

**REPUBLIC OF AZERBAIJAN**

*On the rights of the manuscript*

**ABSTRACT**

of the dissertation for the degree of Doctor of Philosophy

**POETICS OF THE THEME OF EXILE  
IN THE LITERATURE OF THE AHISGA TURKS**

Speciality: 5715.01 – Literary theory, literary analysis  
and criticism

Field of science: Philology

Applicant: **Enver Fazlioghlu Ozturk**

**Baku – 2022**

The work was performed at the Department of Theory of Literature and World Literature of Baku Slavic University.

Scientific supervisor: Doctor of Philological Sciences, Professor  
**Asif Abbas Hajiyev**

Official opponents: Doctor of Philological Sciences, Professor  
**Shirindil Hasan Alishanli**

Doctor of Philological Sciences  
**Gafar Mohsun Huseynov**

Doctor of Philosophy on Philology,  
Associate Professor  
**Ulviyya Hasameddin Rahimova**

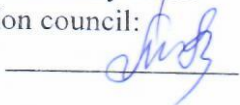
Dissertation council ED 2.13 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at Baku Slavic University

Chairman of the  
Dissertation Council:



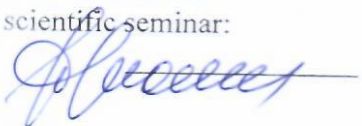
Doctor of Philological Sciences,  
Professor  
**Rahilya Huseyn Guliyeva**

Scientific secretary of the  
Dissertation Council:

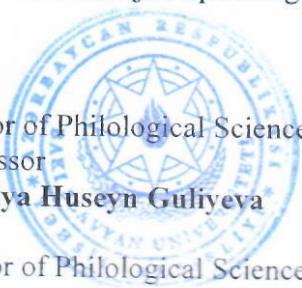


Doctor of Philological Sciences,  
Professor  
**Nasiragha Shahmurad Mammadov**

Chairman of the  
scientific seminar:



Doctor of Philological Sciences,  
Professor  
**Nahida Jamal Mammadkhanova**



## GENERAL NATURE OF THE WORK

The presented dissertation work is devoted to the systematic study of the typology and poetics of the historical and artistic embodiment of exile in the literature of Ahisga Turks on the basis of literature of 1944-2000.

**Relevance and degree of development of the research:** The theme of homeland has occupied an important place in the folklore and literature of the Turkic peoples throughout history, love of country, patriotism has been one of the main ideals of praise. These motives became especially relevant in folklore and literature after the deportation of a number of Turkic and mountainous Muslim peoples from their homeland in the Soviet Union in 1944 and their deportation to Central Asia. This historical tragedy of the Ahisga Turks, who were exiled in 1944, left a deep mark on the national consciousness, morality and culture of this people, and a special "exile folklore and literature" was formed in their national cultures under the influence of this global national tragedy. However, the exile literature of the Ahisga Turks, discovered in poetry and fiction, in the form of a unique poetic phenomenon in terms of content and form, has not yet been involved in special academic scientific research. The study of the exile literature of the Ahisga Turks, combining traditional and new poetic forms, oral and written creative features, is a topical issue that can reveal and generalize the historical-typological and poetic nature of this unique aesthetic-artistic phenomenon . Considering that the poetry of Exile literature has a number of original semantic and structural features, genre and stylistic forms, we believe that the research on this subject will be particularly acute both in historical and theoretical and comparative-typological terms, enriching our literary studies with new generalizations.

The actuality of the dissertation is also connected with the fact that the integration of Turkic peoples, protection of material and intangible heritage, dialogue between their cultures has become an important historical and philological issue in the modern period when ethnic, national and religious conflicts are expanding. Multiculturalism is one of the priorities of state policy in Azerbaijan and the way of life

of the people. One of the important manifestations of this is the harmonious integration of Ahısqa Turks living in Azerbaijan as a community in sixty years, preserving and developing their ethnic culture, folklore, literature and native language. The study of these historical processes, the Exile period folklore and literature of Ahısqa Turks living in Azerbaijan is an actualistic scientific issue in terms of azerbaijanism and ahısgashism, as well as general Turkology.

However, the current research on the history of Ahısqa Turks in Azerbaijan and Turkey, folklore and Ethnography, dialects, mainly on certain features of classical literature and ashug art, on the subject of exile in folklore and literature, on some of modern writers and poets, views and considerations played the role of scientific base in our research.

From this point of view, researches of professor Asif Hajili<sup>1</sup>, professor Abbas Hajiyev<sup>2</sup>, professor Ismail Kazimov<sup>3</sup>, doctor of

---

<sup>1</sup> Abbasoğlu (Hacılı), A. Vatan Derdi, Yurt Derdi - Ahıska Türklerinin Sürün Folkloru // Milli Folklor, – 1991. Sayı 9, – s. 52-56; Hacılı, A. Qərıbım bu vətəndə: Axısqa türklərinin etnik mədəniyyəti / A.Hacılı. – Bakı: Gənclik, – 1992. – 216 s.; Hacılı, A. Çağdaş folklor yaradıcılığının tipologiyası və poetikası (Axısqa türk şifahi nəsrı əsasında) / Azərbaycan şifahi xalq ədəbiyyatına dair tədqıqlər, XIV. – Bakı: Səda, – 2003. – s. 15-28; Hacılı, A. Axısqa türkləri: Vətən bilgisi // – İstanbul: Ahıska Reklam Tanıtım Ajansı Yayınları, – 2009. – 583 s.; Hacılı, A. Hatıralarda Ahıska Yurdu – 1 // “Bizim Ahıska”, Bahar, – 2011. Sayı 22, – s. 31-35; Hacılı, A. Hatıralarda Ahıska Yurdu – 2 // “Bizim Ahıska”, Yaz, – 2011. Sayı 23, – s. 12-18; Hacılı, A. Axıska türklərinin sürgün folkloru / A.Hacılı. – Bakı: Mütərcim, – 2014. – 100 s.; Hacılı, A. Axıska türklərinin inanc dünyası / A.Hacılı. – Bakı: Mütərcim, – 2014. – 108 s.; Hacılı, A. Axıskalı Aşiq Molla Məhəmməd Səfilı / A.Hacılı. – Bakı: Mütərcim, – 2014. – 84 s.; Hacılı, A. Axıskalı Şair Usta Mürtəz / A.Hacılı. – Bakı: Mütərcim, – 2015; Hacılı, A. Ahıska türklərinin folklorunda rus zülmünü anlatan motivlər // “Bizim Ahıska”, – Ankara, – ocak-mart, – 2005. Sayı 2; Hacılı, A. Axısqa türklərinin folkloru və çağdaş sosial yaşanı (ingilis dilində) // Folklor və etnoqrafiya, – 2004. №1.

