration work during the research biographic method has also been used widely.

According to the research work the the researches related to the activities of the poems of Baku environment who live and wrote in the second half of XIX century – the beginnings of the XX century in

“Majmaush-shuara”, it was determined that in which sources the information about their life and legacy was firstly given, it was analyzed that whether the obtained information complies with the scientific truth or not, the authenticity of factological notes in the sources has been determined according to the archive materials, autograph copies, old press amples.

Additional to all these, in order to justify the scientific results the works of other authors on the literary legacy of these poets, such as, monographs, essays, different articles have been applied and in order to strengthen the ideas put forward the quotations are attached.

In the research work the approach to science and morality in the creativity of the representatives of Baku literary environment were analyzed, their language and stylistics have been focused, deeply awareness of the arabic-persian languages, all forms of the poems, poetic rules, aruz, qaafiyaa, radif (word or phrase repeated in the end of each verse after the qaafiyaa), simile (a figure of speech that directly compares two things), rhetoric, grammar, in a word all theoretical issues of literature and language were brought to the fore, fiqh (human understanding) from the religious, tasawwuf, as well as, islamic sciences, logic, kalam, Quranic stories, hadith studies and other views have been interpreted. The bases of nazira by the poets from Baku have been determined, it is justified that some factors are in the essence of the process: psychological acts of creativity the perfection of the source, the author's emphasis on the poem, punning, challenging, self-affirmation, etc. are as the cause for Nazirism.

**The main defended provisions.** In order to create deep impression about the leading literary environment in “Majmaush-shuara” literary assembly, to define the historical-cultural factors determining the literary environment in the end of XIX century – the beginnings of XX centuries in Azerbaijan, to study the tradition and innovation issues in this period, and to cover the whole topic the defended provision are the followings:

– In the end of XIX century – the beginnings of XX century, the representatives Baku literary environment covering by the achievement of scientific-technical progress had earlier witnessed the political and economic changes, and they had the chance often to

speak in the media and influence people's minds and unite more closely around an action through social organizations;

– The “Majmaush-shuara” literary assembly acting since 1860 unites the talented writers from Baku and the village around Baku in one center, as well as, involved open minded and progressive poets and cultural server from other regions of Azerbaijan, has been distinguished as the leading literary organization of its time demonstrating the possibility of the development of classism and avangardism in the single platform;

– In the literary-cultural condition in which the public and political views have quickly been changed and which dominated by modern tendencies due to the creativity of the representatives of Baku literary environment in the beginning of XX century it was possible to maintain the poetical tradition has been formed by the centuries, to make vivid the closeness to the national and religious roots and to pass on to the next generation. Because in the condition in which deminated by the Christian solidarity and in which the disaster of Bolshevism is standing on the threshold, the call for the national and religious unity and scientific-cultural progress in the legacy of the poets from Baku who see the way of salvation in enlightenment, loyalty to national traditions and respect for islamic values were one of the priority directions;

– The poets from Baku struggle and find the ways for the estrangement of the poems from the external elements and the main rules of poetry, for not turning into the sketch. They found acceptable to take the topic from the real life and to development the form in the classic style for adherence to the eloquence science and for safe of poetic patterns which gave opportunity to Azerbaijani poetry to protect its image, positively influenced to our poetry;

– Although the members of “Majmaush-shuara” remained honesty to the classic style and created ghazal, ode, mathnawis and elagies, they also innovate within traditional genres, write poems in the spirit of complaints from the time, find the way for salvation the people from the national and public capitivity of tsarism and the danger of bolshevism, calling to freedom struggle in the press;

– The representatives of Baku literary environment call the moderns to take a lesson from them by propagating spiritual

clearness, irreversibility on the path of belief, honesty to the purpose of islamic saints among the youngs. Therefore, Bunun nəticəsidir ki, magnification of islamic saints and the history of islam are more reflected in the legacy of poets from Baku;

– The the activity of national press, national firgas, the speeches of national leaders, new approach of the patriot educated men who studied in the foreign countries, came back to the homeland and engaged in artistic creativity were one of the most important factors having influence on the literary process in Baku;

– We cannot through away the creativity of the members of “Majmaush-shuara” acting in the end of XIX century – th beginning of XX century by calling epigonic, scholastic literature like some respectable representatives of soviet literary studies. Because this literature is very important part of general literary process that took place in that period, and the idea-topic source of the artists such as Huseyn Javid, Jafar Jabbarli, Almas Ildırım, Aliagha Vahid, Mammad Rahim, Jafar Khandan, Alakbar Ziyatay.

**Scientific innovation of the research.** In dissertstion work the activity of “Majmaush-shuara” literary assembly has been involved in the study in sistematic form for the first time. The innovation obtained in the Dissertation are the followings:

– For the first time the life and legacy of the leading representatives of Baku literary environment such as Mirza Hasib Gudsi, Mahammadagha Jurmi, Aghakarim Salik, Aghadadash Surayya, Mirza Abdülkhalig Yusif, Mirza Abdülkhalig Jannati, Aghadadash Muniri, Azar Buzovnali, Samad Mansur, Hashim bey Sagib, Seyyid Zargar, Hajiali Parishan, Aliabbas Muznib, Alipasha Sabur, etc has been involved in the study in complex form;

– The compare between the creativity of the classic poets of Azerbaijan and the members of “Majmaush-shuara” literary assembly has been carried out, the imitative poems, tazmins and takhmises devoted to the ghaals of the representatives of classic poeetry in Baku literary environment, especially Mahammad Fuzuli have been analyzed and have been exactly determined their first source;

– The Poems of Azerbaijan in XIX-XX century has ben studied both in literary tradition and in innovation context;

– The connection of the literature with the life and its public role in the end of XIX century – the beginning of XX century, idea-aesthetic criteria of the art of poetry of the time, poetical, stylistic and system features have been determined;

– In the creativity of the members of “Majmaush-shuara” the motifs of the calling for turkism and national independence have been studied in complex form and in the recent years of the activity of assembly, the organization of “Turkish voice” (“Türk səsi”) poets’ society have been determined on the based of the actual sources.

**Theoretical and practical importance of the research.** The main provisions and conclusion of dissertation can be used in the study of the history of Azerbaijani literature, especially in the study of the stages of formation and evolution of literary assemblies, in the development of the monographs on the life and legacy of the representatives of Baku literary environment of the second half of XIX century – in the beginnings of XX century. At the same time it is possible to use the research work in the compilation of program, manuals and textbooks of the faculty of philology of the high schools. Dissertation work can be used by the experts and high school students with the specialty of source studies, literary studies and textual criticism.

**The approval and application of the Dissertation work.** The main provisions of the research are reflected in the journals recommended by the High Attestation Commission under the President of the Republic of Azerbaijan, as well as in the different scientific articles published in influential scientific publication of foreign countries, some lectures on the topic were made at International and Republican scientific conferences

**The name of organization where the dissertation have been performed.** Dissertation has been performed at the departments of “Study of Turkic language manuscripts” and “Study of personal archives” of Institute Manuscripts named after Mahammad Fizuli of ANAS and was completed according to the main research direction of the institute.

**The separately volume of the structural units of Dissertation and total volume with signs.** Dissertation work consists of Enter (16790 signs), four chapters (the first chapter four

paragraphs – 104993 signes, the second chapter four paragraphs – 71704 signs, the third chapter three paragraphs – 89404 signs, the fourth chapter four paragraphs – 125637 signs), conclusion (7905 signs) and the list of used literary. Total volume of Dissertation work is 416433 signs.

## THE MAIN TOPIC OF THE DISSERTATION WORK

The actuality of the topic, object and subject, purpose and tasks, method of the study, as well as the scope of study of the subject, scientific innovation of dissertation, theoretical and practical importance and main provisions have been given in **“Introduction”**.

The I chapter of Dissertation is titled **“Specification of literary environment in Azerbaijan in the end of XIX century – in the beginnings of XX century”**. The chapter consists of 4 paragraphs. In the first paragraph entitled **“Historical and cultural factor in the formation of literary environment”** the main factors determining the literary environment exists in Azerbaijan in the indicated period are considered. It is noted that the most important of the historical-cultural factors determining literary environment of the period is the unity of the poets in the literary assemblies in the regions and having the strong literary connections between these assemblies through the letters, poetries, mutual visits. It is also taken into account in this paragraph that this is one of the proof of the fact that there is only literary process in Azerbaijan. For this purpose, when it is necessary epistolary heritage, literary letters protected in the personal archives of the main writers and editors are also referred<sup>8</sup>.

It is noted that existence of literary assemblies in Azerbaijan came from religious-philosophical-mystical, morality didactic nature of Azerbaijani literature. These literary assemblies are important event respect to ideological, historical, geographical, cultural, also greatly remarkable respect to the content, national expression forms.

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<sup>8</sup> Quliyeva, A. Ə. Şəxsi arxivlərdə ədəbi epistolaryar irs / filologiya üzrə fəlsəfə doktoru. dis. / – Bakı, 2017. – 199 s.

It is note that in this period satire had an importance place in Azerbaijani literature. Especially Baku literary environment along the poets who started their creativity from the end of XIX century satire was widespread. The representative of this environment Samad Mansur also wrote several satiric poets under the influence of great Azerbaijani poet Mirza Alakbar Sabir in the genre of satire. The great part of his creativity is topical satires, poets with public content which strongly criticize the antipodes who don't like thir language, religion, traditions and satirise national, religious and mental values.

It is shown that, in literary environment of Azerbaijan in XIX centuy the closenes to Islamic reigion, sacred Kurani-Karim in the foreground. Including the representativives of Baku literary environment the writers of the period respected the islamic values in their creativity, and the Islamic saints are brightly manifested in their legacy.

