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ABSTRACT

of the dissertation for the degree of
Doctor of Philosophy

**THE SUBTEXTUAL WRITING STYLE OF AUTHORS IN
SOVIET PERIOD AZERBAIJANI LITERATURE
(based on creativity of Rasul Rza and Bakhtiyar Vahabzade)**

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INTRODUCTION

Research issue rationale and development rate. In literary and artistic practice, alongside the explicit articulation of central themes and ideas, there exists a long-standing tradition of conveying meaning through enigma and subtlety, often to the point of near imperceptibility. This method of indirect self-expression is frequently referred to as the "Aesopian language" in scholarly and theoretical discourse. The factors contributing to this approach as a distinctive means of communicating truth and reality are closely tied to social conditions, governance structures, and ruling authorities. Historically, such techniques have served as a safeguard for artists against political repression and persecution. However, beyond its role as a protective strategy, the use of subtext in literature and art has been a hallmark of sophisticated artistic expression, enabling deeper engagement with reality through nuanced sub-textual elements, including hints, symbols, and layered meanings.

It is important to distinguish between sub-textual meaning (including its nuances) and sub-textual style, as conflating the two is not entirely justified. While sub-textual meaning pertains to details at the level of individual sentences or poetic expressions, sub-textual style encompasses broader thematic and structural elements, representing the logical cohesion of multiple syntactic units.

During the seventy-year existence of the Soviet Union, the artificial constraints imposed on the self-determination of various ethnic groups and national minorities led to significant dissatisfaction among progressive artists. Many of these artists sought to express their dissent through subtle shades of subtextual meaning and, more comprehensively, through subtextual stylistic devices.

Notably, some of the most exemplary manifestations of this literary approach in Azerbaijani poetry can be observed in the works of folk poets Rasul Rza and Bakhtiyar Vahabzade. The creative legacies of these poets are distinguished by their focus on themes related to national identity, social justice, morality, and spirituality. This study critically examines and synthesizes key aspects that underscore the relevance of subtextual expression within their works,

employing an analytical framework grounded in specific textual evidence.

Despite the absence of a dedicated monographic study on subtextual writing techniques, various scholars have explored aspects of this phenomenon within the poetic traditions of individual artists. These efforts have contributed to the broader understanding of the role and significance of subtext in literature. In this regard, the contributions of prominent scholars including academicians Mammad Arif¹, Mammad Jafar², Mirza Ibrahimov³, Bekir Nabiyev⁴, Nizami Jafarov⁵, corresponding member of ANAS Yashar Garayev⁶, and professors Akbar Aghayev⁷, Gulrukh Alibeyova⁸, Jalal Abdullayev⁹, Gulu Khalilov¹⁰, Masud Alioglu¹¹, Shamil Salmanov¹², and Ifrat Aliyeva¹³ are particularly noteworthy. Additionally, Turkish scholars such as Ali Yavuz Akpınar¹⁴, Dursun Yıldırım¹⁵, Fatih

¹ Дадашзаде, М.А История азербайджанской литературы / М.А.Дадашзаде. – Баку: Maarif, – 1987. – 215 с.

² Cəfər, M.Z. Seçilmiş əsərləri: [3 cilddə] / M.Z.Cəfərov. – Bakı: Çinar-çap, – c.3, – 2003. – 319 s.

³ İbrahimov, M.Ə. Üfüqlərə açıq yol. // Kommunist. – 1964, 29 iyul. – s. 6

⁴ Nəbiyev, B.Ə. Zirvəyə gedən yolda. // Kommunist. – 1985, 16 avqust. – s. 5

⁵ Cəfərov, N.Q. Bəxtiyar Vahabzadə / N.Q. Cəfərov. – Bakı: Azərbaycan, – 1995. – 96 s.

⁶ Qarayev, Y.V. Poeziya və nəsr / Y.V.Qarayev. – Bakı: Yazıçı, – 1979. – 196 s.

⁷ Ağayev, Ə.M. Azərbaycan sovet poeziyası (1920-1970) // – Bakı: Azərbaycan jurnalı. – 1974. № 7, – s. 159-165

⁸ Əlibəyova, G.S. Axtarışlar, kəşflər (Rəsul Rzanın həyat və yaradıcılığı). // G.S.Əlibəyova. – Bakı: Azərbaycan Dövlət Nəşriyyatı, – 1970. – 122 s.

⁹ Abdullayev, C.M. Lirika və zaman / C.M.Abdullayev. – Bakı: Yazıçı, – 1982. – 200 s.

¹⁰ Xəlilov, Q.Q. Tənqidçilik çətin peşədir / Q.Q.Xəlilov. – Bakı: Yazıçı, – 1986. – 390 s.

¹¹ Əlioğlu, M.Ə. Amal və sənət / M.Ə.Vəliyev – Bakı: Yazıçı, – 1980. – 258 s.

¹² Salmanov, Ş.M. Azərbaycan sovet şeirinin ənənə və novatorluq problemi (1920-1932-ci illər) / Ş.M.Salmanov. – Bakı: Elm, – 1980. – 183 s.

¹³ Əliyeva, İ. Şair, insan və zaman. // Elmi əsərlər, S.M.Kiroy adına ADU. Dil və ədəbiyyat seriyası, – 1972. №6, – s. 2-3

¹⁴ Akpınar, Y. Bahtiyar Vahabzade: Şiirler / Y.Akpınar. – İstanbul: Ötügen Yayinevi, – 1979. – 245 s.

Bağcıoğlu¹⁶, and Husniyya Mayadağlı¹⁷, as well as Kyrgyz writer and academician Chingiz Aytmatov¹⁸, Russian poet Yevgeny Yevtushenko¹⁹, and translator Rimma Kazakova²⁰, have contributed to the scientific discourse surrounding these themes. It is essential to recognize that the dissolution of the Soviet Union does not signify the disappearance of sub-textual writing techniques from literary practice. On the contrary, this mode of expression remains a vital artistic strategy, continuing to shape contemporary literary discourse and preserving its significance within the evolving landscape of literary thought.

The object and subject of research. The objective of this study is to analyze literary works that exhibit the characteristics and manifestations of the subtextual writing style, with a particular focus on the artistic contributions of Rasul Rza and Bakhtiyar Vahabzadeh. The scope of the research also encompasses scholarly articles and studies related to the subtextual writing style, as well as the scientific and theoretical frameworks developed in this field.

The purpose and objectives of the study. The primary objective of this dissertation is to conduct an in-depth examination of the sub-textual style in Azerbaijani literature during the Soviet era, with a particular focus on the works of Rasul Rza and Bakhtiyar Vahabzadeh. This study aims to elucidate the various forms and methodologies inherent in this style, as well as to analyze the system of symbols and allusions, modes of manifestation, and distinctive

¹⁵ Yıldırım, D. “Payız Düşünceleri” Üstüne Düşen “Büyük Arzular”. // – İstanbul: Milli kültür dergisi, – 1982. Sayı 9, – s. 46

¹⁶ Bağcıoğlu, F. Bahtiyar Vahabzadə goyatı və sənəti haqqında bir neçə söz “Gün var ki, min aya deyer” / Bahçioğlu F. – İzmir: Nil, – 1992. – 320 s.

