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ABSTRACT

of the dissertation for the degree of Doktor of Philosophy

CIVIC LYRICS IN AZERBAIJANI POETRY

(Based on Mammad Araz's, Sohrab Tahir's and Mammad Ismayıl's activities)

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GENERAL CHARACTERISTICS OF WORK

Relevance of topic and extent of doing the research.

Creativity of the next generation in literature in 60'ies of XX century plays crucial role in qualitative renovation of Azerbaijani poetry and acquiring new content thereof. Ideas like patriotism, nationality and national identity widely reflected in their poetry allows us to base it as civic lyrics. In the poems by Bakhtiyar Vahabzadeh, Ali Karim, Nabi Khazri, Khalil Rza Uluturk, Jabir Novruz, Nariman Hasanzadeh, Tofiq Bayram, Musa Yagub, Sabir Rustamkhanly and others urge for spiritual-national unity and elements of social conscience manifests itself alongside with citizenship quality, artistic expression of public-social life motifs. Literary critics and literature studies researched the creativity of the said poets from various aspects and analysed newness they brought to poetry. But in the creativity of "sixties generation" there were such problems and issues that were not researched enough. At that period "citizenship" arouses as a duty rather than lyric description and manifested itself in the creativity of creative personalities.

For a personality to become skilful and a citizen the personality must have high social conscience and national manner of thinking alongside with lyric thoughts. Representation of the two spheres by a poet conditions the expression of synthetic thought in the poet's activity. Poets creativity of whose were researched in dissertation – Mammad Araz, Sohrab Tahir and Mammad Ismayıl were leading representatives of literary process as articulators of social climate of the period apart from having original styles. Therefore, researching their creativity, analyzing their poems and assessing them from literature studies viewpoint also serves the purpose of studying literary creativity of "sixties generation" scientifically.

Relevance of topic is also conditioned with the fact that these poets are vanguards of civic poets apart from being prominent representatives of the generation they belong to. Poems by M.Araz "Mandan otdu, gardashima daydi" (It missed me, hit my brother), "Ayagha dur, Azerbaycan" (Rise up, Azerbaijan), "Dash harayi" (Cry of stone), "Professor Gule mektub" (Letter to Professor Gul), "Bizi

Veten chaghirir” (Motherland call us), “Insan gayalar” (Human rocks), “Okhuyan Tabriz” (Singing Tabriz), poems by S.Tahir “Azerbaycanim” (My Azerbaijan), “Manim” (My), “Danishir Veten” (Motherland speaks), “Men od oghlu Azeriyem” (I am an Azeri, the son of fire), “Veten” (Motherland), “Men” (I), “Olende” (When dying), “Anam Nesibe – gizim Nesibe” (My mother Nasiba – my daughter Nasiba), poems by M.Ismayıl “Savalanda yatan igid” (Hero man sleeping in Savalan), “Belemi oldu” (Is it how it ended up), “Hele yashamagha deyer” (It is still worth living), “Bir de kechmeyejek ele bu anlar” (These moments will not be available again), “Aghajdelen, doy gapımı” (Woodpecker, knock on my door), “Chatajaghım bir arzu var” (There is a wish to attain), “Bir ikiye bolunmez” (One is not divided into two) and others are considered samples of civic lyrics in Azerbaijani poetry – problems they raise are the qualities making the study of civic lyrics relevant. In their researched civic lyrics there are symbolic-metaphoric shades, different philosophical-poetic order lacking in their predecessors. These poets do not forget figurativeness even in their poems of urging character. These poets play an exceptional role in bringing up Azerbaijani youth as a citizen.

Dissertation researched civic lyrics in Azerbaijani poetry national-literary heritage as a part of XX century literature. Though the theme was researched in I.Habibbayli’s “Capacity of romantic lyrics” (Baku: Yazichi, 1984), V.Yusifli’s “Paths and years of poetry” (Baku: Mutarjim, 2009), V.Osmanly’s “Azerbaijani romanticism” (Baku: Elm, 2 volumes, I volume–2010; II volume–2014), V.Ayyub’s “While researching Azerbaijani romanticism” (Baku: Elm ve tehsil, 2017) and in other works, on the whole, the theme was not analysed comprehensively. Researchers usually sought to define civic lyrics position in literature, its role in the development of artistic ideas. They came to such a conclusion that civic lyrics mainly were based on people’s life, being able to turn into artistic reflection of problems put forward by the time and national desires.

Researchers tried to reveal the essence of “civic grief”, pessimism widely reflected in civic lyrics of XX century, the way it was replaced by optimism, to elucidate optimist attitude to future and expressed interesting ideas on the reasons of its occurrence.

Literary critics characterized works of poets creating in the second half of XX century like Bakhtiyar Vahabzadeh (“Gulustan” (Gulustan), “Ana dili” (Mother tongue), “Latin dili” (Latin) etc.), Ali Karim (“Azerbaycan” (Azerbaijan), “Babakin gollari” (Babak’s arms) etc.), Khalil Rza Uluturk (“Davam edir 37” (37 continues), “Galkh ayagha, Azerbaycan” (Rise up, Azerbaijan) etc.), Jabir Novruz (“Insan himnleri” (Human hymns) etc.), Nariman Hasanzadeh (“Sarhad ve urek”, (Border and heart) “Sohrab” (Sohrab) etc.), Musa Yagub (“Vatan” (Moherland), “Yakhshi ki, sen varsan” (It is good that you are) etc.) and a number of works by other poets as good samples of civic lyrics.

Civic lyrics in M.Araz’s, S.Tahir’s, M.Ismayil’s creativities in XX century manifested itself not only at the level of philosophical generalization but also that of personal will of the poets. Civic lyrics were elevated to the highest level in their creativity. In this sense, civic lyrics can be named human, human studies lyrics as in their poems citizenship is comprehended as human studies.

Dissertation object covered as whole aesthetic principles, variety of themes, idea direction, artistic features, peculiar individual styles of these poets’ civic lyrics, their poetic thoughts, idea-emotional pathos, indispensable images etc. Author tried to reveal M.Araz’s, S.Tahir’s, M.Ismayil’s lyrics theme and idea richness and provide wide scientific analyses of their citizenship position.