It is worth noting, politial shaking in Azerbaijan in the first half of XIX century, administrative division of Azerbaijani territories, and in the secon half the development of economy (Directing of oil lords from Baku the large part of funds to charitable works) had influence on the cultural field, in Azerbaijani culture and literature innovations and progress took place in all aspects. In the second haf of XIX century– in the beginnings of XX century after the stressful environment and an epoch of upheavals of the years, immediately the era of sharp changes, independence freedom love, panics, revolutions, and struggles began, which is reflected in the literature, and brings the serious political, public, philosophical topics, the literature determining new poetic style, modern poetry genres, requiring new quality relevant to the new era to Azerbaijan poetry.

In addition to the imporance influence of Mahammad Fuzuli on our literature, determinant influence of Seyyid Azim Shirvani, the great ghazalkhan poet and one of the first outgoing representatives of public satire in our literature, on the literary environment of both his era and and the period after him is considered one of the main factors of our literary at the end of XIX century – the beginning of XX century.

In the II paragraph entitled “**Artistic and theoretical sources of Classic Azerbaijani literaature**” thousand-year history of our



written literature is commonly considered, the literature from the II half of XIX century to the beginning of XX century is also evaluated as an important part of this complex and excellent literary process. In addition to all turkish folklore, and Azerbaijani folklore, important representatives of persian-language literature, such as, Nizami Ganjavi, Khagani Shirvani, along the artistic sources of classic legacy the creativity of persian poets, such as, Firdovsi, Attar, Rudaki, Khayyam, adi and Hafiz, great literary figures of all-turkish literature, such as, Movlana Jalaladdin Rumi, Alishir Navai, Nabi Yusif, the giants of the literature such as Nasimi, Khatai, Fuzuli play the important role. It is justify that the influence of both turkish-language and persian language lyrics, both epic legacy especially “Leyli and Majnun” and artistic prose, mainly “Hadigatus-suada” of Mahammad Fuzuli on our literature in the second half of XIX century – the beginning of XX century is clearly manifested by bringing examples.

It is concluded that, the heritage of the antecessors in the Azerbaijani poetry of XIX-XX century consisted of not only great poetic patterns, artistic expression means, the rules of poetry. Nizami, Khagani, Nasimi, Khatai, Fuzuli passed the religious, national, morality values to their succession by reflecting in their unique works, and the artists of Baku literary environment, as well as whole Azerbaijan, also conventionally continued the way of their antecessors reflecting the people’s high moral qualities and rich traditions in their works like mirror. That’s why the poets living with hope and looking forward to the future also maintain the classical tradition by constantly searching and began to reflect and the problems, tensions, stress of the time, at the same time, the dawn of tomorrow, which will open with hope, in their creativity searching new forms of poetry. In addition to maintain the classic traditions, Azerbaijani poetry started to mean new artistic content. The examples from classical russian and even European literature have also influenced on our literature, this led to innovations in both content and form.

In the III paragraph entitled **“Interpretation of literary environment of the end of XIX century – the beginning of XX century”** it is noted that, the literature is an indicator of a people’s

spirituality, national ideology, nature, character, national-spiritual, as well as religious values.

It must be pointed out, references to the separate verses of Kurani-Karim, faithful hadithes, instructions to the story of Kuran, elegies for Kerbala tragedy were considered the adornment of most of poems in literary assemblies in Azerbaijan, as well as, “Majmaush-shuara” in the end of XIX century and beginnings of XX century, and accepted as the symbol of skills of the poet. But all this were released in new content.

For example, Mirza Abdulkhalig Yusif, the member of “Majmaush-shuara”, who delighted even Seyid Azim Shirvani with his works declared his infinite respect to sacred Kurani-Karim as follows:

*There was nowhere literary-scientific intellegence,  
All scientific intellegence was in the world of education.  
Open and carefully look at the Sura Yusuf,  
The word of love for Yusif was Kuran<sup>9</sup>.*

Or other outstanding member of “Majmauh-shuara” Abdulkhalig Jannati Movlana used ghazal by Fuzuli which ending by the following verse:

*Ya Nabi, then don't reduce your mercy from Fuzuli,  
Who surrenders to you to be forgiven.*

from which he composed the encomium (written for prophet Muhammad) titled “Tahniyati-eydi-movlud” in which he described the fact that the places of worship of the pagans fell, the temple of the fire-worshippers “Atashi-Pars” was extinguished, the human race, which was falling into the abyss in ignorance, was freed from the darkness and found the happiness and light when prophet Muhammad was born with the rich poetic lines, vivid description which don't need the comment in the following way:

*The sun rises, shed light to the world on Mawlid,  
Visited to the world, that is Rasuli-Arab*

*Tonight Habal fetish came down from Kaba house,*

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<sup>9</sup> Mirzə Əbdülxalıq Yusif. Qəzəllər / nəşrə hazır. və ön söz. S.Xəyal – Bakı: MBM, – 2012. – s.117.

*The disaster happened to Kasraya fetish tonight,  
The fiery tiger is extinguished, Save became useless,  
The eternal creator has saved you from illness (damage),  
Hey the reason of creation of the thing.*

*First of enjoy gave the happiness to the people tonight,  
The darkness of ignorance was covered  
by the light of guidance tonight.  
Several miracle of good seemed tonight,  
The last prophecy entered to the world tonight,  
The culture of Arab Hashimiyyu qureyshiyyu<sup>10</sup>.*

In another example, Karbalayi Rzaali Nazim who wrote elagy, ode, as well as, lampoon and the poems complaining about the time, expressed that he would never changed his conviction and opinion even if he was beheaded and speared like Imam Hussain in one of his nohas written under the influence of an eternal condolence in the soul of the tragedy of Karbala:

*Tomorrow in this field I I will keep my promise,  
I will to sacrifice all lover and helpmates.  
Be loyal to your oath, hey oppressor of God,  
Our Shiah be Rizwan on doomsday<sup>11</sup>.*

Whether although Karbalayi Mukhtar Bisavad was uneducated man, he called the obscurants to science and education, invited his readers to be faithfulness, not to be unfair, and to live with honor the life given to us sayig that the honest people will rise to the holy place:

*Who is sage, he will be with God,  
Don't believe that the ignorant man will go this sanctuary<sup>12</sup>.*

As could be seen, as in the other regions of Azerbaijan, the representatives of Baku literary essembly, addition to the calling for science and educaion, were also preaching the respect to national and

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<sup>10</sup> Cənnəti, Ə. Doğdu gün, saldı işiq aləmə Mövludi-Nəbi // – Bakı: Tazə həyat, – 1907, 13 aprel. № 11. – s.1.

<sup>11</sup> Kərbəlayi Rzaəli Nazim. Mərsiyələr / tərt. ed. M.Axundzadə, Ə.Rzayev – Bakı, – 1992. – s.115.

<sup>12</sup> Kərbəlayi Muxtar Bisavad. Əsərlər / nəşrə hazır. və ön söz. S.Xəyal – Bakı: Ekoprint, – 2017. – s.15.

islamic values, spiritual purity, the perfection of faith, and the honesty of the saints of Islam among the youth, and calling the moderns to follow them in the end of XIX century and the beginning of XX century.

In the IV paragraph called **“The tradition and innovation in literary environment of Azerbaijan”** the literary materials of the end of XIX century – the beginning of XX century were considered and such result was obtained that the representatives of Baku literary assembly innovated within the tradition.

It should be pointed out that, the poets of Baku literary environment in the second half of XIX century – the beginnings of XX century now used to recite their new works, and now read the imitative poems written to the ghazals by their predecessors by the order when gathered together and hold literary assemblies like in the poetic assemblies in whole Azerbaijan. And this gives impetus to their development and from time to time it was an occasion for them to grow up as real poets.

It is to be noted that although the most important poet who has the special influence on the legacy of the artist in Baku-Absheron literary environment of XIX-XX century was Mahammad Fuzuli, the influence of Alishir Navai on the creativity of Azar Buzovnali and other members of “Majmaush-shuara” is also noticeable. Ghazals with the verse “Inside” (“İçrədir”), “He saw” (“Görüb”), “He does” (“Qılır”), “Candle” (“Sham”) by Mashadi Azar can be considered the most beautiful examples of the translation of the great Uzbek poet’s works into the Azerbaijani language.

However, like the culture icons, artists acting in the beginnings of XX century in Baku, the poets and writers also were trying to innovate within tradition in a society that was changing day by day and was no longer governed by previous rules. And this innovation was observed in the creativity of the representatives of the Baku literary environment more in the content, and less in the form plane.

It must be emphasized, addition to the stage such as the call to education, enlightenment, taking advantage of technical progress in this time, social issues such as Islamic, community and national union has also brought to the literature. These issues being new for our literature were expressed more within the frame of old forms by the

requirements of classic aruz poetry. In these poetry examples the influence of Turkish poets such as Namig Kamal, Mehmet Akif Arsoy, Tofiq Fikrat, Abdilhag Hamid were seen. And the activity of national press, national firqas, the speeches of national leaders, new approach to the art of the patriot educated men who studied in the foreign countries, came back to the homeland and engaged in artistic creativity were one of the important factors having influence on this process.

The second chapter of Dissertation work named **“Establishment and development of literary-cultural assemblies in Azerbaijan in XIX-XX centuries”** consists of 4 paragraphs. In the first paragraph entitled **“the factors determining the formation of literary assemblies in Azerbaijani literary environment”** firstly, the history of literary assemblies in Azerbaijan from XII to the beginnings of XIX century and its development way were considered. Then the issues of the activity of literary assemblies in the regions of Azerbaijan from the 30s of XIX century and the role in the history of literature were touched. Especially, “Majmaush-shuara” literary assemblies are studied.