¹⁷ Mayadağlı, H.Z. Bahtiyar Vahbzadə: həyatı və əsərləri / H.Z.Mayadağlı. – Ankara: Türkiye Diyanet Vakfı, – 1998. – 420 s.

¹⁸ Aytmatov, Ç.T. Yaradıbdır inam məni, mən inamın övladiyam / Ç.T.Aytmatov. – Bakı: Yazıçı, – 1983. – 310 s.

¹⁹ Yevtuşenko, Y. Şair haqqında bir neçə söz (Ön söz). “Пука в руке” / Y.Yevtuşenko. – Bakı: Gənclik, – 1981. – 210 s.

²⁰ Kazakova, R. Dünyanın müqəddəratı üçün məsuliyyət. //Azərbaycanın Bəxtiyarı: B.Vahabzadənin həyatı, yaradıcılığı və ictimai fəaliyyəti haqqında məqalələr toplusu. – Bakı, 1995. – s. 196-197

artistic features employed by these authors. To achieve this objective, the following tasks have been delineated:

- to clarify the historical and cultural underpinnings of sub-textual style during the Soviet Union: Investigate the historical and cultural factors that necessitated the adoption of sub-textual styles by Azerbaijani writers under Soviet rule.

- to elucidate the socio-philosophical foundations of nationalist artists' Dissent: Analyze the socio-philosophical basis for the negative attitudes toward the socialist system exhibited by nationally-minded artists of the period, such as Ahmad Javad and Almas Yildirim.

- to identify the characteristics, forms, and methods of sub-textual styles in Rasul Rza's Poetry: Examine the specific features and techniques of sub-textual expression in the poetry of Rasul Rza.

- to determine the role of tradition and innovation in the poet's sub-textual Style: Assess how Rasul Rza's sub-textual style balances traditional elements with innovative approaches.

- to analyze the sub-textual positions of Rasul Rza and Bakhtiyar Vahabzadeh: Investigate the nuanced symbolic and allusive language, including implicit words and expressions, utilized by both poets.

- to examine the representation of national unity and independence in Bakhtiyar Vahabzadeh's Work: Analyze how themes of national unity, the historical fate of a divided Azerbaijan, and aspirations for independence are embodied through sub-textual methods in Vahabzadeh's poetry.

- to investigate the Specific Aspects of sub-textual Techniques in Assessing Poetic Artistry: Explore the use of sub-textual manners, hidden signs, and poetic methods in evaluating the artistic prowess of the poets.

Research methods. This study aims to examine the sub-textual writer's technique in Azerbaijani poetry and to establish a scientific framework for classification through the comparative-historical method. The research integrates existing scientific-theoretical materials alongside individual perspectives and conclusions from national literary criticism. A combination of general scientific and

literary criticism methodologies has been employed. The general scientific methods encompass analysis, description, induction, deduction, and synthesis, while the literary criticism methods incorporate cultural-historical and historical-comparative approaches.

Basic theses for defence. The main provisions defended in the dissertation are as follows:

- The socio-political, socio-moral problems that give rise to the sub-textual writer's manner are considered in the context of historical conditions, a visual idea of the initiatives and attempts in this direction is created;

- On the basis of the poetry of the people's poet Rasul Rza, rich in philosophical judgments, the features and merits inherent in the sub-textual writer's manner are determined on the basis of specific facts and examples;

- In the poems and poems of the people's poet Bakhtiyar Vahabzadeh, as well as in the dramas written on spiritual, moral and historical themes, it is possible to add complete scientific conclusions about the methods of conveying thoughts and ideas of various natures by using the sub-textual writer's manner.

- Against the background of the geographical location of the events taking place in the artist's works being transferred and replaced to different territories, a number of points of the attitude to serious social problems from the position of an active citizen are revealed.

- The different position and stylistic possibilities of the sub-textual style in the work of both artists are comparatively studied;

- The use of the sub-textual style is also considered as a subject of analysis and research as a matter of craftsmanship.

- The artistic and philosophical semantics of the signs and allusions, symbols and hidden expressions used in the work of both artists is explained in detail.

The scientific novelty of the research. Although various considerations and conclusions have been proposed regarding the extensive potential of the subtextual style—particularly its attempts to reveal the essence of events and details through specific signs and hints—the topic has not yet been the subject of in-depth, independent

scientific research. In this regard, the present study can be regarded as one of the pioneering initiatives in the field. Among the key factors that necessitate a broader analytical and theoretical approach to this research is the democratization of social life, marked by the transition to intellectual freedom, free from political and ideological constraints. This shift has significantly influenced contemporary literary discourse, making the exploration of sub-textual style particularly relevant. In this context, the increasing prevalence of sub-textual elements in modern literature underscores the need for a more comprehensive methodological approach and a renewed scientific evaluation of the phenomenon.

The theoretical and practical essence of the research. This dissertation can serve as a valuable resource for students in philological faculties of higher education institutions, master's-level undergraduates, secondary school teachers of Azerbaijani language and literature, and researchers in the field. Additionally, it may be of interest to those studying the sub-textual writer's technique as a creative phenomenon. Furthermore, the research can be utilized as instructional material in specialized courses offered in university philological faculties.

Approbation and implementation. The dissertation was developed in alignment with the scientific research directions of the Department of Azerbaijani and Foreign Literature at Sumgayit State University. The core content, outcomes of the research and main conclusions of the dissertation have been disseminated through scholarly publications recommended by the Higher Attestation Commission under the President of the Republic of Azerbaijan, including nine articles, five theses, and materials presented at national scientific-theoretical and scientific-practical conferences, as well as international symposiums and conferences.

The name of the organization conducting the research work. The dissertation work was completed at the Department of Azerbaijani and Foreign Literature of Sumgayit State University.

The total volume of the dissertation with the volume of structural parts of the dissertation. The dissertation consists of 141 pages, including an introduction – 5 pages (8974 characters), three

chapters that form the basis of the research (Chapter I – 38 pages (70231 characters), Chapter II – 38 pages (60452 characters), Chapter III – 41 pages (73215 characters), conclusion – 5 pages (8231 characters) and a list of used literature – 12 pages. The total volume of the dissertation in terms of characters is 221103.

DISSERTATION CONTENT

In the *Introduction* of the dissertation, the key arguments establishing the relevance of the research topic are substantiated. This section provides an overview of the subject of study, research objectives, theoretical methodology, historiographical background, as well as the theoretical and practical significance of the study and its scholarly validation.