<sup>2</sup> Hacıyev, A. Tiflis Azərbaycan teatrı / A.Hacıyev. – Bakı, – 1984. – 160 s.; Hacıyev, A. Tiflis Azərbaycan və Adıgün türk teatrı / A.Hacıyev. – Bakı: Borçalı, – 2006. – s. 21-31.

<sup>3</sup> Kazımov, İ. Axıska türklərinin dili / İ.Kazımov. – Bakı: Elm, – 1999. – 278 s.; Kazımov, İ. Ahıska türkləri və Azərbaycan / İ.Kazımov. – Bakı: Elm və təhsil, – 2004; Kazımov, İ. Axısqa türkləri: dil, tarix və folklor / İ.Kazımov. – Bakı: Elm və təhsil, – 2012.

philosophy in history Sevil Piriyeva<sup>4</sup>, Sevil Piriyeva and Allahverdi Piriye<sup>5</sup>, as well as K.Aslan<sup>6</sup>, T.Kukulov<sup>7</sup>, L.Shimshakov<sup>8</sup>, N.Sasiyev<sup>9</sup> and others in their culturological, historical books. We have taken the texts from different collections, from the collection of works of poets and writers.

Scientists operating in Turkey F.Kirzioglu, A.E.Gökdemir, S.Bonturk, Y.Zeyrek, U.Uravelli, M.Aliyev, R.Bayraktar and others' studies have been used in appropriate parts of the dissertation since ancient times as studies aimed at the history of Ahisga Turks, social, political, legal issues, research of certain languages and classical folklore.

**Objectives and tasks of the research.** Taking into account the above-mentioned problems, the study of the following issues has been set as the main goals and objectives of the study .

The purpose of the research is to study the typological nature and poetic nature of the exile literature of the Ahisga Turks, to reveal their role in the socio-cultural life and literary process. Even in the difficult socio-political conditions of the period of exile, the oral and written artistic creativity of the Ahisga Turks underwent a unique development path, and the literary and cultural environment in Azerbaijan played an important role in this process. At present, the Ahisga Turks Writers' Union is successfully operating in the Saatli region of Azerbaijan, and many poets and writers are engaged in

---

<sup>4</sup> Piriyeva, S. Axısqa Türkləri Azərbaycanda (tarix, sosial – mədəni həyat) / S.Piriyeva. – Bakı: Elm Nəşriyyatı, – 2005. – 264 s.

<sup>5</sup> Piriye, A., Piriyeva, S. Ata Yurdum Ahıska / A.Piriye, S.Piriyeva. – Bakı: Mütərcim Nəşriyyatı, – 2001. – 256 s.; Piriye, A., Piriyeva, S. Türksüz Qalan Ahıskam / A.Piriye, S.Piriyeva. – Bakı: Vektor Nəşrlər Evi, – 2007. – 233 s.

<sup>6</sup> Aslan, K. Ahıska türkləri // – Ankara: Ahıska türkləri kəltür və dayanişma derneđi, – 1995. – 87 s.

<sup>7</sup> Kukulov, T. Axıska türklərinin tarixinə bir nəzər / T.Kukulov. – Bakı: Abilov, Zeynalov və Ođulları, – 1999. – 91 s.; Kukulov, T. Axıska türklərinin etnik mədəniyyəti / T.Kukulov. – Bakı: Elm və təhsil, – 2014. – 232 s.

<sup>8</sup> Şimşəkəv, L. Sürgün xatirələri / L.Şimşəkəv. – Bakı: Mütərcim, – 2008. – 232 s.

<sup>9</sup> Sasiyev, N. Yetim qalmış Axıskalı / N.Sasiyev. – Bakı, – 2011. – 360 s.; Sasiyev, N. Baba ocađı ana sıcađı. Axısxa türklərinin folkloru / N.Sasiyev. – Bakı: Müəllim, – 2007. – 302 s.

literary work. Several representatives of Ahisga writers and poets, who developed in close connection with the literary environment of Azerbaijan, are members of the Azerbaijan Writers' Union. One of the purposes of the dissertation is to study these new features of literary creativity formed during the period of exile. At the same time, in modern times, many traditional genres of folklore have been enriched with new content, images and plots, stylistic means, and have begun to express new historical events. Also, for the first time in the literary and artistic tradition of Ahisga, new genres such as novel, story, poem, free poetry appeared in Azerbaijan. The study of all these new genres, stylistic forms, traditional genre modifications is one of the goals of the dissertation.

- The objectives of the study include:
- General characterization of the theme of exile in the folklore and literature of the Ahisga Turks;
- Research of historical memory and patriotic ideals in traditional folklore and literature of Ahisga Turks;
- Clarification of the impact of the deportation of 1944 on the national consciousness, culture and literature of the Ahisga Turks;
- To give a general character of the literature of the exile period of the Ahisga Turks;
- Substantiation of the existence of the exile literature of the Ahisga Turks as a unique literary event;
- Analysis of the theme of homeland and the concept of exile in the exile literature of the Ahisga Turks;
- Research of genre and composition, language and style, content features of exile literature;
- Study of Azerbaijan in modern folklore and literature of Ahisga Turks;
- Generalization of theoretical and methodological provisions for the future research of the subject of exile and exile literature in the literature of the Turkic peoples.

**Research methods.** Comparative-typological and comparative-historical, cultural-historical, structural-semantic, biographical research methods were used in the dissertation. In accordance with the nature of the specific tasks in the research process, research methods

such as description, analysis, interpretation, scientific conclusions and conceptual provisions in the existing research of experts on the subject were also used.

**Main provisions for protection.**

- Historical and political processes, first of all, repressions are a factor that deeply affects the national existence and culture, folklore and literature of the Turkic peoples in the former Soviet territory;

- The semantic and stylistic transformations of traditional genres such as "mourning" and "sayings" in the folklore of the Ahisga Turks during the exile period, as well as new genres such as poems, stories, novels, memoirs during the exile period are unique poetic systems of syncretic nature;

- The authorship of the Ahisga writers living in Azerbaijan has its own peculiarities coming from the belief of the realities of Azerbaijan and literary ties;

- On the basis of the research of folklore and literature formed during the Exile period of the Ahisga Turks, extensive information and theoretical-methodological base for the investigation of exile and emigration folklore and literature of Turkic peoples in general;

- The study of this topic, the interpretation of the historical connection between the ethnic culture of the Ahisga Turks and the moral values, mental characteristics, folklore and literature of other Turkic peoples can create a methodological basis for future all-Turkic research in this area.

**Scientific novelty of the research.** In the dissertation, the fiction of the Ahisga Turks in general, including exile poetry and prose, was studied for the first time as a special literary-historical and literary-theoretical problem. For the first time, the content and poetics of exile literature, which is an artistic expression of socio-historical processes and national self-consciousness, have been systematically analyzed. The content and form, genre and stylistic features of the "exile literature" formed in the culture of the Ahisga Turks were systematically studied, the obtained results were summarized and theoretical and methodological provisions for the study of similar artistic materials of other Turkic-speaking peoples were formed. Thus, for the first time, the ethnic culture of the Ahisga

Turks, including folklore and written literature of the exile period, was systematically studied, the impact of historical and political processes on literary creativity was studied, new poetic modifications of traditional genres and poetic typology of new genres formed as a result of literary relations were studied and the functional role of literature in the public consciousness and way of life was analyzed, a modern theoretical and methodological basis for the future research of this new literary concept was created, and future research directions on this topic were identified.

