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ABSTRACT

of the dissertation for the degree of
Doctor of Philosophy

**XIX CENTURY AZERBAIJAN NATIVE
LANGUAGE MASNAVIS**

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INTRODUCTION

Research issue rationale and development rate. The XIX century represents a paradoxical thematically, generically, and stylistically rich period in the history of Azerbaijani literature. Extensive scholarly inquiry has been conducted into the literature of this era, including the production of numerous monographic studies. Nevertheless, there is still a need for a new objective look at the native poetry of the XIX century in the literary-theoretical level of the period of independence. While the influence of classical Eastern poetic traditions is more prominently observed in the literary works composed during the first half of the XIX century, the socio-political and socio-cultural transformations of the time also exerted a direct influence on their thematic concerns and narrative structures. A chronological examination of the thematic and generic issues within XIX century poetry reveals the significant prevalence of the classical literary form known as masnavi (distich, a couplet, a two line stanza making complete sense), which gained renewed popularity amidst the broader cultural shifts of the period.

The historical and political developments of the XIX century, particularly the division of Azerbaijan into two geopolitical regions, resulted in the emergence of masnavi characterized by pronounced humanitarian and humanistic tendencies, patriotic sentiments, and folk elements. These factors contributed to the development of marked thematic, ideological, and content-based divergences within the masnavi tradition. Moreover, the political, literary, and cultural events occurring in Northern Azerbaijan influenced the literary production in both regions, with native literature playing a critical role across all genres and directions within the literary process of the time.

Accordingly, the systematic classification and literary-theoretical analysis of the native masnavis of XIX-century Azerbaijani literature constituting the central focus of this dissertation highlight the scholarly significance and relevance of the present research.

The academic relevance of this dissertation is further substantiated by several key considerations:

- The masnavi composed during the XIX century reflect the ideological and aesthetic imperatives of the period. Narrative forms such as the story, poem, and dramatized representation illustrate that the masnavi not only retained its poetic viability but also emerged as one of the most productive literary forms in Azerbaijani literature during the century.

- The masnavi composed in the Azerbaijani language during the XIX century also reflect the Islamic worldview as well as the national and spiritual values of the Azerbaijani people. Notably, the elegy lamentation (marsiya) genre has traditionally remained outside the primary focus of literary criticism. However, a comprehensive analysis of the literary legacy of various poets necessitates a closer examination of their elegiac works.

- Furthermore, in XIX-century native-language masnavi, alongside numerous historical and political references, one also encounters portrayals of the Armenians, who repeatedly coveted the material and spiritual riches of Azerbaijani lands and resorted to various means in pursuit of these ambitions. From this standpoint, the scholarly investigation of such texts is of contemporary relevance and constitutes a topical issue within modern literary discourse.

- Although Azerbaijani literary criticism has produced numerous scholarly works on XIX century Azerbaijani poetry such as K. Mammadov's "Gasim bey Zakir"¹, K.Mirbagirov's "Seyid Azim Shirvani"², M.Musaddiq's "Shukhi: Life and Creativity"³ and

¹ Məmmədov, K.D.Qasım bəy Zakir / K.D.Məmmədov. – Bakı: Gənclik, – 1984. – 230 s.

² Mirbağirov, K. Seyid Əzim Şirvani / K.Mirbağirov. – Bakı: Uşaqgənclər, – 1959. – 235 s.

³ Məsəddiq, M.H. Mirzə Mehdi Şükhi: Həyat və yaradıcılığı / M.H.Məsəddiq. – Bakı: Yazıçı, 126 s.

K.Adishirinov's "İsmayil bey Nakam: Life and Artistic Creativity"⁴ these monographs, while addressing the broader literary output of their respective subjects, only engage with their masnavis in a limited fashion. To date, no comprehensive and independent academic study has been devoted exclusively to the masnavi form within Azerbaijani literary criticism. Consequently, a systematic classification and detailed analysis of the thematic and genre-specific characteristics of XIX century native-language masnavis have become a scholarly necessity in the context of contemporary literary studies.

- Monographs and academic works dedicated to XIX century Azerbaijani poetry and to the creative legacies of individual poets may be considered partial contributions to the field of masnavi studies. In assessing the extent to which the topic has been developed, it is essential to acknowledge the significance of dissertations that have examined epic poetry from the XIX century. The history of the study of native-language masnavis from this period, and the degree to which they have been explored in modern literary criticism, are addressed in the dissertation within the scope of a dedicated paragraph.

The object and subject of the research. The object of the research is XIX century Azerbaijani poetry. All native poetry samples written in the form of masnavi poems of the period constitute the subject of the research.

The purpose and objectives of the study. The primary aim of this dissertation is to identify the defining features of the masnavi poetic form, trace its developmental trajectory, explore its thematic and generic characteristics, and assess its position within the system of classical genres in XIX century Azerbaijani literature. In pursuit of this objective, the research is structured around the following key tasks:

- To establish the place of the masnavi form within the genre hierarchy of Azerbaijani poetry and to investigate its formal and stylistic features;

⁴ Adışirinov, K.F. XX əsr Şəki ədəbi-mədəni mühiti (1900-2000-ci illər). [Monoqrafiya]/I kitab. K.Adışirinov. – Bakı: Elm və təhsil,– 2015. – 485 s.

- To examine the thematic sources and genre-specific characteristics of all poetic texts written in rhymed couplets in the Azerbaijani vernacular literature of the XIX century;
- To compile a systematic classification of vernacular masnavis produced in Northern and Southern Azerbaijani literature during the XIX century and to analyze their commonalities and distinctions;
- To analyze XIX century masnavis within the socio-political context of their time, identifying their principal ideological orientations and core thematic content.

Research methods. In the present research, the native-language masnavis of the XIX century were systematically examined, with particular attention paid to factual content and artistic texts through the lens of historicism. Theoretical insights drawn from previous studies on Azerbaijani epic poetry of the XIX century served as foundational sources for the investigation. A combination of analytical, historical-comparative, and biographical methods was employed to ensure a multifaceted approach. The dissertation also adopts a complex, individualized methodological framework grounded in historical-comparative and historical-typological analysis, as well as classification and comparative techniques. Furthermore, the research is informed by the theoretical and methodological principles underpinning contemporary literary criticism.