The first chapter, titled "**The literary-historical necessity of directing to the writer's sub-textual manner in the Soviet period**" comprises two sections. The first section, "**Factors predisposing literary figures' dissatisfaction with the Soviet regime**" examines the fundamental and defining aspects of the relationship between the artist and society. This section conducts a detailed analysis of the factors that shaped the interaction between artistic creativity and various socio-historical contexts, political-ideological structures, and, in many cases, the conflicts that arose within them. The research findings indicate that such tensions and ideological constraints have historically impeded free creative thought and independent artistic expression. These limitations have been evident from the early Middle Ages and persisted across various political and ideological systems.

Notably, the suppression of literary and artistic expression has been observed across different historical periods and political regimes, often manifesting more explicitly in certain contexts. A prime example is found in ancient Greek literature, particularly in the fables of Aesop, a Phoenician slave regarded as the originator of the sub-textual writer's manner. The term "Aesopian language" has since emerged as a literary concept and terminology, encapsulating the defining characteristics of sub-textual writing. As noted in scholarly

discourse, the term refers to: "*Aesopian language—this expression is linked to the name of the Phoenician slave Aesop (6th–5th centuries BCE), who composed metaphorical fables in ancient Greece, as he was unable to articulate his thoughts directly and openly. It denotes a figurative language employed by a prominent writer within an oppressive socio-political system to safeguard their work from censorship and governmental persecution—an expressive style deliberately veiled with symbols and allusions, shaped by external constraints*"²¹.

A crucial point to highlight is that, depending on the socio-political context, the features associated with Aesopian language have evolved to acquire distinct characteristics and nuances. While language serves as a medium for self-expression, its fundamental purpose in sub-textual writing is to draw attention to social injustices and deficiencies within society.

The enduring tradition of oral literature provides valuable insights into this phenomenon. Folklore, which has survived across generations, often conveys themes of social justice, inherently tied to human rights and freedoms. These defining characteristics are particularly evident in poetic forms across various genres. In this regard, *bayati*, one of the most widespread genres of Azerbaijani oral folk poetry, serves as a compelling example.

*Dağlarda qar qalandı,
Qar yağdı, qar qalandı,
Qarğalar laçın oldu,
Laçınlar qarğalandı.
(In the mountains, snow fell,
A soft cascade of white,
Where crows turned to falcons,
And falcons to crows in flight.)*²²

It is no coincidence that national ideology, along with its foundational principles, first emerged as a subject of broad public

²¹ Mirəhmədov, Ə.M. Ədəbiyyatşünaslıq. Ensiklopedik lüğət / Ə.M.Mirəhmədov. – Bakı: Azərbaycan Ensiklopediyası Nəşriyyat-Poliqrafiya Birliyi, – 1998. – s. 68

²² Oğuz elindən – ozan dilindən / tərt. ed. A.Bayramov. – Bakı: Elm, – 2000. – s. 30

discourse, rising above literary thought. The periodical press of the early XX century, as well as literary schools that developed distinct ideological orientations, played a significant role in this process, often engaging in moments of struggle and debate. In this context, scholarly literature has attempted to contrast the "Molla Nasreddin" and "Fuyuzat" literary schools, largely due to the Soviet regime's imposition of vulgar sociology as a theoretical framework for literary practice. This artificial conflict, created by Soviet ideology to suppress free thought, was further fueled by ideological differences between the two literary schools and their respective periodical publications, which brought these debates to public attention. Nevertheless, the press and literary institutions were instrumental in fostering national unity, cultivating aspirations for freedom and independence, and contributing to the maturation of public consciousness.

With the establishment of the Soviet regime, the boundaries of literary and artistic expression were increasingly constrained by rigid ideological and aesthetic frameworks. The strict prohibitions and directives imposed on the depiction of fundamental human emotions and experiences posed serious obstacles to the artistic representation of reality. The Soviet policy of portraying diverse ethnic and cultural communities as a "single family" under the umbrella of the Soviet people led to the construction of national policy on false premises. Consequently, the historical existence of distinct peoples and ethnic groups was systematically undermined.

The consolidation of Soviet ideology was accompanied by political-ideological pressures that inevitably provoked widespread dissatisfaction in various regions. *“Notably, literary and artistic figures such as Anna Akhmatova, Alexander Solzhenitsyn, Boris Pasternak, and Joseph Brodsky voiced their opposition to the Soviet system in ways that transcended conventional political protest. Their works resonated as powerful literary and poetic dissent, influencing*

public discourse and shaping the political consciousness of the masses"²³.

Directly addressing such grievances to central authorities or state institutions carried significant risks. The fear that any critique of the state or the prevailing socio-political system would be classified as anti-Soviet activity necessitated the adoption of sub-textual and symbolic modes of expression in literary and artistic works. This indirect form of dissent became an essential reality of the time.

During the Soviet era, numerous attempts were made to impose a homogenized Soviet identity on diverse ethnic and cultural groups, disregarding their distinct historical trajectories. This policy, which sought to assimilate various nationalities into a singular ideological framework, was a major catalyst for resistance. Writers from different ethnic and national backgrounds, who carried the spiritual and cultural values of their respective peoples, naturally felt compelled to revive the memory of their nation's historical legacy, its moments of pride, and its enduring aspirations for freedom and independence through their literary works. In this regard, literature and artistic expression held a unique and unparalleled power one that could not be matched by any other medium in its capacity to inspire and mobilize public sentiment.

The second paragraph, titled **“Attempts to overcome political-ideological obstacles in fiction and its forms of manifestation at different stages”** explores the efforts to navigate the artificial constraints imposed by a totalitarian regime through various artistic approaches, drawing on numerous facts and examples. Initially, the literary and artistic domains, confronted first by Marxist-Leninist ideology and later by Stalinist dictatorship and repression, endeavored to expose the regime's ineffectiveness and anti-human characteristics through subtle symbols and codes. These efforts were also marked by an active engagement with significant societal issues that were evident in public life and interpersonal relations.

²³ Байрамова, Г.А. Роль подтекстовой манеры писателя в художественном изображении действительности. // – Тамбов: Издательство Грамота. Филологические науки. Вопросы теории и практики. – 2016. №4, – с. 15

It is indisputable that, beginning in the early years of the October Socialist Revolution, the events and facts that contributed to the success of this “global event” under harsh conditions of struggle across various territories including the progress of revolutionary movements in rural and remote areas, scenes of battles with Bolsheviks, the introduction of new economic policies, collective farm establishment, the perceived advantages of Soviet-Bolshevik economic systems, and attempts to attribute socio-cultural advancements to socialism were portrayed as its triumphs. This shift was strategically turned into a political aim, and through this process, stereotypes and cults were cultivated in the minds of the population. Consequently, literary practice was rapidly influenced by this ideological framework, making it virtually impossible to encounter any artistic work that did not reference terms like “October,” “Lenin,” “Red Square,” “pioneer,” “Komsomol,” or “communist.”

The celebration of the Soviet system's advantages, its humanistic essence, and its potential as an ideal society, coupled with the elevation of leaders who determined the political and ideological course to cult-like status, led to a one-sided portrayal of social life. This approach, by its nature, prevented the acknowledgment of contradictions and conflicts inherent in the dialectics of societal and historical development.