Scholars conducted researches from the angle of civic lyrics of M.Araz and S.Tahir’s creativity. Literary critics I.Habibbayli’s “Khalg shairi Mammad Araz” (People’s poet Mammad Araz) [53], “Mammad Araz” (Mammad Araz) [54], A.Khalilov’s “Mammad Araz duhasi” (Genius of Mammad Araz) [58], V.Arzumanli’s “Omurdan yarpaglar” (Leaves of life) [92], G. Panah’s “Sohrab Tahir AzerAzerin lirikasi” (Sohrab Tahir AzerAzer’s lyrics) [93], V.Yusifli’s “Mammad Araz dunyasi” (World of Mammad Araz) [125] researched the creativity of these poets from various angles. M.Ismayil’s creativity was researched relatively less with the exception of some articles.

On the whole, civic lyrics of these poets were not the object of research fully. Broadness of themes and problems, richness of images, originality of style and other features of all three poets made it

necessary to have a new review of their creativity.

Object and subject of research. M.Araz's, S.Tahir's and M.Ismayil's creativities, on the whole, forms the object of research work of Azerbaijani literature, especially the period after 50-60'ies of XX century as well. Civic lyrics of all three poets and its essence are the subject of dissertation.

Dissertation subject covered literary-critical articles, scientific-artistic literature as well as scientific-theoretical thought dealing with civic lyrics of all three poets.

Dissertation systematically researched M.Araz's, S.Tahir's and M.Ismayil's poetic creativities full of pathos, available dissertations and monographies, when necessary, press as well as archive materials, partially analysed Turkic nations poetry samples, description of the character of socio-political climate, peculiarity of the period, spiritual-scientific directions civic lyrics and pathos is aimed at and analysed available artistic, scientific and critical materials on the set problems.

Goal and tasks of research. To conduct scientific-theoretical analyses of civic lyrics in Azerbaijani poetry, to reveal artistic reflection features of "the Lyric I's", to define and reveal main features of civic lyrics on the basis of M.Araz's, S.Tahir's and M.Ismayil's creativities.

Research put forward the following tasks:

– To view idea-aesthetic and theoretical basis of civic lyrics and to define the role of conducted researches aimed at studying civic lyrics;

– To research the sources and origins of civic lyrics and to express an attitude on the research of the creativity of all three poets from the civic lyrics viewpoint;

– To provide analyses of a new poetic approach to "Motherland" theme in the creativity of all three poets and peculiar reflection of patriotism in lyric thought;

– To define new shades, scientific-poetic character of their civic lyrics;

– To clarify artistic-aesthetic attitude of these poets to social events and to research Azerbaijanism idea and main characteristics in their creativity;

– To research similar and different aspects in civic lyrics of all three poets;

– To analyze national unity motifs in their civic lyrics, to reveal the key role they played in the formation of national ideology, Azerbaijanism ideology;

– To provide philosophical-poetic analyses of the expression of Whole Azerbaijan idea in symbols of all three poets.

Methods of research. Theoretical-methodological basis of research is underlined by scientific-artistic, scientific-descriptive and typological-comparative method utilized in dissertation. Development of dissertation referred to new research principles of Azerbaijani literature studies, juxtaposition as well as scientific and theoretical generalization methods and problematic application method, conducted research was characterized from Azerbaijanism stance, based on national tendency. Relevant works by I.Habibbayli, V.Yusifli, V.Osmanli, V.Ayyub who conducted studies on civic lyrics in poetry, at the same time, works by world-scale researchers like V.G.Belinski, N.Bualo, A.F.Losev, Y.M.Lotman were addressed and reference was made to their analytical and scientific-theoretical methods.

Main propositions set forth for defence. The following key propositions are set forth for defence.

– Different principles in view of human phenomenon which is the leading theme of literary-artistic word art in M.Araz's, S.Tahir's and M.Ismayil's creativities;

– Human concept in civic lyrics comprising main problems faced by social individual since 1960's;

– The idea of wholeness and indivisibility of independent Azerbaijan in the series of poems by M.Araz, S.Tahir and M.Ismayil;

– The idea of national ideology and Azerbaijanism in their heroes;

– Deep crisis which emerged in late XX century in human morality and repelling decadent trends and pessimistic mood emerging in literary thought in connection with alienation of a human being;

– Consistent and exposing position against anti-humane ideology in in M.Araz's, S.Tahir's and M.Ismayil's creativities;

- Appeal to national-historical past as well as Azerbaijanism idea;
- Contradictory and complicated reality of social life;
- Peculiar expression capacity and artistic characteristics of civic concept in lyrics.

Scientific newness of research. Dissertation researched M.Araz's, S.Tahir's and M.Ismayil's lyrics from citizenship viewpoint and achieved the following scientific newness:

- Civic lyrics in their creativity of all three poets are researched comparatively via analyses and synthesis methods for the first time;
- New poetic expression of motherland theme different from traditional artistic description and glorification in their creativity is researched; the role of this difference in the formation of social consciousness, national identity is indicated;
- Effort is made in major part of research carrying scientific-theoretical character to generalize voiced separate thoughts and opinions and conducted analyses on civic lyrics of poets who are the object of our research;
- Peculiar expression capacities of civic concept and skilfulness characters in the lyrics of each one them is researched systematically and is the place and position of these poets in the civic context is defined;
- Place and position of these poets in literary process is defined in the context of civic concept;
- Newness of research work is also in the setting of problem and the manner of development, at the same time, effort is made to generalize main motifs defining and characterizing civic character of civic lyrics and opinions expressed on it at scientific-theoretical level;
- Conclusions drawn in the Chapter 3 of dissertation titled “New poetic character of motherland theme in poetry and Whole Azerbaijan ideal” “New poetic view of motherland theme”, “Poetic reflection of the wholeness of Azerbaijan” and “Philosophical-poetic expression in symbols of the Whole Azerbaijan idea” subchapters can be included into scientific newness.