**Theoretical and practical significance of the research.** The scientific-theoretical significance of the research lies in the generalization of the typological features of the influence of historical and political processes on the national culture and literature in the new period, the concept of "exile literature" that emerged as a result of this influence. The scientific-practical value of the dissertation is that the results can be used in teaching the subject of literary theory and literary-historical courses, special seminars on Turkology, folklore and literary criticism, folklore and literature of the Turkic peoples, writing research papers and textbooks in philological faculties of the republic.

**Approbation of research work. A list of articles and conferences is provided.**

**Total volume of the dissertation:** dissertation introduction – 19 869 signs, three chapters (first chapter three semi – final – 46 778 signs, second chapter three semi – final – 91 144 signs, third chapter five semi-final-86.684 signs), conclusion – 8 580 signs, the list of used literature consists of a total of 274 319 signs.

## **CONTENT OF THE RESEARCH**

The "**Introduction**" part of the dissertation notes the relevance, scientific novelty, theoretical and practical significance of the research topic, describes the subject, objectives and methods of research, as well as the provisions of the dissertation submitted for defense.



**The first chapter** is called "Historical typology of exile literature of the Ahisga Turks" and consists of three sub-chapters. In the first part of this chapter ("Historical sources of the exile literature of the Meskhetian Turks") historical sources of ethnic culture of Ahisga Turks, the influence of different historical stages and important events from ancient times to modern on ethnic consciousness, influence, socio-cultural life, folk art, love, written literature is traced. The ancient period, the stages of the Ottoman Empire since 1578, the Russian Empire since 1828, the period of awakening of national consciousness at the beginning of the XX century, the processes that took place after the accession of the Soviet Georgia and the exile of 1944 with the agreement concluded between Turkey and Soviet Russia in March 1921 are interpreted.

The strengthening of the cultural ties of the Ahisga Turks with Azerbaijan during the Soviet period, the role of a large number of party and government workers, teachers, journalists, directors and actors from Azerbaijan in the development of Ahisga national culture and education. During this period, the national press developed rapidly, with the publication of such publications as "Adygün Kolkhozçusu" (1931), "Gizil Ranchbar" (1933), "Communist" (1930), "Bagban" (1933), "Village of Socialism" (1940). With the help of the Tbilisi Azerbaijan Drama Theater, the Adigün Mobile Collective Farm-State Farm Theater, headed by the great artist Ibrahim Isfahanli, began operating in 1934<sup>10</sup>.

However, the deportation of the Ahisga Turks from their homeland to Central Asia and Kazakhstan in 1944 by the Soviet regime dealt a devastating blow to their national existence and culture. Although the Ahisga Turks, who lived under a special commandant regime for 12 years, were exempted from the commandant regime and restrictions on relocation in 1956 by a decree of the Presidium of the Supreme Soviet of the USSR, they were deprived of the right to return to their homeland. In this section,

---

<sup>10</sup> Hacıyev, A. Tiflis Azərbaycan teatrı / A.Hacıyev. – Bakı, – 1984. – 160 s. – s.138-141; Hacıyev, A. Tiflis Azərbaycan və Adıgün türk teatrı / A.Hacıyev. – Bakı: Borçalı, – 2006. – s. 21-31.

such historical processes are interpreted as historical sources of the formation of the exile literature of the Ahisga Turks.

The second section of the first chapter, "The Azerbaijani context of the exile literature of the Ahisga Turks" analyzes the historical chronicle and features of the deep relations of the Ahisga Turks with Azerbaijan, which have been observed in all periods of history and especially intensified since the beginning of the last century. The bilateral nature of these relations, the active participation of such personalities as Omar Faig Nemanzadeh, Ahmad Bey Pepinov, Shafiga Afandizade, Adil Afandiyev, Fuad Afandiyev, Movlod Bayrakdarov in the socio-cultural life of Azerbaijan and the exceptional role of Azerbaijani intellectuals in the development of Education, Science, Culture, press, education are interpreted. After the tragic role in the history of the ahisga Turks, these relations, which were broken after the November exile in 1944, after the events of the Ahisga Turks in Fargana in Uzbekistan since 1958 and 1989, the restoration of the migration to Azerbaijan and the revival of the national culture are monitored. The native attitude of the Azerbaijani people allowed Ahisga Turks to build a prosperous life, preserve their native languages, customs and rituals, way of life and economy, get secondary and higher education in the Azerbaijani language, which is very close to the Ahisga dialect, train higher educated national cadres, create literature and press in their native language for the first time.

The Ahisga Turks, who have harmoniously integrated into Azerbaijani society, also take an active part in the social and cultural life of the Republic. The Meskhetian Turks were not left out of the process of resolving the Armenian-Azerbaijani Nagorno-Karabakh conflict, 81 Meskhetian Turks were killed in the battles, and Iskander Aznavurov was awarded the title of National Hero (74). At present, "Vatan" Public Union of Ahisga Turks, Ahisga Turks Cultural Center, Ahisga Turks Writers' Union, various amateur groups operate in Azerbaijan. The literature of Ahisga Turks is developed in Azerbaijan and Usta Murtaz, Jabir Khalidov, Shahismayil Adigunlu, Mirjavad Ahisgali (now settled in Turkey), Zeynul Yektayi, Nureddin Sasiyev, Hamdi Yitgun, Shamshir Shimshakoglu, Ilim

Shahzadayev (Safil), Gulahmad Shahin, Ilyas Khalil, Mahammad Pashaliyev, Muzeyfa Goja Adigunlu, Tazagul Jovdatgizi, Musaddin, many poets and writers have been or are engaged in literary creation. Several representatives of Ahisga writers and poets, who developed in close connection with the literary environment of Azerbaijan, are members of the Writers' Union of Azerbaijan, as well as the Union of Writers of Ahisga Turks in Saatli region. The literature of Ahisga Turks in Azerbaijan has developed and gained its unique features. For the first time in the literary and artistic tradition of ahisga new genres such as novel, narrative, story, poem, memoir, free poetry appeared in Azerbaijan. In the works of modern writers and poets of the Ahisga Turks, along with longing for the homeland, the theme of Azerbaijan, the ideals of Azerbaijanism, the motives of Karabakh occupy an important place.

