

REPUBLIC OF AZERBAIJAN

On the rights of the manuscript

ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**THE OPPOSITE OF THE MIGRATION AND
OCCUPATIONAL PROBLEM IN MODERN POETRY
(based on the creativity of West Azerbaijan refugees)**

Speciality: 5716.01 – Azerbaijani literature

Field of science: Philology

Applicant: **Shafahat Muzaffar Aliyev**

Baku – 2024

The work was performed at the Department of General Philology of the Baku Eurasian University.

Scientific supervisor: Doctor of Philological Sciences, Professor
Seyfaddin Gulverdi Rzayev

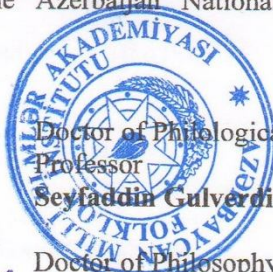
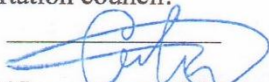
Official opponents: Doctor of Philological Sciences, Professor
Elman Hilal Guliyev

Doctor of Philological Sciences, Professor
Nizami Taghi Mammadov

Doctor of Philological Sciences,
Associate Professor
Alizada Bayram Asgarov

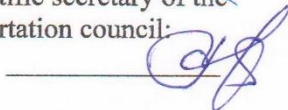
Dissertation council ED 1.27 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at Institute of Folklore of the Azerbaijan National Academy of Sciences.

Chairman of the
Dissertation council:



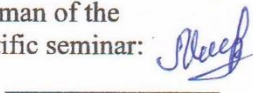
Doctor of Philological Sciences,
Professor
Seyfaddin Gulverdi Rzayev

Scientific secretary of the
Dissertation council:



Doctor of Philosophy on Philology,
Associate Professor
Afag Khurram Ramzanova

Chairman of the
scientific seminar:



Doctor of Philological Sciences,
Associate Professor
Leyla Kamran Mammadova

GENERAL CHARACTERISTICS OF THE WORK

Urgency of the theme and the degree of research. The problem of migration and occupation is one of the actual topics of world literature in general. Migration has left its mark on the social-political, literary-cultural, and historical-social ideology of the Azerbaijani people as an extremely complex process at the level of mono-ethnicization. The creation of an autonomous region for Armenians in the Karabakh region of Azerbaijan, the deportation of up to 100,000 Azerbaijanis from Armenia at the end of the 40s, the expulsion of all Azerbaijanis from their lands by force of arms at the end of the 80s, the displacement of more than 1 million people into the lives of refugees and displaced persons. is a short list of atrocities. This national problem has actively become the subject of literature since the end of the 20th century. Writers from Western Azerbaijan participated more actively in this literary process. Although literary studies have from time to time expressed an attitude to this scientific problem in various forms, the topic has not yet become a problem of monographic research.

Examining the problem of migration and occupation in modern poetry based on the creative examples of West Azerbaijani refugees brings to the fore a serious picture in different approaches. Regardless of the time and place, this picture revealed by socio-political, religious-philosophical, and historical-cultural processes has always formed the main line of artistic thinking. What happened during the twentieth century has more leading content as a clear example of this. Western Azerbaijan, which became a code of existence among the integrity indicators of ethnic identity, has maintained its dominance not only in the geographical sense but also with the functional normative weight of historical-political, social-social, and cultural-cultural processes. Azerbaijan realities of the last period (as well as the South Caucasus) and the processes taking place; the collapse of the empire, war, displacement, refugees, etc. Fluctuations like this have also led to humanitarian disasters. Lost lands, destruction of ancient homelands as a cultural center, and violation of geographical and ethnographic atlas come to the

forefront as a leading theme in artistic thought. The creativity of poets from Western Azerbaijan presents wealthy material on this level, and its analysis on the synchronic and diachronic levels has important content.

The Caucasian policy of Tsarist Russia, as well as the ideology of occupation of the Bolsheviks on another level, was not limited to the occupation of territories in the geographical context, but on the other side, total attacks against the national cultural fund of the ethnos were manifested. Armenians purposefully moved to Yerevan, Goycha, Gyumri, Aghbaba, Darelayaz, Karabakh, etc., which are ancient cultural centers. placing them in the regions had an important place in the strategic goals of the empire. At the same time, the placement was reflected in the clauses of the Gulustan and Turkmenchay agreements, which proved that the empire had a prospective action program. All this was deliberately used to take advantage of the current situation in conflicts and when the political authorities had problems.

Persianization policy of Shah Abbas, the assassination of Nadir Shah, damage during the khanates, in the context of statehood, etc. Finally, it made the division of Azerbaijan into two and the establishment of a state called Armenia at the expense of the lands of Western Azerbaijan inevitable. The policy of mono-ethnicization was implemented by Armenian nationalists with the patronage of the Russians as an insidious concept at the end of the twentieth century, taking its beginnings from gradual settlement. The paradigmatic picture of all these has found its expression in various forms and methods in detail in the oral and written branches of literature. Prose, dramaturgy, publicism, and rich folklore culture have set themselves the goal of consigning what happened to the memory of history with various poetic-technological means. In this regard, poetry attracts more attention with its functional role and is an invaluable resource in terms of revealing the essence of the social-political process, clarifying the struggle of society, internal pains, and ideas of nation-building. All this makes it necessary to clarify the concept of ethnic struggle against migration, invasion, damage to the national cultural fund, and loss of historical lands as a topic in contemporary

literature.

The level of development of the problem has moved parallel to the time of occurrence of the events. Historians, ethnographers, politicians, archaeologists, musicologists, folklorists, writers of words, and artists have demonstrated their positions at different levels, taking the position of owning the homeland and the nation. Folk creativity, the written branch of literature played the role of a resource to get to the essence of all events. The processes taking place at the level of development of the national state concept A.Bakikhanov, I.Gutgashinli, M.F.Akhundov, H.Zardabi, M.Shahtakhtli, A.Sahhat, M.A.Rasulzadeh, A.Aghayev, A.Huseynzadeh, M.B.Mammadzadeh, Sh.C.Afghani, J.Mammadguluzade and others, the ideology of statehood was inculcated into society through the poetry wing of literature

The processes going on throughout the XIX century brought to the fore the preparation of different plans in terms of implementation while preserving the essence of the 20th century. In the literature, the attitude of F.Kocherli, M.M.Navvab, M.Mujtahidzade, J.Jabbarli, A.Agayev, M.S.Ordubadi and others from the national context at various levels was covered up, purposefully and planned under the name of “friendship and brotherhood of peoples” with strict bans for decades during the Bolshevik era. was carried out. World War II and its aftermath are typical examples of this. Censorship in the press and the harsh political regime did not make it possible to reveal its essence.