Theoretical-practical value of research. Research reveals the importance of the study of civic lyrics in terms of protection of blood

memory, statehood attributes, upbringing young generation in patriotism spirit. Dissertation findings shed lights on to the place in Azerbaijani poetry and role of civic lyrics in our lives based on M.Araz's, S.Tahir's and M.Ismayil's creativities and contributes to enriching researches conducted in this feild and scientific-theoretical thought. Practical value of research is that it can be used to develop educational materials, respective textbooks for high and higher school on patriotism theme.

Approbation and application of research. Research work was performed at Languages and Literatures Department of Khazar University of the Ministry of Education of the Republic of Azerbaijan. Author's findings and novelties arrived at the result of dissertation work were published in scientific journals recommended by Higher Attestation Commission in country and abroad as well as in articles and theses in national and international scientific conferences.

Title of organization dissertation was performed. Dissertation was performed at "Azerbaijani and Literature"(Languages and Literatures) Department of Khazar University.

Structure and general scope of dissertation. Dissertation consists of Preamble, three Chapters each divided into two Paragraphs, Findings and Bibliography.

Preamble consists of 14.592 characters, Chapter I that of 62.491 characters, Chapter II that of 51.676 characters, Chapter III that of 94.699 characters, Findings that of 6.902 characters. General scope of Dissertation consists of 230.321 characters.

MAIN CONTENT OF RESEARCH

Dissertation “**Preamble**” substantiates relevance of theme, extent of doing the research defines the object and subject and goal and tasks as well as provides information on methods of research, main propositions set forth for defence, scientific newness of research work, theoretical-practical value, approbation and application as well as structure and general scope of dissertation.

Chapter I of dissertation titled “**Lyrics in civic poetry: idea-aesthetic approach aspects**” is divided into subchapters “**Idea-aesthetic and theoretical principles of civic lyrics**” and “**Origins and sources of civic lyrics**”. Subchapter I titled “**Idea-aesthetic and theoretical principles of civic lyrics**” deals with lyric thinking, the fact that lyric poems arises from human feelings and emotions, close relations between etymology and essence of the word lyrics. It is shown that, in fact, lyric thinking and poets played as great role in the history of mankind as fight and struggle. Even religious world-outlook was connected with lyric thinking. Therefore, the history of first exegeses is connected with Homer’s famous poems. The history of interpretations arises from synthetic thinking just like the history of the first commentary starts from folklore. Creativity of rhapsoder reciting Homer’s works was the first oral interpretations. Synthetic art created by Turcic tribes of Central Asia takyns, akhshys or the baksis, Kazakh jyrchys, the bards in ancient Celts, kobzars in the Ukraine, meistersingers in Germany, trovatores in France, truers minstrels in England played a role in the development of lyric thinking. Oriental eposes of various form and content reflected poetic content as first variants of imitation, mimesis (Aristotle).

Civic lyrics requires establishment of personality in special form as a social individual, as a task being bearer of responsibility before becoming the object of lyrics. Civic poet, first of all, prefers to respond actively to social events in the country of residence. Civic poet becomes herald of people’s wish and desires, expresser and protector of its soul and morality. Citizenship is also reflecting defects of existing system. Main philosophy of civic lyrics is not only glorification of features of motherland, maybe more than those poetic-

publicistic thoughts of the author on the problems concerning society. Poet's attitude to the problems of society and state as well as defects and shortcomings are reflected in the philosophy of civic lyrics. The value of civic lyrics is that its content is based on love to motherland and at the time, covers momentous issue concerning society. Civic lyrics arises from triad of personality, love to motherland (compatriotness) and artistic talent. Undoubtedly, behind civic lyrics stands the personality of creative person ("The Lyric I"), person's "degree of citizenship" and in fact the ability to reflect identity at poetic level.

Civic lyrics we deal with is a branch of romanticism and when having an extensive excursus to the history of research of Azerbaijani romanticism while reviewing civic lyrics as an integral part of it, it becomes clear that one of the tasks is to reveal more broadly in which concrete themes and problems, stylistic characteristics and artistic expression means civic lyrics is reflected.

Civic lyrics are a poetic struggle for the freedom of people as much as romanticism. Freedom is ideal of "The Lyric I" both in romanticism and civic lyrics. Freedom initially starts with personal freedom in romanticism; social freedom is always at the forefront in civic lyrics.

Academician Isa Habibbayli thinks that "Social-philosophy embraces civic lyrics"¹. Associate professor V.Ayyub includes "civic lyrics" into separate division concretely and by looking through "moral-educating" (educational) lyrics"², does not consider that lyrics is to carry out such function, nor he sees, in a way, poetry and didactics together. In our opinion, scope of civic lyrics is broader, it can even mix with nature, love lyrics, it can be reflected in a "stone of Motherland" "my pomegranate tree-Azeri girl"³, unaware of upbringing function in its lower layers.

Second subchapter of Chapter I is titled "**Origins and sources**

¹ Həbibov, İ. Romantik lirikanın imkanları / İ.Həbibov . – Bakı: Yazıçı, – 1984. – s.16

² Əyyub, V. Azərbaycan romantizmini araşdırarkən / V.Əyyub. – Bakı: Elm və təhsil, – 2017. – s. 17.

³ Araz, M. Seçilmiş əsərləri / M.Araz. – Bakı: Şərq-Qərb, – 2010, – s.182.

of civic lyrics” and it deals with folklore being initial source of civic lyrics, oral word art is indispensable origin for civic lyrics. It is shown that one cannot find a sample of folklore from bayati to heroic epos not reflecting national content, national identity. In case we look through the components of civic lyrics in poetry we can find its reflection form in bayati ending with the couplet “*Better beg in Motherland / Than being a king abroad*”, “*Even if Motherland is in ruin, /It is more beautiful than paradise*”, “*I was homesick, / Blood came to my eyes*”, “*Even if abroad is paradise, / Still Motherland is better*”, “*Abroad for travel, motherland for passing away*”⁴ too.