It appears that, “Divani-hikmat” literary assembly organized by Mirza Shafi Vazeh during 1820-1830 years in Ganja and successfully continued its activity in Tbilisi city in 40s of the same century gave an impetus for establishment of other assemblies. The literary assemblies, such as, in 1835 “Gulistan” in Guba city by A.A.Bakikhanov, in 1838 “Anjumanush-shuara” (“Poets’ assembly”) in Ordubad city by Fagir Ordubadi, in 1850 “Fovjul-fusaha” (“Speakers’ assembly”) in Lankaran by Mirza Ismayil Gasir, in 1864 “Majlisi-uns” (“Friendship assembly”) in Shusha by the initiative of Mirza Rahim Fana and the Leadership of Khurshidbanu Natavan, in 1867 “Beytus-safa” (“Safa’s house”) in Shamakhi by Seyid Azim Shirvani, in 1872 “Majlisi-faramushan” (“Forgottens’ assembly”) in again Shusha by Mir Mohsun Navvab were organized. The establishment and activity of “Majmaush-shuara” (“Poets’ assembly”), the most long-lived among the literary assemblies, and organized in Baku city by Mahammadagha Jurmi were specially studied. It must be noted that, in one of the notes by Aliabbas Muznib it is shown that this assembly was organized in 1860. It is

expecte that, the assembly acted slightly weakly until 1880, but since 1880, a revival took place in the assembly, by the participation of young, but very talented poets, such as, Abdulkhalig Yusif (1853-1924), Abdulkhalig Jannati (1855-1931), Aghadadash Surayya (1850-1900), Abulhasan Vagif (1845-1914), Aghakarim Salik (1849-1910) and others joined the assembly, had a new and more comprehensive content, and this way, continued its activity without a break until 1920.

According to the sources, it is concluded that, the members of “Majmaush-shuara” established in poetry mainly by the love of Fuzuli art continued the style of classics in the assemblies, analyzed and changed their literary legacy. They learn each other’s opinions by reading their new poems in the assembly, in addition, influenced by the satires by Seyid Azim Shirvani, against tyranny and superstition, the works written with high morality features such as, patriotism, humanity, faith, loyalty, godness, friendship, etc. and created the great poetic examples.

It must be noted that, Seyid Azim Shirvani also very highly appreciated the members of “Majmaush-shuara”, especially Aghadadash Muniri in the poem “A compliment of Baku poets”:

*...The bright of inspiration is more bright tahn mmon and sun,  
When looking at the poet, the light comes to my eyes<sup>13</sup>.*

The ideas put forward in the paragraph are summarized as follows: Beginning from 20-30s of XIX century the literary assemblies form in the geography of Azerbaijan during one century, as well as “Majmaush-shuara” acting in Baku, created productive conditions for the exchange of experience and talent competition of poets and creative people in the field of art in general, and formed a healthy competitive environment by keeping the master-student tradition alive.

In the II paragraph named **“Creatitvity psycology in literary assemblies and evaluation hierarchy of creative persons”** it is determine general activity direction of concrete literary assembly bringing the examples from separate writers. By approacing to the

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<sup>13</sup> Mirzə Ağadadaş Müniri. Əsərlər / nəşrə hazır. və ön söz. S.Xəyal – Bakı: Ecoprint, – 2018. – s.114.

issues in the example of “Majmaush-shuara” literary assembly, it is noted that, mainly the period of Abdulkhalig Jannati, Agadadash Muniri, Aliabbas Muznib and Samad Mansur in Baku literary environment distinguished from others in the press by the publicistic speeches, not only performed in newspapers and journals edited by others, but also published magazines against all kinds of difficulties and were sometimes persecuted for their journalistic activities.

Using the works of the outstanding representatives acting in the second half of XIX century – the beginnings of XX century, as well as, participating in “Majmaush-shuara”, it is noted that, our thinkers mütəfəkkir the future development of people is the adherence to the basic laws of Islam. However, by adapting the main formulas of the religion to the new historical conditions, the giving examples are presented that justify the fact that teenagers and young people should study secular sciences in addition to theological sciences and teach them to the further generations that follow them. With reference to the poems by A.Yusif, A.Jannati, A.Surayya, A.Munir, publicistic writings by A.Muznib and S.Mansur it is noted that the opinion of these writers, that it is possible to put an end to the political struggles and wars that are breaking up the society of which they are moderns only by this means is put forward.

It is worth mentioning that, the writers and thinkers from Baku of the time are also propagating the education and enlightenment, and are appreciating the opening of new schools like other outstanding thoughtful moderns. For example, A.Jannati who highly appreciate the science and knowledge, were expressing that the children studying at school will have a bright happiness, the wealthy people turned out the idol of the children denoting for opening the schools with the such cute and free poetic language:

*When the writer sings the music of school,*

*All kids are going to school.*

*Who wants to be the main person in assembly,*

*He should have the position in doorstep of the school.*

*... When open the door of casket, teachers shall shed pearls,*

*The treasure of the school was filled by jewelry.*

*... That person is the god of kids of homeland*



*That, can make a foundation-donation-school his wealth.*<sup>14</sup>

At the end of paragraph it is concluded that, the events took place in the first years of XX century, strike waves in tsarism Russian, revolutions, meeting against the current prohibitions, wakening mood in national thinking influences to the poetry of the time. Massacres against the Azerbaijani turkish in 1905 and 1918, unprecedented murrian, barbarities unworthy of human, killing the patriots in depportations and prisons, was infected in the creativity of the members of “Majmaush-shuara” and the related poets from Baku. In a word, the literature reflected the mirror of the time and the lyric hero was expressing the psychological portrait of the poet of that time.

In the III paragraph named **“Interaction creativity relations in literary assemblies”** all literary organizations exiting in Ganja, Guba, Shamakhi, Ordubad, Lankaran, Shusha, Baku and other cities from the first literary assembly “Divanu-hikmat” established in Azerbaijani literary environment in XIX to “Majmaush-shuara” exited until 20s of XX century ara again considered. The mutual relations among the members of these literary assemblies, fruitions, correspondences, discussions, lampoon and eulogies, tazmins and other creativity relations are presentted based on the first sources.

It is noted that, additional to literary ssemblies in the big cities, the centers of the culture, small literary assemblies are operating also in other cities of Azerbaijan, such as, Shaki, Gazakh, Aghdash, Darband, Iravan, Tabrz, Ardabil and there were also grat poets among the members of these assemblies. For example, a literary assembly that resonated in the surrounding regions had been organized in madrasa in Zeynaddin village in Aghdash in which additional to the poetry lovers studying in that madras, other poerty admirers from Gabala, Goychay, Zardab and Khaldan were gathered. So, Gadir afandi from Bichagchi village of Zardab, Mirza Yusif from Vandam village of Gabala, Mahammad Talib from Garabaggal village, Mahammad Zakir from Lakchilpag village, Sadiyi Salis Sadraddin afandi, and his son Gafur Afandizada Gantemir from Potu

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<sup>14</sup> Cənnəti, Ə. Məktəb // – Bakı: Dirilik, – 1914, 16 noyabr. № 5. – s. 65.

village, Mahammad Shikasta from Khaldan and others acted in this literary assembly. The assembly was headed by Ismayil Efendizada.

Furthermore, Molla Ahmad Bulbul, Mirza Karim Shuai, Mirza Jabrayil Supehri, Mirza Samandar Darbandi, Mahammattaghı Gumri in Darband; Mustafa agha Shukhi, Molla Gasim Zakir, Mirza Ismayil Nakam, Ibrahimkhalil Dudavi, Mahammad Shamamduz in Shaki; Kazim agha Salik, Haji Rahim agha Vahidi, Iskandar agha Shair, Abbas agha Nazir, Mustafa agha Nasir in Gazakh; Fikri, Movlana Ziyai, Unga in Ardabil; Bazmi, Asir in Irəvan and others acted literary assemblies in the cities where they lived and continued with dignity the traditions of their antecessor.

It was also noted that, although the communication lines were weak in the second half of XIX century – the beginnings of XX century the participants of literary assembly from all regions of Azerbaijan wrote letters to each other, devoted the poems to each other and sometimes did not hesitate to write satires.

For example, Seyid Azim Shirvani respected to Abdulkhalig Yusif, a poet from Baku, and called him the sultan of the world of poetry, and raised the head of “Majmaush-shuara” Mahammadagha Jurmi to the top of prophet in poetry. As well as, Abdulkhalig Yusif sperate special place for the genius Seyid Azim in his memoirs and included in this collection the beautiful ghazal begining with the following couplet:

*This is disheveled hair like a ring of the chain,  
This is the ear and basil growing in the paradise garden<sup>15</sup>.*

Taking account this and other facts used in the sources it is certified that Firudin bey Kocharli, who wrote the work “History of Azerbaijani literature” in Azerbaijan for first time, called Seyid Azim Shirvani as “The event of Caucasus poems” (Qafqaz şüərasının səramədi”). It is presented as clear example of strong relations among the members of literary asembly that the poet had continious connections with the poets from Baku, Shusha, Darband, Ganja, Gazakh, Lankaran, Tabriz, Ardabil, Shaki, and he gave detailed information about many poets of Azerbaijan in his poems as well as included in his memoirs their several works.

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<sup>15</sup> Təzkireyi-Yusif / nəşrə hazır. H.Mail, S.Xəyal – Bakı: Ecoprint, – 2016. – s.11.