The existing society maintained an ambivalent stance toward history and historical figures, often prioritizing representations of individuals as exploiters, smugglers, and bandits rather than as heroic figures who contributed to significant social struggles. This representation aligned with the interests of the state, expressing a belief in the ideals of the new social order, and symbolizing the distance Soviet society had purportedly moved from exploitative structures and the rule of man over man. Nonetheless, the truths conveyed by the writers reflected a distinct attitude, emphasizing not just the past, but also the disparities between past and present. Their primary goal was to utilize folklore as a broad and rich source for conveying authentic realities of life, while critically engaging with issues tied to the lived experiences of the present.

While the Soviet ideological system's approach to historical figures often varied, literature sometimes intentionally revisited certain historical figures to condemn the internal flaws and anti-humanist actions of those in power. This literary strategy sought to generalize the thoughts and ideas of these figures and their perceptions of contemporary developments "under the guise of a historical figure, *“thereby allowing authors to navigate censorship and evade persecution. As a result, many works from the Soviet period deliberately misrepresented historical truths, distorting facts in a way that conformed to ideological demands. However, as the political climate softened, these distortions began to be rectified. For example, new perspectives on figures such as Amir Teymur, Nadir Shah, and Agha Muhammad Shah Qajar now provide sufficient grounds to question the previously accepted portrayals of these historical figures”*²⁴.

In fact, one of the most notable and conceptually significant aspects of literature in the 60-80 years of XX century was the move away from the rigid ideological templates and stereotypes of the Soviet era. During the Soviet period, ideological boundaries were firmly established, but in the later decades, literature became a force for challenging and subverting these constraints. This shift, in a sense, drove the literature of the 1980s. Writers such as I.Huseynov, I.Efendiyev, I.Shikhli, M.Dilbazi, B.Vahabzade, M.Araz, X.R.Ulutürk, Y.Samadoglu, I.Malikzade, S.Ahmadov, N.Hasanzade, H.Arif, Anar, Elchin, M.Suleymanli, and others exemplified nationalistic tendencies that did not serve imperial interests, signaling a departure from Soviet-imposed constraints. This period marked a critical moment in which literature anticipated political ideology, offering an independent stance on the issues of the time. *“This literary shift was accompanied by the relative democratization of the Soviet political regime, which provided the fertile ground for a significant revival in literary output. Novels such as "The Red Wheel" by A.I.Solzhenitsyn, "Doctor Jivago" by B.L.Pasternak, and*

²⁴ Vurğun, S. Əsərləri: [6 cildə] / S.Y.Vurğun. – Bakı: Azərbaycan SSR Elmlər Akademiyası Nəşriyyatı, – c. 2. – 1960. – s. 148

works by A.P.Platonov and M.A.Bulgakov produced in the 1960s-1980s illustrate the emergence of new themes and approaches, marking a pivotal moment in the development of literature during this period"²⁵.

Fiction, as the guardian of national identity, played a central role during this historical period. At the dawn of the XX century and beyond, literature remained rooted in national thought. It resisted political ideologies, drawing strength from national identity, and placed a significant emphasis on the restoration of historical memory. Through the revival of folklore and epic traditions, fiction contributed to strengthening the ethnos's cultural foundations, connecting them to deep mythological and genetic thought.

The second chapter of the dissertation is titled "**Forms and methods of the sub-textual manner in the creativity of Rasul Rza.**" This chapter is divided into two distinct paragraphs. The first paragraph, titled "**The artist's sub-textual position and methods of its concealment**" provides a broad exploration of the methods used by writers in the Soviet period to express social motives through sub-textual meanings, hidden hints, signs, and symbols. It offers an extensive analysis of the specific role and place of sub-textual writing in the poetic endeavors of the people's poet, Rasul Rza.

The remarkable qualities and features evident in Rasul Rza's overall body of work, which emerged in the 1930s, did not arise suddenly. On the contrary, the poet's poetic exploration gradually began to take on an innovative character, shaped by increasingly complex and socially charged content. This evolution was a result of an active and consistent engagement with the realities of life. Indeed, as with his contemporaries, such as S.Vurgun, S.Rustam, M.Rahim, M.Mushfig, and M.Rafili, Rasul Rza's work contains poems dedicated to these themes, including large-scale epic works. However, it is crucial to acknowledge that this ideological backdrop also provided fertile ground for many artists to explore more profound and controversial issues.

²⁵ Rəfiyeva A.İ. 1960-1980-ci illər Azərbaycan ədəbiyyatşünaslığının elmi-nəzəri problemləri: / filologiya üzrə fəlsəfə doktoru dis. avtoreferatı. / – Sumqayıt, 2021. – s. 8-9

In discussing artists who employed a sub-textual writing style as a specific method and tool in Azerbaijani literature, the name of the people's poet Rasul Rza immediately comes to mind.

*Bilmirəm,
Yaşayıb, yaşamayıb
Belə bir adam;
Kölə-filosof.
Düzü düzünə deyə bilmədiyini
çevirib eyhamlar dilinə,
belə əlac axtarıb
ürək dərdinə,
kөнül nisgilinə.
(I don't know,
Has such a man lived or not?
A slave-philosopher.
He turns what he can't say
frankly into the language of innuendo,
and thus seeks a cure for his heartache,
for his soul's pain.)²⁶*

In this part of the poem, Rasul Rza employs irony to explore the question of whether the historical figure Aesop truly existed, creating a text within a text. The poet examines this idea in the context of the relationship between the unreal and the real, emphasizing the exceptional significance of Aesop's language in articulating the struggles, hardships, and challenges of the world. This approach highlights how Aesop's method of expression transcends mere historical speculation, demonstrating its broader relevance in conveying the human experience.

Images of such human concerns are frequently found in Rasul Rza's individual poems. In his focus on real-life issues, he conveys them in ways that are effective and thought-provoking, involving philosophers, ordinary people, wise elders, those who have

²⁶ Rza, R.İ. Seçilmiş əsərləri: [5 cildə] / R.İ.Rzayev. – Bakı: Öndər, – c.2. – 2005, – s. 31

experienced the full spectrum of life, and even children who view the world through the lens of fairy tales.