As a genre of poets and prose representatives of Exile literature, the works of poets and prose consisting of traditional, poem, novel, story, memoirs, travelogues, new genres such as lyric poetry, goshma, garayli, Bayati, tejnîs, Ghazal, “the word”, “discourse”, “epic”, the unity of oral, classical written and modern literary styles, return homeland, patriotism the general form and content characteristics of motifs such as feelings, grief and exile sufferings are analyzed. In the period of exile of ahisga Turks, it is found that artistic creativity plays an important role in the modern ethnic existence of Ahisga Turks, deprived of their national rights and still not returned to their homeland from the functional point of view of artistic literature as the main factor protecting and sustaining the national identity consciousness, the importance of folklore and literature.

The second chapter of the dissertation is called” poetic semantics of Exile literature of Ahisga Turks “and in the first section of this chapter” historical memory in classical and modern literature of Ahisga Turks” is studied. The transfer of historical memory, memories about the future, national identity consciousness to the new generation has become the main factor allowing to protect the national identity during the Exile period.

“In ordinary conversations with the older generation, you can see how they respect and honor traditions and religious rites. It is the national duty of every AHisga turk to pass on the traditions of folk literature from generation to generation, to pass on the responsibility of preserving it in historical memory as a moral mission from the oldest to the youngest. These people, who have been repeatedly deported, do their best not to forget their history, vocabulary and sayings, bayats, songs, tales, proverbs, parables, legends, riddles and other examples in the genre of folklore<sup>11</sup>.

The main means of accomplishing this mission in the public consciousness and public life of the people deprived of National Press, education, education, living in different countries in exile conditions were folk dances and ceremonies, memories, legends transmitted from generation to generation. This goal has led to functional changes in art, the actualization of certain genres. Thus, the folklore and literature of the AHisga Turks, along with their literary and aesthetic value, became relevant as a carrier of important historical information and memory, as a didactic tool. Based on the analysis of the literary material collected and published so far, we can divide the literary texts of the AHisga Turks reflecting the historical processes into the following groups:

- a) texts dedicated to the occupation of AHisga;
- b) texts reflecting political repression and Armenian terror after the occupation;
- c) works revealing the tragedy of Exile;
- d) works dedicated to the struggle for return to the motherland and historical personalities.

During the Ottoman Empire, the work of AHisgali writers evolved in accordance with the general development trends of the general literary process of the sultanate, taking into account certain local nuances, and therefore we do not touch on this topic separately. However, the occupation of AHisgan in 1828 had a serious impact on the lives of the local population, the Ottoman state as a whole, and

---

<sup>11</sup> Piriyeva, S. Axısqa Türkləri Azərbaycanda (tarix, sosial – mədəni həyat) / S.Piriyeva. – Bakı: Elm Nəşriyyatı, – 2005. – 264 s. – s.151.

the Caucasian Muslims, and a special series of "patriotic agitations" was formed in the literature under the influence of this event. Among the poets who witnessed and reacted to this event were Ashig Uzeyir Fagiri from Poskhoflu ("Ahisga agity", "Ahisgan's fall", "Ahmediye agity", "Ahisgan's fall", "Embrace the Ahisga war"), Shair Gulali ("Ahisga gul"), Ashig Garib's ("Ahisga aghlatmasi", 1828), Dashdemir's ("Aghilkelek uzerine aghit", 1828) genres formed the Ahisga mourning genre and expressed its content in accordance with the new period, keeping its relevance in the later stages of history, especially during the exile.

This section analyzes the works of the above-mentioned classical poets, as well as poets and ashugs of later periods Khasta Hasan, Mullah Mohammad Safili and others, reflecting the tragedy of Ahisga, the provocation and terror committed by Armenians in these events. A living witness of exile from the artists of ahisga Turks living historical memory Usto Murtaz ("Yetishdi (1944, 14 November)", "Konul (Memory of Exile days)", "Aghlarım", "Aghlasin", "Hani?", "Konul", "Dastani Balabek", "Benim "), Aslan Shair ("Vetensizim ", "Aghlarım", "Yangon Izahar", "Veten", "Vetendedir ", "O Beautiful homeland!", "İlyas Efendinin dastani "), Shimshek Surgun Kakhareti ("Enver muellim! Anvar Udabashova"), "Vetan oghlu Yusifa. Yusif Sarvarova), Zeynul Yektai ("Qirx dordunci tarixda" – Urael, 75-78), Nuraddin Sasiyev ("Sondurulmus ocaqlar. Dastan) Sakina Zonavli ("Kobliyan", "Kobliyandur", "Kovi Zonavin"), Indusali Musaoghlu ("veten dastani"), Dardli guzel ("Yandım, Muqaret"), Usto Bakir ("Kavkazin turkusu), Ashiq Binali ("Qismet et vetene bizi") and others are studied separately.

In the works of poets and Nazirs Jabir Khalid, Nuraddin Sasiyev, Tazegül Cevdatgizi, Muzeyfa Goja Adigonlu and others who wrote historical styled works of modern poets of ahisga Turks, the attitude to historical events, personalities, values, didactic, aesthetic, philosophical content in texts, poetic features are analyzed and generalized.

In the second part of the second chapter, "Concepts of homeland and exile in the exile literature of the Ahisga Turks", the exceptional importance of the concepts of "homeland" and "exile" defining the

public consciousness, worldview, ethnopoetic worldview, culture and attitude to life of the Ahisga Turks during exile, the semantic contradictions they create in public consciousness and culture, folklore and literature are studied, and reality, history, and the environment are perceived in the context of homeland-exile, time-exile in the homeland, native-foreign, homeland-foreign is shown.

Ethnic consciousness and exile literature explain that the national practice and goal, regardless of where people live, is to return to their homeland, to their ancestral homes, ancestral graves, charming nature and ancient history.

Different poetic forms of the concepts of homeland and abroad, which are the main theme of the exile literature of the Ahisga Turks, the semantic axis, the text-creating factors, are revealed:

a) transformation of traditional literary means typical of classical literature and folklore in accordance with the theme of exile;

b) expression through original artistic means, which are the product of the author's work;

c) the use of forms consisting of a synthesis of these two methods.

It is established that the transformation of the classical literature and folklore tradition in accordance with the theme of exile was observed primarily in the works of the older generation, poets formed on the basis of oral folk art, ashug art, and in this regard works of Aslan Shair ("Vatensizim", "Aglarim", "Ey Gozel Vatan!") Usta Murtaz ("Yetishdi (November 14, 1944)", "Konul (Memory of the days of exile)", "Aglarim", "Aglasin", "Hani?", "Konul", "Dastani Balabek", "Benim"), Sakina Zonavli ("Kobliyan", "Kobliyandur"), Indusali Musaoglu ("Epic of the Motherland"), Usta Bekir ("Caucasian Song"), Dardli Gozel ("Yandim , Mugaret"), Ashig Binali ("Qismet et vetene bizi") written in the course of literary tradition are analyzed.

At the same time, the features of classical poetry are followed in the new generation of Ahisga poets and prose writers. From this point of view, the poet Mircevat Ahisgali's epic "Qurbetden iniltirer" is analyzed. In the works of these poets and writers, elements of

classical love poetry, philosophical poetry, "mourning", travelogues are analyzed, their new content and modifications to suit the modern reader are interpreted on the basis of the works of both older and new generation writers.