Basic hypotheses for defence. The main theses defended in the study titled “XIX Century Azerbaijani Native-Language Masnavis” are as follows:

- The close relationship between XIX century native-language masnavis and the classical literary style, as well as their continuation and development of Eastern literary traditions, provides a basis for comparative analysis with classical masnavis;
- While preserving the traditions of classical masnavi, XIX century literature was also significantly influenced by emerging literary trends, which contributed to the creation of epic and narrative poems with original and innovative content;

- In the latter half of the XIX century, the masnavi maintained its significance as an artistic form in native-language literature. Despite certain shifts in theme, content, and plot structure, the form itself remained intact, retaining a concise and compact structure;

- The masnavi holds a prominent place as an ideal poetic form for expressing humanistic ideals and emotional depth, enriching the spiritual and moral world of the individual;

- Many masnavis written during the XIX century for educational purposes contributed to the development of native epic poetry by incorporating national-spiritual values, and humanistic ideas within a diverse and multicultural literary context;

- The masnavi also functioned as a key poetic form within lament literature, a genre that has long remained underexplored in Azerbaijani literary criticism, thus necessitating comprehensive scholarly attention;

- The religious-philosophical themes found in some masnavis transcend superstition, promote progressive values, and continue to resonate with modern audiences.

The scientific novelty of the research. The dissertation is the first scientific work dedicated to a broad and systematic study of poems, allegories, verse stories, laments, etc. written in the form of a masnavi in the XIX century.

- During the research, the masnavis of a number of poets (M.Kh.Aciz, H. Garadaghi, etc.), whose artistic heritage has not been studied or has been little studied in our literary studies, were reviewed for the first time on a scientific-theoretical level, and their subject and genre characteristics were analyzed in detail;

- The analyses conducted by scientists of the Institute of Manuscripts named after M.Fuzuli of ANAS on the masnavis of M.B.Nadim, M.Mamai, M.G.Zakir, F.H.Ganjavi, etc., whose poems were presented in books for the first time, can be considered a scientific innovation in Azerbaijani literary studies;

- The dissertation examined the work of about 30 authors, and their native masnavis were selected and studied with a certain classification.

The theoretical and practical essence of the research. The dissertation work can be used in the following areas of application:

- In areas related to Azerbaijani classical literature;
- In the study of the artistic heritage of artists involved in the analysis of the Masnavi;
- In scientific and pedagogical activities, in teaching the subject of the history of Azerbaijani literature (XIX century) in higher education institutions.

Approbation and implementation. The main content of the research and the scientific results obtained in the dissertation were reflected in scientific journals recommended by the Higher Attestation Commission under the President of the Republic of Azerbaijan, as well as in the applicant's speeches and reports at international symposiums and republican conferences held in various foreign countries.

The name of the organization conducting the research work. The dissertation was completed at the Department of Research of Turkic Manuscripts of Eastern Countries of the Institute of Manuscripts named after Muhammad Fuzuli of ANAS.

The total volume of the dissertation with the volume of structural parts of the dissertation. The dissertation is written in accordance with the requirements set by the Higher Attestation Commission under the President of the Republic of Azerbaijan. The dissertation consists of an introduction (12084 conventional marks), 3 Chapters (Chapter I consists of two paragraphs, 54157 conventional marks; Chapter II consists of three paragraphs, 117903 conventional marks; Chapter III consists of three paragraphs, 71727 conventional marks), Conclusion (7198 conventional marks) and a list of used literature. The total volume of the dissertation is 265099 conventional marks.

DISSERTATION CONTENT

The introductory section of the dissertation substantiates the relevance of the research topic and outlines the current state of scholarly development in the field. It clearly defines the object and subject of the study, formulates its goals and objectives, identifies the methodological framework, and presents the main theses proposed for defense. Furthermore, the introduction provides a detailed account of the scientific novelty of the research, its theoretical and practical significance, as well as its scholarly approval and application. It also specifies the institution where the dissertation was conducted and includes an outline of the structure and volume of each chapter, as well as the total length of the dissertation.

The first chapter, titled **“Masnavi in the history of Azerbaijani literature and its development directions”**, is structured into two main sections. The first paragraph, **“The Formation and Development Dynamics of the Masnavi as a Literary Form”**, explores the origins of the masnavi poem, its historical evolution, and the trajectory of its literary development. It is well established that the art of literature a core element of world cultural heritage has evolved through mutual influence and exchange among various traditions across centuries. In the ancient period, Persian functioned as the principal poetic language of the Near and Middle East, and the thematic, structural, and ideological affinities of epic works facilitated rich literary interconnections. The masnavi, one of the most prominent poetic forms that originated in Iranian literature, gained widespread use among Eastern poets.

As the chapter highlights, the Khamsa of Nizami Ganjavi considered a foundational text by many commentators not only shaped the development of the masnavi across Near and Middle Eastern literatures for centuries but also played a decisive role in the establishment and flourishing of the masnavi tradition in Azerbaijani literature for over seven centuries. Regardless of their degree of artistic perfection, each masnavi composed during this period contributed

meaningfully to the genre's ongoing evolution. In continuation of this trajectory, the XIX century witnessed the emergence of masnavis with innovative themes and ideas that extended their influence across a wide cultural and literary landscape.

The second paragraph of the Chapter I, is called **“History of the Study of Masnavis in Azerbaijani Literary Criticism”**, and it traces the scholarly investigation of the masnavi form from early literary anthologies to modern academic research. Preliminary evaluations of masnavis can be found in classical anthologies from antiquity and the medieval period. Among modern sources, notable contributions include A.Safarli's Azerbaijani Epic Poetry⁵ of the XVII–XVIII centuries, G. Jahani's Nizami's Traditions in Azerbaijani Literature, A. Rustamova's Paths of Development of Azerbaijani Epic Poetry (XII–XVII centuries)⁷, and the six-volume History of Azerbaijani Literature compiled by the Azerbaijan National Academy of Sciences—based on extensive manuscript and anthology materials—wherein detailed analyses of masnavis from various periods are presented.

In relation to XIX century native-language masnavis, the following works are particularly significant: F. Gasimzadeh's History of XIX century Azerbaijani Literature, K. Mammadov's Satire in XIX century Azerbaijani Poetry, M.Mustafayev's Realist Poetry of XIX century Azerbaijani Literature⁸, N.Garayev's Literary Gatherings of the XIX century, Y.Garayev's Azerbaijani Literature: XIX and XX centuries, Y.Piriyev's The Poem Genre in XIX century Azerbaijani Literature, and Volume IV of the Academy's History of Azerbaijani

⁵ Səfərli, Ə.Q. XVII-XVIII əsrlər Azərbaycan epik şeiri / Ə.Səfərli. – Bakı: Yazıçı, – 1982. – 206 s.