The poem "Old Crocodile" stands out in terms of its use of hidden subtext to express profound truths, especially during a time when Soviet rule and imperial interests dominated. In the context of a regime built on bloodshed and exploitation, the notion of trampling on the rights of various peoples, nations, and ethnic groups—thinking of the USSR as a "prison of nations," symbolized by a crocodile ready to swallow them—is clearly articulated. The poet successfully communicates this truth using unique methods and literary devices. The very image of the "old crocodile" encapsulates the essence of the empire, portraying its decaying and dying nature in a vivid, multifaceted manner. The poem skillfully outlines the boundaries of the empire's sphere of influence, with its foundation laid by Peter I in 1721, setting the stage for the unfolding narrative. The poem begins:

*Udur xırda balıqları
qoca timsah, yekə timsah.
Göz yaşları axır, axır...
Deyir: – Sülhü qoruyuram bu sularda.
Quyruğuna humanizm nişanını
özü taxır qoca timsah.
– Aman! – deyir, fəryad edir,
xırda balıq sürüləri: “İstəmirik!”
Artıq olsun mərhəmətin!
Rəyimizcə deyil sənin
Bu niyyətin.
(Swallowing small fish,
Old crocodile, great crocodile.
Tears fall, they fall,
He speaks: "I guard the peace in these waters."
But on his tail, the mark of humanism,
An emblem worn with pride,
– Oh! he cries,
As flocks of small fish retort: "We don't want it!"*

*Have mercy on us now!
We refuse your intent,
For peace, to them,
Is not the peace he's bent to present.)*²⁷

Under the conditions of prohibitions and restrictions, it was unacceptable to voice ideas about national belonging. However, the totalitarian regime instilled this in the minds under a single name and concept, and did not create any opportunity for deviations from this framework. In this sense, the hybridization of peoples and nations, distancing them from their lineage and nobility, led to serious consequences.

Rasul Rza poetically expresses the danger of hybridization of origin, roots, and national belonging as a tragedy in the example of a hunting dog. However, here the reason why the dog cannot go after the game is associated with its being half-sheep, half-dog, and the poet voices this truth through the lips of an old woman who has seen the world. In the scene of the encounter between the old woman, who is a representative of folk wisdom, and the hunter, the emergence of serious ethical, moral, and spiritual values from the depths of the text instills rich and multifaceted poetic shades of meaning in the social value and content of the poem:

The ideas that the poet managed to express in the poem "Cowardice" also have a human character. The "bravery" of the hunter who went out to hunt gazelles in a car here reminds us of the attempts of the imperialist forces to use powerful weapons and keep oppressed peoples under colonial slavery.

Second paragraph of the second chapter is called "**Symbols and allusions in Rasul Rza's poetry**". The scope and breadth of the use of symbols or symbols equivalent to them encompass a very wide spectrum of fields. In many historically formed fields and directions of art: in weaving and needlework, in painting and drawing, in painting and sculpture, in cinema and theater, attempts to make full use of symbols and to creatively exploit their possibilities

²⁷Rza, R.İ. Seçilmiş əsərləri: [5 cilddə] / R.İ.Rzayev. – Bakı: Öndər, – c.2. – 2005, – s.38-39

continue and are being developed in a unique way even at the modern stage.

Undoubtedly, both explanations and interpretations provide sufficient grounds for discussing symbols in detail. Living beings: people, birds, plants, mountains, rocks are actively used in artistic creation as symbols, they come to the mind of the writer and artist as a special means and method in the expression of a certain meaning. For example, if the artist, when expressing feelings and emotions of peace and tranquility, tries to achieve a more vivid expression of the idea to be conveyed by using a dove as a symbol and image, then in artistic creation and mythical thought it is also depicted as a messenger (messenger) calling on the opposing sides to peace and mutual understanding. Or the likening of hands to a dove already sufficiently confirms the fact that symbols have become metaphors and means of artistic depiction.

Like many artists whose creativity coincides with the twentieth century, symbols and the use of them from a stylistic and semantic point of view are noticeable in the poetic heritage of the people's poet Rasul Rza. Depending on the purpose of the work, the poet manages to use symbols in a unique way in the poetic expression of various moments and situations, separate analyses²⁸.

The fact that one of the poetry collections published in the 1930s was addressed to readers with such a title also seems significant in this regard. The first lines of the poem "Plant" written in 1935 describe the night view of the plane tree, which the poet chose as the subject and subject of his hymn, and the emotional moments experienced by the lyrical "I" who, relying on it, plunges into deep feelings and thoughts.

It is not an ordinary matter for him to choose the plane tree, whose roots go deep into the soil, as a subject that symbolizes ethnic origin, and although serious meanings find their expression in the poem in a simple way, in fact, the symbolization of the plane tree's signs of being the interpreter of the people's destiny is revealed here

²⁸ Bayramova, G.A. Rəsul Rza poeziyasında rəmzlər və onun üslubi-semantik mövqeyi. // – Sumqayıt: Sumqayıt Dövlət Universitetinin Elmi xəbərləri, Sosial və humanitar elmlər bölməsi. – 2015. № 1, – s. 27-30

from the deep layers of the poetic text. In addition to the use of symbols and allegories, the poet also skillfully uses personification in the poem. This aspect becomes more apparent towards the end of the poem:

*...Bu torpaqda dərindən kök salaraq,
Hər tərəfə uzatmışam qolumu,
Övladlarım bürümüş sağ-solumu.
Belə məğrur dayanmağa haqlıyam,
Mən kökümlə bu torpağa bağlıyam...
(Deeply rooted in this land,
I stretch my arms across the sand,
My children gather by my side,
In this place where roots abide.
With pride, I stand, my spirit free,
For here I am, where I must be—
Bound to the earth, I rise and grow,
In this land, where all I know...)²⁹*

The critic Shamil Salmanov, known for his predominantly positive reviews of Rasul Rza's work, provides a noteworthy perspective on the personification of the plane tree in the poet's writing.

At first glance, it is easy to agree with the critic's perspective, yet a deeper analysis suggests that it may not be entirely convincing to equate the social content of the poem with natural imagery and traditional poetic thought. The critic states, "*This response from the plane tree is very meaningful and symbolic. In fact, with this answer, Rasul Rza expressed that he relied on the deep themes of his poetry, the eternal values of his creative principles*"³⁰. However, this statement diverges from the earlier thoughts in his conclusion, as it shifts focus toward the surface themes of roots and sources in the poem, while the term "root" in the text itself points more toward the ancient history of the people and nation, their Turkish homeland, and the pride and joy felt for its children, whom it nurtures.

²⁹ Rza, R.İ. Seçilmiş əsərləri: [4 cildə] / R.İ.Rzayev. – Bakı, Azərənəşr, – c.1. – 1967.– s. 15

³⁰ Yenə orada, s. 9.

Rasul Rza's use of sub-textual techniques, especially in poems like "*I am the Land*" and "*Land*", again emphasizes his deep engagement with socially motivated issues that defend the interests of the people and call for their independence. The poet's ability to utilize symbols in these works shows that his use of allusion is purposeful and not merely coincidental.

The *Colors* series, written by Rasul Rza in the 1960s, exemplifies his active civic engagement by exploring the symbolic relationship between colors and the vital realities, events, and processes occurring in society. The human factor remains central in the poet's broader body of work. However, the poet does not merely describe human concerns or moments of anxiety; he also enriches them with special symbols and original meanings. Colors in his poetry represent not only a person's fate and livelihood but also their joys and sorrows. Through the symbolism of color, the poet intricately connects the person's life, activity, and path with the deeper meanings behind these hues.

