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ABSTRACT

of the dissertation submitted for the degree of Doctor of
Philosophy

LANKARAN LITERARY ENVIRONMENT IN THE INDEPENDENCE PERIOD

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GENERAL CHARACTERISTICS OF THE RESEARCH

Relevance of the topic and the degree of elaboration. It is very important to study the period of independence of the Lankaran literary environment based on deep poetic roots. “Pearl of the South” – Lankaran, which is an integral part of Azerbaijan, has always been distinguished by its hot literary environment, and many masters of words were selected in this environment with their own set of lines. The “Fovjul-Fusaha” literary assembly, which functioned in the region at the time, as well as the work of Mirza Ismayil Gasir, Molla Fattah Sahban, Mirza Alakbar Ajiz, Mirza Aziz Molla Ali oglu Aliyev, Mirza Ahmad Huseyn oglu Kamin, Mirza Isa Haji Mahammadrahim oglu Khayali, Usta Muhammadhasan Rahim oglu Najjar, Molla Muhammad Haji Ali oglu Mujrim, Mirza Rajab Karbalayi Kazim oglu Vassaf, Mirza Alakbar Alasgar oglu Muhaggar, Mirza Alakbar Mirza Aligulu bey oglu Saburi, Usta Huseyngulu Allahverdi oglu Dunbandiduz Shuri, Mirza Gasim bey Talishinski, Mirza Mustafa, Gashdan Rza, as one of the active members of this assembly, can be a clear example of this. It should be noted that we get more detailed information about the works of the above-mentioned writers who wrote in the literary environment of Lankaran from the research work of literary scholar, researcher Mirhashim Talishli “Literary environment of Lankaran in the XIX century”.¹

The study of regional literary environments is of great importance. To date, many literary environments have been studied and various researches have been conducted. For example, Matanat Sarachli's "From the literary environment of Nakhchivan"², Sabina Ahmadova's “Karabakh literary and cultural environment (second half of the XIX century Early 20th century)³ , Shuraddin Mammadli's "Borchali branch of Azerbaijani literature (until

¹ Talışlı M.H. XIX əsr Lənkərən ədəbi mühiti: / filologiya üzrə fəlsəfə doktoru dissertasiyasının avtoreferati./ -Bakı, 1997, -177s.;

² Saracı M. Naxçıvan ədəbi mühitindən. - Bak: Elm və təhsil, -2007, - 80 s..

³ Əhmədova S. Qarabağ ədəbi-mədəni mühiti (XIX əsrin ikinci yarısı XX əsrin övvəlləri) -Bakı: “Ecoprint”, -2020, -220 s.

1920)"⁴, Sona Khayalan "Mashtaga literary environment and local poet Mir Jalal"⁵, Ilham Mammadli's "XX century Kalbajar literary environment"⁶, Abbas Hacıyev's "Tbilisi literary environment"⁷ and other scientific research.

Lankaran's literary environment, as in previous periods, attracts attention with many innovations, both in content and form, during independence. One of the biggest and necessary issues is to study these innovations as an object of research. Also, the study of different shades of creativity of the masters of words that formed the literary environment of Lankaran during the period of independence, their unique style, method, content and form innovations, the revival and development of classical parliamentary traditions during the period of independence, the development of the sonnet genre in the regional literary environment are also among the main factors that prompted the study of these necessary issues.

The period of independence covering the period in which we live Azerbaijani literature is known that the end of the XX century covers the beginning of the XXI century. Azerbaijani literature of the independence period differs from the literature of the previous period both in terms of scope and structure. The literature of the years of independence, of course, is the literature of modern Azerbaijan. Of course, the creativity and style of many artists who wrote during this period have been studied to one degree or another. However, the Lankaran literary environment of this great chronicle and the colorful creativity of one of the masters of words who wrote and created in this literary environment have been almost not studied. Thus, the Lankaran literary environment, which has a rich literary heritage, ends only with Mirhashim Talishli's scientific research work "XIX century Lankaran literary environment". Neither the period of independence of the Lankaran literary environment, nor the artistic heritage of the masters of words and writers with different artistic features that formed this environment,

⁴ Məmmədli Ş.Azərbaycan ədəbiyyatının Borçalı qolu.Tbilisi: Kolori,-2003,-363 s.

⁵ Sona X . Maştağa ədəbi mühiti və Mir Cəlal. Baki: Nurlan, - 2007, -79 s.