⁶ Cahani, Q. Azərbaycan ədəbiyyatında Nizami ənənələri. – Bakı: Elm, –1979. –203 s.

⁷ Rüstəmov, A.C. Seçilmiş əsərləri [iki cildə]: Azərbaycan epik şeirinin inkişaf yolları (XII-XVII əsrlər) / A.Rüstəmov, tərt. ed. F.Əzizova. – Bakı: Elm, c.1. – 2014. – 716 s.

⁸ Mustafayev, M.Q. XIX əsr Azərbaycan realist şeiri / M.Q.Mustafayev. – Bakı: ADPU-nun mətbəəsi, – 1991. – 102 s.

Literature. With regard to South Azerbaijani literature, major research includes the two-volume History of South Azerbaijani Literature published by the Nizami Ganjavi Institute of Literature, M.Shahaliyeva's Problems in the Development of South Azerbaijani Poetry, P.Mammadli's Issues in South Azerbaijani Literature, M. Musaddiq's Mirza Mehdi Shukuhi: Life and Creativity, and S.Huseyn's Azerbaijani Elegy Literature and the Poetic World of Abulhasan Rajin, among others.

Among the studies on the native language of South Azerbaijan literature, the following works can be cited: the two-volume "History of South Azerbaijan Literature" by the Nizami Ganjavi Institute of Literature, M. Shahaliyeva's "Development Problems of South Azerbaijan Poetry", P.Mammadli's "Issues of South Azerbaijan Literature", M. Musaddiq's "Mirza Mehdi Shukuhi: Life and Creativity", S.Huseyn's "Azerbaijani Elegy Literature and the Poetic World of Abulhasan Rajin", etc. The services of Huseyn Sadiq Mahammadzadeh, Ali Rza Ogtay and Aziz Mohsuni in compiling the divans of a number of southern poets should be specially emphasized.

The Institute of Manuscripts named after M. Fuzuli of ANAS has had an important role in the study of XIX century masnavis. In 1988, P.Karimov published the poems of M.I.Gasir together with T.Nuraliyeva, in 2020, M.B.Nadim⁹ and M.Q.Zakir¹⁰ together with R.Karimov, and in 2021, Fathaly bey Hali Ganjavi¹¹ together with H.R.Sheikhzamanli. R.Karimov's "There Will Be Such a Period of the Universe..."¹², Kh.Yusifova's "Mirza Mehdi Shukuhi. Divan",

⁹ Nadim, M.B. Seçilmiş əsərləri: [iki cildə]. / M.B.Nadim, tərt. edənlər: P.Kərimov, R.Kərimov. – Bakı: Alatoran, c. 1. – 2018. – 250 s.

¹⁰ Molla Qasım Zakir / tərt.edənlər: P.Ə.Kərimov, R.Ş.Kərimov. – Bakı: Elm və təhsil, – 2020. – 94 s.

¹¹ Gəncəvi F.H. Şeirlər / F.H.Gəncəvi, tərt. edənlər: P.Kərimov, H.R.Şeyxzamanlı. – Gəncə: Elm nəşriyyatı, – 2021, – 94 s.

¹² Qaradağski (Qaradaği), H.X. Fələyin bir belə dövrü olacaqmış / H.Qaradağski (Qaradaği), tərt. ed. R.Kərimov. – Bakı: Azərbaycan Milli Ensiklopediyası NPB, – 2003. – 280 s.

S.Jabbarli's "Mamo bey Mamai. Poems" and other publications, the native-language masnavis of these poets were reflected for the first time.

The masnavi poem has also been the focus of attention of Turkish scholars. Prof. Dr.Amil Chelebioglu's "Turkish masnavi literature", Agah Sirri Levend's "The story of "Leyla and Majnun" in Arab, Persian and Turkish literature" can be examples of our idea. Azmi Bilgin published Nigari's divan in Turkey in 2011, gave comments on his masnavis, and included the Sufi meanings in the analysis. Thus, while examining the history of the study of native-language masnavis of XIX century Azerbaijani literature, scientific literature written in Azerbaijan as well as Turkey was reviewed, and they were discussed in one paragraph of the dissertation.

The second chapter of the dissertation is called **“Theme and genre characteristics of native-language masnavis in XIX century Northern Azerbaijani literature”** and is divided into three paragraphs. The first paragraph is called **“Realistic satirical style and representational masnavis in the literary landscape of the XIX century”**.

At the beginning of the XIX century, contemporary social events, political contradictions, global challenges, and societal shortcomings were subjected to critique by a number of intellectuals. This critical approach led to the emergence of satirical literature, with socio-political themes and realistic satire becoming prominent and gradually evolving into a distinct literary direction. As a result, the satirical themes present in the works of A. Khagani, N. Ganjavi, and M. Fuzuli were further developed by M. B. Nadim, B. Shakir, G. Zakir, and others, eventually forming an independent literary genre referred to as “satire.” Within the masnavis of prominent satirists, in addition to the critique of societal flaws, satire targeting specific individuals also appeared.

In the masnavi literature of the XIX century, the allegorical expression of social deficiencies was a notable feature. It is well established that allegory has historically served as a particularly

effective medium for conveying the author's critical and satirical perspectives to the public. Writers such as G.Zakir, S.A.Shirvani, M.H.Garabaghi, and H. Garadaghi employed fables to highlight societal contradictions and reflect life's truths, adopting a style reminiscent of Aesop.

While G.Zakir's poem "On Faithful Friends" promotes themes of friendship and solidarity, his fables such as "On Treacherous Comrades", "The Wolf, the Jackal, and the Lion", "The Fox and the Lion," and "The Fox and the Wolf" offer criticism of social vices. In these works, the poet defends the interests of the people through the depiction of animal characters who ultimately prevail. Similarly, S.A.Shirvani expressed a bold critique of the societal issues and negative phenomena of his time through his fable-masnavis, including "The Lion and the Two Oxen", "The Donkey and the Bees" and "The Camel and the Calf" which reflect pressing global concerns.

The fables of M.H.Garabaghi share a similar essence. Although the literary influence of Zakir is evident in his critical masnavis, Garabaghi's poems do not attain the same artistic level as Zakir's works. Many of the poet's fables are inspired by Kalila and Dimna and the works of I.A.Krylov.

Thus, in the XIX century, the masnavi emerged as a particularly effective poetic form for personifying human flaws and shortcomings and for composing critical-satirical verse.