As evident in the poet's reflections on color, symbolism serves as the primary focus and intention. The poet broadens the scope of color symbolism, expanding upon the traditional folk beliefs and mystical concepts that have historically shaped the interpretation of colors. In doing so, he redefines the value and meaning ascribed to colors, pushing the boundaries of how these symbols are understood.

*Qırmızı qan da ola bilər,
bahalı üzük qaşığı da,
göz yaşı da.
Qara matəm rəmzi də ola bilər,
məhəbbət rəmzi də,
nifrət rəmzi də.
Ağ gözüümüzü nurdan sala bilər,
çiçək-çiçək bəzəyə bilər süfrəmizi də.
Biri yaşıl görür yarpağı, biri qırmızı...
Ancaq yarpaq öz rəngində qalır.
Yaşıl olur, qızarır, saralır
(Red can be blood,
an expensive ring,*

a tear.
Black can be a symbol of mourning,
a symbol of love,
a symbol of hate.
White can blind our eyes,
and flowers can decorate our table.
One person sees a leaf as green, another as red...
But the leaf remains its color.
It turns green, turns red, turns yellow.)³¹

The series *Colors*, written by Bakhtiyar Vahabzadeh in the 1960s, stands out due to its unique approach to interpreting the semantic shades of color as symbols, reflecting on vital societal realities, events, and processes. This work marks an important moment in Vahabzadeh's career, where his art takes on an active citizenship stance. Through his use of colors as symbols, he subtly conveys the complexities of social issues and individual experiences, framing them within broader global concerns.

The third chapter of the dissertation, titled "**Writer's sub-textual manner as one of the important directions of Bakhtiyar Vahabzadeh's creativity**" delves into the significance of Vahabzadeh's poetic style. The first paragraph, titled "**Poetic means arising from the necessity of conveying the idea indirectly**" examines how the poet used various methods and poetic tools to express central ideas and meanings in his works. This chapter emphasizes the importance of subtext in his creativity, showcasing Vahabzadeh's adept use of indirect expression to tackle critical social issues.

Scholars have often highlighted the poet's unique approach to addressing societal issues, global anxieties, and concerns that stir reflection on humanity. Academician Nizami Jafarov, in particular, has praised Vahabzadeh for his multifaceted role as a "*humanist-poet, sociologist-philosopher, and nationalist-public figure*"³². This

³¹ Rza, R.İ. Seçilmiş əsərləri: [5 cilddə] / R.İ.Rzayev. – Bakı:Azərnəşr, – c.3.– 2002.– s. 227

³² Cəfərov, N.Q. Bəxtiyar Vahabzadə / N.Q. Cəfərov. – Bakı: Azərbaycan, – 1995. – s. 3

broad characterization underscores the deep intellectual and social dimensions of Vahabzadeh's works.

Given the social nature of his work, Vahabzadeh frequently tackled complex societal themes, often finding innovative ways to convey these issues through subtext. He skillfully employed indirect methods to express his thoughts, particularly in relation to matters of significant importance. The sub-textual approach was especially evident in his epic works, where he used the technique to explore societal issues more profoundly. In this sense, his works go beyond mere artistic expression; they become tools for reflection on the state of society.

One of the most striking examples of this is found in Vahabzadeh's poem "*Conversation with Lenin.*" Here, the poet uses poetic judgment and dialogue as a form of protest against the societal processes he critiques. The poem addresses Lenin's ideas and the application of these ideas to the existing society. Rather than presenting these ideas as unquestionable truths, Vahabzadeh uses Lenin's propositions to highlight contradictions within the political and social structures of his time.

In the section of the poem entitled "People, people!", two quotes from Lenin are presented, serving as epigraph-like reflections. These quotes are followed by Vahabzadeh's own thoughts on the relationship between the people and the power structures that govern them. His use of subtext here is clear: he is not merely presenting Lenin's thoughts but is also engaging in a deeper dialogue with them, using judgment to critique the application of those ideas in the present context. This creates a dynamic layer of meaning, where the poem becomes a vehicle for exploring the disconnect between revolutionary ideals and their real-world consequences.

*Xalqa arxalanan xalqsevərlərin
Özü də xalq üçün arxaya döndü,
Xalqa arxasını çevirənlərin
Arxası həmişə yerdə göründü.*
(*The people-lovers who relied on the people
Themselves turned their backs on the people,*

*Their backs were always visible on the ground.)*³³

In his works, Bakhtiyar Vahabzadeh frequently used the subtextual style to address the tragic fate of the people, as well as to explore the contrasts and contradictions occurring in the world. This method allowed him to subtly express his stance on various issues, especially those of national and historical significance. The poet's use of subtext as a stylistic tool enabled him to engage with deep and complex themes, which added layers of meaning to his poetry and helped convey his message more powerfully.

One of the central themes in Vahabzadeh's work is the integrity of the Azerbaijani people. He addresses the pain of their divided historical fate, and the poet examines the consequences of neglecting their mother tongue, which he sees as a vital component of national and spiritual unity. Through his verses, Vahabzadeh articulates the fateful national-historical problems faced by his people with great seriousness. His poetry does not simply recount the history of struggles and battles; it also serves as a profound reflection on these struggles, ensuring that the lessons and truths of this history are etched into the collective memory and soul of the Azerbaijani people.

Furthermore, Vahabzadeh's international poems reveal how the concerns and issues of his own people intersect with those of oppressed peoples worldwide. This is particularly evident in his epic poems, where national and universal struggles are portrayed. A key example of this can be seen in the poem "*Soldier-Poet*." In this work, Vahabzadeh uses a quote from the Hungarian poet and national hero, Sándor Petőfi, who declared, "Freedom is my god." This quote, which serves as the poem's epigraph, ties the poem to broader themes of freedom, but it is also deeply reflective of Vahabzadeh's own national context.

The issues raised in "*Soldier-Poet*" resonate not only with the specific historical experiences of Hungary but also with the struggles of all peoples living under the oppression of exploitation.

³³ Vahabzadə, B.M. Seçilmiş əsərləri: [2 cilddə] / B.M.Vahabzadə. – Bakı: Azərbaycan Dövlət Nəşriyyatı, – c. 1. – 1974. – s. 8

Vahabzadeh's aesthetic ideal comes to the fore in these moments, emphasizing the necessity of breaking free from the chains of slavery and achieving freedom and independence. While the poem speaks to universal struggles for liberty, the poet's own homeland's thirst for freedom and self-determination is clearly felt in the text, adding an intimate and poignant layer to the poem's message³⁴.

*Qul olmaq olar,
eyləsə məcbur səni gərdis.
Qulluqla barışmaq, daha müdhiş!
Qulluqla barışmaz əsl insan, əsl əsgər.
Yurdunda qul olmaz,
Ona övladlıq edənlər!
(You can be a slave,
if you do, you will be forced to be a slave.
To reconcile with servitude, even more terrible!
A real man, a real soldier, cannot reconcile with servitude.
There is no slave in his homeland,
Those who adopt him!)*³⁵

These virtues are clearly manifested in the poems "In front of the pyramids", "If you beg yourself", "I am ready!"...