⁶ Məmmədli İ. XX əsr Kəlbəcər ədəbi mühiti. -Bakı, "Elm", -2010, -180s.

⁷ Hacıyev A. Tiflis ədəbi mühiti / A. Hacıyev/ - Bakı: "Yazıcı", - 1980, -190 s.

different creative methods, as well as the traditions of literary assembly that resumed in the environment during independence have been studied almost. From this point of view, it is safe to say that the topic has not been studied and developed in detail and has not been studied in detail by any researcher so far. However, it is important to study the literary environment of Lankaran in many aspects during the independence period, and since it has made many new contributions to our literature, it is very important to study these innovations in a fundamental way.

Object and subject of research work. The main object of research in the dissertation is art samples written in the literary environment of Lankaran during the years of independence. The rich literary environment of Lankaran is confirmed by the different literary examples that he gave to the Azerbaijani literature at this stage. The research focuses on the development trends, genres and themes of the Lankaran literary environment since independence. Also, the creativity of individual artists who formed the literary environment, the peculiarities of the re-established parliamentary traditions in keeping with the classical heritage of the independence period, and the modern development of these traditions were studied in accordance with these directions. The subject of the research is the works of Eldar Tahirov, Mirhashim Talishli, Elshad Safarli, Agamir Javad, Masudi Dovran, Iltifat Saleh, Mirhuseyn Abbas, Mirhafiz Bahadir, Oktay Zeka, Hafiz Mirza, Khatira Khatun, Mirsalam Muasir, Nadir Muzaffar, Aliya Seyidgizi, Zakir Bagir, Sevda Alibeyli, Ahmad Tahir and other writers who lived and created in the literary environment of Lankaran.

Objectives and tasks of the research. The period of independence The peculiarities of the Lankaran literary environment, the directions of its development, the creativity of the leading literary forces in this environment, the unique, different style, method, as well as many innovations in the literary environment formed during the independence has been identified as one of the key issues.

Research methods. The research is written taking into account the important scientific and theoretical principles of modern

literature. During the research of the topic, comparative historical method, system-analytical methods, as well as typological and different approaches were taken as a basis in the detailed study of the development trends of Lankaran literary environment during the period of independence.

The main provisions put forward for defense. The following issues are given special attention in the dissertation and they are the main provisions to be defended:

- The embodiment of socio-political events in poetry in the literary environment of Lankaran during the period of independence - the Karabakh war, the grief caused by the events of January 20 - the motives of grief, as well as the freedom, independence, optimism brought to poetry after gaining independence, the restoration of confidence in the future, at the same time, the hymn of the great leader Heydar Aliyev as a savior who restored independence in literature and fought for the stability of the people against the background of all these events and the reflection in poetry of other socio-political events that took place during this period;

- The peculiarity of the lyrical type in terms of both genre and theme - the period of independence the most commonly used forms of poetry in the literary environment of Lankaran and the study of their scope;

- Identification of the reasons for the development of free poetry, aruz metre and syllabic metre in the works of individual writers, as well as the reasons for the gradual replacement of classical expressions in the language of writers with expressions of national origin;

- Specific shades and scope of fiction, scope of topics touched upon by writers in the genre of story, narrative, novel in Lankaran literary environment;

- Determining the reasons for the development of the field of journalism in the literary environment of Lankaran in the period of independence;

- Identification of specific directions of development of children's literature in the regional literary environment;

-One of the main literary figures who formed the literary environment of Lankaran during the independence period in particular, Mirhashim Talishli, distinguished by his devotion to classical heritage, Elshad Safarli, who tried his hand at most genres of lyric poetry, as well as sonnet and hokku genres, made innovations in both the regional literary environment and a number of firsts in Azerbaijani literature? the work of Masudi Dovran, whose work is dominated by foreign motifs and at the same time the language of poetry is closer to folk sayings and the spirit of the people, and the work of Iltifat Saleh, who adds a special color to the region with his free poetry as well as the discovery of the rich heritage, set-line of other writers working in the region, the originality of the theme and genre in their works, different stylistic features;

- The main reasons for the development of the sonnet genre, one of the oldest genres of Western literature, during the period of independence and its special place in the Lankaran literary environment, and the study of the development of this genre.