According to the notes by Javad Heyat, as an example for highly appreciation of his talented moderns and encouragement them to the creativity by S.A.Shirvani, the ode devoted to Abdulla bey Asi, the grandson of great Azerbaijani poet Gasim bey Zakir, called “saramadi-dovran”, “gibleyi-irfan” by the poets from Shamakhi:

*That Asi, of whom Seyyid is crying in the door of respect  
Will be trusted being the slave.*

*That Asi, who will be shah wearing crown*

*To the city of heart with the dream of the love path.*

*He brings the pleasure when he*

*will come to Shirvan with poems and prose,*

*When Zui reads these poems he will admire<sup>16</sup>.*

So, in this paragraph it is justified that there was mutual communication among the literary assemblies according to the letters written in verse of the poets engaged in literary activities in the second part of XIX century – in the first part of XX, and lived in separate regions of Azerbaijan protected until now. And it is shown by this the literary assemblies in Azerbaijan during the period involved to the study did not have only regional character, but also it was the driving force of the all-Azerbaijani enlightenment movement. This is, although the literary and cultural figures gathered in a single place and in separate cities, and discussed about poetry and art, all assemblies common purposes were followed. The most important factor that influenced to was national press.

In the IV paragraph entitled “**Attitude to classical poetry, especially to the creativity of Mahammad Fizuli in literary assemblies**” it is noted that the literary school named after Fuzili, one of the outstanding representatives of the art of words of not only Azerbaijani literary in Medieval Ages, but also common oghuz turks, has grown its representatives not only in Near and Middle East, but also in Northern Europe. The opinion of Abdulla Sur is confirmed by the examples from the poets from Baku: “*The founder of turkish*

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<sup>16</sup> Heyat, C. Azərbaycan ədəbiyyatına bir baxış / C.Heyat. – Bakı: Yazıçı, – 1993. – s.159

*literature on the prose is Sinan Pasha, while the founder on the poetry is Mahammad Fuzuli in west.*"<sup>17</sup>.

It must be noted that, the influence of Mahammad Fuzuli, on Azerbaijani literature of XIX-XX centuries, literary assemblies acting in separate regions of Azerbaijan, specially Baku literary environment is immeasurable. It is noted that this artistic word resource of the artists which are member of "Majmaush-shuara" poetic assembly was created by just Fuzuli love, unconditional love for him. That is why this poetic assembly has been known as "Fuzuli assembly" as well as and during its activity its participants being faithful to the traditions established by Jurmi, the first chairman, after his death, when they gathered at the house of Abdulkhalig Yusif, and later, at the house of Mashadi Azar, firstly they read their takhmises, imitative poem devoted to the Fuzuli's ghazals and then analyzed them, and later presented their works on other topics.

The above mentioned opinion is justified on the base of sources. The great part of the creativity of Hajiali Parishan, the member of "Majmaush-shuara" also consists of imitative poems and takhmises. For example, on the basis of takhmis called "It is my Motherlan" ("Vətənimdir"), it is declared that how much the poet is attached to Fuzuli and inspired by him:

*I wanted my closed field to be your dawn meeting,  
It was fate the night of separation for my sadness .  
My sad heart longed for your face,  
"My body is hidden in the stigma of crazy,  
When I am alive this is my dress, and when died - shroud"*<sup>18</sup>.

One of the representatives of Baku literary environment, Mahammadali Shafai has also been enchanted with Patriotic love of Fuzuli in a very big sense and written takhmis to this great art work:

*I am mad of love my field became the forest,  
My shoot body was chained by the love.  
I am aware of grief of mind, what is my sorrow  
"My body is hidden in the stigma of crazy,  
When I am alive this is my dress , and when died - shroud"*.

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<sup>17</sup> Sur, A. Füzuliyə bir nəzər // – Bakı: Füyuzat, – 1907, 24 oktyabr. № 30. – s.457.

<sup>18</sup> Deyilən söz yadigardır / nəşrə hazır. S.Xəyal – Bakı: Ecoprint, – 2019. – s.200

*... No Shafai, I am not lover of each cheat,  
But sacrifice my life for well-doer in the path of love,  
Even though the sword of the well-doer falls on my head,  
"I could not leave Füzuli, the direction of lover,  
It is my homeland, my homeland, my homeland"*<sup>19</sup>.

Here is an example on the fact that Jannati, fed by the legacy of Fuzuli wrote an ethereal imitative poem to the popular gahazal with "Word" (Söz") radif and took a pearl from this amazing poetic treasure that expresses the value of the word:

*My attention is pearl for a royal word,  
When I heard the favorable word, my soul enjoys.*<sup>20</sup>

The example is also given about the fact that Samad Mansur, one of the most active members of "Majmaush-shuara", devoted many imitative poems to Fuzuli had gave a magic touch to this masterpiece:

*It is a mother of pearl the knowledgeable, brightly word,  
It is the mind the shining sun, the light of word.*<sup>21</sup>

At the end of the paragraph it is concluded that, the influence of Fuzuli on Baku literary environment had not ended after the "Majmaush-shuara" literary assembly stopped its activity, the poets from Baku has written imitative poems and takhmises, as well as they made tazmins from him. That is, this tradition was existing until the ends of XX century. If Aliagha Vahid was calling "the last cradle of Fuzuli school", his art criteria fed by the tradition has already alive in the creativity of his followers.

The III chapter of dissertation work entitled **"Majmaush-shuara" literary assembly and its role in literary-historical process**" consists of 3 paragraphs. The I paragraph named **"Literary-historical-public factors determining the formation of literary assembly and personalities"** tells about the development, flourish, adaptation over time of national poetry in XIX-XX century. This paragraph is about the protection of the prestige of Azerbaijani

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<sup>19</sup> Yenə orada, s.318

<sup>20</sup> Yenə orada, s.79

<sup>21</sup> Yenə orada, s.204

poetry, defense of the position of classics not only in the Eastern world but also over the world by the members of literary assembly, as well as, the struggle to rise higher in the mentioned time.

By the remembering the fact that the most outstanding poet of Azerbaijan in the second half of XIX century, Seyid Azim Shirvani often used to participate in the meetings of “Majmaush-shuara”, praised the very young poets Abdulkhalig Yusif, Abdulkhalig Jannati, it is to be noted that, the literary assemblies allowed the old and middle-aged artists to discover the youngs’ talents. The most of young writers read the poems for the first time before the notable poets, and the artists having wealthy literary legacy supported and encouraged them.

It is also noted that the young artists have attitude of appreciation to their masters by giving as an example the following lines by the younger member of “Majmaush-shuara” Mirhasan Munsif:

*Baku has an unfoggable wealth,  
Any historian has not yet written about it.  
Who reads the poem of Baku poets,  
Doubtless, he will be wanderer in love.  
Who will see Yusif and Yusif will see him,  
Will leave Palestine and be sultan of Egypt.<sup>22</sup>*

Based on the personal archiev materials of the artists from Baku, it is noted that in 1860 by the offer of Seyid Azim Shirvani “Majmaush-shuara” literary assembly has been established in Baku city by Mahammad Agha Jurmi. The first meetings of the assembly poets that being the older than Mahammad Agha Jurmi, such as, Mirza Hasib Gudsi(1828-1908), Mirza Baghir (1810-1882), Alimahammad Fana (?-?), Mirza Mahammadali Binava (1822-1892) has participated, and since 1870, there were the poets, such as, Piri Hasan oghlu (1840-1928), Ismayıl Zabih (1943-1928), Karbalayi Mukhtar Bisavad (1847-1938), Abdulahad Zəlil (1848-1890), Asad Parvin (1848-1916), Aghakarim Salik (1849-1910), Mahammad Tagi (1849-1888), Aghadadash Surayya (1850-1900), Abdulkhalig Yusif (1853-1924), Ruhulla Gafil (1854-1905), Abdulkhalig Jannati (1855-

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<sup>22</sup> Xəyal, S. Bakı gülzarının bülbülləri / S.Xəyal. – Bakı: MBM, – 2011. – s.94

1931), Abdulhamid Mina (1855-1926), Bigalam (1860-1930), Vahhab Vahib (1862-1907), Mikayil Seydi (1862-1916), Aghadadash Muniri (1863-1940), Atababa Hijri (1863-1922), Mahmmdismayil Asi (?-?), Ibrahim Zulali (1869-1903), Mirza Hadi Sabit (1868-1922), Salim Sayyah (1869-1937), Mashadi Azar (1870-1951), Mirzagha Dilkhun (1870-1912), Samad Mansur (1879-1927), Hashim bey Sagib (1870-1931), Novruz Neyyir (1870-1948), Seyyid Zargar (1880-1920), Hajjali Parishan (1876-1944), Aliabbas Muznib (1882-1938), Alipasha Sabur (1885-1931), Hasan Sayyar (1891-1936), Aliagha Vahid (1894-1965) etc. among the members of assembly.

In order to create any imagine on the literary view of assembly, one of the poems by Hashim bey Sagib, one of the talented representative of “Majmaush-shuara” is involved in the study. The work calling “Lack of Restraint” (“Kim Kimədir?”) is deeply expressing the ugliness of his times, the arbitrariness of the ruling forces, the trampling down of national and moral values, the overriding of moral qualities, in short, the flaws with artistic means. In this work, of which the date of written is not known, it is declared that the right of people is overrode, their property was taken from them and the honor was insulted:

*... Don't cry, the self-respect has lost,  
The shame has been destroyed, lack of restraint.  
If a fearless and honorable killed himself, don't criticize,  
Was introduction of foolosihes, lack of restraint.  
Ignoble men ascended the throne,  
The nobles destroyed being evil, lack of restraint.*<sup>23</sup>

Briefly to conclude, additional to literary-historical-public factors determining the establihsment of “Majmaush-shuara” as a literary assembly, the personalities has also great role in this process. So, the poets, like Hashim bey Sagib, have brought the nobelity to the assembly by their both morals and behaviours and education and goodness, as well as made the current tradition alive with their talent, developed it and forwarded to new direction.