The second paragraph of the second chapter, entitled **"Ideological and thematic features of poem of the XIX century"** addresses the masnavi compositions of the period written in the native language. At the beginning of the XIX century, there was relatively limited engagement with native-language masnavis compared to the latter half of the century. During this earlier period, the religious and philosophical works of Seyid Mir Hamza Nigari, a significant figure in sectarian poetry, stood out particularly his masnavis Chayname, Nigarname, and Manaqib.

Nigarname is a love masnavi characterized by religious and Sufi elements and is written in a symbolic style. As with all Sufi poets,

divine love and mystical-religious ideas form the conceptual foundation of Nigari's work. In Chayname, the poet conveys his philosophical and mystical worldview allegorically, using motifs drawn from the tea ceremony.

Another notable masnavi poet of the period, M.I.Nakam, aspired to create a "Khamsa" akin to that of his predecessor Nizami. However, he completed only three poems: Dastani-Majnun and Leyli, Farhad and Shirin, and Ganjineyi-Adab. These works are considered prominent adaptations of Nizami's Leyli and Majnun and serve as prefaces to Khosrow and Shirin and The Treasury of Mysteries. Although Nakam's poems are rich in complex linguistic structures derived from Persian and Arabic, they nonetheless played a distinct role in the development of native-language masnavi poetry.

*"As is evident, the classical masnavi tradition, which gained prominence with Nizami's Khamsa in the XII century and evolved over various periods in response to diverse aesthetic demands, experienced a notable decline during the XIX century"*¹³. The use of introductory sections, or prefaces, also diminished in popularity during this period. However, the significant and transformative historical events of the time facilitated the emergence and spread of new literary genres, while the masnavi retained its position as a principal form for expressing the most pertinent themes of the XIX century.

The third paragraph of the Chapter II, titled **"Verse narratives and thematic masnavis in poetry of the XIX century"** analyzes the religious-philosophical and romantic masnavis and verse narratives written by various poets of the period.

Research reveals that in XIX century literature, the masnavi form, alongside satirical and allegorical works, served as one of the most frequently employed literary structures for expressing poems,

¹³ İsmaylova, Ə.Ş. "Xəmsə" mövzularının XIX əsr anadilli Azərbaycan poeziyasına trans-formasiyası // – Sumqayıt: Sumqayıt Dövlət Universitetinin Elmi Xəbərləri, Sosial və humanitar elmlər bölməsi, – 2025. – c.21. № 1, – s. 43

verse narratives, moral and didactic counsel, elegies, and short lyrical compositions.

S.A.Shirvani's masnavi collection *Rabi' al-Atfal* also includes the poet's moral counsel and verse narratives, in which ethical-didactic ideas, appeals to science and education, and various universal values aimed at restoring human morality are promoted. The narratives primarily draw on Azerbaijani folk tales, diverse legends, and humorous anecdotes.

Masnavis composed in the style of classical Eastern literature are also encountered in the works of M.I.Qasir. He addresses religious themes, such as *na't* (praise of the Prophet) and *munajat* (supplication), which were highly popular in the Middle Ages. Qasir refers to the names of God and the prophets with reverence and speaks of them with deep respect. In his love-themed poetry, he follows the path of classical poets, viewing the concept of love as a means of moral and spiritual refinement.

The subject of Qasir's masnavi *Eshitmişəm qalada...* ("I Heard in the Fortress...") addresses a long-standing and socially significant issue for the Azerbaijani people. While building a fence, a conflict arises between an Armenian butcher named Abram and a Georgian shoemaker named Girkor over land ownership. The disagreement escalates into a physical altercation, but after receiving harsh criticism and reproach from the villagers, they reconcile and embrace. Abram admits his wrongdoing to Girkor, apologizes, and grants him permission to complete the fence.

*Yazıq Girkor bu sözü doğru qanıb,
Abram ağanın sözünə inanıb.
Abram deyib indi çəpər çəkinən,
Hər nə ürəyin istəyir əkinən.*

*Poor Girkor believed this word,
Abram believed the master's word.
Abram said, now you are afraid of the fence,*

*You can plant whatever your heart desires.*¹⁴

Girkor believes Abram's words and does not understand Abram's true purpose. The cunning Abram approaches Girkor from behind and stabs him in the ear with a knife, deafening his neighbor for life. At the end of the Masnavi, Qasir does not hide his sympathy for Girkor:

*Çox ürəyim yanır mənim Girkora,
Hər kəs onu incidə bundan sora.
Görsün onu mən nə cürə bəzəmə,
Qələm ilə bel-buxunun əzəmə.*

*My heart aches for my Girkora,
Anyone who hurts him should ask about this.
Let him see how I can decorate him,
I will crush his back and his waist with my pen.*¹⁵

The story in the masnavi reflects the most global problem of the modern era. The poem vividly depicts the hypocritical and hateful Armenian character who, laughing at his neighbor with whom he had been sharing bread and salt for many years, stabbed him in the back. The masnavis of H. Garadaghi, a famous poet of the XIX century, an active member of the “Majlisi-faramushan” literary council, were written in a pedagogical context. While his poems “To Schoolchildren”, “From Seconds to the Age”, “Seasons of the Year”, “Summer”, “Summer”, “Autumn”, “Winter” are educational in nature, the masnavis “Division of Seventy Camels”, “Three Jugs” were written to form primary mathematical and logical knowledge in schoolchildren. One of the poets who took on the mission of compiling a new type of textbook in an era when the need for textbooks prevailed was M.A. Novras. The poet's collection of poems "Pandi-etfal" has long been used as a

¹⁴ Axundzadə, Mirzə İsmayıl Qasir – 210: [elektron resurs] / M.İ.Qasir (Axundzadə), tərt.ed. T.İ.Axundov. – Bakı: – 2015. – s. 305

¹⁵ Axundzadə, Mirzə İsmayıl Qasir – 210: [elektron resurs] / M.İ.Qasir (Axundzadə), tərt.ed. T.İ.Axundov. – Bakı: – 2015. – s. 305

textbook. In his admonitions and masnavis, he urges the younger generation to study science and to stay away from harmful habits.

*Meyə meyl etmə, ey gözüm saqi,
Ləzzəti eyş çün deyil baqi.
Xeyr gəlməz qumardan əsla,
Nücabani edər həqiqi – gəda.*

*Do not be drawn to wine, O my eye, O drinker,
The pleasure is not for the sake of pleasure, O drinker.
No good comes from gambling,
The noble one is made of the true - the glutton.¹⁶*

Like his contemporary S.A.Shirvani, novras draws attention to the importance of science and education in his masnavis, instilling qualities that enrich the spiritual world of man in young people. He calls on the younger generation to stay away from bad habits and inhumane deeds. Each of his masnavis has a pedagogical and serious educational significance for its time.