- The resumption of the “Fovjul – Fusaha” literary assembly in the literary environment of Lankaran during the independence period by Mirhashim Talishli and the investigation and revelation of the special significance of this assembly for the regional literary environment;

- The role of classical assembly traditions in the formation of Lankaran literary environment during the independence period – “Ziya” literary assembly consisting of young writers created by Ziyafat Akbarov under the influence of “Fovjul-fusaha” literary assembly and research of works of young writers growing up in this assembly;

Scientific novelty of the research. For the first time in the history of the research, the creativity of writers distinguished in the region with their unique pen experience was studied and their interpretation in terms of subject, genre and style was reflected. Also, the fact that the literary environment contains both classical and modern poetic traditions in a unique form is one of the issues studied. At the same time, for the first time in the region, the

development of fiction, stories, novels, as well as topics touched upon by writers in the genre of essays, the development of journalism, the scope of journalistic writing, interesting examples of children's literature in the region during independence, Pearl of Western literature - the special position of the sonnet genre in the literary environment of Lankaran, the preservation and restoration of the traditions of the classical literary assembly of the region, the literary assembly "Fovjul-fusaha" created by Mirza Ismayil Gasir was restored by Mirhashim Talishli during the independence period and started its activity again, gathering many writers around it, and the fact that for the first time in Azerbaijani literature, the Ziya Literary Assembly, consisting of young writers, was established by Ziyafat Akbarov, inspired by the "Fovjul-fusaha" Literary Assembly, is one of the main points under investigation. At the same time, the works of Mirhashim Talishli, who wrote in the classical spirit, Masudi Dovran, who wrote close to the people's spirit, Elshad Safarli, who wrote in the western spirit, and Iltifat Saleh, who innovated the literary environment of the region with his free poetry, were studied for the first time.

Theoretical and practical significance of the research. The researches carried out in the research work and its results, the put forward scientific-theoretical conclusions and generalizations can be important in terms of studying various problems from the works of masters of words written and created during the independence of Lankaran literary environment. The research also opens up some opportunities for new research in these areas in the future. From this point of view, the theoretical and practical significance of studying the literary environment of Lankaran during the independence period is very great.

Approbation and application of research work. The subject of the research was approved by the Scientific Council on Philological Problems of the Azerbaijan National Academy of Sciences, the National Museum of Azerbaijani Literature named after Nizami Ganjavi. The main content of the research is reflected in various scientific journals of national importance, materials of international and national conferences registered by the Higher

Attestation Commission, as well as in articles published abroad. Three of the eleven articles reflecting the main provisions of the dissertation were published abroad. Ten theses were included in the conference materials of republican and international significance. Theses included in the materials of three international and five republican conferences, one of which is abroad, were awarded certificates of honor and letters of appreciation.

The organization where the dissertation work is carried out. After the topic of the research was approved by the Scientific Council on Philological Problems of the Azerbaijan National Academy of Sciences, National Museum of Azerbaijani Literature named after Nizami Ganjavi, the dissertation work was carried out at the Department of Azerbaijani Language and Literature of Lankaran State University.

The total volume of the dissertation with a sign, indicating the volume of the structural units of the dissertation separately. The structural units of the dissertation work consist of “Introduction”, three chapters, “Conclusion” and “List of used literature”. “Introduction” part of the dissertation work is consist of 10 pages – 17166 characters, Chapter I, 4 paragraphs, 49 pages – 84668 characters, Chapter II, 4 paragraphs, 54 pages – 80992 characters, Chapter III 2 paragraphs, 18 pages – 30243 characters, and “Conclusion” 5 pages – 8515 characters.

THE MAIN CONTENT OF THE DISSERTATION

The general nature of the dissertation is explained in the “Introduction” in the appropriate form. The relevance of the topic is substantiated, the object and subject of the dissertation, the goals and objectives are clarified, the scientific-theoretical and methodological bases, theoretical and practical significance are determined, the obtained scientific innovations are announced, approbation, structure is informed.

The first chapter is entitled “**Lankaran literary environment and the diversity of genres in the period of independence**” and consists of four paragraphs. The first paragraph, entitled “**Reflection of socio-political events in poetry and the theme and genre specificity of the lyrical type**” reflects the fact that the Lankaran literary environment includes socio-political events in poetry - various genres of the lyrical type during independence.

Since the period of independence, Azerbaijani literature has a different color than other periods, the Lankaran literary environment, which is an integral part of the Azerbaijani literature of this period, as well as the literary figures that formed this environment and their unique creative method are noteworthy. It is from this point of view that we can say with confidence that the study of the period of independence of the literary environment of the regions is of particular importance, because the literature is not just about the center. Undoubtedly, it is the specific shades that enrich it and make a difference, which are typical of such regions.