Another form of appeal to the concepts of homeland and abroad – their expression through original artistic means, which are the product of the author's work - is followed by many modern poets. In the poetry of these poets Jabir Khalid ("Bir shekil chekem (Usta Ismikhan tadaya)", "Vatan"), Shahismayil Adigunlu ("Men gedecem"), Hamdi Yitgun Gomorolu ("Bezer oldum") and others, the replacement of folklore style with literary criteria is completed. The appeal is revealed as an individual literary method that depends on the creative principles of the authors. As a result, new styles, methods, genres of poetry and prose are introduced into Ahisga literature, and individual style evolves. All this is of interest as a process that indicates the increase in the professional level of exile literature of the Ahisga Turks.

In modern literature, among the works dedicated to the themes of homeland and abroad, there are intermediate texts consisting of a synthesis of folklore and literary forms. In general, in these works, written in the tradition of folklore, the author's individuality is quite active, expresses a personal attitude to events, the view of the lyrical "I", reveals a subjective position. From this point of view, as a typical example of the literary tendency in question, works of Simsek Surgun Kakhareti ("Vetene aid sheirler", "Dunya viran olub geder", "Bextsiz turkler"), Ilyas Idrisov ("Hesret "), Musaddin ("Georgia"), Usta Bekir ("Kavkazin Turkusu"), Mehayar Ahmadoglu Varkhanli ("Georgia") are being studied. In this section, it is established that the concept of homeland is a broad concept in the public consciousness and poetry of the Ahisga Turks and covers not only Ahisga , but also the Caucasus, Georgia, Turkey and Azerbaijan:

*Azərbaycan açdı geniş bağrını,  
Qəbul edib verdi öz ocağını,  
Qırğından qurtardı xalqın sağını,  
Mərd sığnacağımız, can Azərbaycan!*

\*\*\*

*Öz atməgün, suyun bölübən verdin,  
Əzəldən qardaşın, – dayıma dedin,  
Baş sağlığın bizə ilkin gətirdin,  
Qardaşımızsan sən, can Azərbaycan!<sup>12</sup>*  
\*\*\*

*Ana torpağımın bahası yoxdur,  
Pak hava, sərin su, bulağı çoxdur,  
Doğrusi cənnətdə belə yurd yoxdur,  
Cənnətə malikdir bizim Gürcüstan.<sup>13</sup>*  
\*\*\*

*Öz adını öz diliyənin süsliyan  
Övladını öz əliyənin bəsliyan  
Dünyamızı xoş sabağa səsliyan  
Gönüllərin umut yolu Türkiyəm...  
Hey, hey bənim ulu Türkiyəm.  
Adı, özü umut dolu, Türkiyəm.<sup>14</sup>*

The texts of Ahısqa writers on the subject of Karabakh as a whole can be considered as valuable examples of the Karabakh series in our poetry. In her lyrical-emotional works of Tazagul Jovdatgizi (“Aghla, can Xocalım, aghla”, “Dagılar, Xocalım ne oldu?”, “Xain ermeni!”, “Dad erməni elinden”) reveals the characteristic of romantic craftsmanship and poetic originality of Turkish exile literature from mastering the folk poetic tradition and sincerity of feelings:

*Ucu ərsə çatan dağlar,  
Dağlar, Xocalı nə oldu?  
Üstünə qar yağmış bağlar,  
Bağlar, Xocalım nə oldu?  
Diksindiridi güllə səsi,  
Bu uyuyan təbiəti,*

---

<sup>12</sup> Hacı, A. Axısqa türkləri: Vətən bilgisi // – İstanbul: Ahıska Reklam Tanıtım Ajansı Yayınları, – 2009. – 583 s. – s. 525-526.

<sup>13</sup> Yəne orada, – s. 526.

<sup>14</sup> Xalid, C. Axısxa nəğmələri / C.Xalid. – İstanbul: Akkale EYP, – 2019. – 442 s. – s. 300.



*Ucaldı fəğan-naləsi,  
Dağlar, Xocalım nə oldu?  
Birdən qopdu ahu-fəryad,  
Mədət, Allah, bizə imdad,  
Atdı güllə, dindi sursat,  
Dağlar, Xocalım nə oldu?  
Sən oranın sahibisən,  
Neçə işlər şahidisən,  
Vətənimin tarixisən,  
Dağlar, Xocalım nə oldu?  
Düşmən xalqa saldıranda,  
El-aləmi qaldıranda,  
Qoca-cavan öldürəndə,  
Dağlar, Xocalım nə oldu?<sup>15</sup>*

In the third part of the second chapter “didactic content in exile literature of Ahisga Turks”, two important moral foundations of the ethnic culture of Ahisga Turks – it is noted that prominent representatives of the Ahisga-Çıldır ashug school, which has rich traditions, such as Ashug Shenlik, Khasta Hasan, Molla Muhammad Safili, are widely disseminated in their works religious and moral values, moral criteria, rules of etiquette, moral values, didactic motives in the Ahisga ashug school, oral folk music as a whole, folk pedagogy. It is shown that the socialization of the new generation in the period of exile without official forms of national education, institutional enterprises of education, professional press, publishing system takes place only in the family and generation, in the neighborhood and within, and therefore ceremony, folklore and literature took the leading place in the implementation of these tasks, in terms of didactic functionality. Over the past seventy-five years, almost all genres and thematic groups of the Ahisga exile folklore and literature have, in one way or another, carried out the function of patriotism, religious-moral, social-moral upbringing. At the same time, special didactic and educational texts, as well as children's literature were formed in the exile literature of the Ahisga Turks. Observations show that the

---

<sup>15</sup> Cövdətqızı, T. Haqqa gedən bir yoldayam / T.Cövdətqızı. – Bakı, – 2012. – s. 7.

didactic literature of the Ahisga Turks is realized in the following directions, and it is expedient to study in these directions:

- a) religious and spiritual education,
- b) patriotic education,
- c) social and moral education,
- d) pedagogical and enlightenmeducation.

From this point of view, based on the analysis of poems, anonymous texts Usta Murtaz's "Soylen anam aghlamasin: Haqdan geldi emir bize", "Yaxşidur", Zarzimali Aslan's "Nesihet", Jabir Khalid's epic poem "Ovlad borcu", "Zehmet poeziyadır", "Olmeye deyer", "Sabirdur sabir", "Tovbe qapileri achuxdur", "Eyluklerin qalacakh", "Kitab", "Elifbanı bilirəm", "Biliyin qiymeti", "Arzu olunan adam", "Yurda dua etmeduxca" shows that in the exile literature of the Ahisga Turks, didactic motives are revealed, first of all, in religious-philosophical and patriotic texts, and at the same time, educational-didactic genre forms and unique children's literature have been formed recently. In the exile literature of the Ahisga Turks, the didactic content has different shades of meaning and serves to convey to readers the religious-spiritual, patriotic, social-moral, pedagogical-enlightenment values and ideas. In terms of poetic form, works written in didactic texts of Ahisga Turks and children's literature in classical and modern literary forms are followed, the new literary trend is developing under the influence of national literary tradition and Azerbaijani children's poetry.