The second paragraph of the third chapter of the dissertation is called "**The role of the writer's sub-textual manner in the emergence of artistic craftsmanship**". Here, the function of the sub-textual writer's manner as an example of craftsmanship under the conditions of the totalitarian regime is chosen as the main target of analysis.

In the poem "*Hyde Park*," the poet masterfully employs the sub-textual writer's manner to express his views on freedom of speech and the universal need for a space where individuals can freely voice their opinions. By referencing Hyde Park in London, where people have the right to speak freely, even to criticize the

³⁴ Bayramova, G.A. Xalq şairi Bəxtiyar Vahabzadənin yaradıcılığında mətnaltı yazıçı manerasından istifadə yolları. // – Bakı: Sivilizasiya. Avrasiya Universiteti. – 2015. № 2, – s. 79

³⁵ Vahabzadə, B.M. Seçilmiş əsərləri: [5 cilddə] / B.M.Vahabzadə. – Bakı: Azərbaycan, – c. 3. – 2002. – s. 51-52

government, the poet draws a sharp contrast with the repressive systems that existed in other parts of the world, particularly within the USSR. Through this reference, Vahabzadeh not only highlights the importance of freedom and the right to dissent, but also subtly critiques the authoritarian regimes that denied these basic human rights.

The imagery of fences and barriers that the poet introduces further strengthens this theme. The fences symbolize the restrictions imposed by authoritarian regimes, which seek to confine and limit the freedom of expression. The poet calls for the removal of these barriers, urging for a world where such oppressive systems no longer exist. This creates a powerful, visual representation of the longing for a society where the voices of the people are heard and respected.

Through this sub-textual approach, Vahabzadeh not only conveys a political message but also reinforces the civic and ethical ideals that form the foundation of his poetry. The poem "*Hyde Park*" stands as a clear manifestation of the poet's commitment to the principles of freedom and democracy, and his belief in the universal need for spaces where truth can be freely spoken. It highlights the power of the sub-textual writer's manner as a tool for artistic craftsmanship, allowing the poet to address complex political realities in a way that is both subtle and profound.

*Parkın dövrəsində dəmir çəpər var,
Haqq sözün önünü kəsir hasarlar.
Kaş bu park böyüyə, hasar dağıla,
Dünya başdan-başa "Hayd park" ola!
(There is an iron fence around the park,
The fences block the way to the truth.
I wish this park would grow, the fence would fall,
The whole world would be "Hyde Park"!)*³⁶

In "*Istıǵal*," for example, the poet places the national independence long desired by the Azerbaijani people within the context of Morocco. By doing so, he evokes a sense of unity and

³⁶ Vahabzadə, B.M. Seçilmiş əsərləri: [12 cildə] / B.M.Vahabzadə. – Bakı: Elm, – c. 4. – 2008. – s. 306

shared struggle for freedom that transcends borders, suggesting that the fight for independence is a universal one.

The title "*Istıglal*," meaning "independence," is particularly significant. The poet places it in quotation marks, signaling that while he refers to the socio-political organization in Morocco established in 1943, the deeper meaning of the word resonates more broadly. Vahabzadeh's use of *Istıglal* is a veiled reference to Azerbaijan's own quest for independence and to the larger struggle for freedom among other Turkic republics. Through this technique, he subtly critiques the state of affairs in Azerbaijan and the greater Soviet sphere, using Morocco as a metaphor for the possibility of a liberated, independent future.

The poem's themes and imagery transcend the literal, allowing Vahabzadeh to explore Azerbaijan's plight under Soviet rule while subtly expressing a message of hope and resistance. His use of the subtextual writer's manner here emphasizes not only the desire for Azerbaijani independence but also resonates with other nations and peoples who long for freedom from oppression. Through this, the poet deftly navigates the censorship and limitations of his time, offering a critique of Soviet control while underscoring a vision of liberation that aligns with the broader aspirations of many oppressed peoples.

*...Yadlar geyindikcə lüt qaldın özün,
Sərvətin, dövlətin göz dağı oldu.
Gəlmələr evində şişdi günbəgün,
Evinin sahibi qonağın oldu
(While strangers clothed you, you were left naked,
Your wealth and state became a disgrace.
The number of strangers swelled in your house day by day,
The owner of your house became your guest.)³⁷*

In Bakhtiyar Vahabzadeh's works, the use of the subtextual writer's manner is not just a method, but an indicator of the poet's high artistic craftsmanship. This approach allows him to weave complex layers of meaning, subtly addressing sensitive social,

³⁷Vahabzadə, B.M. *Lirika* / B.M.Vabahzadə. – Bakı: Azər nəşr, – 1990. – s. 13

political, and historical issues while maintaining his unique creative individuality. His poetry, epic works, and even dramaturgy, rich with contrasts and dramatic situations, showcase his ability to express his ideas indirectly. By doing so, he opens up new possibilities for conveying powerful messages that resonate deeply with the audience, despite the constraints of the totalitarian regime in which he wrote.

In the "**Conclusion**" section of the dissertation, several key findings regarding the writer's sub-textual manner are summarized as follows:

1. **Characteristics of the sub-textual writer's manner:** The research identifies the key features of the sub-textual style, demonstrating how it enables writers to express the central idea in creative and indirect ways. The importance of this method is emphasized, particularly in its ability to reflect on social events, political processes, and the human condition through subtle signs, symbols, and hidden meanings.

2. **Origins of the sub-textual manner:** The study links the emergence of this style to social structures marked by exploitation, colonial policies, and violations of human rights and freedoms. It also traces the origins of this style to totalitarian regimes, which stifle national and cultural identities, impose restrictions on religious practices, and limit freedom of thought.

3. **Rasul Rza and Bakhtiyar Vahabzadeh:** The dissertation highlights the poetic legacies of two major figures, Rasul Rza and Bakhtiyar Vahabzadeh, who exemplify the use of the subtextual style in Azerbaijani literature. Both poets, writing under the strict surveillance of the Soviet regime and "Glavlit" (the Soviet censorship body), managed to navigate these restrictions by employing subtext to tackle the most painful and sensitive issues facing the Azerbaijani people. They used signs, symbols, and subtle allusions to convey their messages, making the reader reflect on national identity, freedom, and justice.

4. **National-Spiritual Memory and the Struggle for Freedom:** Rasul Rza's exploration of the deep-rooted national and spiritual memory, symbolized through references to nature, and Bakhtiyar Vahabzadeh's steadfast belief in the eventual freedom of oppressed

peoples, are critical aspects of their work. Rza delves into the enduring sense of freedom and national pride in the Azerbaijani people, while Vahabzadeh conveys the hope that those suffering under imperial and colonial powers will one day gain independence, transcending geographical boundaries. Both poets, through their subtextual style, offer a vision of liberation that goes beyond the immediate historical and political context, emphasizing the eternal struggle for freedom.