Another talented poet of Karabakh, Mamo bey Mamai, wrote his masnavis based on the styles and traditions of classical Eastern poetry. The theme of worldly love dominates his artistic heritage. In his poems, the poet glorifies real love, describes the feelings of love, the burning desire of the lyrical "I", the desire to reach the goal with realistic and artistic-aesthetic colors, expressing his admiration for his beloved:

*Könlüm açılır fəsaḥətindən,
Can qüvvət tapır məlahətindən.*

*My heart opens up from her eloquence,
My soul finds strength from her charm.¹⁷*

¹⁶ Növrəs, M.Ə. Şeirlər / M.Ə.Növrəs, tərt.ed. Ş.Cəmşidov, N.Növrəsli. – Bakı: Yazıçı, – 1985. – s. 60

¹⁷ Məmai, M.Ə. Şeirlər /M.Ə.Məmai, tərt. ed. S.Cabbarlı. – Bakı: Elm və təhsil, – 2016. – s.144

*“Mamai's unique masnavis, rich in subject matter and natural in their expression of human emotions, confirm that he was a poet with a delicate soul”.*¹⁸

Lamentations also played a special role in the widespread dissemination of Azerbaijani native-language masnavis in the XIX century. The authors of the laments did not accept the fact that the Russian government considered the Karbala tragedy an ordinary historical event and banned the annual Muharram mourning ceremonies for the martyrs of the massacre, especially Imam Hussein, and expressed their regret for the death of Imam Hussein and his comrades in their poems. The Russian government, mixing literature with politics, considered laments and masquerades to be remnants of reactionary ideology and did not provide sufficient opportunities for their study. However, this topic was not erased from the people's thinking, and G.Zakir, A.Bakikhanov, Kh.Natavan, H.N.Nakhchivani and others began to gain a new meaning in their works. Although these poems were mostly written in the genres of classical poetry such as qasida, mustazad, mukhammas, and murabba, most of the afrads written by the female members of the "Ahli-bayt" are in the form of masnavi. We find interesting examples of afrads in the works of poets such as A.Bakikhanov, M.B.Nadim, H.N.Nakhchivani, and others.

Despite the fact that XIV centuries have passed since the Battle of Karbala, lamentation poems, especially maqatal poems, remain relevant in modern times. Such poems are read and distributed every year in the mourning ceremonies of the month of Muharram, in the mourning and memorial gatherings of martyrs who died for the Motherland.

Thus, the tradition of masnavi, which has been going on since the VIII century, has been successfully continued by the poets of the XIX century, and has also retained its relevance as the main poetic form of new progressive ideological works.

¹⁸ İsmayılova, Ə.Ş. Məmo bəy Məmai poeziyasında multikultural dəyərlər // Mədəniyyətlərarası dialoqda bədii ədəbiyyatın rolu, Sumqayıt: SDU-nun Redaksiya və nəşr işləri şöbəsi, – 4-5 dekabr, – 2018. – s.243.

The position, subject area and ideological and artistic features of native-language masnavis in the literature of Northern Azerbaijan in the XIX century, some features of Azerbaijani epic poetry of the XIX century have been widely reflected in the articles and reports of the applicant.

The third chapter of the dissertation entitled **“Native-language masnavis of Southern Azerbaijan literature of the XIX century”** consists of three paragraphs. The first paragraph is called **“The position of the masnavi in the literary process of the period. Representative and satirical masnavis”**.

In the middle of the XIX century, the poets of Southern Azerbaijan and their works, which left indelible marks on the consciousness and thinking of our people, on their spiritual and moral progress, and on the history of artistic and social thought, led to the emergence of the concept of Southern Azerbaijan literature.

Native-language masnavis created in Southern Azerbaijan in the last half of the XIX century help to clarify the situation in the country and the author's attitude to the socio-political environment. In the autobiographical masnavis of M.M.Shukhi, protest against the ugliness of the environment, exposure of fraudsters who abuse the name of Sharia and play tricks on ordinary people are reflected in a unique way, and the Iranian Shah regime and its exploitative policy are criticized.

The masnavi "Selabiye" of the South Azerbaijani poet M. Khalkhali is an allegorical work reflecting the social problems of his time. The masnavi, written in 1893, was published during the poet's lifetime and received its deserved appreciation, and has preserved its artistic value to this day. Social problems, philosophical ideas, national customs and traditions, mental values found their reflection in "Selabiye", and the author highlighted the urgent problems of his time - a person living a miserable life in his own homeland, going abroad, tyrants "playing horses on the field of life" and other issues.

Despite living and creating under the Iranian regime, the poets of the XIX century tried to preserve the customs and traditions of the national mentality and the lively language features in their masnavis. The

main goal of “Selabiyya” is to instill the ideas of national-spiritual roots and admonition in the next generation.

The second paragraph of the third chapter is called **“The poem in the literature of South Azerbaijan of the XIX century and its ideological and aesthetic features”**. It is known that in the literature of the East and also in Azerbaijan since the XII century, the appeal to the themes of “Khamisa”, especially the plot of “Leyli and Majnun”, has become a literary tradition. Although the main plot line in the written naziras is preserved as in the original, each of them is an original example of art due to its individual qualities.

One of the poets who benefited from the traditions of classical naziras at the beginning of the XIX century was Andelib Garajadaghi. The poet’s only masnavi is the work “Qisseyi-Leyli and Majnun”. The work, in the author's own words, is a lyrical poem written in the style of “Leyli and Majnun”. The name of the masnavi is conditional and it differs from the classic “Leyli and Majnun”. Thus, the main characters here are not Leyli and Majnun, but the Lover and the Beloved. The work is so called because the lyrical “I” likens himself to Majnun, and his beloved to Leyli. *“From beginning to end, the poem describes the author's pure love and his complaints arising from his failure in love. This feature brings a deep lyricism to the work and strengthens its originality”*.¹⁹

Similar motifs between this masnavi and the classic “Leyli and Majnun” are manifested in poems given from the language of the lover - mukhammas. In the XIX century, mukhammas occupied one of the highest places in the hierarchy of literary genres and reached the peak of its development. However, the use of this genre in the ashigan masnavi is one of the aspects that determined the innovation of A.Karajadagi.