The literary environment of Lankaran during the period of independence attracts attention primarily in terms of content. The environment is richer with lyrical works, and the division of the lyrical genre in terms of themes does not go far beyond the themes of the Azerbaijani period of independence, as well as the previous periods of the environment. However, a different point of view on the traditional themes of the lyrics adds a unique color to the environment. In general, we can group the themes of the

poems we encountered in the Lankaran literary environment during the independence period as follows:

1. Socio-political lyrics.
2. Nature lyrics.
3. Love lyrics.
4. Religious - philosophical poems.

In general, the new socio-political events that took place during the independence period are reflected in the literature of Azerbaijan, as well as in the literary environment of Lankaran, which is an integral part of our literature. In particular, these themes, which are reflected in poetry, are also distinguished by the diversity of genres. Thus, in poetry, which is sometimes tuned to optimistic and sometimes pessimistic notes, the forms appropriate to the theme chosen by the masters of words are almost one of the main factors that indicate its richness and development. In this section, the following topics are widely reflected in the fact that the literary environment of Lankaran during the period of independence includes socio-political events in poetry - in various genres of the lyrical type:

- 1) The subject of Karabakh in poetry.
- 2) The subject of January 20 in poetry.
- 3) Promotion of the ideas of independence in poetry.
- 4) Salvation of the people in poetry, restoration of stability – the embodiment of our national leader Heydar Aliyev as a savior.

Although the socio-political events in the lyrics cover more of the above topics, they do not end there. The period of independence, which still covers the period in which we live, also reflects the current socio-political events. The April wars in particular are an example of this. We can cite of Etibar Valiyev's poem "April Battles" as an example:

*We are waiting for your order to fight,
Our homeland will be completely liberated,
Leta our flag on the hill
Our hanging army in Shusha fortress.⁸*

⁸ Vəliyev E. Ürəyimdə döyüñ ənvətən. -Bakı: Orxan NPM, 2017, -208 s.

It is our great victory after the 44-day war that brought a whole new enthusiasm to our literature after all the bloody topics. The determination to win, which added a new color to our literature, did not pass the pen of regional writers. In particular, at the events organized on the occasion of “Victory Day” in the literary environment of Lankaran, writers sang their poems with great enthusiasm and enthusiasm, are among the most beautiful hymns of our glorious victory Ahmad Hagsever’s poem “My clear homeland is Azerbaijan”⁹ and Afsana Sultan’s “The hand that leads people to happiness”¹⁰ are among the most beautiful hymns of our glorious victory. Against the background of the great victory, the flawless policy and foresight of our Supreme Commander-in-Chief Ilham Aliyev have also become a source of inspiration for regional writers. As in Sabahat Ismayilova’s poem “Ilham wrote his name in history”:

*He loved his people with all his heart,
He silenced the enemy with great courage,
He decorated the homeland with flowers,
Ilham wrote his name in history.¹¹*

During the Great Patriotic War, the Southern region killed many people, especially Lankaran 156 people. Regional writers also took part in the martyrs' memorial evenings and memorial days, recited poems dedicated to them and tried to reassure their families. From this point of view, Khatira Khatun's poem “Conversation with the father of the martyr” attracts more attention:

*Don't cry, martyr's father,
Stop, welcome, the baby is coming.
Beaten with hopes,*

⁹ Əhməd H. Gözün aydın vətənim Azərbaycan: [Elektron resurs] / Lənkəran, 31 may 2021. URL: https://fb.watch/6cpw7plWe_/

¹⁰ - Əfsanə S. Xalqı səadətə aparan əldir: [Elektron resurs] / Lənkəran, 31 may 2021. URL: <https://fb.watch/6cpsB7ZQz/>

¹¹ İsmayılova S.Tarixə yazdırdı adını İlham: [Elektron resurs] / Lənkəran, 9 may 2021.URL:<https://www.facebook.com/AYBlenkeran/videos/pcb.304599181114601/376347200337987>

Dreams come from looting...¹²

Elshad Safarli is one of the masters of words who immortalized the immortal memory of the martyrs in the region with his pen. His poem “A Moment’s Dream” written in memory of senior lieutenant Vusal Kazimov is a vivid example of this. Critic scholar Vagif Yusifli says in his impressions of the poem: “*This poem is lyrical, written as a poetic anthem for our poet’s martyred son. Here heroism is affirmed and acknowledged. Every paragraph, every piece is like fire. You don’t come across cold, heartbreaking verses*”.¹³

Raised to the tops

The tricolor flag.