5. During the study, the main merits achieved by both artists when using this method of self-expression are analyzed with reference to specific facts and literary examples, and through such a generalization, a clear conclusion is formed about the ideational-aesthetic essence and individual poetic uniqueness that are noticeable in the creativity of both artists.

6. Although the tendency to raise the most serious issues through allusions, symbols, and the language of images, and to bring them to the center of poetic judgment are noticeable as characteristic and common features of the creative palette of both poets, here the characteristic moments arising from the individual artist's understanding and individuality are followed with special sensitivity, and the most characteristic nuances, signs, and manifestations are brought to the level of analysis and relationship, starting from the lines and the poetic text, which is a model of understanding the world as a whole.

7. It is known that the creative activity of both poets coincided with a period and socio-historical conditions when the Soviet ideology was established, and despite the fact that writing works on topics arising from the requirements of the political system and talking about the advantages of Soviet society with extreme artificial pathos was put forward as a creative task, the fact that such tendencies were not encountered is mainly noticeable as a result of protest, distancing, and a different attitude.

8. Sometimes the emergence of serious issues voiced by ordinary people - wise old men, white-haired grandmothers - as a special means of the subtextual writer's manner is substantiated by rich facts and examples, and the problems raised by both artists in

this direction through famous philosophers, thinkers and intellectuals are also evaluated as a real manifestation of such a technology of self-expression.

9. In this sense, it is revealed during the analysis of the text that the introduction of natural objects, especially concepts related to flora and fauna, into the poem to express a certain idea arises from a natural necessity, and detailed analyses and generalizations are made in this regard. In Rasul Rza's poems about the plane tree, the plane tree does not become a subject for poetry as just a concept of nature, the poet uses it as a means to talk about the antiquity of the people, the instructive pages of the path of struggles that have come from beyond thousands of years.

10. At first glance, it does not seem so easy to see the social issues hidden in the inner layers of this poem written on an ordinary ecological topic and to reveal them. For this reason, it is not so simple for every reader to open the subtext in the text with all its parameters, to understand and evaluate the issues that appear hidden and mysteriously in its separate layers.

11. The general ideas and existing opinions regarding the sub-textual writer's style are not limited to the realities of Azerbaijani society in the dissertation; the calls that were once loudly voiced in the central cities of the USSR and in the provinces far from the center, and the numerous works that emerged as a result of them, once again show that it would not be correct to write the sub-textual writer's style in the name of literary figures who lived and created only in one limited area.

12. The calls made regarding national destiny and freedom of religion and belief at different times when Soviet ideology was rampant actually clearly confirmed the collapse of the anti-democratic essence of the regime and aroused a deep belief that the USSR, which had become a prison for peoples, would soon collapse and fail. The fact that this was most pronounced from the front of words and literature was also due to natural necessity and regularity. In the dissertation, an exchange of views on the literary and social factors that determined the selection of folk poets Rasul Rza and Bakhtiyar Vahabzadeh as writers who creatively benefited from the

sub-textual writer's manner, and an attempt to evaluate the final conclusions and results drawn from this from the level of achievements of modern literary criticism, was made for the first time in a systematic manner.

13. In general, in the works of Rasul Rza and Bakhtiyar Vahabzadeh, the discriminatory policy of the leadership in Moscow during the Soviet Union, turning a blind eye to Armenian nationalism, the issue of the mother tongue, the fictitious socialist internationalism, the management of the USSR with double standards, etc., are conveyed to the reader through various forms and methods of the writer's manner.

14. One of the important conclusions reached in the research work is closely related to the processes taking place in social life, the wide spread of democratization of ideas and thought. Otherwise, it would not have been possible to reveal the issues hidden behind the poetic text and to interpret it in all its details.

The main content of the research work is reflected in the following published scientific articles, republican and international conference materials:

1. Mətnaltı yazıçı manerasını zərurətə çevirən ictimai-siyasi amillər. Azərbaycanşünaslığın aktual problemləri. // Ümummillî lider Heydər Əliyevin anadan olmasının 91-ci ildönümünə həsr olunmuş V elmi konfransının materialları. – Bakı: – 05-07 may, – 2014, – s. 105-107

2. Xalq şairi Bəxtiyar Vahabzadənin yaradıcılığında mətnaltı yazıçı manerasından istifadə yolları. // – Bakı: Sivilizasiya. Avrasiya Universiteti. – 2015. № 2, – s. 77-81

3. Mətnaltı yazıçı manerasının keçmiş sovet dönəmi Azərbaycan ədəbi düşüncəsində yeri. // – Bakı: Sivilizasiya. Avrasiya Universiteti. – 2015. №1, – s. 76-79

4. Rəsul Rza poeziyasında rəmzlər və onun üslubi-semantik mövqeyi. // – Sumqayıt: Sumqayıt Dövlət Universitetinin Elmi

xəbərləri, Sosial və humanitar elmlər bölməsi. – 2015. № 1, – s. 27-30

5. Роль подтекстовой манеры писателя в художественном изображении действительности. // – Тамбов: Издательство Грамота. Филологические науки. Вопросы теории и практики. – 2016. №4, – 14-17 с.

6. Bəxtiyar Vahabzadə şeirinin ictimai-tarixi mahiyyəti // – Bakı: Filologiya məsələləri, – 2016. № 5, – s. 369-377

7. Ədəbi simaların sovet rejimindən narazılığını şərtləndirən amillər. (Ə.Hüseynzadə, Ə.Cavad, A.İldirim və C.Cabbarlı yaradıcılığı əsasında). // Sumqayıt: Sumqayıt Dövlət Universitetinin Elmi xəbərləri, Sosial və humanitar elmlər bölməsi. – 2016. №1, – s. 24-27

8. Əhməd Cavad yaradıcılığında rənglər və rəmzlər. // – Sumqayıt: Sumqayıt Dövlət Universitetinin Elmi xəbərləri, Sosial və humanitar elmlər bölməsi. – 2016. № 3, – s. 40-42

9. Rəsul Rza yaradıcılığında Ezop dili ənənəsi. // – Bakı: Dil və ədəbiyyat. Beynəlxalq elmi-nəzəri jurnal. – Bakı Dövlət Universiteti, – 2016. № 1, – s. 214-217

10. Rəsul Rza yaradıcılığında sətiraltı məna çalarları. //– Sumqayıt: Sumqayıt Dövlət Universitetinin Elmi xəbərləri, Sosial və humanitar elmlər bölməsi. – 2016. № 3, – s. 43-46

11. Rəsul Rzanın “Ömürdən səhifələr” şeirində erməni separatizminin sətiraltı tənqidi. // Müasir Dilçiliyin aktual problemləri. Beynəlxalq konfransın materialları. – Sumqayıt: – 24-25 noyabr, – 2016, – s. 215-218

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