The period starting from the mid-80s is a separate stage in terms of the transition of migration and occupation processes of Western Azerbaijanis to the open level. The participation of the oral and written branches of poetry in this process is connected to reality. Rather, it reveals the need to clearly analyze the signals of the road to Armenian aggression on the scale of events. Choban Muhammad (1857-1937), Master Abdulla Zodlu (1865-1943), Poet Abdulazim (1873-1943), Poet Bashir (1867-), Ill Bayramali (1899-1952), Poet Bahman, Poet Agil (1899-1943), Poet Hashim (1912-1989), Poet Abulfat (1914-1944), as well as Hasan Mirza, Ismikhhan Didargin, Poet Bahman Goycheli, Hidayat, Vahid Aziz, Mahire Naghigizi, Ali

Vakil, Eldar Ismayil, who were forcibly moved from their homes at the end of the 80s. Telli Panahghizi, Algayit, Ismayil Omaroglu, Musa Urud, Flora Khalilzadeh, Khidir Alovlu, Ramiz Heydar, Majnun Goychali, Zaki Islam, Latif Vedili, Bilal Ansar, Tarlan Goychali, Nazim Ibrahimoglu, Aftandil Agbaba, Ibrahim Kochgun, Firangiz Bayramova, Ahmed Vedili, Parvaneh Zangezurlu, Sabir Mustafa, Mammad Elli, Sevinj Iravanli, Kemal Korpulu, Firudin Ganbar, Elnara Khayal, Valeh Savalan, Zohra Khalilli, Mansur, Zakir Shahriyaz, Galandar Goychali, Rovshan Iskenderoglu, Zahid Majid, Tahir Talibli and other artists' poems. it is analyzed to one degree or another in the writings. Studies characterized in terms of preface, review, environmental analysis. It characterizes the specificity of the theme in the works of Western Azerbaijani poets. Here, the attitude to the events of the time, the Armenian atrocities, what happened under the auspices of the political regime, insidious actions against the Azerbaijanis at various levels, as well as the love of the homeland, the land, the struggle for nationalism, the commitment to historical memory, national values, and loyalty to the moral values of the Azerbaijani society, expressed itself brilliantly. finds It is as if poetry, as a mirror of the happening process, assumes the weight and directs the literary-theoretical thought in this direction. "Azerbaijani-Armenian literary relations" by M.Seyidov, "Armenian lovers who wrote and created in the Azerbaijani language (XIX century)" by Y.Ramazanli, "Armenian truths" by I.Abbasli, "Letter from the train" by H. Orujov, "Selected works", "I would like to write myself", "A thousand horsemen passed here", H.Mirza's "Dereleyez district of Western Azerbaijan", "Dereleyez folklore", "Where is that hand in you, Dereleyez", Mammad Oruj's "Moving", Y.Garayev's "The road back to Goycha passes through folklore", M.Nagyigiz's "Hasan Mirza's Pain Is Deep", "Linguistic-ethymological analysis of paleotonyms of Western Azerbaijan", "A tale of stone", M.Huseynov's "I have been longing for Goycha's longing", H.Kurdoglu's "My wounded land, my wounded love", G.Namazov's "Master of powerful words", "Azerbaijani love art", A.Alekbarli's "Ancient Turko-Oghuz homeland "Armenia", "Western Azerbaijan", "Monuments of Western Azerbaijan", "1988

Genocide of Western Azerbaijanis: Through the Language of Documents”, “Ancient Turkic-Oghuz Land “Armenia”, “Irvan Pedagogical School” by B.Khalilov, “Regarding Folklore Poetics” by M.Allahmanli poetry”, H.Ismayilov’s “Goycha lovers and el poets”, E.Ismayil’s “The life of the world, “Poor Armenians or oppressive Armenians”, A.Agbaba’s “Pain of a foreigner’s hand”, J.Jafarov’s “Social and political environment in Yerevan”, I.Bayramov’s “West Azerbaijan Toponym System”, T.Gurbanov’s “Bloody Terror in Daylight”, Misir Mardanov’s “Western Azerbaijan Truths: Goyerchin and Salahli Villages of the Garagoyunlu Valley”, based on the project of Academician Mukhtar Imanov finds an analysis in volumes I and II of the published “Western Azerbaijan Folklore” collection and in various works and writings of others.

There has been no study of the problem in a monographic context and no analysis of the poetry of Western Azerbaijani writers at the level of migration and occupation. As a whole, the theoretical aspect, which is reflected in the evaluation of poetic examples of various artists, finally determined the basic principles of the path to monographic studies.

The object and subject of the research. The object of the research is the examples of poetry written by Western Azerbaijani poets on migration and occupation. The subject of the research is determined by the richness of the poetic examples in terms of subject and content. The understanding of what is happening in the literary environment, the purpose and purpose of addressing the community, the creative position, the inculcation of the mission of national belonging and the specific points of its expression methods, etc. is kept in focus as a subject.

The purpose and tasks of the research. The goal is to analyze the problem of migration and occupation in the poetry of Western Azerbaijani poets in a scientific-theoretical context. The following tasks have been planned for the realization of the set goal:

- To clarify the place and status of West Azerbaijan as a cultural centre at the level of all Azerbaijan;
- To find out the specificity of the material and intellectual archaeological atlas of the region, through which specific indicators;

- To determine the historical chronotopes of processes in the socio-political, socio-cultural, religious-philosophical context;
- To explain the concept of nationality in the oral and written literature of the last two centuries;
- To clarify the basic principles of the different approach to the Turkish society during the rule of Tsarist Russia and the Bolsheviks on the basis of the works of Western Azerbaijani poets;
- To reveal the essence of the process of settlement of Armenians in the historical lands of Azerbaijan and the genealogical content of the work up to the establishment of the Armenian state;
- To determine the perception and presentation of the formed idea of the Armenian type of society from West Azerbaijan in poetry;
- To clarify the emotional and psychological picture of the destructive traces left by the problem of migration and occupation on the ethnic identity;
- To determine the development of the concept of return to the homeland in poetry based on the preservation of archaic memory and also based on it;
- To clarify the methods of understanding and expressing the problems of migration and occupation in the work of West Azerbaijani poets, etc.

Research methods. The dissertation was written using the general principles of historical-comparative, descriptive-typological methods. The research has benefited from the experience of modern scientific-theoretical thought as much as possible.

The main provisions for defense:

A systematic study of the work of West Azerbaijani poets in relation to the problem of migration and occupation requires a sequence of problems.

a) The rich creative source of Western Azerbaijani poets gains specificity as an example of ethnic integrity at all levels. The oral and written branch of the environment in the artistic thought clarifies the perfection of the ethno-cultural system and the identity of the society with high thinking.

b) Poetry plays the role of an invaluable resource in terms of clarifying the magnitude and tragedy of the events of the last two

hundred years, the processes taking place in the historical, geographical and cultural landscape of the region.

c) Poetry is characterised by a serious texture in terms of clarifying what is the issue of essence and existence in the historical-social, socio-political landscape of the path leading to migration and occupation, and to determine what dangers the Armenian type leads to.

d) Returning to the homeland, giving a worthy answer to the enemy, inculcating and protecting patriotism, heroism and national-moral values are taken as a principle and an example of existence in the poems of Western Azerbaijani poets.

e) The poetic examples of Western Azerbaijani poets, with their methods of expression and levels of content, take their place as a part of all-Azerbaijani poetry at the national level.

Scientific novelty of the research. In order to determine the extent of the events of the last two hundred years and the unspeakable pain of the humanitarian catastrophes caused by them, the processing of the problem of migration and occupation on the basis of the creative examples of West Azerbaijani poets became the basis of quite serious scientific innovations and it was clarified that:

– The creativity of West Azerbaijani refugees provides enough rich artistic material in terms of following the socio-political, historical-cultural, religious-ideological landscape of the period and forming a complete picture.

– The researched materials play the role of a perfect texture for determining the spirit of the environment, ethnographic richness, peculiarities of the historical-cultural chronicle at the regional-local level.