Had waited thirty years

Stone mountains of Shusha.

Waited like you

Hero sons.¹⁴

No matter how much socio-political events, mourning motives, as well as victory motives influenced the literary environment of Lankaran during the independence period, the traditional themes did not disappear, on the contrary, the works written by writers in different genres of lyric poetry managed to keep their relevance as before.

During the research, it becomes clear once again that the Lankaran literary environment is characterized by a colorful theme and the variety of genres that these subjects wear.

The period of independence in the literary environment of Lankaran is characterized by lyrical types in almost all three scales and literary samples of these sermons written in different, sometimes specific genres of the environment. In particular, it should be noted that during this period, classical forms of poetry were replaced by more syllabic metre poems. Also, in the language of writers, unlike in previous periods, words of Arabic

¹² Xatirə X. Şəhid atası ilə söhbət: [Elektron resurs] / Lənkəran, 10 dekabr 2020. URL: <https://www.facebook.com/xatire.rafail>

¹³ Səfərli E. Bir anın yuxusu / E. Səfərli. - Bakı: Gənclik, -2021, - s. 3.

¹⁴ Yenə orda , -s. 23.

and Persian origin, which gave rise to the classical form, gave way to national words. Even Ali Nasir wrote in poetic language that the aruz metre (classical poetic metre in oriental poetry) is replaced by syllabic metre poems in the form of their exchange:

Aruz metre:

The light of the darkness came, the rooster crowed, the syllable,

The sword rose - draw the aruz, the syllable.

Syllabic:

Not to praise cycle a lot, aruz,

Lowers a time shield, aruz.¹⁵

It is difficult to group the works of writers in the literary environment of Lankaran during the period of independence because they prefer a specific weight. Because the writers of the region tried their pens both in syllabic metre, in aruz metre, and in the form of free poetry. The poetic examples written in these forms are more remarkable for their diversity. Conventionally, it would be more accurate to rank the works of regional writers according to the weight they use the most:

Syllabic metre. During the period of independence, as in the Azerbaijani literature as a whole, in the literary environment of Lankaran, we encounter more syllabic metre poems in the works of writers. It is known that syllabic metre is the most playful, harmonious dimension of poetry for the Azerbaijani language, and the history of its development is even older. Literary scholar Nizameddin Shamsizade writes about syllabic metre: “*Syllabic metres are the simplest and richest of metres. It is the native metre of the Turkish language*”.¹⁶ Of course, it is impossible to disagree with the researcher’s opinion. Perhaps one of the main reasons for the emphasis on this metre during independence was national self-determination. The writers have set as a goal that it is possible to do great deeds and say valuable words even in simple native language. We can show Elshad

¹⁵ Əli N. Oxuyuram alnimdakı yazını. -Bakı: Apostrof, -2015, - s.244.

¹⁶ Şəmsizadə N. Ədəbiyyat nəzəriyyəsi. -Bakı: Proqres , - 2012,- s. 280.

Safarli, Aghamir Javadi, Khatira Khatun, Ali Nasiri, Ziyafat Akbarov, Aliya Seyidgizi and others to the writers who prefer syllabic metre in the region.

Aruz metre. Aruz metre as one of the oldest and leading weights in the region has existed since the time when parliamentary traditions were formed in the environment. This metre, which managed to maintain its relevance during the period of independence, can be found in the works of most of the masters of speech in the region. Also, in the works written in aruz metre, we see more Fuzuli traditions in this period. Aruz metre plays a key role in the works of Mirhashim Talishli, Oktay Zeka, Nadir Muzaffar, Mirsalam Muasir, Ali Nasir.

Free poetry. It is known that free poetry, which is less used in Azerbaijani literature than other metres, was first used by S.Vurgun, R.Rza, M.Mushfig and A.B.Fovzi. Unlike other metres, free poetry, which is rarely used in our literature, was formed in the Lankaran literary environment, which is an integral part of Azerbaijani literature, almost during the period of independence. Free poetry is more common in the works of Jamal Yusifzade and Iltifat Saleh.

The second paragraph, entitled “Specific features of prose fiction”, highlights the work of writers who wrote in the literary environment of Lankaran during the period of independence. During our research, it became clear that the following genres of the epic type are more widespread in the region.