The first chapter of the third chapter entitled "genre and style features of Exile literature of Ahisga Turks" shows that although the traditional folklore and style system of Ahisga Turks is historically consistent with the typology of the all-Turkish genre, certain language and style originating from local cultural relations has evolved as an integral part of the Turkish literary tradition. After the ahisga region was part of the Russian Empire, the relationship of Ahisga Turks' cultural and literary life with the Ottoman environment is partially weakened, but historical contacts with Azerbaijan's social and literary environment are strengthened, folklore and literary process develop in this historical-geographical and cultural context. Poets such as Koblyanli Cherkozoglu, Molla Muhammad Safili

speak about Ganja, Shirvan, Sheki, Tbilisi, Baku as a native spiritual place in their works. At the beginning of XX century, many writers, figures of art and educators worked in Ahisga, Ahisga intellectuals such as Omar Faig Nemanzadeh, Ahmad Bey Pepinov was active members of the socio-cultural environment of Azerbaijan. The Ahisga region has always been in the spotlight in the Azerbaijani media, especially in "Molla Nasreddin". These historical relations led to the emergence of modern national press and new literary forms in Ahisga literature, genres such as journalism, essays, reportage, news, the formation of romantic, realist, educator, satirical creativity method and style in the works of poets such as Molla Muhammad Safili, usta Murtaz, Jabir Khalid. However, as the exile removed the national presence and culture from its natural flow, the literary process also collapsed. We can say that under the influence of the new historical situation, the way of life of the exile, the political conjuncture, certain parallel processes are taking place in the genre system of the literature of the Ahisga Turks:

a) the development of lyrical-epic genres inherent in classical literature, first of all, the poetic concise "patriotic mourning" called "story", which poetically transformed and embodied the theme of exile, genres such as "travelogue";

b) the expression of the subject of exile associatively or directly through traditional and new lyrical genres, primarily love lyrics and forms such as exhortations, masterpieces, autobiographies and free poetry;

c) formation of a unique genre of memoirs, historical-political and ethnographic journalism on the basis of individual memories of life in exile;

d) the emergence of modern fiction, story and novel genres.

The diversity of all these genres is primarily the effect of the socio-political context; the occurrence of a tragic event in the history of the people, such as exile; This can be explained by the exceptional increase in the importance of literature in the public consciousness as a functional factor that preserves national identity and history during the period of exile.

The second part of the third chapter examines the issue of lyrical-epic genres and style in the exile literature of the Ahisga Turks. It is a wide scientific subject that the modern content, historical processes and ideas of the genres typical of the classical literary tradition, first of all "patriotic elegy", are embodied in the modern literature of the Ahisga Turks. The classic poet of the Ahisga Turks, Molla Mohammad Safili, was the writer who created perfect examples of this genre in the twentieth century, even before the exile. In the works of Mohammad Safili, we can point to the poem "Camican" and the "War of 1918-1919 and the Epic of Koblian" as a modern modification of "mourning". These works differ from the classic "patriotic elegy" - the realism, conciseness of the image in the text, the presentation of real details and facts, the poet's classical poetry, hyperbole, psychological parallelism, realism of metaphors and images, individual and analytical view of events, specificity of space and characters, the tone of the author's call and his confident appeal to the readers are aimed at motivating them to action and struggle. Genre criteria of "Vatan agitlari" followed in the creativity of poets of Ahisga Turks such as Usta Murtaz, Jabir Khalid, Zeynul Yektayi, Fahlul, Zarzimali Aslan Shair, Shimshak Surgun Kakhareti, Mirjavad Ahisgali, Ilyas Khalil, Ilim Safil, Mahammad Safil, Gulahmad Shahin, Mahammad Pashaliyev, Shahismayil Adigunlu, Nureddin Sasiyev, Muzeyfa Goja Adigunlu, Sakina Zonavli, Mehیار Ahmadoglu, Yunus Zeyrak, Hamdi Yitgun, Shamshir Shimshakoglu, Tezagul Covdatgizi, Musaddin, Usta Muntazim, Indusa Gozalli, Darusa Musaoglu, Dardli Gozel, Ashig Binali, Usta Bekir. These qualities are widespread in the literature of the Ahisga Turks in exile, such as those of Usta Murtaz ("Yetisdi"), Sakina Mohammad gizi Zonavli ("Kobliyan", "Kovi Zonav"), Jabir Khalid ("Bir shekil chekem", "Xosh gorushdux", "Tavar goli"), Indusali Musaoglu ("Vatan dastani"), Simsek Surgun Kakhareti ("Poems about the Motherland"), Zeynul Yektay ("Benzemez"), Dardli Gozel ("Yandim Muqaret") is also typical for lyrical-epic works in accordance with the tradition of travelogues and exhortations. From a historical point of view, these genres are characterized by realistic description, objectivity, analytics, history and didactics, recall the history of the

country, toponyms, personalities, monuments, live in the memory and are primarily important for their informative and didactic value.

The main feature of the travels of the Ahısqa Turks in exile, as in Jabir Khalid's poem, is not a realistic depiction of the real scene, but the glorification of the author's feelings after a long separation, the image of the sacred "homeland":

*Sən ey əziz baba yurdum,  
Xoş görüşdux, xoş görüşdux  
Həsrət çəkdim, səni gördüm,  
Xoş görüşdux, xoş görüşdux.*

*Sən ey gözəl arzu-güman,  
Tağ köksünə düşən düman,  
Uçma ey kuş, uçma aman,  
Xoş görüşdux, xoş görüşdux.*

*Ey dərədə gurliyan çay,  
Yay səs-sədan ellərə yay,  
Gözəllikdən alduğum pay,  
Xoş görüşdux, xoş görüşdük.*

*İnsanlardur yurda naxış,  
Ulu torpax, sana alkış,  
Baxan günəş, yağan yağış,  
Xoş görüşdux, xoş görüşdük.*

*Bu torpaxdan qüvvət əmən,  
Sən ey meşə, çayır-çəmən,  
Kollarımı açmışam bən  
Xoş görüşdux, xoş görüşdük<sup>16</sup>.*

The third section of this chapter, "Traditional lyrical genres in the exile poetry of the Meskhetian Turks" explores the content and form features, functional aspects of lyrical poetry in exile, which

---

<sup>16</sup> Hacı, A. Axısqa türkləri: Vətən bilgisi // – İstanbul: Ahıska Reklam Tanıtım Ajansı Yayınları, – 2009. – 583 s. – s. 508.