– In the creativity of West Azerbaijani refugees, the dominance of archaic norms is preferred, based on the uniqueness of tribal relations and sacred values as a poetic principle;

– In the socio-political landscape of the two-hundred-year time scale, the trace of imperial ideology is revealed;

– The Armenian ideology as a source of danger for humanity and human civilization as a whole has found its artistic and philosophical reflection in all its aspects in these creative products;

– In the works of the West Azerbaijani refugees, the magnitude of the problem of migration and occupation and the catastrophes that led to it were made factual against the background of the fictionalisation of the events that took place.

– The aforementioned artistic structure emphasised the elaboration of national integrity as a concept and its presentation to society in the question of the existence of the ethnos at the level of all artistic parameters.

– In the oral and written branches of the researched poetry, the Armenian type is a source of danger for all times, and the concept of standing against it has become an artistic leitmotif;

– In these creative products, the return to the homeland, giving a worthy reply to the enemy, love for the homeland, the country, loyalty to the spirit of the ancestors, etc. are presented. The formation of ideas as a mission of belonging is presented as the main idea;

– Poetic patterns from the tradition of folk poetry found their embodiment in the works of West Azerbaijani refugees and ensured the indestructibility of the connection with the deepest layers of folk artistic thought.

Theoretical and practical significance of the research. The theoretical significance of the research is determined primarily by the possibility of using the results and innovations obtained in it in further research, and it is of great theoretical significance in the development of problems such as migration, occupation, national awakening, return to the homeland, and in determining the scale of the landscape represented in poetry.

The dissertation is of practical importance to ethnographers, historians, folklorists and writers researching this type of topic. The study can be used as a resource by professionals in the field and students at higher education institutions.

Approbation and application. The results of the research were reflected in the articles published in local and international authoritative press bodies and in the author's speeches at conferences and symposia.

The research can be used as a basic source in the analysis of migration and occupation.

The organization where the dissertation was performed:

The research was carried out at the Department of General Philology of Baku Eurasian University. The topic of the research was approved by the decision of the Scientific Council of the Baku Eurasian University dated 30 October 2015 (Protocol No. EŞ02-09/15), and by the Humanities Issues Council under the Coordinating Council of Scientific Research of the Republic of Azerbaijan dated 4 June 2015 (Protocol No. 4).

The total volume of the dissertation with a sign including a separate volume of the structural units of the dissertation. The thesis consists of an introduction, three chapters, a conclusion and a list of references. The introduction of the dissertation consists of 9 pages, 15530 characters, Chapter I – 54 pages, 105670 characters, Chapter II – 49 pages, 88017 characters, Chapter III – 33 pages, 60562 characters, Conclusion 4 pages, 6865 characters. The total volume of the dissertation, excluding the list of used literature consists 276644 characters.

MAIN CONTENT OF THE DISSERTATION

In the introductory part of the dissertation, the relevance of the subject and the degree of development, the object and the subject of the research, the aims and objectives, the methods, the main provisions defended, the scientific innovation, the theoretical and practical importance, the approval and application, the name of the organization where the dissertation work is carried out, the volume and the sign of the structural units separate number are given.

The first chapter of the research paper entitled “**Literary and cultural environment of Western Azerbaijan: history, general characteristics and the period of humanitarian disaster**” consists of five paragraphs. The first paragraph is called “*General summary of socio-political and historical-cultural process in West Azerbaijan*”. Here the consequences of migration and occupation in the socio-political, literary-cultural, historical-social ideology of the Azerbaijani people are studied. The Russian occupation of Azerbaijan, the treaty of Gulustan (12 October 1813), the treaty of

Turkmenchay (10 February 1828) are the beginning of the catastrophes of a nation with a great history and rich culture, and the goal of destruction of the ideology of statehood by Russian chauvinists is announced.

The complexity of the internal and external political situation of Azerbaijan at the end of the 18th and the beginning of the 19th centuries was the reason for the failure of the attempts to create a unified state of Azerbaijan. *“The fact that the judges of individual khanates did not want to give up their personal interests and did not want to compromise with each other in order to preserve their own khanate was a fundamental obstacle to this work. In such a situation, there was no single force that could stand up to the invasion plans of Iran and Tsarist Russia, which had Azerbaijan in their sights”*.¹ The process of invasion of Azerbaijan by Russia and Iran, the purposeful resettlement of Armenians, the change of the demographic landscape in the imperial concept of occupation and the resettlement policy are realized as a goal. The resettlement of eighteen thousand Armenian families in 1826-1828, the Treaty of Turkmenchay signed between Iran and Russia, and the unhindered resettlement of Armenians from Iran are clear examples of this. K.N.Shavrov writes that, *“for two years, from 1828 to 1830, we transferred more than 40,000 Iranian and 84,000 Turkish Armenians to Transcaucasia and settled them in the best lands of the Yelizavetpol and Iravan governorates, where the Armenian population was small: they were allocated more than 200,000 desyats of treasure land.”*²

The song about Javad Khan, whose author is unknown, fully reveals the nature of the imperial ideology and the historical course of the process.

*They set the flags on the constellation,
They completely slaughtered the helpless children.
When Javad Khan was shot,*

¹ Azərbaycan tarixi. Ən qədim dövrlərdən XX əsrin əvvəllərinə qədər / – Bakı: Elm, – 1993. – s.203

² Шавров, К.Н. Новая угроза. Русскому делу о Закавказье: предстоящая распродажа Мугана иностранцам / Санкт-Петербург, – 1911. – с. 59-60.

*It's as if Ganja's back is broken*³.

A.Bakıxanov, M.A.Karabaghi describes in detail the sacrifice of Javad Khan and the whole population against the seizure of Ganja. The Decembrist M.A.Mukhanov in his essay “Regaining of Ganja” presents the struggle as an example of heroism and patriotism and emphasises that the Russian general demanded the city’s surrender for the fifth time. General’s statements *“to the threat that I will take the city and kill you, the proud Javad Khan replied, “You will find my body in the castle.”*⁴

After Goycha district became a colony of Russia, 2.5 million of its Azerbaijani population were displaced in stages from 1828 to 1990. *“In these areas, cultural and historical monuments created by Azerbaijanis over the centuries have been destroyed and local toponyms of Turkish origin have been armenianised”*⁵.

The region, which has had an extremely rich culture since the time of Dada Gorgud, forms an ancient history with its material and spiritual archaeological layer. Miskin Abdal, Ozan Heydar, Ozan Ibrahim, Ozan Jalil, etc. This environment, which trained tens and hundreds of artists, attracted attention with its uniqueness and defined the mythological layer of Oghuz-Kipchak culture as a value and ethnic code. As Y.Garayev wrote: *“it is true that, over the centuries, historical folklore regions have often been separated from our administrative territory, which was once a whole. The greatest losses occurred in the last two hundred years. Suffice it to say that all [most] of the most typical folklore regions have now been removed from the modern national-administrative territory and disappeared from the legal-political map: Goycha district, Childır-Agbaba, Borchalı and Dereleyez, Darbend and Kirkuk-Tuz Khurmat... I am not talking about the separation with Urmiya, Tabriz, Sava and Zanjan. Our map has not changed only in our*

³ Əfəndiyev, P. Folklorşünaslıq məsələləri / P.Əfəndiyev. – Bakı: Ləman MMC, – 2018. – s. 279

⁴ Əfəndiyev, P. Folklorşünaslıq məsələləri / P.Əfəndiyev. – Bakı: Ləman MMC, – 2018. – s.279

⁵ Məhərrəmov, Z. Unudulmaz sazlı-sözlü yurdumuz / Z.Məhərrəmov. – Bakı: Çarşıoğlu, – 2011. – 430 s

folklore, it has remained the same."⁶

All this clearly shows the destructive ideology of a great cultural layer, from mythical times to the present, and the spiritual cosmos defined by the ethnos, its creator, and the problems it has been dragged into from a geographical and political point of view.