Our poets benefited not only from bayaties but also from proverbs, sayings, myths, eposes, tales and legends in their creativity and other samples of folklore. It is not accidental that when touching on this topic literary critic Vali Osmanli quotes Jafar Jabbarli in 2nd volume of two-volume “Azerbaijani romanticism” (artistic-aesthetic problems): “*Folklore is addressed first of all to learn people’s life, their way of living, literary skill and talent, in one word, whole people’s psychology*”⁵.

Source of rubabi poem in Azerbaijan is starting from ashug creativity. But ashug creativity is synthetic one. Civic lyrics separated from its content served not only to people, its taste and entertainment but also to social conscience, economic-social evolution.

Civic concept as tendency started to be formed in poetry from early XX century. Certainly, civic concept has wider content; it reflects social functionality alongside with glorification of motherland and patriotism motifs. At that period civic concept makes the mainstream of not only romanticism movement but also theme of critical realist poetry. Civic lyrics reached the peak in early XX century in Azerbaijani poetry. M.A.Sabir, A.Shaig, A.Sahhat, M.Hadi, H.Javid, J.Jabbarly’s poetry brought forth Republic idea to be formed afterwards and prepared society in a way to this. Literary critic B.Ahmadov when characterizing the period is right in his thought that:

⁴.Azərbaycan bayatıları /Tərtibçilər: B.Abdulla, Q.Babazadə, E.Məmmədli. Ön söz: İ.Abbaslı. – Bakı: XXI YNE, – 2004, s. – 16-17.

⁵. Osmanlı, V. Azərbaycan romantizmi:[2 cilddə] / V.Osmanlı. – Bakı: Elm, c.2. – 2014. – s. 338.

“Society that did not define its national identity just several decades ago reached the peak of establishment in terms of political thinking, which ends with establishment of Azerbaijan Democratic Republic – first ever parliamentary state in history”⁶.

It is impossible to find a weighty and talented poet like S.Vurghun, S.Rustam, R.Rza, M.Mushfig or others that civic lyrics would not run like a golden thread through their creativity. In 30’ies of XX century it was civic lyrics that laid foundation of creation of poems in patriotism topic in S.Vurğun’s creativity. His “Azerbaijan” poem remains in memory as the best sample of civic poetry. Poet was able to create a new image of Azerbaijan in this poem.

Chapter II of dissertation titled **“Azerbaijanism concept and national unity in poetry”** also consists of two subchapters. Subchapter I titled **“Influence of civic lyrics in the formation of national ideology”** researches influence of civic lyrics in the formation of national thinking in the plane of new approach. This section shows that traditions and customs, rituals play certain role in the formation of national conscience and national ideology is closer to political morals, legal view and statehood than literature, folklore and art.

Freedom paves the way to other moral beauties apart from being aesthetic category. National consciousness is formed faster and national ideology is more stable in free society. Ignorance and lie prevents society from advancing, creates fundamental problems in the development of society. Like essence in motherland theme is put forward as motherland and its freedom, in nation theme nation and its freedom is put forward interconnectedly.

Among the representative of generation of 60’ies and later period social content of M.Araz, S.Tahir and M.Ismayıl’s creativity started to assume stronger character from poem to poem. Civic lyrics comprised the main goal of their best works civic readers could find themselves in poetic thoughts of social content. Events in social life were reflected with inner dramatism, physiological profoundness in the creativity of these poets. Poems of these poets with civic pathos

⁶ Əhmədov, B. XX əsr Azərbaycan ədəbiyyatı tarixi: [3 cilddə] / B.Əhmədov. – Bakı: Elm və təhsil, – c 1. – 2011. – s. 11.

had crucial influence on the formation of national ideology in Azerbaijan.

M.Araz's "Nishanchi ozumuz, hadaf ozumuz" (We are aim and target), "Tarikhchi alime" (To historian scholar), "Vatan mana oghul dese" (If motherland calls me a son), "Bu millatin dardi-sari" (Sorrow of this nation), "Ilhamim" (My inspiration), "Duman" (Fog), "Professor Gula maktub" (Letter to Professor Gul), "Shahriyar galmadi" (Shahriyar did not come), "Mandan otdu, gardashima daydi" (It missed me, hit my brother), "Azerbaycan– dunyam manim" (Azerbaijan - my world), "Goyardi" (It sprouted), "Ya rabbim, bu dunya san guran deyil", (My God this world is not the one you created) S.Tahir's "Man" (I), "Gayitmisham sangarima" (I have returned to my trench), "Tabrizi gaziram" (I am walking in Tabriz), "Daha" (Any/No more), "Azadlig" (Freedom), "Zindanda mahbus" (Prisoner in prison), "Khalg" (Nation), "Sarhad" (Border), "Anam Nasiba– gizim Nasiba" (My mother Nasiba – My daughter Nasiba), "Bir ovuj torpag" (Handful of soil), "Savalan" (Savalan) and other poems had crucial influence on the revival of national ideology in Azerbaijan. When approaching from this context civic pathos is mostly dominant in M.Ismayil's poems titled "Savalanda yatan igid" (Hero sleeping in Savalan), "Belemi oldu" (Is it how it ended up), "Ilk beshik, "Ilk yuva" (First cradle" "First nest), "Koksumdan goyaran arzu" (Wish sprouting from my chest), "Gozumu achanda gordum Arazam" (When I opened my eyes I saw that I am Araz), "Bu khalg chapik chalmag oyranir hala" (This nation still learns how to clap), "Hala yashamagha dayar" (It is still worth living), "Chatajaghim bir arzu var" (There is a dream to achieve).

Some of researchers (Y.Gasimbayli, Kh.Karimli, R.Gasimov and Z.Ismayil, H.Mehdiyev and others) analyzed M.Araz lyrics mainly in socio-philosophical direction; others (A.Mustafa, S.Vakilov, Z.Guliyeva) sometimes approached concrete samples schematically. Doctor of Philosophy on Philology H.Mehdiyev researched evolution of Motherland concept and Azerbaijanism ideology in Mammad Araz poetry and came to the conclusion that "*It was Mammad Araz who elevated Motherland theme to a new,*

*grandiose peak in XX century in Azerbaijani poetry*⁷.