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<sup>23</sup> Haşım bəy Sağıb. Kim-kimədir / tərt. ed. R.İmaməliyev – Bakı: Boz oğuz, – 1995. – s.26



In the II paragraph named **““Majmaush-shuara” – as the most long-lived literary assembly in Azerbaijan**” the information on “Gulshani-maarif” memoirs<sup>24</sup>, one of the reliable sources in which there are biographic information about the most active members of “Majmaush-shuara” literary assembly and the most well-known examples of works is given. It is shown that there are interesting notes about Mashadi Azar, Abdulkhalig Jannati, Seyid Zargar, Mirza Hasan Gudsi, Ahadadash Muniri, Aliabbas Muzni, Samad Mansur, Abdulkhalig Yusif among the poets from Baku and some valuable examples from their legacy in “Takziratush-shuara” being popular in this name by Najafgulu bey Sheyda (Baharli) lived between the second half of XIX century – the beginnings of XX century.

It was noted that the information on Rasulzada Aghahuseyb Aliyoldash, about whom a few things are known is in this very source and are analyzed by bringing the examples from his works. It is determined on the basis of this memoirs that the mentioned poet did not use the pseudonym because he wrote works with a rebellious spirit.

In this paragraph it is also mentioned that the members of “Majmaush-shuara” also supported for national-spiritual awakening and struggled against tsarism method-department in the press of time. Unlike his compatriots acting in Bolshevik press, they wanted their homeland as whole independent, they did not accept the development under anyone’s power. They took the topics from the life for the works which both read in the meetings of assembly and published in the press of time, tried to reveal the contradictions of the existing society, to disclose social deformities.

It is shown that, these azerbaijani youngs from Baku environment organized the meetings, assemblies and congresses against tsarism Russian in order to bring the people to which they belong to independence, were searching the ways to save Azerbaijan from colonialism by giving advice and consultations.

It takes into consideration that, “Fuuzat” journals (1906) published by Ali bey Huzeynzada through the fund of Haji

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<sup>24</sup> Nəcəfqulu bəy Şeyda. “Gülşəni-maarif” təzkirəsi, nəşrə hazır. və ön söz: P.Kərimov, – Bakı: Elm və təhsil, – 2014, – 266 s.

Zeynalabdin Taghiyev made the young people's dreams of freedom such as A.Muznib flourish even more, after the closing of this journal, "Taza hayat" (1907-1908) and "Ittifag" (1908-1909) newspapers, of which the publisher is famous publicist Hashim bey Vazirov, one of the public criers of national-freedom ideas in Azerbaijan were the tribunes of the members of national spirit, patriot "Majmaush-shuara"

For example, when they are speaking about Alipasha Sabur, one of the most active of the assembly, it is noted that he was also fuyuzatchi and he often acted with romantic poems about homeland in "Yeni Fuyuzat" journal:

*Ah!the son of homeland have destroyed with despotizm ,  
The lilic faded under the wind of oppression!  
...Broke up poor! Finally the saint society,  
Ah!the son of homeland have destroyed with despotizm!  
...My heart was broken by the suffering position  
in the property of evil,  
Hey, my eye, cry! government of homeland has destroyed.  
The writer was selected as sultan in the word for property of  
Grief... What a pity! Will never already be independent  
Ah!the son of homeland have destroyed with despotizm <sup>25</sup>.*

While giving the information about the period of activity of A.Muznib in "Zanbar" it is mentioned that he has a close friendship relationship with outstanding educated men which were popular in the beginning of XX century, M.A.Sabir - the most famous poet of his time, the creativity relations with outstanding artist Azim Azimzada, satiric poet Ali Nazmi.

On the bases of the examples bringing from their legacy it is represented that, the members of "Majmaush-shuara" called their readers to love the homeland, national-freedom movement, as well as, they recognized to the people their national identity, explained their history, united their compatriots under the banner of Turkism-Islamism, and protected their national identity, moral values, and traditions. in their works written by the idea-artistic principles of romanticism instead of false realism. For example:

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<sup>25</sup> Sabur Ə. Ah Vətən // – Bakı: Yeni Füyuzat, – 1910. № 2. s.7.

*Who has respect and powerful intelligence,  
Will not let disaster destroy his nation*<sup>26</sup>.

In the III paragraph entitled **“The place of the creativity of Mahammad agha Jurmi, Aghakarim Salik and Abulhasan Vagif in the formation of Baku literary environment”** the brief information about Mahammadagha Jurmi – the organizer and founder of “Majmaush-shuara”nın, his role in Absheron literary environment is given. It is noted with great regret that most of the works of this poet, whom the genius Seyyid Azim elevated to the height of a prophet in poetry, have been lost. According to the Tekzires by Seyyid Azim Shirvani, Mirza Abdulkhalig Yusif, Mahammadali Tarbiyat the general impression of his creativity is created. On the base of the examples from his works, it is justified that M.Jurmi had skillfully continued the style of his master as an excellent student of Fuzuli literary school, was ability to turn out ordinary expressions into great art fact, artistic power and aesthetics of the word were reflected by higher images in his ghazals:

*I flamed in the fire of sorrow, like confused Jurmiyi,  
While made stranger the Intimacy-enjoyment-joining,*<sup>27</sup>.

Furthermore the information about Aghakarim Salik, one of the members of “Majmaush-shuara”, the poet having amazing inspiration and well-known songster is given. On the bases of the sources it is defined that he got music education from Mirza Sattar Ardabili, he learned our mughams, to play several musical instruments, as well as he was a master of other songsters.

*Opening the table of grief, did generosity in the world, Walker,  
Look at, who eats it, don't give up the circle of the sun*<sup>28</sup>,

It is taken account that the poet who wrote the above-mentioned lines is one of the poets from Baku knowing the artistic value of the word, demonstrating the poetic power of our mother tongue in the most beautiful way, professionally continuing the traditions of his predecessor. Although it is determinet that the poet

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<sup>26</sup> Müznib, Ə. Milliyət // Bakı: Dirilik, – 1915, 16 mart. № 13. – s.193.

<sup>27</sup> Deyilən söz yadigardır / nəşrə hazır. S.Xəyal – Bakı: Ecoprint, – 2019. – s.95

<sup>28</sup> Poetik məclislər / tərt. ed. N.Qarayev – Bakı: Yazıçı, – 1987. – s.374.

has 6 ghazals, it is also assumed that there are other manuscripts in personal collections.

The lyric examples with plots by A.Salik are also considered, and it is noted that he expressed more attractive, brighter the true of life in his such works reflecting the opinions, feelings and behaviours of the characters. It would be noted that, in his all poems the feelings are always friendly, and the feel of love is divine and real:

*Whenever, red and wet lips comes to the memory.*

*The tears becomes blood, the sadness falls on the face<sup>29</sup>.*

It is brought to attention that, in the poetry of A.Salik feeling and opinion, lyricism and public-philosophical mood are unity. Loyalty to the tradition is one of the main indicators of the artistic legacy of the poet. While reviewing his creativity it is possible to see that he had read the works of our classics again and again. The poet has honorably continued on the path paved by them, and for this reason he has created spiritual works. The works by A. Salik do not tire the reader, calm his nerves, perhaps because the poet is a musician, his ghazals also bring calmness to the soul like the sound of sad music:

*Your eyebrow twisted my back, like violin, and had gone,*

*Your love made me rüsvay to the world and had gone.*

*... The walker drank a cup of faith for the love of road,*

*In his love, farewell to his souul and had gone<sup>30</sup>.*

It is noted that the literary legacy of Baku environment, had a very rich literary path in the second part of XIX century – the beginnings of XX century consistings of these three lines. Until the complex public-political event in the beginnings of XX century, until the strengthening of the revolutionary movement and establishment of turkism-islamic and mordernism idea in political area by the patriotic educated-men the most of poets from Baku created the example for the lyric poems of love, the works directly addressed to Almighty God, and elagies devoted mainly to Imam Huseyn peace be upon him and Karbala event.

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<sup>29</sup> Deyilən söz yadigardır / nəşrə hazır. S.Xəyal – Bakı: Ecoprint, – 2019. – s.42

<sup>30</sup> Deyilən söz yadigardır (şeirlər) / tərt. ed. C.R.İsmayılzadə – Bakı: Yazıçı, – 1987. – s.23

One of such poets of who creatifity of Ghazal is especially remarkable is Abulhasan Vagif. A.Vagif, fed by spirit of Fuzuli and praised the beauty and love with great inspiration, compensated several ghazalas of notable master. For example:

*If our lover is satisfied with us heartily,  
It is thankful to the soul, be the victim of the moment<sup>31</sup>.*

It is also noted that, additional to poet of love, A.Vagif was also a poet who condemns superstition, criticizes fraudulent mullahs, and is devoted to the Almighty God and the saints of Islam. It is emphasized that his elegies expressing the tragedy of Imam Huseyn with a great love had a public meaning. The poet's such works are example of lyrics that arouses hatred for execution, disgrace, brutality. His hate is not for only the betrayer executioners who harassed the prophet's generation, but also all devilish people wearing the niqaab.

It is concluded that, in the Ghazal of A.Vagif expressing deep condelence, sadness, as well as, hatret of oppression and injustice in his elegies and nohas, metaphorical love and real love, Sufism and unity-body completed each other, as well as, the love feeling is more brightly expressed.