In paragraph II called ***"In the 20th century, the policy of Armenian monoethnicization in historical Azerbaijani lands: historical and ideological foundations"*** the issue of Armenianization and the progress of this process based on literary facts are systematically investigated. The play "1905" by prominent writer and playwright J.Jabbarli is a typical example of this. The process, which started from the period of Tsarist Russia and was realized by the policy of transfer at the state level, was continued at the same level and even with some differences, or rather with additions, after the Bolsheviks came to power. Researchers prove with solid evidence that Armenians continued their ugly and anti-imperialist policy from 1905 to the present day, and Armenian genocidal policy against Azerbaijani Turks in official documents. For example, in 1918-1920, 84 Azerbaijani villages located on the eastern and northern shores of Lake Goycha were destroyed, and the vast majority of the population was brutally murdered. *"22 villages of Basarkecher region with more than 115,000 houses were looted within a week, the survivors left their wealth and fled to Ganja and Javanshir districts and found shelter in lowland regions"*⁷The use of Armenians in the Caucasus for Russia's goals is based on the basic principles of imperial policy. Examples of this are the terrorist incidents and riots in the regions of Yerevan, Echmezdin, Zangezur, Dereleyez, Derechichek, as well as Karabakh, Nakhchivan, Shamakhi, Ganja, Tbilisi and Baku. At the time when Armenian and Russian politics opened up in the region, the people's demonstration of a united position and calls (for example, folk poet H.Arif's "Goycheliens, don't disperse from Goycha") were aimed at the

⁶ Qarayev, Y. Göyçəyə qayıdan yol folklorundan keçir / Azərbaycan folkloru antologiyası. III kitab, Göyçə folkloru. – Bakı: Səda, – 2000. – s. 3

⁷ Qurbanov, B. Qanlı terror gün işığında / N.Zamanov, R.Əliyev, Ş.Səlimbəyli. Terrorism – qan çilənən torpaq. – Bakı: Avropa, – 2009. – s. 5

destructiveness of the discourse of Armenian mono-ethnicization⁸. H.Orujov shows that, despite the deportation of more than 200,000 Azerbaijanis from Armenia until the end of November 1988, Nuvedilis protected it as the only Azerbaijani village in Armenia and bravely fought against the Armenian aggressors for more than two years and nine months. On August 8, 1991, Armenian troops, with the help of the Soviet army, displaced 1,700 (according to the 1979 census) population of the last Azerbaijani village in Armenia from their homeland.⁹

Nuvadi, other and other Azerbaijani villages, irreplaceable cultural centers of the Turks, which began with Armenian aggression three times in the 20th century (1905, 1918, 198), have gone through persecutions and sufferings that were not visible from all corners of the power of the imperial policy. A typical example of this is the historical appeal of the Nuvadi village survey of the Migri region of the Armenian SSR (October 10, 1989).¹⁰ All of this factifies the general picture of the historical process in Western Azerbaijan, the ethnic cleansing based on the imperial ideology, the basis for the creation of the Republic of Armenia at the expense of the Azerbaijani lands, and finally, the formulation of the purposeful policy directed against a nation that is a great creator of culture, and the general content of its ideological foundations.

In the third paragraph of the first chapter, entitled *“Armenian aggression against Western Azerbaijanians as a humanitarian disaster”*, the rich flora and fauna of Iravan, Goycha, Zangezur (as the whole of Western Azerbaijan), cultural monuments and magnificent examples of art and literature that have survived to the present day are examined. The historical order of the President of the Republic of Azerbaijan H.Aliyev (on the mass deportation of Azerbaijanis from their historical-ethnic lands in the territory of the Armenian SSR in 1948-1953) reveals the essence of the geneology

⁸ Arif, H. Seçilmiş əsərləri / H.Arif. – Bakı: Meqabasım, – 2011. – s. 29

⁹ Orucov, H. Burdan min atlı keçdi / H.Orucov. – Bakı: Apostroff MMC, – 2016. – s. 168

¹⁰ Ermənistan SSR Mığrı rayonu Nüvədi kənd sakinlərinin müraciəti // “Azərbaycan” qəz., – 10 oktyabr 1989-cu il

of the process in all its aspects. It is emphasized “*as a result of the policy of ethnic cleansing and genocide purposefully carried out against Azerbaijanis in the Caucasus in the last two centuries, our people suffered severe deprivations, national tragedies and hardships*”.¹¹ All these processes are reflected in Mammad Oruj’s novel “Kochurulma” with his artistic description and the course of events. In general, the problem of ethnic cleansing and genocide carried out at the level of a humanitarian disaster is not limited to the Armenian nature, here the invasion, which comes from the imperial ideology of Russian chauvinism, defines a separate direction. J.Jafarov, J.Allahverdiyev as noted “*586 Azerbaijanis intellectuals were subjected to repression in Western Azerbaijan in 1928-1937*”¹². All this shows the repression of Western Azerbaijanis and the extent of humanitarian disasters. The wave of the 30s of the XX century left a heavy mark on the lives of Western Azerbaijanis. Advanced intellectuals, the thinking minds of the people are called “kulak”, “gentleman”, “khan”, landlord”, “golchomag”, “superstitionist”, “nationalist”, etc. were persecuted with names. Armenian nationalists skillfully used the created situation to implement their insidious policies. Murders, cruel punishments, evil, slander, etc. their principle of action began to manifest itself in the increasing direction. At the state level, in 1948-1953, they prepared the theoretical concept of the way to the mass deportation of Azerbaijanis from their historical-ethnic lands, and with the mass massacres of 1988, they implemented the plan of mono-ethnicization (mono-Armenianization) at the level of a lesson of history. it was destroyed and erased from the scene of history

In the fourth paragraph of chapter I called “*Western Azerbaijan folklore environment and humanitarian disaster*”, the folklore environment of West Azerbaijan is brought to the fore as a segment of self-expression with the memory formula revealed by its

¹¹ 1948-1953-cü illərdə azərbaycanlıların Ermənistan SSR ərazisindəki tarixi-etnik torpaqlarından kütləvi surətdə deportasiyası haqqında // “Azərbaycan” qəz., – 18 dekabr 1997-ci il

¹² Cəfərov, C. İrəvanda ictimai-siyasi və mədəni mühit / C.Cəfərov, C.Allahverdiyev. – Bakı: ADPU, – 2018. – s. 49

past. Examples of West Azerbaijan folklore, created in different periods of time, as a code of signs, encompass the culture and thoughts of the society. A large part of them includes the period from the old conception to the occupation of Russia in terms of history, while the other part goes back to the depths of the past two hundred years. Displacement, strangeness, longing, homelessness, separation, take place as facts marking various historical events. *“Aggressive wars, national-ethnic cleansing, deportation, and terrorism have destroyed the folk songs, epics and tales preserved in the folklore memory of our people, in short, a large part of our oral literature.”*¹³ This circle of art and culture, covering a large geographical and cultural layer, necessitates systematic approaches and analyzes at the essence level in terms of history, ethnographic richness. Migration in the works of Ashig Alasgar, Poet Mohammad, Ashig Najaf, Ashig Asad, Ashig Talib, Zodlu Ashig Aghayar, Usta Abdulla, Murad Niyazli, Iskander Agbabali, Mais Ganjali, Haji Bayramov, Fatulla Goychali, Mahmud Mammadov, Bahman Goychali and dozens of masters of music and lyrics, the Armenian massacre, the infinity of crimes committed against Azerbaijanis is in at different levels.