All three poets played a role in successful completion of freedom movement as crucial personalities at the period of struggle for national independence of Azerbaijan in 1988-90. Our poets constantly directing Araz theme towards the wholeness of motherland approached Karabakh problem with true citizenship passion. Problems of Azerbaijani nation has always been on the agenda of their creativity Karabakh problem, tragedy of refugees, IDPs, all kinds of sufferings nation experienced for independence was portrayed movingly with poetic details.

Subchapter II of Chapter II titled **“Azerbaijanism and poetic expression of national unity”** shows that according to the opinion formed in Azerbaijan studies science Azerbaijanism by talking on formation from national thinking to national self-consciousness even mythological texts played a role in the establishment of nation.

M.A.Rasulzadeh considered that Azerbaijanism is the ideology of independence. The concept of Azerbaijan is manifested in the form of thought and action more than geographical meaning.

According to literature critic N.Shamsizadeh who is one the theorist of Azerbaijanism ideology Azerbaijani nation is the one having the most ancient history of statehood tradition among Turkic nations and nationhood stands at the foundation of Azerbaijanism not allowing for national limitation. Academician N. Jafarov in work “Introduction of Azerbaijanism” traces the establishment of Azerbaijani nation, at the same time, the formation of national statehood thinking process comes to the conclusion that Turkic statehood was established in Azerbaijan after mid of millennium I of A.D. by showing historical types of statehood.

Key themes forming the essence, gist of civic lyrics in M.Araz’s, S.Tahir’s and M.Ismayıl’s creativities are Azerbaijanism and national unity motifs. All three poets measured their life value by national unity created poems up to high artistic-aesthetic criteria elevating to the level of literary phenomenon.

M.Araz’s creativity having strong motifs of urge for national-

⁷ Məmməd Araz: taleyi və sənəti: (80 illiyi münasibəti ilə məqalələr toplusu) / – Naxçıvan: Əcəmi, – 2014. – s. 20.

spiritual unity enjoys broader spectrum from poetic viewpoint. In his sayings like “*Sandan geyri biz har sheyi bola billik*”⁸ (We can divide anything but you), “*Bir ojağ bashında bir isinmasak, San kima garaksan, Man kima garak?!*”⁹ (If we do not warm up at a bonfire, Who needs you or me?!) “*Alayib sovur da bolunanlari., Daghliya, duzluya bolunanlari*”¹⁰ (Sieve and blow away the divided ones, Those divided into mountaineer, steppes) and others feelings clothed in civic lyrics get excited, plough deeper layers of thought with all poignancy and as if turns readers’ thought upside-down.

“*I have a free brother, I am happy with him, / I am to join bank to the bank*”¹¹, “*Your peak is freedom, / I would reach that peak, / My Savalan, Savalan*”¹² – says S.Tahir’s and red line of his many poems of revolting spirit is call for freedom of language. As establishment of state could talked about after language is “free” first.

“M.Ismayıl who was distinguished from all with his voice, breath, style in Azerbaijani poetry in XX century not having anything in common with anybody, writing his fate thoroughly with sand falling down from sand-glass, working against all kinds of “writing technique” in his poem, being one of poets whose breath was felt saw M.Araz, S.Tahir before himself.”¹³ M.Ismayıl has always expressed his view from “joint position” and today in his own words, is in “foreign country stage” of his creativity (“*Ishdi yalan soylasam, Chikhart yalanı, gurbat, Birja Ana– vatanmish, Yerda qalanı,– gurbat...*” (Should I tell a lie, expose the lie foreign country, Only Mother – land turns out to be, The rest – foreign country)¹⁴.

The last Chapter of dissertation titled “**New poetic character of motherland theme and the Whole Azerbaijan ideal in poetry**” consists of three subchapters. Subchapter I titled “**New view to**

⁸ Araz, M. Seçilmiş əsərləri / M.Araz. – Bakı: Şərq-Qərb, – 2010. – s. 594.

⁹ Yenə orada. – s. 399.

¹⁰ Yenə orada. – s. 573.

¹¹ Tahir, S. Mən səni görmüşəm / S.Tahir. – Bakı: Gənclik, – 1967. – s. 14.

¹² AzərAzər, S.T. Əsərləri: [23 cilddə] / S.T.AzərAzər. – Bakı: Zərdabi LTD, c.1. – 2012. – s. 92.

¹³ Yusifli, C. Məmməd İsmayılın bəxtinə düşən gün, yaxud budağında quş yuvası bir ağac // – Bakı: “Azərbaycan” jurnalı, – 2009. №11, – s. 133.

¹⁴ İsmayıl, M. 70-dən sonra / M.İsmayıl. – Bakı: Elm və təhsil, – 2014. – s. 155.

motherland theme” starts with the explanation of essence of motherland concept in Azerbaijani poetry. When saying motherland: a) Northern Azerbaijan; b) The Whole Azerbaijan together with Northern, Southern Azerbaijan; c) Great Turan; d) sometimes Caucasus is thought of. This sacred theme starting from Khagani, Fuzuli, Nasimi and maybe from earlier period gradually assumed new poetic character in our literature in line with time, changes happening in the fate of nation.

Motherland in civic lyrics is “loved” in two ways starting from romanticists”: a) by being glorified; b) by being criticized. V.Osmanlı in volume II of two-volume “Azerbaijani romanticism” categorizes A.Sahhat, A.Shaig, J.Jabbarly to “lovers” of motherland by glorifying, praising, M.A.Sabir, M.Hadi to “lovers” of motherland by criticizing.

M.Araz’s “Azerbaijan– dunyam manim” (Azerbaijan - my world) (glorification) and “Mandan otdu, gardashima daydi” (It missed me, hit my brother) (criticism), S.Tahir’s “Azerbaijan” (Azerbaijan) (glorification) and “Bir ovuj torpag” (Handful of soil) (criticism), M.Ismayıl’s “İlk beshik, ilk yuva ”(First cradle, first nest) (glorification), “Bu khalg chapik chalmag oyanir hala” (This nation still learns how to clap) (criticism) poems shows that in their civic lyrics both aspects come together and the main point in motherland theme of these poets is manifested mainly in motherland, its territorial integrity, unity and freedom.