- 1) Story
- 2) Tale
- 3) Novel

Literary scholar Nizameddin Shamsizade made a wonderful analogy about the story in his research: “*The story is a toothache of literature. Just as a small tooth awakens the nervous system and shakes the body, so a story moves literature*”.¹⁷ Indeed, our observations confirm this idea of the story. The story is one of the main genres of the epic type, which is the most widespread in

¹⁷ Şəmsizadə N. Ədəbiyyat nəzəriyyəsi. -Bakı: Proqres , -2012, - s. 223.

the literary environment of Lankaran and moves the most prose and adds a special color to it. We can show Sevda Alibeyli, Hafiz Mirza, Mirhuseyn Abbas to the writers who applied to the genre of short stories in the literary environment of Lankaran during the independence period.

One of the most noteworthy moments in the literary environment of Lankaran is the widespread use of documentary-story and memoir-story form of the story. The laconic life events written by regional writers in the form of documentaries and memoirs reflect fragments from the lives of well-known and influential figures of the region.

Studies show that the tale genre is the most widespread epic genre in the region after the story genre. We see interesting examples of this genre in the works of Hafiz Mirza, Ahmad Tahir, Zakir Baghir, Mirhuseyn Abbas.

The novel genre is one of the genres of the epic type, which gained a special place in the literary environment of Lankaran during the independence period. We meet this genre in the works of Eldar Tahirov and Hafiz Mirza. In this section, the topics covered in fiction and the artistic features of the writers are also explained.

The third paragraph of the first chapter is called **Publicism**. One of the main factors driving the development of Publicism in the Lankaran literary environment is probably the newspapers and magazines operating in the region. In particular, the monthly scientific-practical, journalistic magazine “Yaşıl Çay” (“Green Tea”), reflecting the social, cultural, scientific and literary environment in the region, the literary-artistic, scientific-journalistic magazine “Məşəl” (“Torch”), the independent literary-journalistic magazine “Söz” (“Word”), as well as “Lankaran” Socio-political newspaper gave a special impetus to the development of the genre of journalism in the literary environment of Lankaran. It can be said that the writers working in the region regularly appear in the named media outlets with their literary-artistic, journalistic writings, and are able to keep the pulse of the literary environment in this form. Publicist

writings are distinguished by their originality in the Lankaran literary environment. The research conducted in this section reflects the richness and diversity of the journalistic writings we encounter in the literary environment of the region, both in terms of subject matter and in terms of the journalistic style specific to this genre.

The fourth paragraph of the first chapter is called "**Children's Literature**". Children's literature, which is a major component of Azerbaijani literature, in fact attracts attention in a unique way at all times with its line of development. In the course of research, we come across different shades of children's literature, both in written and oral folk literature, in the works of Lankaran writers during the period of independence. When we look at the literary environment of Lankaran, we see that the language of the writers is relatively free from classical expressions – words of Arabic and Persian origin – compared to previous periods. This is one of the main factors that stimulate the development of children's literature. In the course of the research, we come across even optimistic children's poems in the works of Aliya Seyidgizi, who wrote more sad and sad poems in the Lankaran literary environment. Examples of this are the author's "Children are the children of grandchildren", "Nurlan", "Ismayil's birthday", "Divine! When will this child grow up?", "Kindergarten Memories"¹⁸ and other such poems. The special place of children's literature in the works of Mirhashim Talishli, Ali Nasir, Magsud Mammad, Masudi Dovran in the region has been studied in detail in this section.

The second chapter of the research work is called "The main figures of the literary environment of Lankaran in the period of independence". This chapter consists of four paragraphs. The first paragraph is called "**Mirhashim Talishli's creativity and the manifestation of classical poetic traditions**". Thus, Mirhashim Talishli was one of the artists distinguished by his different style, set-line, classical style in the

¹⁸ Səmsizadə N. Ədəbiyyat nəzəriyyəsi. -Bakı: Proqres , -2012, - s.164.

Lankaran literary environment of the Independence period. Mirhashim Talishli, who felt the spirit of Fuzuli in his work from the very beginning and was known for his devotion to classical traditions, wrote and created under the pseudonym “Musafir”. The rich literary heritage of the poet, literary scholar, researcher Mirhashim Talishli occupies one of the most important positions not only for our literary history, but also for his services in other fields. Mirhashim Talishli is one of the most skilled connoisseurs of eruz scales in modern times. He created innumerable examples in the ghazal genre, using the different fruits of the aruz scale. *It is no coincidence that “Sufism (imagination) played a great role in the formation of ghazal as a genre of love, affection and socio-philosophical content in the East and all over the world, due to poetic figures, mysteries and symbols”*¹⁹. We can observe these features of ghazal almost completely in the work of Mirhashim Talishli. The writer’s endless love for the genius Fuzuli, which is distinguished mainly by his devotion to the legacy of Mohammad Fuzuli, can be clearly seen in the following verses:

*“I love you more than Majnun” you said,
It’s a pity I don’t know what kind of wound you sacrificed...
... I have been a Stranger in the way of your love,
No one can make me jealous of you.*²⁰

Mirhashim Talishli, who wrote ghazals in different seasons of his life for 50 years and continued the Fuzuli traditions with dignity, compiled “Divan” (selected poems of a poet) on the basis of ghazals written by him. Mirhashim Talishli did not create ghazals only by using the aruz metre. In the course of research, we come across takhmis written in the classical spirit in his work, and for the first time, a wreath of sonnets written in the hajaz of aruz.

¹⁹ Shamsizade N. Literature theory. Baku: Progress, -2012, - p.164

²⁰ Talışlı. H. M. Dedim ki sözüm qala. -Baki: Azərbaycan Dövlət Nəşriyyatı,- 1996, - s. 13.

During the research, it is witnessed that Mirhashim Talishli wrote many tahsim to Mohammad Fuzuli, Seyid Azim Shirvani, Aliaga Vahida, Mahammad Huseyin Shahriyar.

Even during the researches we see that Mirhashim Talishli skillfully uses the form of mourning, which is not so widespread in our classical literature. It is not accidental that his lament was written in the ghazal “Ya Rabb” (“O Lord”) by the master poet Mahammad Fuzuli:

This stone is Karbala, suffering on all sides, a voice that does not come out, O Lord!

We are completely out of the valley of Medina, O Lord!

Attack this shameless love from the demons, O Lord!

“If you disobey the command, it is definitely a mistake, O Lord!

*How can the heart not bleed from this sorrow, O Lord!*²¹

Along with Fuzuli, the spirit of Sabir and Nasimi can be heard in the author's work. At the same time, although Mirhashim Talishli is a classical poet, during the research we come across examples created by him in his work, taking advantage of oral folk literature. The main points of Mirhashim Talishli's work, which has a rich literary heritage, are studied in this section.

The second paragraph of the second chapter is entitled **“Poetry of Elshad Safarli and the development of the sonnet genre”**. Elshad Safarli is one of the masters of words distinguished by the unique style of Lankaran literary environment of the independence period, different creative methods. His work is distinguished by its unique approach to the poetic subject, attracts attention as an example of philosophical and figurative thinking. He skillfully took advantage of a number of types of this genre, which were not developed in our literature, referring to the genre of sonnets, which is rare in our poetry. He also tried his hand at the most active and oldest genre of Japanese

²¹ Talışlı. H. M. Dedim ki sözüm qala. - Bakı: Azərbaycan Dövlət Nəşriyyatı, - 1996, -s.177.

poetry, the hokku genre, and signed an innovation not only for the literary environment of the region, but also for Azerbaijani literature as a whole, creating successful examples of it.

Elshad Safarli's lyrics, which are distinguished by their richness in both content and form, can be the subject of many studies from various aspects. His theme, form-style search with different colors adds a special direction to his creativity. The writer's different creative methods are probably due to the fact that he is also a research scientist. His scientific researches and researches are also reflected in his artistic creativity. We see this reflection more in Elshad Safarli's sonnet and hokku. Thus, Elshad Safarli studied the evolution of the sonnet of European origin, which was rarely studied in Azerbaijani literature, the formation of our poetry, the stages of development, the creators of the first and modern times, the features of art and other scientific-theoretical issues. It was these studies that further enriched the poet's sonnet. He created examples of about fifteen unprocessed types of sonnets in Azerbaijani poetry. Elshad Safarli's sonnet work is so deep that it can be a separate research subject in itself. In the works of Elshad Safarli, "hokku" attracts more attention. Almost no examples of this genre are found in Azerbaijani literature. Even a literary scholar tries to convey to the reader what the genre of hokku belongs to Japanese literature, its form features, theoretical aspects in the genre of hokku:

*Hokku
If not seventeen syllables,
It's not Hokku, it's trick.²²*

Elshad Safarli's lyrics are so rich that the themes touched upon by the poet sometimes appear in different forms. His lyrical work is not limited to sonnets and hokkuls. The poet's syllable-weighted and free-form poems, as well as the lyrical poems of different content that he squeezes into these forms, are of great importance for both the literary environment of the region and Azerbaijani literature. Writer Jamil Alibeyov writes about the