Where are the organized parties I used to saw?!
If a man of the world sees it, he quickly gets upset;
Herds do not defecate, horses do not neigh,
*Why are you upset, mountains?!*¹⁴

Thus, although the geographical atlas of the ethnos in the example of Western Azerbaijan was erased from the historical scene due to Armenian aggression, its folklore atlas takes on a mission to preserve and carry to the future that historical and ethnographic wealth with additions (migration motive, homeland name) against the background of the material and cultural fund.

In the dynamic landscape of the fifth paragraph of the first chapter called ***“Western Azerbaijan literary environment”***, continuous searches, a process that calls the society to express and reveal the mysteries of the environment is reflected. The rich literary

¹³ Ağbaba, A. Ağbaba-Çıldır aşığı mühiti / A. Ağbaba. – Bakı: Elm və təhsil, – 2012. – s.5

¹⁴ Aşiq Ələsgər. [2 cilddə], / Aşiq Ələsgər. – Bakı: Elm, Cild 1, – 1972. – s.87

environment of Western Azerbaijan has a unique effect in terms of expressing the ethnic system, its spiritual harmony, and the warmth of the rich environment at various levels. Miskin Abdal (1430-1535), Ozan Heydar (15th century), Ozan Ibrahim (15th century), Ozan Jalil (15th century), etc. the historical path from the luminaries of speech and art is enriched by the creative pursuits of hundreds of artists in the 19th and 20th centuries. *“The creative achievements of the Azeri Turks of Western Azerbaijan, which is now called Armenia, and their achievements in the fields of literature, culture and art have been in the center of attention throughout history. The valuable art pearls created there are today considered one of the important branches of Azerbaijani culture”*¹⁵.

Painting, sculpture, painting, miniature studies, divination, musicology, etc. The richness in the field covers the overall picture of the multifaceted creativity and rich lifestyle of the ethnos. From 1957 to 1988, dozens of books by Azerbaijani Turks in their native language by our poets and writers were published in Yerevan. “9 volumes of the Almanakh “Literary Armenia” were published in Yerevan. The establishment of the Azerbaijani women’s club (1923), the activity of the “Zengi” newspaper (1924), the formation of the Pedagogical Technical College (1924), the organization of the Azerbaijani section of the Yerevan Writers’ Union (1927), etc. is an indicator of the hot scene of the environment. One of the factors of the revitalization of the literary and cultural environment of Western Azerbaijanis was the priority given to discussions on the development of creative connections at the Soviet level. The congress of the Union of Writers in Moscow (1934) attracts attention with its guiding character for the subsequent activities.

The activity of the theater named after J.Jabbarli was a forum for the delivery of individual stage works to the general public. The performance of drama works by M.F.Akhundov, U.Hajibayov, N.Vazirov, A.Hagverdiyev, J.Jabbarli and others was an indicator of the environment and the active life of the Turkish society in general. Among the talented representatives of the environment in Iravan

¹⁵ Qoca, F. Mənəviyyatın aynası / Ədəbi İrəvan. – Bakı: Yurd NPB, – 2005. – s.

State Azerbaijan Drama Theater are Nasib Efendiyev's "On Fire", "Jealousy", A. Suleymanov's "Flames", "Last Fate", "Two Lives", "Three Friends", "Mirror", etc. drama works of artists are staged.

The second chapter called **"Problem of Migration and Occupation in the Creativity of Western Azerbaijani Poets"** consists of three paragraphs. In the first paragraph of the chapter, *"Homesickness in the poetry of environmental artists"* is systematically analyzed. Poetic samples created as a result of high, professional artistry of poets who lived and created in different periods of time are involved in the research from the point of view of the problem. The representation of a stone, a handful of land at the level of the homeland rises to the level of essence *"As for the fate of those hands, they were half refugees, half captives – hostages"* (Sarraf Shiruya) describes the reality of what happened and by saying that it is a civic duty to stand against the enemy, he concludes that *"you are a lock on the border of the homeland"* and finally draws a contemporary picture of the state of the holy homeland. *"Each thin path, an ordinary passage, every stream, every thin spring is the Motherland"* by saying this, he addresses the existence of ethnic-national belonging to the society. Choban Muhammad, poet Bahman Goychali, Algayit, Hidayat, Ali Vakil, Ismikhhan Didargin, Avtandil Aghbaba, Nazim Ibrahimoglu, Musa Urud, Majnun Goychali, Sarraf Shiruya, Hasan Khayalli, Gamgin Fazi, Khasay Hajiyev, Amir Goychali, Nabi Hasanoglu, Molla Amirkhan, In the works of Agil Iman, Agshin Hajizadeh, Araz Yaguboghlu, Gilman Imanli and others, longing for the homeland, the rich lifestyle of the ancient Oghuz lands, the hot mountain-plain migrations, the ethnographic atlas find its expression in all its details.

The ongoing reactions, persecutions, deportations and its increasing pace finally resulted in the establishment of a republic called Armenia in the ancient Turkish lands, and it ended with the emergence of a mono-Armenian reality. There was a fate until the response of "Huseyn Arif, we are dispersed from Goycha" to the call "Goycha people, don't disperse from Goycha".

*The assault took place, the carnage began,
Huseyn Arif, we are scattered from Goycha.*

*Alasgar's soul was desolate,
Huseyn Arif, we are scattered from Goycha.
The enemy renewed my pain,
It was extinguished, it made my pain,
He put me in a loop, solved my problem,
Huseyn Arif, we are scattered from Goycha.*¹⁶

Thus, the art examples that show themselves in the creativity of individual artists are rooted in preparing the model of the return to the holy homeland by connecting with its historical memory and the self-organization of the ethnos on national identity.

In the second paragraph called **“Migration, Homesickness, Motives of Occupation and Armenian Atrocities”**, the political line of the catastrophes inflicted on Azerbaijan and the creation of a state called Armenia by the empire for the realization of the Armenian “type” in the region are clarified. In this section, which highlights the historical reality, they reveal facts that need serious investigation. E.İsmayil shows that a republic known today as “Armenia” is the homeland of the Oghuz Turks since ancient times. More than fifteen (Goycha, Zangibasar, Derechichek, Garnibasar, Vedibasar, Dereleyez, Surmeli, Aghbaba, Pambak, Sardarabad, Zangezur, Shamseddin, Garagoyunlu, Dagborchali, Shoreyel) districts of Azerbaijan have at least one of their original inhabitants, i.e. Turkish origin does not live in Armenia. With the great help of Russia and the close support of France and England, since 1828 Armenians who were transferred from Turkey, Iran and other countries were settled in the territory of the Iravan Khanate. *“The Dashnak government, which was in power from May 1918 to November 1920, occupied 9,000 square meters. km territory was declared by Armenia, but with the arrival of the Soviet government, this territory increased three times in favor of Armenians.”*¹⁷ All this makes it necessary to reveal the essence of the issues in several lines:

a) the appearance of the understanding and solution of the problem in the political context in poetry;

¹⁶ Bir kökün budaqları / Toplayıb tərtib edəni A.Yaquboğlu. – Bakı: Nurlan, – 2006. – 216 s.