Late critic A.Mammadov in article “Zamanla sashashan sheirlər soraghinda” (In search of poems tuning with time) put poets making as coming across with unexpected associations, with unique expression parallels of words, including M.Araz and his poem “Azerbaijan– dunyam manim” (Azerbaijan - my world) versus authors benefiting more or less from declarative words and expression and those not having concrete content: bombastic phrases like “*long live*”, “*applaud*”, “*you are beautiful*”, “*brave fathers*”, “*courageous sons*”, “*pride*”, “*glory*”, “*honor*”, “*sunny land*” “*love for motherland*”, “*land of fire*”, “*may be sacrifice to you*”¹⁵, “*darling*”, “*dear*”, “*I bow*”, “*I love*”, “*What would I do without you*”, “*To raise*

¹⁵ Məmmədov, A. Sözüümüz eşidilənədək / A.Məmmədov. – Bakı: Yazıçı, – 1988. – s. 13.

to the Sun, the Moon”¹⁶

All thee poets who are objects of our research, S.Tahir’s poetic creed – “*Oh, how happy I would be then, / I could put my head on the Araz and sleep. / In juts one night without fight, rifle / I could join one bank with another one*”¹⁷ – poetic ideal of M.Araz who speaks in “the Araz language” “*Astara districts are like books opne in middle, / They look at border posts. / Turn my arms into a needle and thread, / Sew two Astara districts into each other*”¹⁸, “*If one day I call you out to help me / Brother, do not be late, do come*”¹⁹ align with M.İsmayil’s Whole Azerbaijan thought “*On opening my eyes I saw that I am the Araz, / Half of me is in this bank, the other one on another bank*”²⁰, “*Draw the Araz from its scabbard and come: / Maybe Souths, Norhts will be united*”²¹.

The following socio-moral directions chiefly comprised the philosophy of motherland theme in the second half XX century: a) reflection of problems concerning society alongside with the glorification of beauties of nature of motherland, historical past and today; b) to awake bloody memory of nation, to remind it of itself, to strengthen self-consciousness feelings by showing its identity; c) to achieve initially moral unity of the nation divided into two parts having the same roots and to expand struggle against historical injustice; d) to achieve independence of nation by giving wings to freedom feelings in its heart.

Subchapter titled “**Poetic reflection of the problem of the wholeness of Azerbaijan**” states that idea always serves to a certain ideal. The rules of social life, social climate usually develops in an analogical form in all societies. Chancellor Otto Bismarck who united ancient Prussia that was occupied by enemy and was divided into provinces went down to history. Though there are historical samples

¹⁶ Məmmədov, A. Sözüümüz eşidilənədək / A.Məmmədov. – Bakı: Yazıçı, – 1988. – s.19.

¹⁷ Araz, M. Seçilmiş əsərləri / M.Araz. – Bakı: Şərq-Qərb, – 2010. – s. 156.

¹⁸ Tahir, S. Gəl görüşək / S.Tahir. – Bakı: Gənclik, – 1968. – s. 6.

¹⁹ AzərAzər, S.T. Əsərləri: [23 cilddə] / S.T.AzərAzər. – Bakı: Zərdabi LTD, c.1. – 2012. – s. 390.

²⁰ İsmayıl, M. 70-dən sonra / M.İsmayıl. – Bakı: Elm və təhsil, – 2014. – s. 155.

²¹ İsmayıl, M. Seçilmiş əsərləri / M.İsmayıl. – Bakı: Azərənşr, – 1992. – s. 12.

of the idea of uniting and the ideal of unity not all nations are able to realize uniting. There are nations that uniting and wholeness has turned ideal for them and remained in literary samples and eposes. Entry of this ideal from life scene into literary works can be explained by limitation of capacities.

“Front line” of poetry for whole Azerbaijan was established from 50-60’ies of last century. In fact this “front” opened with M.A.Sabir’s poem “Shimdi fursat var ikan bir ish gor istigbal uchun” (Do something for independence now that there is an opportunity) before Soviet period reminding itself with M.Shahriyar’s “Turk ovladi geyrat vakhtidir” (Turkic son it is time for honor), S.Vurghun’s “Korpunun hasrati” (Longing of the bridge), “Tabriz gozalina” (To a Tabriz beauty),

S.Rustam’s “Konluma Tabriz dushdu”, (My heart longed for Tabriz) “Tabrizim” (My Tabriz), R.Rza’s “Tabrizim manim” (My Tabriz), “Yarali Tabriz” (Wounded Tabriz), B.Vahabzadeh’s “Gulustan”, (Gulustan) “Istiglal” (Independence) several decades later M.Gulgun’s “Manim ey dost...” (Mine hey friend...), Kh.R.Uluturk’s “Galx ayagha, Azerbaycan”(Rise up, Azerbaijan), S.Tahir’s “Bir ovuj torpag” (Handful of soil), M.Araz’s “Okhuyan Tabriz” (Singing Tabriz), M.Ismayil’s “Savalanda yatan igid” (Hero sleeping in Savalan) and was further strengthened by poetic samples of other masters of word (B.Azeroghlu, A. Tuda, M. Aslan, N.Hasanzadeh, M. Yagub and others).

When dealing with poetry creativity of 1960–2000 V.Yusifli addresses M.Araz and S.Tahir’s lyrics bringing whole Azerbaijan ideal to foreground.

Doctor of Philological Sciences Y.Gasimbayli in the article “Poet of whole Azerbaijan M.Araz “seeks to get into the essence of civic lyrics of the poet and reveal its lower layers. But all of these, certainly, does not create full idea on poems by vanguard group of poets of our country dedicated to the theme of South and whole Azerbaijan, especially M.Ismayil’s creativity, the author having poetic saying with high national-patriotism pathos was researched less versus S.Tahir and M.Araz. Generally, if M.Araz was writing on whole Azerbaijan ideal with reference to Araz River by creating its image, in

S.Tahir's creativity we see that being done mostly with reference to Tabriz and spectrum of South theme is broader in S.Tahir's lyrics.