occupies an important place in the folklore and classical literature of the Ahisga Turks. The socio-historical environment of the exile period led to certain receptive and functional changes in the lyrical genre system and style. The essence of these new genre processes in the exile literature of the Meskhetian Turks is the discovery of the semantics of traditional folklore genres, primarily love lyrics and laments, associatively or directly related to the theme of exile. That is, unlike the author's texts, which directly express the theme of exile, many works preserve the structure and style of the traditional lyrical genre, but they are semantically reinterpreted to express the theme of exile. The actualization of the topic of exile with various transformations of traditional folklore and literary texts takes place in various forms. In a number of anonymous texts, mainly mani-bayats, the motives and expressions of love, affection, lover are directly replaced by the words "homeland", "country", "motherland". In a number of texts, the classical example is transformed more deeply or is not formally changed, but is perceived associatively in the context of the theme of homeland, exile. Such works can be perceived in other ethno-poetic environments as an expression of traditional love or generally philosophical-spiritual strangeness motives, but in the modern understanding of the Ahisga Turks, they act as the carriers of the exiled content. In exile poetry, the toponymy of the country, historical personalities, events, geographical objects, religious temples, etc. also occupy an important place.

A number of traditional genres, especially mania, couplets, gerayli, tajnis, etc., contain motifs and details specific to the new period, and sometimes words derived from the languages and dialects of the peoples with whom Ahisga turks came into contact during the period of exile. The semantic and functional adaptation of the classical text to the theme of exile is not only in mani poems, but also in Turkic texts, lyrical "groups" of short prose and poetry, in the folklore and written literature of the Ahisga Turks, including Usta Murtaz, Jabir Khalid., Aslan Shair, Sakina Zanavli, Gulahmad Shahin, Hamdi Yitgun, in the above-mentioned, so-called "admonition" masterpieces and autobiographies, in the ghazals of

Usta Murtaz, Yunus Zeyrek, Gulahmad Sahin and in the lyrical memoirs of various people.

The fourth section of the third chapter, "Journalism and Memoir Literature in Exile Literature," notes that the genres of journalism and memoirs formed around the national press in Ahiska and Georgia in general from the beginning of the last century to the exile disappeared during the exile and re-emerged only in the late 1980s. It is reflected in the "Vatan Ashki" newspaper published during this period, in exile memoirs published in various books, and in books written or compiled by Allahverdi Piriyevev and Sevil Piriyeveva, Nureddin Sasiyev, Latif Shimshakov, and Movlud Ishik in the 2000s. In modern times, the journalism of the Ahisga Turks is also developing on various Internet portals and social networks. The content of this memoir literature, which has recently been formed as an independent genre, consists of memoirs about the nature and history of the homeland, the way of life of the people in exile, individual events and personalities.

In terms of literary form, Ahisga memoir literature can be divided into types according to the content groups of works: memoirs about the nature and history of the historical homeland, ethnographic miniatures, prominent personalities of the homeland (ancestors, scholars, wrestlers, national leaders, ordinary people), historical monuments, temples, holy places memories, legends about mythological beliefs, the process of exile, memories of life abroad, and so on. In contrast to the travelogues we have considered above, the narrators of these texts present the stories, narrations, and memories they tell in the form of real events, in detail, specify their place and time, and name specific individuals. Many of these memoirs collected and published during the exile provide vivid information about the social life of the various villages of Ahisgan, the nature, culture, natural and cultural monuments, temples, clans, personalities, religious and mythological beliefs of these villages<sup>17</sup>.

---

<sup>17</sup> Hacı, A. Qəribəm bu vətəndə: Axısqa türklərinin etnik mədəniyyəti / A.Hacı. – Bakı: Gənclik, – 1992. – 216 s.; Hacı, A. Çağdaş folklor yaradıcılığının tipologiyası və poetikası (Axısqa türk şifahi nəsrində) / Azərbaycan şifahi xalq ədəbiyyatına dair tədqiqlər, XIV. – Bakı: Səda, – 2003. – s. 15-28; Hacı, A.

The value of these memories is to inform the new generation about the history of the homeland, to acquaint them with the Turkish-Muslim spirit of Ahısqa, to instill love in the homeland and, ultimately, to form in listeners and readers a sense of homeland, attachment to the historical land. In general, we can say that the main features of the memoir literature of the Ahısqa Turks are: objective, sometimes naturalistic presentation of real information, emotional attitude to the subject of description, high pathos interpretation of events, lyrical perception along with epic description, emphasis on facts, tendency to generalizations and so on.

The fifth section of the third chapter is devoted to fiction in exile literature. The important role of national epic-lyrical genre traditions and literary relations in the emergence and development of fiction, novel and short story genres, which began to form in recent years and are already well-known representatives of Shahismail Adıgunlu, Nureddin Sasiyev, Mirjavad Ahısgali, should be noted. Although there is no rich tradition of fiction in the literature of the Ahısqa Turks, poetic forms such as tales, legends, myths, anecdotes, epics, and epics had an ancient history and a perfect poetic system, and influenced the formation of modern prose genres along with memoirs and journalism. The role of relations with Azerbaijani literature in this process is also great.

The main representatives of the writers who created the modern fiction of the Ahısqa Turks were, first of all, Shahismayıl Adıgunlu (novel "Samander qushu. Baku, Shirvanneshr, 2011"), Nureddin Sasiyev ("Yetim qalmish Ahısqalı. Baku, 2011" historical-chronicle story), Mirjavad Ahısgali ("Gurbatdan iniltılar") 2. Yasham savashi Bursa, Emin yayınlari, 2007", Ahısqadan Hikayeler Bursa, Emin yayınlari, 2008 " Hekaye toplusu).

- There are a number of common and different aspects that unite and distinguish these writers, who are well-known

---

Axısqa türkləri: Vətən bilgisi // – İstanbul: Ahıska Reklam Tanıtım Ajansı Yayınları, – 2009. – 583 s.; Hacılı, A. Hatıralarda Ahıska Yurdu – 1 // "Bizim Ahıska", Bahar, – 2011. Sayı 22, – s. 31-35; Hacılı, A. Hatıralarda Ahıska Yurdu – 2 // "Bizim Ahıska", Yaz, – 2011. Sayı 23, – s. 12-18.



representatives of the Ahisga Turkish prose, which is still at the stage of formation:

- the main theme of all three writers is the love of homeland, the suffering of exile;

- folklore sources in their artistic studies;

- Collection and publication of folklore and ethnographic materials (N.Sasiyev. Baba ocaghi, ana sijaghi Folklore of Akhiskha Turks; Mircevat Ahisgali. Stories and Tales told in Ahisga);

- write common themes in both prose and poetry; non-formation of the language of works on the basis of a single principle (Nureddin Sasiyev writes in Ahisga dialect, Shahismayil Adigunlu writes in Azerbaijani literary language, Mirjavad Ahisgali writes in Turkish literary Turkish);

- The discovery of prose genres in different typologies, ie the syncretism of the criteria of fiction, memoir, journalism, folklore in Nureddin Sasiyev, the composition of Shahismayil Adigunlu's prose on a chronological basis, not an event, the absolute advantage of dialogues over description and description; In Mirjavad Ahisgali, there is a tendency to politicize the literary text.