¹⁷ İsmayıl, E. Cahan ömrü / E.İsmayıl. – Bakı: Səda, – 2008. s.17

- b) the realization of the society's ethnogenetic cultural ideas in the image of Western Azerbaijan in a thoughtful way in fiction;
- c) conveying the attitude of the imperial ideology to the Turkish people to the people at the national level in a broad aspect;
- ç) historicizing them in different contexts and uncovering their essence as a national and historical memory phenomenon;
- d) inculcating the spirit of return to the homeland and conveying it to the next generation as a code of existence;
- e) geographical, cultural, social, moral, historical, etc., of the ethnic community in the region (West Azerbaijan). to preserve the cultural fund as a history, a lesson of history;
- e) emigration, longing for homeland, occupation, transfer of Armenian brutality to memory, transfer of events to future generations in the image of West Azerbaijan and realization of national self-organization, etc.

All this, in the example of what happened, make it clear that the aggressive nature of the Armenians is aimed at destroying the material and spiritual space of a large ethnos..

Your longing destroys my palace of life,
 Your Longing sheds bloody tears from my eyes
 Your longing twists my waist.
 Because of your longing my hair has whitened, Dereleyez!
 Because of your pain my Waist, Dereleyez!¹⁸

As it can be seen, the details revealed by the literary text make the attitude towards the events in the character of Dereleyez factual at the national level. In the poems of environmental artists, the focus is on expressing sensitivity to the transmission mechanism of ethno-energy. S.Shiruyya's large-scale poems such as "Vatan sana ogul", "Son of fire in fire", "Braves", "Life after death", "Better than death", "75 wounds", "Damir Yelmar" are of this kind. *"These works of Sarraf Shiruyya are the expressions of the painful, bloody traces and hideous machinations of every Armenian separatism, Armenian brutality in the fate of the Azerbaijani people with real facts, as well as the heroic saga of our sons and daughters who fought and*

¹⁸ Mirzə, H. Hanı o səndəki el, Dərələyəz? / H.Mirzə. – Bakı: Qismət, – 2002. – s.23

*sacrificed their lives for the Motherland and Land. Shiruyya's poems "Mount Loghman", "Mother Earth" and "Goycha yaman Goychadi" are the remaining works that show how wide his poetic possibilities are*¹⁹. These are ballads, charms, folk songs odes, narration, saga, tale, story, etc. comes to the fore by turning it into a definite memory fact in its form. Migration, homesickness, invasion motive and Armenian brutality make the paradigmatic picture of the poetry of poets from West Azerbaijan a fact, and on another level, the return to the homeland, giving a decent response to the enemy and protection at the level of ethnic integrity are the main goals.

In the third paragraph of Chapter II, called ***"Motive of returning to the homeland"***, the picture of the society's attitude to the events of the last two hundred years is revealed in the poem. Refugees, displaced people, the removal of Oghuz children from their ancestral homelands, who are tied to the land with their whole being, lead to an indescribable abyss and turn the return to the homeland into a fact of life. These are ballads, folk songs, charms, ode, rumor, saga, tale, story, etc. comes to the fore by turning it into a definite memory fact in its form. Migration, homesickness, invasion motive and Armenian brutality make the paradigmatic picture of the poetry of poets from West Azerbaijan a fact, and on another level, the return to the homeland, giving a decent response to the enemy and protection at the level of ethnic integrity are the main goals.

*Sky meadow,
The wind blows the sky grass.
No matter where I am,
Goycha calls me.*

*In the blue meadow,
A flower blooms in the blue meadow.
I was born in Goycha,
Goycha made a home for me*²⁰.

¹⁹ Yusif, T. Ovsun / Ş.Şiruyyə. Susma ürək. – Bakı: SkyG, – 2015. – s. 13.

²⁰ Didərgin, İ. Ayırdılar qucağından Göyçənin / İ.Didərgin. – Bakı: Yazıçı, – 1992. –s.34

On the other hand, the conversation between Hasan Mirza, one of the well-known wordsmiths of the Western Azerbaijan environment, and Ashig Mehdi on the line “It won’t happen” with repeated voice is a clear expression of what happened:

Ashig Mehdi

*Let me tell you, my dear brother,
Homeland Dereleyez was left to Khacho.
Gumlun spring, Murad hill,
Maryam’s daughter was left to Wacho.*

Hasan Mirza

*Beloved Mehdi, stand proud, stand proud,
The homeland will not be left to Dereleyez Khacho.
Gumlun spring, Murad hill,
Maryam’s daughter was left to Wacho.²¹*

The motif of returning to the homeland determines the main source of the creative spirit of the literary and cultural environment of Western Azerbaijan at different levels. M.Goychali’s “Kamancha”, “Dereleyez Harai”, “Blessed is the border of the homeland”, “Uprising of Soul”, “Ocagyali”, “Goycha pain”, S.Shiruya’s “Knocked me down”, “In this country”, “It fell”, “It happened”, “Why did it fall”, “It was the day”, “You ask about my place, my country”, “Mine”, “It remained”, Hidayat’s “Will I live enough to write that poem”, “Give hope”, “IT is Zangazur”, “Longing”, “Who am I”, “Maralzami”, “I should never have left our village”, Algayit’s “My address”, “Waiting for you”, “Stayed”, “I have seen”, “Get up, Azerbaijan”, “My pain”, “To the mountains”, “Mountains”, “He does not know”, Panah Goycha’s “Your nation would return to Goycha”, Agil Iman’s “I’m ashamed”, etc. in the poetic examples created by dozens of artists, the memory marks of the ancient Oghuz land, the ancestral spirits, the call of the spirit, the pain of the fate that was displaced and faced with strangeness are presented in detail, but also determine the tactical and strategic goals of the last war in the ethnic thought. For example, Algayit’s call “It is

²¹ Mirzə, H. Hanı o səndəki el, Dərələyəz? / H.Mirzə. – Bakı: Qismət, – 2002. – s. 39

again Goycha” and “Waits for you” is an example of Turkish patriotism, patriotism and not giving a home to the enemy.

*If the world is a paradise,
My Gibla is Goycha again.
My faith, my sect, my belief, my religion,
My golden holy place is again Goycha.*

*My bone, my support, my compatriots,
Come quickly, these mountains are waiting for you.
Eagle-shaped rocks, flat meadows,
Propeller springs await you²².*

All this shows the essence of the path leading to reality by rooting in the formation of thought in the image of returning home and working in society as a concept..

Chapter III is called “**Forms and methods of reflecting the problem of migration and occupation in Western Azerbaijani poetry**” and the problem is summarized in two paragraphs. The artistic style and forms of self-expression based on the rich texture of this environment, which has gone through great upheavals, struggles, endless conflicts in imperial ideology, are investigated in the paragraph “*Artistic issues in the socio-political, spiritual-ideological presentation of the environment*”. Literary and cultural thought from gopuz and saz entered the country with all its presence and determined the strategic goals of the society. The genocides, tragedies, deportations, relocations, etc. that happened throughout the twentieth century. all of them were policies aimed at disrupting the geography and ethnic-spiritual atlas of Western Azerbaijan and were being implemented in an increasing direction. If the response of the powerful wordsmiths of the Goycha environment to the call of the folk poet H.Arif, “the Goycha people dispersed from Goycha” contains the course of the process, then in the events of the next period, another trend, the emergence of the motive of return is manifested in the leading line, and the call “Please God, return me to Goycha” is the main ethnic consciousness. defines the expression code.