M.M.Shukuhi’s poem “Munazireyi-Aqlu Eshq” was written under the influence of classical and partly folklore traditions. According to M. Musaddiq, *“the work resembles Fuzuli’s “Bengu Bade”, “Leyli and Majnun” and A. Tabrizi’s “Mehr and Mushtaq” masnavis in some*

¹⁹ Qasımzadə, F.S. XIX əsr Azərbaycan ədəbiyyatı / F.S.Qasımzadə. – Bakı: Elm və təhsil, – 2019. – s.88

features".²⁰ The poem is written against unnecessary wars, but the work also includes scenes related to love. The allegorical images in the masnavi have features that determine the inner world and spirituality of a person. The main plot of the work is the conflict between the sons of the Spirit King - Aql and Eshg. The character of both brothers fully corresponds to their name. The contradiction that continues throughout the work ends with the victory of Eshg.

The poem "Munazireyi-Aglu Eshg" is of a realistic nature. The author gave a lot of space to complex Arabic-Persian expressions here. Therefore, despite the 3 centuries between the dates of writing, the language of the poem "Bengu Bade" is more understandable.

Thus, when studying the poems of the period, it becomes clear that in the XIX century, the classical tradition predominates in the masnavi-poems of South Azerbaijani literature, and ideas and thoughts outside of originality are also found to some extent.

The third paragraph of the third chapter is called **"Masnavis of various contents in the poetry of South Azerbaijan in the XIX century"**. It should be noted that in the XIX century, along with a large number of religious-mystical, philosophical poems, elegy was also written in masnavi.

The masnavis of M.Kh.Aziz, the author of mainly religious poems, reflect his Sufi and philosophical-mystical views. In his masnavi, which begins with the phrase "Bismillahir-rahmanir-rahim", the poet poetically praises the power of God, religious leaders and saints:

*Küll məxluqatı icad eyləyən,
Masivani cümlə ərşad eyləyən.
Lütf ilə məbus edən peyğəmbəri,
Hadiye din rəhnumə və rəhbəri.*

*Who created all creation,
Who made the universe a sentence of guidance.*

²⁰ Müsəddiq, M.H. Mirzə Mehdi Şükuhi: Həyat və yaradıcılığı / M.H.Müsəddiq. – Bakı: Yazıçı, s.73

*Who made the prophet who was blessed with grace,
Who is the guide and leader of the religion.*²¹

One of the authors of masnavis in the XIX century is Fathali bey Hali Ganjavi. The poet has 11 masnavis. These poems refer to specific people and unknown events. Although Hali's creativity is extensive, his masnavis cannot be considered very successful. Since most of the verses contain incoherent ideas, it is difficult to analyze them, and sometimes the idea the poet wants to convey is not understood. The language of the masnavis is also quite complex. The sweet dialect and smooth style of southern poets are not found in Hali's poetry. Nevertheless, there is a need for analysis and study of the poet's other poems, which reflect the political and social events of the period and are more meaningful, in literary criticism.

Another author of XIX century masnavis is M.M. Hideji. His divan "Divane-ashare turkish doctor Molla Muhammad Hideji" includes 12 of his masnavis, along with his other poems. Hideji, who acts as a true Sufi poet in his masnavis, is connected to God with all his being. In his masnavis, the feelings of turning to God, taking refuge in the creator, trusting in his infinite mercy, etc. occupy a special place. In one of his poems, the poet says:

*Mənim halım Allah, sənə bəllidir,
Qənim beş döğül, on döğül, əllidir.
Bəyənmə, gedim özgəyə əl açam,
Bu çağımda özgə dəliyə qaçam.
Sənin bəndənəm yaxşıyam, ya yaman
Kimim var, əgər sən qapından qovan?*

*My condition is known to you, Allah,
My grief is five doguls, ten doguls, fifty.
Don't be displeased, I will go to the other,
In this age I run after the other.*

دیوان اشعار محمد خلیفہ عاجز گرمهرودی (معروف به عاجز سربابی). مقدمہ تصحیح و تحشیہ: 21
s. 100 دکتر حسین محمدزاده صدیق. تهران، شمارگان ۱۳۸۹

I am your servant, good or bad.

*Who have I, if you drive me out of your door?*²²

The small masnavis of another southern poet, M.Khalkhali, which we have, show that he had religious inclinations. Thus, the poet's masnavis, consisting of 2 verses of 3, 1 verse of 6, and 1 verse of 36, contain his thoughts on mystical and worldly love. His 36-verse masnavi is a classic love masnavi. Here, the poet praises his beloved. In his opinion, even if the love of a lover who captivates a person with her beauty falls into the heart of an infidel, he will turn away from his faith:

Basıb könlümü əzsə tüğyan edər,

Deyərsən ki, kafir müsəlman edər.

If he crushes my heart, it will make it rage,

*You say, the infidel will make a Muslim.*²³

The language of Khalkhali's masnavis is understandable. The poet's people create beautiful examples of poetic text, benefiting from colorful words and expressions with high artistry. Due to their linguistic and stylistic features, sweet dialect, artistic metaphor system and other functional aspects, these poems resonate with the masnavis of the author's contemporary, Mahammad Khidji.

M.M. Shukuhi's masnavi titled "Shukuhi's description-state" talks about the poet's complaint about the universe and time, and about his tears for his passing youth. The work begins with a description of old age. The poet recalls his youth with regret, sees the reason for his graying hair and the forced in and out of breath in the ruthlessness of the universe:

Cavanlıq gedib bilmədim qədrini,

Necə görmədim, arizi bədrini.

I did not know the value of youth,

²² دیوان اشعار ترکی حکیم ملا محمد حیدری. مقدمه تصحیح و تحشیه: دکتر حسین محمدزاده صدیق
پینار کرج ۸۸۳۱. s.44.

²³ Xalxali, M.. Sələbiyyə və başqa şeirlər / M.Xalxali, tərt. ed. Fərhəng Xak Nejad.
Tehran: – 1379. s. 44

*I did not see how I came to know its misfortune.*²⁴

The poem also has a socio-political character. Shukuhi associates another reason for his rapid aging with the misery he was in, the poor lifestyle he led for a pitiful life. The poem is reminiscent of N.Ganjavi's ode "Old Age" in terms of its poetic content. In South Azerbaijan literature, the masnavi also attracts attention as a functional form of lament and elegy poetry.