It is attituded to the mixing the works of this powerful master of word with the creativity examples of Molla Panah Vagif in the dissertation work. It is indicaed that the following git'a consisting of two couplets written by A.Vagif on the occasion of the accession of Ahmad Shah, the last of the Gajar Shah dynasty came out in the name of M.P. Vagif:

*The divine decision of Jabril helped Ahmad that moment,  
Became the shah for Islam, wearing the throne of Khosrov.  
God, make the shah blessed, blessed him,  
Give him the life with justice the morn equal to whole moon<sup>32</sup>.*

By considering these and similiar facts it is noted with a regret that, the meaningful lyric poems of Abdulhasan Vagif sometimes

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<sup>31</sup> Səlim Rəfiq oğlu. Füzuli / nəşrə hazır. və ön söz. A.Mirzəyev – Bakı: Elm, – c.3. – 2019. – s.187

<sup>32</sup> Əbülhəsən Vaqif Kamranzadə Salyani. Şeirlər / tərt.ed. C.M.Nağıyeva – Bakı, – 2000. – s.47

have been presented as poems of Molla Panah Vagif by literary critics acting until the independence years due to the fact that the legacy of the poet with a beautiful inspiration was not conveyed to the public for the known prohibitions that existed in the Soviet era. Although, related to this the known researcher Aliabbas Muznib had anxiety and formerly justified his opinions in “Golden pen” (“Qızıl qələm”) collection. He gave examples from the poems of the poet in the article named “Scattered leaflets” (“Dağınq vərəqələr”), noted that his literary legacy was wronged: *“The contrast of nature was also appeared on Vagifs like was manifested in everything. One of the false movements of the time of absolutism and tyranny is to know the writer and the poet with his rank and position. Molla Panah Vagif, living at the great palace of Binaanileyh Ibrahim Khalil khan with all the pleasures was appreciated again and again in all aspects. And Abulhasan Vagif he was neglected by no one and lived in a humble state while worthy of praise, although in both of the ghazlas of love and in the verses there were courage and fluency”*<sup>33</sup>.

At the end of paragraph the questions of the publication of non-print works of the writers acting in the second part of XIX century – in the beginnings of XX century has again been raised, and the scientists such as Jannat Naghiyeva conveying the legacy of A.Vagif to the people by publishing are appreciated.

The IV chapter of disertation work entitled **“Baku literary environment of XIX-XX centuries as one of the stages of literary process in Azerbaijan”** has also 4 paragraphs. In the first paragraph titled **“The role of regional literary environment in Azerbaijan in literary development”** it is reported that, the representatives of Baku literary environment had written letters to the members of all literary assemblies in Azerbaijan, addressed poems to the outstanding poets of their times. The members of “Majmaush-shuara” did not satisfy with this, read our classics, as well as, very carefully read the necessary representatives of the muslim Eastern literature, the works of famous artists, so close relations among whole Islamic world, as well as arabic, persian and Osmanli literature within their possibilities according to the requirements of the time. Especially, in

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<sup>33</sup> Müznib, Ə. Dağınq vərəqələr // Bakı: Qızıl Qələmlər, – 1924. № 4. – s.24-27.

the period, when the revolutions, roughnesses, contrasts in the beginning of XX century, as well as the revolting of the russian in Azerbaijan more hundred years were more intensified, they tried to awake the uneducated people. They acted against superstition, prejudice, fanaticism, and tried to learn and preach the literary legacy of the islamic thinkers being famous over the world. The main task of the members of “Majmaush-shuara” literary assembly of Baku literary environment was to educate the people, to lift a blindfold from their eyes, as well as, to struggle for the depraved intruders calling themselves bolshevik, to call not to believe them. For this reason, concrete steps were taken by the writer from Baku in the beginning of XX century for the translation of the classics of islamic Eastern in the press of time, better recognition and learning of their works in Azerbaijan. For example, Seyyid Zargar has very skilled translated the work “Mizanul-adalat” by Sadi – the great poet of East consisting of 58 moral-didactic, instructive verse stories. Or Mashadi Azar has poetically translated “Rustam and Burzu” epos from “Shahnama” by Firdovsi, several chapters from “Gulustan”, “Bustan” poems by Sadi, several works from the legacy of Hafiz, Omar Khayyam and had gained prestige in literary translation field. And Aliabbas Muzni has changed “Gulustan” by Sadi and wrote the poem named “Mirror of Justice” (“İnsaf güzgüsü”).

It is noted that, the benefitsn from not only Eastern classics, but also European literature was characteristic for Baku environment. The novel “Yusif and Zuleykha” (“Yusif və Züleyxa”) by Aliabbas Muznib, its translations from European writers, “All are color” (“Həpsi rəngdir”), “Just funny” (“Gülməlidir”) poems by Samad Mansur, “Lake of restraint” (“Kim-kimədir”) poem by Hashim bey Sagibin which are considered one of the most reliable samples of Azerbaijan Romanticism, etc. have positively influenced on general development of the literature of Azerbaijan.

It is taken into account that most of the poets of Baku literary environment has devoted the poems to Anvar Pasha, the elder brother of Nuru Pasha - the hero and the commander-in-chief of “Caucasus Islamic Army” who was coming to help safe Azerbaijan from Dashnak-Bolshevik aggression consisting of Armenians and Russians, the occupation of the “Central-Caspian Dictatorship



Government” created by Cossack-Mensheviks, Armenians, with the help of the British, as well as the British army led by General Denstreville in 1918, military and political server of Turkiye, minister of war of Osmanli government. Additional to Jafar Jabbarli eternalized this character in drama works named “The conquest of Edirne” (“Ədirnənin fəthi”) and “The war of Trablis” (“Trablis müharibəsi”), “Ghazi Anvar Pasha” by Aliabbas Muznib has special important in literature. So, A.Muznib has wrote this poem related to the fact that Anvar Pasha saved and freed Edirne and Trablis from enemies.

In the II paragraph entitled **“Baku literary environment as the integral field of the history of Azerbaijani literature”** the connection of the literature in Baku literary environment in the ending of XIX century – the beginning of XX century with life and its role in the spiritual progress of public are considered, it is justified that the creativity of members of this literary assembly has become the main part of the history of Azerbaijani literature due to identification of the attitude of the writers from Baku to classic heritage, idea-aesthetic criteria of the master artists, common stylistic features and poetics of the legacy of the member of “Majmaush-shuara”, the selection of clear idea front by the writers and journalists and expectation of absolute aesthetic principles.

It is worth mentioning that, in Baku literary environment before the organization of “Majmaush-shuara” enlightenment ideology was the only movement of thought. But in the background of the idea-aesthetic aim of this environment traditional religious-philosophical views, mystical thoughts had special places and weight.

It will be recalled, formation of literary-aesthetic, theoretical-philosophical foundation based on Islamic morals and progressive dogmatics of the religion by the members of literary assembly saved the literature of Azerbaijan from “Akhundovation” principles based on the principles of materialism and atheism.

Fore example, the literature of ghazal, admonition, elegy, which has a strong foundation in our literature opposed by M.F. Akhundzada not only is a mean in order to express the pain of lover, to admonish or to shed tears, but also they gave the people high

spiritual qualities, noble characteristics, and, the most important one, loyalty to the faith and patriotic feelings.

It is rumoured that, although the ghazals, forming the main part of the activity of A. Yusif - the artist “staying in the head of Caucasus poets army”, at first glance seems to the readers like examples of love, the poet, creating the meaning within the meaning quite skillfully used daintinesses and meaning keys of poetic patterns in the deepness of his works. In his ghazals modern lexical units could be used in classic pattern:

*If you want to be the main dream like blood poisoning ,  
Be pure, like poison of spring.  
... Give benefit to the world, try, move continual,  
Don't stand and wait, like the calendar on the wall<sup>34</sup>.*

This is the result of the ending of XIX century – beginnings of XX century other poets of Baku literary environment like Abdulkhalig Yusif such as: Abdulkhalig Jannati, Buzovnali Asi, Hashim bey Sagib, Hajiali Parishan, Karbalayi Mukhtar Bisavad were well-known not only in Baku and its village, but also in all regions of Azerbaijan with their works.

In the III paragraph entitled **“the poetss’ such as Aghadadash Muniri, Mashadi Azar Buzovnali, Mirza Abdulkhalig Yusif, Abdulkhalig Jannti, etc in the development of Baku literary environment”** the creativity of several member of Baku literary environment in XIX-XX century whose name are very popular, but artistic legacy reached todays in fragments, published in the press and poetry antologies once upon a time, published in small booklets, and whose works preserved in archives and personal notebooks of literature lovers were later collected and published is involved in the study.

It is notified that, among these poets Mirza Hasib Gudsi, is famou not only in Baku literary environment, but also in whole Azerbaijan. The diwan named “Gulshani-raz” of Gudsi, who has special role in also the development of the genre of elegy was firstly published in Tabriz, then in Baku. His elagies and nohas, which are

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<sup>34</sup> Mirzə Əbdülxalıq Yusif. Qəzəllər / nəşrə hazır. və ön söz. S.Xəyal – Bakı: MBM, – 2012. – s.29-30

well-known, were performed by dervishes with beautiful voices in most mourning assemblies. But Gudsi was recognized with the poetic examples with different topics published in the press such as “Mekteb”, “Shargi-Rus”, “Hayat”, “Irshad”, “Dabistan”, “Taza hayat” etc. published in Baku. He invited the people to education, enlightenment, unity and progress in such works.