²² Alqayıt. Analı dünyam / Alqayıt. – Bakı: Hərbi nəşriyyat, – 2011. – s. 32

*Return me to give back my debt to my country,
Let me see that mother earth again.
Part of my problem with my grandfather Alasgar,
Please God, return me to Goycha*²³.

or

*Iman, because of his longing, Goycha,
If it doesn't burn, it will be frozen, Goycha!
To you - Alasgar's mother Goycha,
They called you the home of geniuses*²⁴.

Here, homesickness, migration, homesickness, occupation, Armenian character are necessary as a problem from the point of view of craftsmanship. The clichés of a lost homeland, a destroyed homeland, ruined memories, broken, scattered culture and spirituality are intended to be conveyed to the society (experienced) as a goal, and the order of this between lines, between clauses and in the whole text perfection is “Dilgami”, “Zarinci”. “Homeland” etc. based on a poetic mastery in his example. For example, in the poem “Displaced” by G.Huseynli, a poet, as a creator, puts the pain of what happened into verses, saying “*my father and grandfather have lost my country*”²⁵ and calls for a worthy response. In the poetry of Mahire Naghigizi, the artistic and aesthetic formula of the concept (imagination) of the lost homeland “Motherland” is defined.

*Wherever I go, Motherland, oh Motherland,
I have your spirit in my heart, I have your air.
I don't know if it's separation, I don't know if it's sadness,
Without you, there is snow air everywhere*²⁶.

The poetry environment of Western Azerbaijan clarifies the current situation, socio-political landscape, the aim and purpose of the occupation policy, and what kind of problems migration can lead to at the elite level, with almost all expression formulas, genre

²³ Cəmilli, T. Göyçəyə qaytarın məni / Ədəbi İrəvan. – Bakı: Yurd NPB, – 2005. – s. 249

²⁴ İman, A. Bu dünya görüş yeridi Bakı: “OL”, 2015-s.121

²⁵ Hüseynli, Q. Didərgin olduq / Ədəbi İrəvan. – Bakı: Yurd NPB, – 2005. – s.241

²⁶ Nağıqızı, M. Yanından keçmə dağların / – Bakı: ADPU nəşriyyatı, – 2021. – s.3

content, and speech tags. *“For the last time, I looked out of the window at the places I had always looked at for the last time with sadness and pain. This is how I said goodbye to my home and country. When I went out to the yard, I couldn’t hold back anymore. My dogs jumped on me, trembling, as if they were screaming and begging me for help. They understood that the last time we met, I was leaving my dogs and my house. I bent down to say goodbye to the dogs. Both of them were trembling on their legs. I looked into his eyes with my eyes full of tears. I saw tears in the eyes of both dogs. This time I couldn’t hold back my sobs. I heard that dogs are very sensitive”*.²⁷ The expression of Tahir Talibly’s last separation from his native village, as well as Muzahim Mehbalioğlu’s poem “Where are the owners of this village” is a call, a return to the homeland, and the whereabouts of a people driven to displacement. This poetic example, which is full of questions, also brings to mind the answer to it, the feeling of revenge against the enemy.

*This is Tokhluca, this is the homeland,
The skies of the homeland became foggy and cloudy.
Why was this village left lowly?
Who put this village in this trouble?*²⁸

Or:

*Give voice to my voice, moon-blowing winds,
Floods in the eye of cloudy skies.
Where is Alasgarli, Alili nations,
I am a stranger here, a stranger there*²⁹.

All this, what happened for two hundred years, the process was purposely developed and implemented by the empire, the oppression of the great inhabitants of the land and the intention of gradual ethnic cleansing, finally, mass transfers at the state level from the middle of the twentieth century, and at the end of the eighties of the century, it ended with massacre and disaster ending with deportation and at the

²⁷ Talibly, T. El yeridi.../ “Yeni fikir” qəzeti. – 1989, Noyabr

²⁸ Mehbalioğlu, M. Bu obanın sahibləri hardadı. Ədəbi İrəvan / M.Mehbalioğlu. – Bakı: Yurd NPB, – 2005. – s.237

²⁹ İsmayıl, E. Mən burda qəribəm, yurd orda qərib. – Bakı: Səda, – 1998. – 268 s.

same time clarifying the essence of the Armenian image.

*Flying birds, report from your native land,
Murguz with a snowy head is not visible your nation.
Our meeting took a long time, this trip,
Topashan and Shah Meydan are not visible*³⁰.

Or it can be seen in Eldar Ismayil's poem "Crane", which exhibits the same motive.

*I'm a stranger and you're a stranger
Understand my pain, Crane
If you pass through our Goycha
Sit on Shahdag, Oh crane.*³¹

Thus, Mansour's "I harbored a bitter hatred for my enemy", Zohra Khalili's "Do you have any news", "I am looking for it", Valeh Savala's "Ask", "Forgive me, the place of my home", Abulfat Shishgayali's "Goycha", Firudin Ganbar's "Stayed in the Homeland", Nariman Ayyub's "Left", "Mountains", "In the mountains of the bridge" by Kemal Korpül, "To the martyred mother" by Sevinj Irvanli, "Who will endure this horror, god", "Waiting for me" by Kamil Nowruz, "My village comes to my mind at night", "Soldier brother" by Nasiba Israfilgizi "I wish I could see the mountain of pain", "They said", "Agilar", "To the mountains" by Agil Iman, "Allah's trust", "I have as much pain as the mountain of pain" by Eldar Ismayil, etc. poetic examples such as longing for the homeland, the problem of migration, the landscape of displacement, the bitter fate of ancient homelands, the ruthlessness of the enemy, are written into the iron memory of history based on the poetic-technological texture with various speech labels and genre paradigms..

In the last paragraph of chapter III, "***Folklore symbolism and ethnographic value environment as a code of certainty of expression***" aims to systematically unfold. One of the leading functions in the specific landscape of the literary and cultural environment of Western Azerbaijan is the highly skillful use of

³⁰ Göyçəli, Q. Gərək / Ədəbi İrəvan. – Bakı: Yurd NPB, – 2005. – s. 237

³¹ İsmayıl, E. Ağrı dağı qədər ağrılarım var...", Bakı: "Ağrıdağ", – 1999. – 370 s.

folklore. Written literature, using folklore, created a great cultural fund at the environmental level and directed the flow of the general process. *“Just as folklore is the main source of written literature and influences literature in the entire development process, literature in turn has an important and effective influence on oral creativity.”*³². All this necessitates wider aspect approaches in terms of presenting the essence of historical-social, socio-political processes and leading the functional role of poetry in this process. Poet Muhammad, Illat Bayramali, Najaf from Tashkent, Novras Iman, Usta Abdulla, Najaf from Agkilsali, Poet Abulfaz, Mirza Beyler, Zahid Aziz, Avtandil Agbaba, Algayit, Eldar Ismayil, Ismikhhan Didargin, etc. the main flow of creativity of dozens and hundreds of writers is determined by those who come from the gopuz/saz.