A.Raji is the most powerful lament poet of his time. *S.Huseyn has studied the poet's work in his monograph "Azerbaijani lament literature and the poetic world of Abulhasan Raji". Among Raji's works, one of his masnavis with pun rhymes attracts attention. S.Huseyn, as well as F.Kocharli,*²⁵ N. Rizvan and H. Abiyev called that poem *tajnis*. However, it is known that *tajnis* is a type of *goshma*, which is a form of *ashug* poetry, and the use of puns in classical literature is not the first occurrence in Raji's work. It should be noted that in the XIV century, I. Nasimi's *ghazals* based on puns were analyzed by researchers not as *tajnis*, but as *ghazals*.²⁶ In that *masnavi*, Raji sings of love and complains about his mistress:

*Gəl ey aşıqın atəşə yanduran,
Məni yanə-yanə qoyub yan duran.
Rəvadur qalımmən şəbi-tar ilə,
Keçirt sübhə tək sən şəbi-tar ilə.*

*Come, O lover, who sets you on fire,
Who leaves me beside you and stands beside you.
With the shabi-tar of the beloved,
With the shabi-tar alone, pass the dawn.*²⁷

²⁴ Cənub ulduzları / tərt.ed. Ə.Hüseyni, Y.Piriyev. – Bakı: Yazıçı, – 1984. –s. 161

²⁵ Hüseyn, S.B. Azərbaycan mərsiyə ədəbiyyatı və Əbülhəsən Racinin poetik dünyası / S.B.Hüseyn. – Bakı: Ekoprint, – 2015. – s.113

²⁶ Nəsimi İ.M. Seçilmiş əsərləri: [iki cildə] / İ.M.Nəsimi, tərt. ed. H.Araslı. – Bakı: Lider-nəşriyyat, – c. 1. – 2004. – s.43

²⁷ Raci, H.Ə. Seçilmiş əsərləri / H.Ə.Raci, tərt. ed. Hafiz Abiyev. – Bakı: Sabah, – 1992. – s. 249

Huseyn Dakhil Maraghayi also wrote the terrible scene of the Karbala tragedy and the sighs of the women of the "Ahl-e-Bayt" with heartache in his masnavis, describing this bloody event throughout his life and never tired of "saying lament" to Huseyn:

*Bəs ki, cismindən olub al qan rəvan,
Kuhü səhranı edib dəryayı – qan.*

*But, if you become a body, you will drink blood smoothly,
And if you make a desert into a sea - blood.²⁸*

Another famous representative of the lament is Mirza Taghi Qumri. In one of his masnavis, the Karbala tragedy has an original character. The poet expresses his lamentation, regretting the martyrdom of Huseyn. He is proud of being a nouveau riche and repeatedly emphasizes his gratitude to God for this talent:

*Həzar şükr yetişdim muradə aləmdə,
Həmişə növhəgər oldum bu bəzmi-matəmdə.
I have reached the world of a thousand thanksgivings,
I have always been a new-born in this feast-mourning.²⁹*

Another lament is in the form of a three-line masnavi by the author of Muhammad Amin Dilsuz. The poet succeeded in creating emotional verses while describing the events of Karbala:

*Soldurub gülşəninün güllərini,
Gətdilər naləyə bülbüllərini.
Öldürüb nazlı Əli Əkbərini,
Oxlyıb həlqi-Əli Əsgərini.
They have withered the flowers of the gulshan,
They have gone to lament the nightingales.
They have killed the tender Ali Akbar,*

²⁸ Dahilərin göz yaşı: mərsiyələr / tərt. ed. M.İ.Əliyev, A.Ramazanov. – Bakı: Elm, – 1990. – 110 s. s.402

²⁹ Köçərli, F.Q. Azərbaycan ədəbiyyatı, [2 cildə] / F.Q.Köçərli, R.Qənbərqızı. – Bakı: Avrasiya Press, – c.2. – 2005. – s. 338

*They have sung the song of Ali Asghar.*³⁰

Thus, the research clearly indicates that national consciousness and Islamic values are more prominently reflected in the poetic worldview of Southern poets. Laments, which merit extensive scholarly examination in contemporary literary studies, stand out as noteworthy and accomplished examples of masnavi poetry.

In the “**Conclusion**” section of the study, a number of specific findings were made, which can be summarized as follows:

- In ancient and medieval Azerbaijani literature, the masnavi, traditionally associated with stable and recurring themes, represented one of the most prevalent forms of classical poetry. By the XIX century, this classical poetic structure had evolved to adopt a more realistic character in terms of subject matter, became more concise in form, and emerged as the most frequently employed poetic form across various literary genres.

- The study of the masnavi has a deep-rooted and extensive history. Azerbaijani literary criticism has produced a considerable body of research on this subject, including numerous scholarly articles, monographs, and dissertations. The artistic legacies of many XIX century poets, whose works had previously remained unexplored, have now been examined and published.

- The XIX century marks a distinct and original phase in the history of Azerbaijani literature, characterized by a number of unique features. During this period, masnavis emerged that stood out for their thematic depth, ideological content, genre diversity, and poetic innovation.

- The masnavis of this period demonstrate a synthesis of folkloric and classical traditions in both theme and plot. The tradition of nazirat (literary imitation or response) remains relevant as a continuation of classical literary practices.

³⁰ Dilsuz, M.Ə. Seçilmiş əsərləri (qəsidələr, mərsiyələr, növhələr, qəzəllər, müstəzadlar, tərcibəndlər və s./tərt. ed. M.Qarazadə. – Bakı: Çıraq, – 2006. –s.132.

- Despite Azerbaijan being under the colonial rule of the Russian Empire during the XIX century, literary works emerged in the masnavi form that upheld moral-didactic themes and defended national spiritual values. Furthermore, several authors contributed to the enrichment of masnavi literature through translations and adaptations from other sources.

- Social content gained prominence in literature, leading to the development of satirical masnavis, critical verse epistles, and poems targeting societal stagnation, outdated moral norms, and social injustices.

- Allegory became a common literary device in fables and poems, often accompanied by artistic techniques such as irony, metaphor, and character contrast. A dual-layered representation became typical in such works, and their conclusions traditionally conveyed moral and didactic messages.

- With the rise of enlightenment ideals, educational poems began to appear that served pedagogical purposes. Moral-didactic themes became dominant in many masnavis, while works enriched with multicultural elements contributed significantly to the development of literary and cultural exchange.

- Lyrical and epic masnavis of the XIX century reflect a masterful use of poetic devices and metaphors.

- In contrast to the more diversified literary themes of the North, masnavis from the Southern Azerbaijani literary tradition—though relatively limited in thematic variety—demonstrate a more pronounced presence of religious themes. Laments and elegies, particularly those related to the Karbala narrative, are widely represented.