South theme occupied main place in majority of poems with social motif poems by M.Ismayil. No matter what is the theme in this type of poems, most of the time the South issue is brought to the "agenda" in some couplets.

M.Araz's "Istiglal marshi" (Independence march), "Bizi Vatan chaghilir" (Motherland call us), "Ata millat, ana millat, aghlama" (Fatherland, motherland do not cry) etc.; S.Tahir's "Ana yurdu" (Motherland), "Soz veriram" (I promise), "Bir ovuj torpag" (Handful of soil) etc.; M.Ismayil's "Odlar diyari" (Land of fire) series and other poems of this nature come forth as vanguards of the idea of wholeness and integrity of independent Azerbaijan.

Here it is stated that symbolic philosophical-poetic thought brings new and different content to a work of art. Level of form and content of the work of art expresses reality depends on the level of scientific-philosophical generalization by author. Metaphorical expression of idea, introduction of various "phor"s to the expression of lyrical thought, in fact occurs depending of connection capacities of creative imagination. Symbolic expression of reality, use of symbols in literature, possibly, depends on thinking, conscience as much as capacities of language. Imagination cannot decipher myriad of information received from real life without transferring them into symbolic, metaphorical language.

Representative of romanticism in Azerbaijan A.Shaig, M.Hadi, H.Javid and A.Huseynzadeh and others used artistic symbolism in several forms. For example, A.Huseynzadeh called independence "afeti-jan", (lover) "janan" (sweetheart), M.Hadi "jan alan gozel" (charming beauty), "məhbub" (beloved). Romatists symbolized motherland with "dunya gozali" (beauty of the world), "gizil alma" (golden apple), "gozal malak" (beautiful angel) and other names. Division of Azerbaijan in two parts become the most tragic history in the destiny of our nation. As it is known, fifteen years after Gulustan treaty signed between Iran and Russia in 1813 with Turkmanchay treaty northern part of Azerbaijan was included into Russia and southern part into Iran.

In Azerbaijani poetry our master poet M.Araz whose fate and creativity is connected with Araz river in his poems written various years “Araz dili” (Araz language), “Araz yadima dushub” (I remembered Araz), “Yenə Arazı gordum” (I saw Araz again), “Araz usta chinar gordum” (I saw a plane tree on Araz), “Arazın ishigları” (Araz’s lights), “Shahriyar galmadi” (Shahriyar did not come), “Babak gilinji” (Babak’s sword) and other poems created image of Araz river totally different from other poets. M. Araz gave preference to symbolic-metaphorical style when writing on South theme too.

S.Tahir did not forget about Whole Azerbaijan ideal no matter what he wrote about reflecting the idea in this or that way in his poems. He did not forget Urmia lake when writing about Goy gol lake. He expressed Whole Azerbaijan idea in his poems dedicated to many cities, mountains, lakes of Southern Azerbaijan: for example, “Tabrizim” (My Tabriz), “Ardabil” (Ardabil), “Sarab” (Sarab), “Savalan” (Savalan), “Dalidagh” (Dalidagh), “Ark galasi” (Ark castle), “Sahandim” (My Sahand), “Araz” (Araz).

M.Ismayil’s “Man shair deyilam...” (I am not a poet), “Bu gan yerda galan deyil” (This blood will not remain on spot), “Gisas giyamata galmaz” (Revenge will not remain to doomsday), “Bir də kechmayajak ala bu anlar” (These moments are not be found gain), “Na deyir mana bu tarix” (Whats this history tells me), “Bu gunlarin naghmalari” (Songs of these days) and other poems have though fragmentary, at least some lines on symbolic expression of Whole Azerbaijan idea.

If we comment on C.G.Jung’s formula: “Now that opposites never come together in their personal level, thus higher “the third” plane of supreme order is always required where all parts come together”²² on in the context of Whole Azerbaijan ideal the creativity of poets who are subject of our research; we come to the conclusion that though South and North Azerbaijan being in the status of “opposites” are separate in geographic-political aspect they come together in higher “the third” plane - M.Araz’s, S.Tahir’s, M.Ismayil’s and others civic lyrics in national-spiritual, idea-political aspect.

²² Юнг, К Г. [пер. с нем. М.А.Собуццкого]. К Г. Юнг. – Москва: АСТ, – 2009. – с. 210.

Scientific-theoretical findings received as a result of research are reflected in “Findings” part of dissertation work. Conducted researches revealed that civic lyrics in Azerbaijani poetry covered crucial development path, distinguished itself from previous patriotism poetry in terms of theme and problems and created crucial and original samples of art including the time and climate. Though civic lyrics covered long historical path in Azerbaijani literature, the acme – i.e. prosperity falls on the period we researched.

It was revealed that there is close relations between the etymology and essence of word lyrics. "Citizenship" idea requires as a duty that personality is formed as a social individual as a way of answerability before turning into the object of lyrics. Citizen poet turns into the herald of wish and aspirations of people, expresser and protector of its morality and spirit.

Having researched sources and origins of civic lyrics Dissertation comes to such conclusion that lyric thought, including civic lyrics is nourished by folklore and people creativity. Citizenship idea and motif found its conceptual artistic solution in the lyrics of M.A.Sabir, A.Shaig, A.Sahhat, M.Hadi, H.Javid, J.Jabbarli, and A.Javad.

Research comes to conclusions that to the background of socio-political processes of the time bringing patriotism, Azerbaijanism and calls for national unity motifs to literary environment and bringing Whole Azerbaijan ideal glorification to artistic creativity already became a necessity, civic lyrics glorifying our national-spiritual values, true patriotism, Whole Azerbaijan ideal manifested itself more vividly in M.Araz's, S.Tahir's and M.Ismayil's creativities.

When researching work reviewed all ethical and aesthetic features, individual and social characteristics of civic lyrics of these poets it was revealed that though there is difference in the time of arrival to literature, directions of forming national consciousness and statehood traditions in young generation is the similarity of civic lyrics. Civic position, national identity thought in their works is in the role of a weapon guarding its culture and people, one of the features bringing these poets to common ground is this fact. It is a priority for

all three poets to write on problems concerning society they live in, to cover momentous issues facing people and spiritual experience of people. Another key aspect of civic lyrics of these poets is constant topicality of problems set forth as well as poetic character of their approach to the theme.