Ancient homelands, places of worship, hearths, pyres, crypts, buildings and the stories and legends told about them, examples of myths, the general picture of the geographical landscape of the region, mountains, springs, alpine slopes and bringing them to the text based on migration and occupation events at different levels. self-affirmation reveals certainty. For example, Ismikhhan Didargin, Hidayat, Hasan Mirza, Mahire Naghigizi, Parvane Zangilanli, and others appeal to the Bayati form is not accidental, on the contrary, it is calculated to demonstrate the unity of the society as a whole. I. Didargin writes:

*Goycha is mine
My blue homeland, my blue grass.
He played the layla himself
Goycha is my mother!*³³

Or let's pay attention to Bayati example in the colorful poetic examples of Mahire Naghigizi:

*Again by seeing the mountains,
I walk through strange mountains.
Oh mother, where have we come?*

³² Əfəndiyev, P. Azərbaycan şifahi xalq ədəbiyyatı / P.Əfəndiyev. – Bakı: Maarif, – 1992. – s.465-466

³³ Didərgin, İ. Ayırdılar qucağından Göyçənin / İ. Didərgin. – Bakı: Yazıçı, – 1992. – s.34

*Did you give the mountains to the enemy?*³⁴

This wealth, which continues on its way from myth to epic, and then to epic, narrative, fairy tale, legend, proverb, parable, ceremonial folklore examples of Dereleyez, Derechichek, Agbaba, Akhiska, etc. has gained leadership at the level of expressing the ethnic spirit in small cultural centers..

The people's rich folkloric texture, ethnographic determination and ideas of attachment to the homeland, the land, defined clichés have been taken as a principle in all times (and spheres). The Western Azerbaijan society, the founder of the great culture, is sensitive to creating a living picture by historicizing in artistic thought what they lost at the level of land and homeland, what they experienced in the horrors of displacement, refugees, repression, exile, deportation.

In **conclusion**, the following results were obtained in the dissertation work entitled **“Reflection of the problem of migration and occupation in modern poetry (based on the creativity of West Azerbaijani refugees)”**:

Systematic analysis of the problem of migration and occupation in modern poetry based on the poetic examples of Western Azerbaijani poets has resulted in revealing a serious detail.

– This topic, which exhibits an extremely wide atmosphere, not only at the level of poetry, but also presents synchronic and diachronic approaches in the form of prose, drama, journalism as a problem for the literary-theoretical thought;

– Goycha, Gyumru, Irevan, Dereleyez, Zangezur, Hamamli, Garakisa, Agbaba, which are among the ancient cultural cradles of Turkey, can shed light on the early ages of human civilization with their rich material and spiritual archaeological layer. The geographical landscape of the region, toponymic system, oikonyms and oronyms exhibit an additional value as an indicator of ethnic identity.

– Ethnographic wealth, clothing culture, behavior and educational institution, folklore memory, which has become a reality in the example of those who came from Dada Gorgud, have left their

³⁴ Nağıqızı, M. Bayatılar və 3 şeir / M.Nağıqızı. – Bakı: Apostrof, – 2015. – s. 9

stamp on the level of ethnic determination as a serious cultural and spiritual code. What happened in the past two hundred years was accompanied by the damage of historical memory in the imperial ideology. Artistic thought has made all this a fact on different levels as a history, the undermining of ethnic identity.

– What happened in the last two centuries was accompanied by the damage of historical memory in the imperial ideology. Artistic thought has made all this a fact at different levels, such as a history, the erosion of ethnic identity;

– Expulsion from historical lands and ancient homelands was observed as a part of imperial policy with constant ups and downs. The eighties of the twentieth century are dated at the level of its peak;

– Displacement, refugee, occupation determined leading as the main theme in the poetry of Western Azerbaijani writers. Enriched by its loyalty to the tradition of folk poetry, literature has also taken on the mission of keeping the people;

– In the research work, poetry is not only limited to presenting these in its general course, but at the same time it prefers the society's philosophy of struggle and life by coming out of them. The richness of the theme and expression is characterized by giving preference to the vernacular as a stylistic determination in all its parameters;

– The image formed by the existing culture centers at the local level of West Azerbaijan in terms of specificity and its overall regional context is defined by a magnificent texture in typological approaches;

– The perfection of the text, the memory of the meaning of the word and the wholeness that finds its expression in the phenomenon of the genre are songs, stale, garayli, couplet, divani, mukhammas, etc. acquires additional shades in forms. The harmony created by the sound waves in the content stream gains independence as a form of expression of the ethnic spirit in all settings. Word//Music//Text harmony is more and more engraved in memories as an expression code of the West Azerbaijani identity.

– Finally, all this gives reason to say that the great literature

created by Western Azerbaijanis puts systematic analyzes on the horizontal and vertical levels before the literary-theoretical idea as a goal.

The applicant's published scientific works on the subject of the dissertation are as follows:

1. Important factors in the enrichment of the literary environment // – Baku: BAAU, Civilization, – 2015. Vol. 8, No. 10, – p.37-41.

2. Motives of migration and occupation in the works of poets from Western Azerbaijan // III International Turkish World Research Symposium. – Baku-Azerbaijan, – May 25-27, – 2016, Vol. 1, – p.613-618.

3. Armenian mono-ethnicization policy in historical Azerbaijani lands in the 20th century: historical and ideological foundations // IV International Turkic World Research Symposium. – Nigde –Turkey, – June 26-28, – 2017, Vol. 4, – p.783-793.

4. Western Azerbaijan literary examples in modern poetry – Agil Iman // V International Turkic World Research Symposium. – Almaty-Kazakhstan: – October 11-13, – 2018, Vol. 1, – p.538-542.

5. Pedagogical environment of Western Azerbaijan – Karagoyunlu // – Baku: BAAU, Civilization, – 2022. No. 15, – p.263-268.

6. Literary-cultural environment of Yerevan and its historical diachrony // – Baku: ANAS, Institute of Manuscripts named after Muhammad Fuzuli, Philological issues, – 2022. №15, – p.284-294.

7. Migration and occupation problems in the works of Hidayet Orujov // International Journal of Turkish World Studies, – October 2023. Vol. 6, No. 1, – p.79-92.

8. Western Azerbaijan folklore environment and humanitarian disaster // VI Republican conference of young researchers, – Baku: – March 10, – 2023, – p.59-62.

9. Western Azerbaijan: folklore environment, examples of oral literature of the region, in the image of the ancient cultural cradle of Turks // – Baku: ANAS, Institute of Manuscripts named after Muhammad Fuzuli, Philological issues, – 2023. No. 3, – p.323-331.

10. The image of Goycha in the work of Eldar Ismayil // – Baku: BAAU, Civilization, – 2023. Vol. 12, No. 1(53), – p.106-111.

11. Reasons for Russian's Deliberate Approach to Azerbaijani Turks // International Journal of Turkish World Studies, – 2024. Vol. 7 Issue 2, – p.137-146.

12. The concept of exile and homeland in the works of Mahire Naghigizi // International Journal of Turkish World Studies, – 2024. Vol. 7, Issue 3, – p.271-282.

The defense of the dissertation will be held on 26
December 2024 at 12⁰⁰ at the meeting of the Dissertation
Council – ED 1.27 of Supreme Attestation Commission under the
President of the Republic of Azerbaijan operating at the Institute
of Folklore of the Azerbaijan National Academy of Sciences.

Address: Address: AZ 1001, Baku city, 8th Small Castle
turn, 31

The dissertation is available in the Scientific Library of
the Folklore Institute of the Azerbaijan National Academy of
Sciences.

The electronic versions of dissertation and its abstract are
available on the official website of the Higher Attestation
Commission (aak.gov.az) and the ANAS Folklore Institute
(folklor.az).

The abstract was sent to the required addresses on 26
November 2024

Signed for print: 21.11.2024
Paper format: 60x84/ ¹/₁₆
Volume: 20
Issue: 47815 sign