- A large portion of the masnavis produced in XIX century Southern Azerbaijani literature are deeply rooted in folkloric and classical traditions.

- The masnavis of Southern poets often center around moral and philosophical themes, promote Sufi thought, and incorporate Qur'anic verses, interpretations, religious narratives, and hadiths, which

collectively constitute the core thematic framework of their poetic output.

- The allegorical depiction of socio-political realities in Iran, including prevailing contradictions, societal flaws, everyday Iranian life, emerges as a central thematic concern in Southern masnavi poetry.

In conclusion, based on the examined texts and specific examples, it may be stated that the native-language masnavis of XIX-century Azerbaijani literature possess distinctive literary value and originality, qualifying them to be considered among the masterpieces of world literature. A comprehensive and detailed scholarly investigation of the vast corpus of native-language masnavis from this period remains one of the pressing tasks in contemporary literary studies. Total of 224 sources were used in the dissertation.

The main content of the dissertation is reflected in the following scientific works of the author:

1. Molla Məhəmməd Hidəcinin məsnəviləri // – Bakı: Əlyazmalar yanmır, – 2018. № 2 (7), – s.103-109

2. Məmo bəy Məmai poeziyasında multikultural dəyərlər // Mədəniyyətlərarası dialoqda bədii ədəbiyyatın rolu, Sumqayıt: SDU-nun Redaksiya və nəşr işləri şöbəsi, – 4-5 dekabr, – 2018. – s. 242-243

3. Həsənəliəğa xan Qaradağının məsnəvilərinin qaynaqları və ideya-bədii xüsusiyyətləri // – Sumqayıt: Sumqayıt Dövlət Universitetinin Elmi Xəbərləri, Sosial və humanitar elmlər bölməsi, – 2019. – c.15. № 2, – s. 38-42

4. Mirzə Mehdi Şükəhinin məsnəvilərində sosial mühitin tənqidinin forma və üsulları // – Bakı: Azərbaycan Milli Elmlər Akademiyası, M.Füzuli adına Əlyazmalar İnstitutu, Elmi əsərlər. – 2019. № 2 (9), s. 61-66

5. Məhəmmədbağır Xalxalının “Sələbiyyə” məsnəvisində milli məişət və koloritin bədii təəcəssümü // Elmlərarası inteqrasiya: Linqvodidaktik, linqvokulturoloji və psixolinqvistik aspektlər, – Sumqayıt: SDU-nun Redaksiya və nəşr işləri şöbəsi, – 19-20 dekabr, – 2019. – 133-136

6. Мультикультурные, общечеловеческие и ментальные ценности в маснави Сеида Азима Ширвани // Современные тенденции языкового образования: опыт, проблемы, перспективы: сборник статей участников II Международной научнопрактической конференции, – Арзамас: – 23 марта 2020 г. – с. 164-167

7. Məhəmməd Xəlifə Acizin anadilli məsnəviləri // Klassik Azərbaycan ədəbiyyatı və incəsənətinin milli özünütdəqiqdə və Mərkəzi Asiyadakı mədəni tərəqqidə yeri, – Bakı: Elm və təhsil, – 2020, s.41-43

8. Mirzə Baxış Nadimin məsnəvi yaradıcılığı // Azərbaycan əlyazmaları dünya kitabxanalarında, – Bakı-Naxçıvan: Elm və təhsil, – 30 noyabr, – 2020, s.125-127

9. Mirzə Ələsgər Növrəsin “Pəndi-ətfal” əsərinin didaktik və mənəvi-əxlaqi aspektləri // Cəmiyyətə inteqrasiya və sosial adaptasiya: nəzəri və praktik aspektlər, – Sumqayıt: SDU-nun Redaksiya və nəşr işləri şöbəsi, – 26-27 noyabr, – 2020. s.162-166

10. XIX yüzyl Azərbaycan şairi İsmayil bey Nakâm'in eserlerinde “Hamse” geleneği // – Ankara: Kıbrıs İlim Üniversitesi. V.Uluslararası türklerin dünyası sosyal bilimlər sempozyumu bildiriler. –17-18 aralık, – 2020. – s. 65-71

11. Seyid Mirhəməzə Nigarinin məsnəviləri. Türk dillərinin və ədəbiyyatının tədqiqi və tədrisinin aktual problemləri. Beynəlxalq elmi konfrans.– Sumqayıt: SDU-nun Redaksiya və nəşr işləri şöbəsi, – 20-21 may, – 2021, s.385-387

12. XIX əsr Cənubi Azərbaycan ədəbiyyatında məsnəvi-məqtəllər. V Uluslararası türklerin dünyası sosyal bilimlər sempozyumu. – 05-08 Ağustos, 2021. s.407-412

13. XIX əsr Azərbaycan məsnəvi yaradıcılığında Qasım bəy Zakir təmsillərinin mövqeyi // Orta Doğu və Orta Asya-Kafkaslar Araştırma ve Uygulama Merkezi dergisi Journal of Middle East and Cental Asia – Caucasus research and application center. – Cilt 1,Sayı 2, – 2021. – s. 3-10

14. Azərbaycan ədəbiyyatında məsnəvi janrının təşəkkülü, formalaşması və səciyyəvi xüsusiyyətləri // – İstanbul: Euroasia journal

of social sciences & humanities. – Issued in March 25, – 2021, Vol.8, – № 19, – s.143-150

15. Mirzə Həsən Qarabaği məsnəvilərində Qarabağ ictimai mühiti //“Qarabağın tarixi: siyasi, iqtisadi, mədəni aspektlər” beynəlxalq elmi konfransın materialları. – Sumqayıt: SDU-nun Redaksiya və nəşr işləri şöbəsi, – 17-18 mart, – 2022. – s. 464-466

16. Şuşa şairi Məmo bəy Məmainin məsnəvilərində humanist ideyalar //– Bakı: Filologiya məsələləri, – 2022. № 19, s. 234-240

17. Cənubi Azərbaycan şairi Mirzə Mehdi Şükuhinin məsnəvilərində klassik ənənə // Bakı: “Dil və ədəbiyyat” jurnalı, – İyun avqust. –2022. – № 3 (120), – s. 168-170

18. Azerbaijani masnavis in the context of socio-political events of XIX century // Науковий журнал «Вчені записки ТНУ імені В.І.Вернадського. Серія: Філологія. Журналістика» заарестовано Міністерством юстиції України. – Том 33 (72) № 4, – 2022, ст. 132-136

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