However, the mission of national and literary-cultural enlightenment in each of these writers, as well as the use of literature of other nations, cultural contacts with other peoples is especially evident in prose: "Turkish art is multi-layered and includes works in national, Kazakh, Uzbek, Russian and Azerbaijani languages. This gives impetus to the development of national thought and the rise of consciousness to a new spiritual level. In the first stage, Turkish literature developed mainly on the basis of folklore and mastered the tradition of classical literature. Turkish literature, based on their artistic and aesthetic capabilities, was able to strengthen its ties with world classics in a short period of time and was enriched with new poetic forms<sup>18</sup>.

Although prose genres cannot be compared to poetry in terms of their scope and popularity, they are extremely important as literary

---

<sup>18</sup> Тагарова, Т.Г. Особенности развития современной литературы турков Казахстана // [http://www.rusnauka.com/7\\_NMIW\\_2009/Philologia/42144.doc.htm](http://www.rusnauka.com/7_NMIW_2009/Philologia/42144.doc.htm)

forms that reveal a new poetic thought, an epic method of description, a concrete, objective and realistic approach to history and modernity.

Thus, the genre system of exile literature of the Ahisga Turks consists of lyrical-epic poems ("patriotic poems", "travelogue", "exhortation"), associative or traditional expressions that directly express the concept of homeland and exile (couplet, gerayli, bayati, ustadname, vujudname and etc.) or free types of poetry, memoir literature formed during the period of exile, memoirs, historical-political and ethnographic-cultural journalism, novels, short stories and fiction genres. In terms of style, Ahisga's prose is romantic, realistic, satirical creative tendencies, traditional folklore and individual style forms, heroism, tragedy, neutral pathos.

**In the concluding part**, the analyzes are summarized and it is concluded that a special "exile literature" was formed in the ethnic culture of the Ahisga Turks under the influence of national deportation. In the content of exile literature, patriotic ideas, didactic and educational topics have become relevant, the concepts of homeland and strange land have become relevant. In the modern literature of the Ahisga Turks, the theme of exile is mainly expressed in poetry, and in the last decade also in fiction and journalism. Poetry develops mainly in syllables, partly in free rhythm. During this period, new genres such as traditional "patriotic mourning", exile songs and lyrical-epic genres of the saga gained new form, and the genre of poems was formed. Types of epic texts formed during the period of exile include memoir literature, historical-political and ethnographic-cultural journalism, novels, short stories. From the stylistic point of view, we can classify these genres into romantic, realistic, satirical text types, traditional and individual stylistic forms, heroic, tragic, neutral pathos works, and linguistically, works written in Ahisga dialect, Azerbaijani and Turkish.

**The main provisions of the dissertation have been reflected in the following works of the author:**

1. Ahıska türklərinin sürgün ədəbiyyatı və milli mənlık şüuru // International Conference Sustainable development and actual problems of humanitarian sciences, – Baku, – 2018. – s. 332-334. <http://au.edu.az/en/menu/251/sd-konfrans-materiallari>
2. Ahıska türklərinin sürgün ədəbiyyatının tipologiyasına dair qeydlər // – Bakı: BSU, Humanitar elmlərin öyrənilməsinin aktual problemləri, Mütərcim, – 2019. №1, – s. 204-209. ISSN 2221-8432. <http://mutercim.az/wp-content/uploads/jumal/Sbomik2019-1.pdf>
3. Ahıska türklərinin sürgün ədəbiyyatında didaktik məzmun və funksionallıq // – Bakı: BSU, Elmi əsərlər (dil və ədəbiyyat seriyası), – 2019. №1, – s. 275-282. ISSN 2071-4750. <https://bsu-uni.edu.az/uploads/Elmi%20%99s%99rl%99r%20Dil%20ve%20edebi%20wat%202019%20-%201.pdf>
4. Ahıska türklərinin sürgün ədəbiyyatında Azərbaycan mövzusu // III International scientific conference young researchers, –Baku, – 2019. – s. 1056-1059.
5. Ahıska türklərinin sürgün ədəbiyyatının tarixi genezisi və ədəbi tipologiyası // – Bakı: AMEA-nın M.Füzuli adına Əlyazmalar İnstitutu, Filologiya məsələləri, Elm və təhsil, – 2019. №15, – s. 325-333. <http://www.filologiyameseleleri.net/pdf/2019/nl5.pdf>
6. Ahıska türklərinin sürgün ədəbiyyatında lirik-epik janrlar və üslub // – Sumqayıt: SDU, Elmi xəbərlər, – 2019. №4, – s. 35-39. ISSN 2706-719X. <https://www.ssu-scientificnews.edu.az/pdf/S19-4.pdf>
7. Ahıska türklərinin sürgün ədəbiyyatında bədii nəsr // – Bakı: BSU, Humanitar elmlərin öyrənilməsinin aktual problemləri, Mütərcim, – 2019. №4, – s. 144-150. ISSN 2221-8432. <http://mutercim.az/wp-content/uploads/jumal/Sbomik2019-4.pdf>
8. Жанровое своеобразие мемуаров в современной литературе ахалцихских (к постановке проблемы) // – М.: Культурология, искусствоведение и филология:

современные взгляды и научные исследования, – 2019. №7, – с. 40. ISSN 2541-9870. [https:// www. intemauka. org/authors/ozturk- enver-fazlyoglu](https://www.intemauka.org/authors/ozturk-enver-fazlyoglu)

9. Ahıska türklərinin sürgün poeziyasında ənənəvi lirik janrlar // Doktorantların və gənc tədqiqatçıların XXIII Respublika elmi konfransı, – Bakı, – 2019. – s. 124-126.
10. Идейно-художественное своеобразие выселенческой литературы ахалцихских турок (к постановке Проблемы) // Науковий Вісник Міжнародного гуманітарного університету, Серія: Філологія, – 2019. №43, – с. 19-22. [http://www.vestnik-philology.mgu.od.ua/archive/v43/part 4Z7.pdf](http://www.vestnik-philology.mgu.od.ua/archive/v43/part4Z7.pdf)





The defense will be held on 07 June 2022 at 14<sup>00</sup> at the meeting of the Dissertation council ED 2.13 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at Baku Slavic University.

Address: 33, S.Rustam str. Baku, Azerbaijan. AZ 1014.

Dissertation is accessible at the Baku Slavic University Library.

Electronic versions of dissertation and its abstract are available on the official website of the Baku Slavic University.

Abstract was sent to the required addresses on 04 May 2022.

Signed for print: 19.04.2022

Paper format: 60x84 1/16

Volume: 43 513 characters

Number of hard copies: 20