Research comes to conclusion that this poets always put to the fore the thought “To be the first to die for Motherland”, and high mission of raising people in difficult times. They played key role in maintenance of our national values, and formation of our national ideology.

Research revealed that civic lyrics of these poets played key role to prevent geographical-political split in our history, graver spiritual consequences of all national-physical separations, maintain our national-spiritual unity against “divide and rule” policy, prevent moral degradation of nation. Poems which are the object of research and are written from the position of patriotism helped to preserve gene purity and bloody history of society and to prepare people for many years to struggle for freedom and independence.

Research sought to group M.Araz’s, S.Tahir’s and M.Ismayıl’s lyrics from civic viewpoint for their idea-artistic features. Their poems were analysed in socio-philosophical context, voiced thoughts were substantiated by concrete examples. Research generalizes factors playing role in formation of literary-theoretical, literary-aesthetic views of all three poets, their relation to the reflection of reality in literature, by viewing their thoughts on master’s fate and freedom of creativity based on actual materials, studies ideas world of themes arising from the nature of civic lyrics at scientific-methodological level. Research revealed that form and manners of benefaction from folklore in their poems is different. This difference played special role in giving specific, different shades to civic lyrics. But this peculiarity and difference do not run against “people theme” and general classic shade arising from folklore. Having paid special attention to true patriotism and surrogate patriotism issue in civic lyrics research proved with samples based on M.Araz, S.Tahir and M.Ismayıl poetry true patriotism poems affects the reader fully poetically in all cases without much ado being expressed in sincere language and bombastic, phrase-mongering, motto-

style “poems” are alien to true civic lyrics.

Research revealed that Azerbaijani motifs as national ideology holds key place in civic lyrics of M.Araz and S.Tahir and Turanism ideology alongside with the same motifs occupies key place in civic lyrics of M. Ismayil. Poetic traditions established by M.Shahriyar, S.Vurghun, S.Rustam, R.Rza and other prominent poets on South theme assumed wide scope in Azerbaijani poetry in the second half of XX century, especially after 60'ies it elevated to a new level by being vividly reflected with symbolic-metaphorical, philosophical-poetic phrases in symbols used figuratively in M.Araz's, S.Tahir's, M.Ismayil's creativity.

Research findings show that bringing civic lyrics under research its assessment in a new poetic aspect from content viewpoint is a topical and key issue. Since civic lyrics is, in fact, the gist of every national literature. In this respect, brining civic lyrics under research in future making it object of research is fully expedient and one of the task facing modern literature studies is to take civic lyrics of poets like M.Araz, S.Tahir and M.Ismayil as the object of analyses and to bring them to the attention of literary and scientific public as research which makes modern reader think.

The main content of the dissertation is reflected in the following articles and theses of the author:

1. Əzizxanlı Q.N. XX əsrin ikinci yarısı: vətəndaşlıq lirikasında şair kimliyi və surroqat patriotizm // Gənc Tədqiqatçıların IV Beynəlxalq Elmi Konfransının materialları, – Bakı: Qafqaz Universiteti, – 29-30 aprel 2016, – 2016, – s. 1119-1120.
2. Азизханлы Г.Н. Социальный контент в Азербайджанской гражданской лирике второй половины XX века (на основе творчества Мамеда Араза, Сохраба Тахира Азер Азера, Мамеда Исмаила) // – Киев: Мова і культура (язык и культура) науковий журнал, – 2016. випуск 22, том V (182), – с .165-173.
3. Azizxanlı K.N. XX. Yüzyılın ikinci yarısında Azərbaycanda vətəndaşlıq coşkusunda sosial içerik (Örnekler Mehmet Araz, Söhrab Tahir ve Mehmet İsmailden alınmıştır) // –Ankara: Bilimsel Eksen, 2017. № 20, – s. 111-122.
4. Əzizxanlı Q.N. XX əsrin ikinci yarısında Azərbaycan vətəndaşlıq lirikasında şair kimliyi (M.Araz, S.Tahir AzərAzər, M. İsmayılın yaradıcılığı əsasında) // – Bakı: Ədəbiyyat məcmuəsi jurnalı, – 2017. № 3 (31-ci cild), – s. 163-170 .
5. Əzizxanlı Q.N. Çağdaş vətəndaşlıq lirikasında həqiqi vətənpərvərlik və surroqat patriotizm // – Bakı: Filologiya məsələləri jurnalı, AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutunun nəşri, – 2017. № 15, – s. 288 - 296.
6. Əzizxanlı Q.N. Çağdaş vətəndaşlıq lirikasında milli birlik motivləri (Məmməd Araz, Söhrab Tahir AzərAzər, Məmməd İsmayılın yaradıcılığı əsasında) // – Bakı: Filologiya məsələləri jurnalı, AMEA Məhəmməd Füzuli adına Əlyazmalar İnstitutunun nəşri, – 2017. № 18, – s. 371-379.
7. Əzizxanlı Q.N. Çağdaş vətəndaşlıq lirikasında milli məfkurə və azərbaycançılıq (Məmməd Araz, Söhrab Tahir AzərAzər, Məmməd İsmayılın yaradıcılığı əsasında) // – Bakı: Humanitar elmlərin öyrənilməsinin aktual problemləri jurnalı, AR Təhsil Nazirliyi Bakı Slavyan Universitetinin nəşri, –2017. № 4, – s. 131-136.
8. Əzizxanlı Q.N. Çağdaş Azərbaycan şeirində xalq arxetipi və xalq yaradıcılığı problemi //

Müasir dünyada inteqrasiya və elmin aktual problemləri Respublika Elmi konfransı, –Lənkəran: Lənkəran Dövlət Universiteti, – 22-23 dekabr 2017, – 2017. – s. 62-67.

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12. Azizkhanli Q.N. Romanticism in the context of the civil lyric // Матеріали міжнародної науково-практичної конференції, – Київ: Видавний дім Гельветика, 24-25 січня 2020, – 2020. – с. 86-89.
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