It is noted that, in the poetry of Aghadadash Munir, one of the members of assembly, this factor has a special place. The poet often was overwhelmed with human sadness to educate the people, but created excellent works in terms of artistic:

*We have tongue to talk, but in vain,  
We also have eye to see, far-away the flame of human<sup>35</sup>.*

It is stated that, all of classic poets had used the symbols, because the symbols create the shades of meaning in the poetry and has artistic aesthetic essence, as well as, it indicates the intellectual level of the poet. For this reason A. Muniri preferred to decorate his poems with the symbols. For example:

*You are that rose, your lips gave the color to the petals,  
You have the joy of look for every color of the rose.  
The lover will never want to see the miracle of lip,  
Look at the ascetic's taste, envy, the tight of eye.  
The cheer won't go on in the world will be confused,  
If Suleyman get tired of the ant with other insult.  
Be dreamer, remember Jamshid, take a cup of wine,  
Don't be captive of the wealth of the world.  
If you want to eternally walk through the life with nick-name,  
Don't believe the color and black magic of this world.  
Hey Muniri, take a knowledge, don't listen to,  
The mind of inexperienced, the hand of the hand<sup>36</sup>.*

In this ghazal “rose”, “lip”, “wine”, “cup” are symbols. They are signs of for the divine beauty such as “idol”, “beautiful”, “god”, “face”, “cheek”, “lip”, “height” symbols that have long taken their place as artistic conventional images in our classical literature, and

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<sup>35</sup> Müniri, M.A. Cülusiyyə // – Bakı: Füyuzat, – 1907, 12 yanvar. № 7. – s.105-106.

<sup>36</sup> Mirzə Ağadadaş Müniri. Əsərlər / nəşrə hazır. və ön söz. S.Xəyal – Bakı: Ecoprint, – 2018. – s.17

are used in the meaning of the meeting of the true nature of man. In classic poetry “the curl” means eyebrow, eye, and “the coquet” means yearning, that is means the worldly blessings, namely are accepted as the symbols that prevents the achievements to the God.

In the paragraph it is shown that the loyalty for national idea and the description of the symbols of the Azerbaijan Democratic Republic have special place in the creativity of the members of assembly. For example, it is expressed Jannati has described with the richest poetic methods and amazing artistic means that why our flag with moon and stars bring the symbol of our independent is important for the people, state and land of Azerbaijan, it is mirror of our independent, as well as, rises to the higher as the attribute of the freedom of people:

*Like the moon, stars and sky in the breast,  
Your fame is very high, and rank is higher.  
The higher fate will bow to you,  
Will serve for you with life and worth*<sup>37</sup>.

In this part of the Dissertation, the manifestation of a loving direction for turkism and turanism in the first part of creativity of Mashadi Azar and the loyalty of the poets to his ideals in also soviet time are justified by the historical poems such as “Oghuznama” in 1925, “Chingiznama” in 1935 and “The story of Baku khan Darya khanum and Bika khanum”.

It is noted that, in the beginning of XX century the poets who do not know the rules and requirements of poetry were also writing poems. It is not change that, Samad Mansur was writing on such poems addressing to his best friend Hashim bey Sagiba:

*... A thousand writers were quickly generated,  
Whoever wanted, was the owner of works!  
Someone wrote about “nation”, or education, or religion,  
Description of several poets was “thin belt”.  
Looked at the market and made his goods attracting the buyer  
This is the owner of pen became a merchant today!*<sup>38</sup>

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<sup>37</sup> Xəyal, S. Əliabbas Müznib Bakı və bakılı şairlər haqqında / S.Xəyal. – Bakı: Nurlan, – 2003. – s.36.

<sup>38</sup> Pompuş Alı. Şair çoxalır // – Bakı: Tuti, – 1915, 18 aprel. № 17. – s.2.

It noting that, in the beginning of XX century the poets from Baku struggled and found the ways for the estrangement of the poems from the external elements and the main rules of poetry, for not turning into the sketch. Because it was necessary to maintain the classic tradition passed through thousand years. The poets from Baku also found acceptable to take the topic from the real life and to development the form in the classic style for adherence to the eloquence science and for safe of poetic patterns.

Finally it is concluded that, this attempt of the poets like aliagha Vahid allow to Azerbaijan poetry to safe its real image and d its hapositive influence on our poetry.

In the paragraph it is noted that the respect for the tradition an loyalty principle to the classic legacy of which foundations laid in “Majmaush-shuara” have been maintained for a long time in Baku literary environment and it is taken into account that the restore of this assembly in the independent years is the obvious example.

It should be underlined that, after the restore of the independent of Azerbaijan at the end of XX century while changing the mood in the country, in poetry also reviving was manifested, like in every field, the representative of aruz verse poetry, who is constanly facing the prohibitions put forward initiatives to restore literary assemblies. The question of the restore of “Majmaush-shuara” in Baku is firstly raised by the master on notable ghazal, the poet Hakim Gani. Hakim Gani informed this initiative to the People’s Writer, outstanding literary critic, academician Kamal Abdulla, and in turn he addressed to Haji Mail Aliyev – the most famous ghazal poets in his age, whose works are well-known along the songsters, philologist, candidate of philological sciences. In those dayes, this trinity searching temporary place since the Culture Foundation was in repair, decided to organize the meeting in orrder to restore of “Majmaush-suara” in the house of Haji Mail in Nardaran. Although, after a certain period, the literary assembly gathering the poets such as Alamdar Mahir, Jafar Ramzi, Yashar Jahid, Gazanfar khan Talib, Mammadali Shafai, Rustam Samit, Amil Malikzada, Elnara Asgarzada, Hikmat Mahammadagha oghlu, Mirza Mushtak, Abulfazl Vafa, Karbalayi Idris Gor, Ilham, etc. suspended its activity, with the initiative of Sona Khala, the chairman of Legacy Comission of thr Union of Azerbaijani Writers it

continued its activity under the name of “Fuzuli Assembly”. On december 23, 1994 with the chairmanship of Haji Mail, and participations of Shahin Fazil, Sudaba Jalil, Natiga Yusifgizi and Sona Khayal the “Fuzuli assembly” has carried out the first meeting. Not long after, the number of members of the assembly increased significantly, the articles about it were published by well-known journalists, and its activity were covered on television channels. Unfortunately, with the death of Haji Mail, the activity of the last literary assembly was also terminated.

In the IV paragraph called **“The epigonism questions in Azerbaijani literary environment”** it is noted that, for a long time the Azerbaijani romantic poetry of the ending of XIX century – the beginnings of XX century has been called epigonal literature by mistake. The Multicolored works of the poets acting in the indicated period which created in the art competition with each-other and in many cases surpassing his predecessors in terms of approach to life events, artistic understanding and presentation of the existing reality, distinguished in the background of legacy of moderns has been out of the study from this point, the creativities of the artists innovated within tradition have not been enough studied and have not been published.. However, the representatives of this literature tried to maintain and develop the the form of tradition in their poetic heritage, created literary examples with the influence of our classics, especially genius Fuzuli.

It has to be noted that, although the motifs, symbols, and epithet, metaphor and simile of tradition are used in the poems of the poets, being members of the assembly acting in the indicated period, the representatives of this literature have their independent creativity path, political and public views. This is although the form elements were traditional, the content was new. This is the same artistic image or express mean used by Fuzuli in XVI century had been already changed its aim in the beginning of XX century, and had a different content. In this term it is at least injustice to call epigonal literature and to cross out the legacy of the poets, such as, Mirza Abdulkhalig Yusif, Aghadadash Muniri, Azar Buzovnali.

In the Dissertation work the following opinions of Ragub Karimov who studying the activity of the members of literary

assembly in the II half of XIX century on the basis of directly preliminary sources are quoted for the confirmation: “... *most of these artists did not blindly imitate the artists selected while writing the imitative poem, by approaching it in creative way in the most cases could create original poetry examples. And it is interested that, until the beginnings of XX century writing of imitative poems, literature of imitative poem has not been considered mistake, even this kind of poetry has been evaluated in the same level with original works of each poet*”<sup>39</sup>.

It is demonstrated that, the creativity of the poets preferring to adhere to the main rules of artistic literature like Aliqha Vahid, were criticized by populist-spirited, flattering and “innovative” poets of the time.

It is emphasized while reporting attitude to the question of predecessor-successor, the most of our classic poets used the symbols because the symbols, in addition to strengthening the artistic-aesthetic and rhythmic emotional effect of each verse in the poem, it also brings a special richness to the artistic work in terms of shades of meaning. Intended usage of the symbols in literature in every period, directing the people to think, in a way, the purpose of covering up the truth has also brought to consideration in this paragraph and it is comparatively presented that its purposes in the activity of Fuzuli and in the activity of the followers of his school are different.

While considering the legacy of the most literary critics of Soviet, as has been demonstrated that the traditional symbols used in the activity of the member of “Majmaush-shuara” as artistic indicators had been called meaningless signs, the poets who are loyal to classic tradition have been called epigons. So, soviet ideologists called “counter-revolutionary” the poets who wrote imitative poems, takhmis, used symbols in their works and declared that he was turkish before October revolution, and for this reason considered them traitor to the country. In this term, it was prohibited to publish and study their works, even to mention their name. But the

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<sup>39</sup> Kərimov, R. Qasım bəy Zakir və müasirləri, – Bakı: Elm və təhsil, – 2013, – s.161-162

scientists such as Mir Jalal, Jafar Khandan, who was able to go against the stream to be objective could see the flame in the works of the poets like Jannati and evaluate it, they did not hesitate to say that: “Jannati has left a great legacy and his several poems are very important also today”,<sup>40</sup>.

It is also observed that, today, due to those grateful scientists we know about the legacy of Jannati. So, after the establishment of press in Baku in 1905, Jannati known as one of the most active poets has been regularly published in “Takamul”, “Dirilik”, “Irshad”. In the said section of the Dissertation work the information about the letter named “Muhassanati Shariyya”, paper dealing with admonitions, the book of literature rules named “Yanbiul-hikmat”, “Tahvili-ovzan”, the three-volume work on moral science, “Diwan” with six hundred couplets, and the novel named “As-safar fil hazar” by the outstanding poet which saved in the foundation of Institute of Manuscripts named after M.Fuzili of ANAS is given.

At the end of paragraph as a final observation, the poets wrote in the period in which the press has been increased, the possibilities of book publication have expanded were innovative compared to their predecessors. They innovated within the traditions and gave new content to the traditional form. For this reason, the poet, such as Jannati, Muniri, Yusif, Azar, who makes the national spirit vivid, preaches the patriotic mood, and approaches to the events of the time in a romantic way, searching his path in education and culture cannot be called an epigone, scholastic or conservative. Unless we published and study the creativity of the members of “Majmaush-shuara” acting in the end of XIX century and the beginning of XX century, we cannot fully imagine the general picture of our literary history. Thus, this literature is the sources of idea-topic of the artists, such as, Huseyn Javid, Jafar Jabbarli, Almas Ildirim, Mikayil Mushfig, Aliagha Vahid, Jafar Khandan, Mirmehdi Seyidzade, Alakbar Ziyatay, Aliagha Bakir, Alakbar Shahid, Syidagha, Shahin Fazil, Haji Mail being so important element of general literary process existing until the period before Sovietization of Azerbaijan.

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<sup>40</sup> Xəyal, S. Bakı gülzarının bülbülləri / S.Xəyal. – Bakı: MBM, – 2011. – s.16



The **results** of the Dissertation work are summarized as following:

- In the literary process in Azerbaijan in the end of XIX century – the beginning of XX century, Baku literary environment has especially distinguished. The representatives of this environment were acting surrounded by the achievements of scientific-technical progress in Baku considered as central city of capitalism in Northern Caucasus, witnessed the political and economic changes more quickly and could more closely unite for one purpose through the press and public organizations.

- The works of the representatives of “Majmaush-shuara” organized 1860 in this environment has especially distinguished. The said literary assembly was able to unite the poets in one center, who wrote in classic style such as Mahammadagha Jurmi, Mirzagha Durkhun, Zulali, Aghadadash Surayya, Mirza Mahammad Musavvir, Vahab Vahib, Mirza Rzagulu Hazari, Mirza Mahammadali Mehdi, Aliabbas Mushtag, Mirza Mahammad Masud, Mirza Abdulkhalig Yusif, Mikayil Seydi, Mirza Abdulkhalig Jannati, Aghadadash Muniri, Karimagha Salik, Mashadi Azar Buzovnali, Mirza Hadi Sabit, Hashim bey Sagib, Abulhasan Vagif – the writers of Baku and the villages of Baku.

- At the end of XIX century – the beginning of XX century, like in whole of East, also in Azerbaijan, as well as in Baku, its central city, the awakens in the public thinking had been felt. The rise of material well-known, and formation of national bourgeoisie opened new ways for the care for education, enlightenment and literature. The poets, being the representatives of Baku literary environment also felt this reviving and innovated within tradition.

- They tried to maintain the tradition in the literary-cultural condition changed and renewed day by day, as well as, to make vivid the closeness to the national and religious roots and to pass on to the next generation. In the legacy of the writers from Baku, additional the preaching of scientific-technical progress, respect to national and Islamic values were one of the priority directions. The artists were preaching the spiritual purity, the perfection of faith, and the honesty of the saints of Islam among the youth, and calling the moderns to

follow them. Because they saw the way of salvation in enlightenment, loyalty to national traditions and respect for islamic values;

- The clanship between the literary assemblies acting in all regions of Azerbaijan, the high respect of the representatives of different assembly to each-other has positively influence on the development of our poetry. It is justified that there was mutual communication among the literary assemblies in the end of XIX century – in the beginning of XX, according to the letters written in verse of the members of different literary assemblies addressed to each-other and protected until now. And this shows that in the said period there was only literary process in Azerbaijan, literary assemblies were not only regional in nature, but also the impulsive force of the all-Azerbaijani enlightenment movement. This is, although literary and cultural figures gatherd in one place in seperate cities, and were discussing about poetry and art, in all assemblies the common purpose was followed.

- And the works of the members of “Majmaush-shuara” the influence of “Beyt-us-Safa, especially Seyiid Azim Shirvani was more impressive. The poets from Baku had devoted imitative poems, takhmis, tazmins to our classic poets, especially Mahammad Fuzuli, tried to explain to the people thier roots, to bring to the literature the revival in national consciousness, were calling the people for education, enlightenment, as well as, served for the formaton of public thinking. The ground of their works consisted of folklore and relious and philosophical literature.

- Although the members of “Majmaush-shuara” remained honesty to the classic style and created ghazal, ode, mathnawis and elegies, they also innovated within traditional genres, wrote poems in the spirit of complaints from the time, found the way for salvation the people from the national and public capitivity of tsarism and the danger of bolshevism, calling to freedom struggle in the press;

- The troublous events of the beginnings of XX century were reflected in the works of the poets of Baku. They crated the artically rich works which praising the soldiers of “Caucasus Islamic Army” in original way, and cursing the heretical Armenians, the Bolsheviks against the national ideology. In ttheir works published in the press

the description of the flag with the moon and star, the motifs of calling for faith were one of the leading positions.

- Literary assemblies established in the end of XIX century – the beginning of XX century has entered to the artistic thinking history of Azerbaijan as the event with absolutely new quality. The analyze of the legacy of the literary assemblies acting in Azerbaijan, especially “Majmaush-shuara” gives opportunity to say that, the gathering of the poets in the literary assemblies allowed them to be professional, offered an opportunity literary assembly had formed through the hundred years to be mastered and developed by the new generation, as well as to be acquainted with new tendencies and literary innovations from the West. New literary assemblies play the role of the institution keeping up the tradition, and creativity school preaching the knowledge, and the filter saving from harmful effects.

- In this eve, in the territory of whole Azerbaijan, as well as Baku literary-cultural environment addition to the loyalty to the tradition, innovative approach to the events has also exist. Like Cultural figures and artists, our poets and writers also tried to innovate within the tradition in the public changing day-by-day, not regulating anymore by the previous rules. And this innovation was observed in the creativity of the representatives of the Baku literary environment more in the content, and less in the form plane. Addition to the stage such as the call to education, enlightenment, taking advantage of technical progress in this time, social issues such as Islamic, community and national union has also brought to the literature. These issues being new for our literature were expressed more within the frame of old forms by the requirements of classic aruz poetry.

- The activity of national press, national firqas, the speeches of national leaders, new approach of the patriot educated men who studied in the foreign countries, came back to the homeland and engaged in artistic creativity were one of the most important factors having influence on the literary process in the end of XIX century – the beginning of XX century. Reflection of higher ideals in consciousness was possible by the press;

- Since 1906, we can see the signature of the representatives of Baku literary environment in the media agencies such as “Ittifag”,

“Taraggi”, “Seda”, “Sedayi-hagg”, “Hayat”, “Taza hayat”, “Hummat”, “Kaspi”, “Fuyuzat”, “Yeni Fuyuzat”, “Ari”, “Babayi-Amir”, “Tuti”, “Mazali”, “Kalniyyat”, “Shalala”, “Irshad”, “Zanbur”, “Igbal”, “Takamul” etc.

- In the indicated period, the literature reflected the mirror of the time and the lyric hero of the works was expressing the psychological portrait of the poet of that time. While analyzing the activity of “Majmaush-shuara”, we can note that the poets like Hashim bey Sagib brought the nobility to the assembly by both their morality and behaviour, and their education and generosity, made the existing tradition vividly, developed it and could direct it to a new stage.

- The poets from Baku struggle and find the ways for the estrangement of the poems from the external elements and the main rules of poetry, for not turning into the sketch. They found acceptable to take the topic from the real life and to develop the form in the classic style for adherence to the eloquence science and for safe of poetic patterns which gave opportunity to Azerbaijani poetry to protect its image, positively influenced to our poetry;

- Soviet literary critic most of the time studied the creativity of the members of “Majmaush-shuara” in only one approach and incorrectly characterized them as poets of elegy or ghazal expressing the flower, nightingale. But the analysis of the creativity of the poets from Baku, such as, Abulhasan Vagif, allow us to say otherwise. So, in his elegies and nohas deep condolence, human sadness, hatred of oppression and injustice are expressing, and in ghazals metaphorical love and real love, Sufism and unity-body completed each other, as well as, the love feeling for humanity and motherland is more brightly expressed.

- The literary environment existed in Baku in the end of XIX century – the beginnings of XX century has been formed due to patriotic, progressive, enlightener and humanist writers. The representative of this environment respected the genres of classic poems, used the traditional artistic description and expression means, wrote in the main topics of our literature fixed during a thousand years. On the ground of the enlightener views and didactic thoughts of the poets from Baku was firstly Quran morality.

- The poets wrote in the period in which the press has been increased, the possibilities of book publishment have expanded innovated within the traditions and gave new content to the traditional form. For this reason, it is a great mistake and injustice to call the poets, who makes the national spirit vivid, preaches the patriotic mood, and approaches to the events of the time in a romantic way, searching his path in education and culture an epigonest, scholastic or conservative.

- The creativity of the members of “Majmaush-shuara” acting in the end of XIX century and the beginning of XX century, cannot be called an epigonest, scholastic or conservative like some respectable representatives of soviet literary study. Because, this literature is the sources of idea-topic of the artists, such as, Huseyn Javid, Jafar Jabbarli, Almas Ildirim, Aliagha Vahid, Suleyman Rustam, Mammad Rahim, Jafar Khandam, Mirmehdi Seyidzada, Alakbar Ziyatay, Aliagha Bakir, etc. being so important element of general literary process exiting in this period. Without the legacy of the members of “Majmaush-shuara” it is impossible, to fully imagine the general picture of our literary history.

**The main content of the Dissertation has been reflected in  
the following works of the author:**

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