²² Səfərli E. Şair təkliyə məhkumdu. - Bakı: Nurlan,- 2004, -s.154.

variety of themes in his lyrics and the main reasons for them: “*If we line the poems of the talented Azerbaijani poet Elshad Safarli with political lyricism and love lyrics, Elshad’s political lyricism creates examples in the work of an officer, love lyrics in the fate of an ordinary soldier: poems dedicated to nature, first feelings of love, mother-father charm - these are the laughing corners of the poet’s life, it is true, it does not stand in the last place with its poetic scope. Elshad presents all of this with warm colors, delicious words, and fragrant shades that ordinary people can see, hear, and enjoy. It is also said that it reminds you of the past days in such a way that you are saddened and proud that you have lived such a beautiful, happy, carefree day: bulaqlarin çaldığı saza qulaq asmisan; qari ovunda sixib, qaynaqlara həyat verən bənövşəli qızeyləri seyr etmisən. You saw the forest covered with white clouds in the form of a “old woman – mother” and listened to the whispers of divine love. Unfortunately, at that time you could not appreciate them, now you take these beauties to heart with a fresh look*”.²³

During the research, we see that the sonnet genre has a special place in the literary environment of Lankaran, especially during independence. The wreath of sonnets, which appeared for the first time in the Azerbaijani literature, about 15 types of sonnets, which have not been developed in our literature so far, were created in Lankaran literary environment. In this section, the development of the sonnet genre against the background of Elshad Safarli's lyrics is also studied.

The third paragraph of the second chapter is called **“Foreign motives and closeness to the spirit of the people in the works of Masudi Dovran”**. Masudi Dovran is one of the masters of words in the literary environment of Lankaran, distinguished by his unique individual style, set-line, colorful themes. The work of Masudi Dovran, who has a rich poetic heritage as well as his scientific research, is rich and wide in terms of subject matter. He touches on many themes in his work,

²³ Əliyarov C. Şeirin dərd qəm qatarı. “Yeni era” qəz., - 1963, 12-13 oktyabr

and many themes can become the leading leitmotif of his lyrics. However, the points that the poet touches on in his work, the main themes of his poems can be grouped as follows:

1. Foreign motives and the theme of the homeland
2. The theme of mother
3. Nature lyrics

In the research work, these topics touched upon by the poet in his work were studied in detail and commented. Huseyn Kurdoglu writes about Masudi Dovran: “*Although Masud left his native republic, his longing for the homeland and attachment to the land did not leave his heart. Now he has found the right path. At that time, the dreams of the Azerbaijani scientist, the conversations in his language became a reality, turned into today's reality, and became a popular topic everywhere. What does not change is the courage and will of our son. The fighter of science and art, who lit the truth in his heart, has returned to his homeland. He brought with him the pseudonym “Dovran” from the fraternal land, his longing for the homeland, his heartbeat - poems, his research works, which are the product of his scientific research there*”.²⁴

This section reflects the themes and artistic features of Masudi Dovran's work, which he spent part of his life abroad - in Uzbekistan and Central Asia.

From our research, it can be concluded that Masudi Dovran's work in the literary environment of Lankaran during the period of independence is also distinguished by its closeness to the spirit of the people.

The last, fourth paragraph of the second chapter is called “**Iltifat Saleh's free poetry creativity**”. When we look at the literary environment of Lankaran, Iltifat Saleh's work attracts more attention. The creativity of the poet, distinguished by his unique style, can be considered a novelty not only for the literary environment of the region, but for Azerbaijani literature as a whole. The poet, who for many years was the head of the

²⁴ Məsud D. Ümidlə inama doğru gedən yol. -Bakı: Elm və Təhsil, -2011, - s. 11.

Lankaran branch of the Writers' Union of Azerbaijan, was able to bring together writers working in the region to organize many literary and artistic projects. It is natural that the existence of such a union in the region has given a very strong impetus to the development of the literary environment. Until the end of his life, Iltifat Saleh was able to cope with his work as chairman of this union. Iltifat Saleh's work consists almost entirely of free poetry. This adds color to the writer's creativity, style and different methods. Because it is both very difficult and relatively risky for a poet to express all poetic thoughts in a free poem that does not fully correspond to the spirit of the region and does not yet fully fit into the language of regional writers. The poet was inspired in this way by her teacher Rasul Rza. Thus, in his time, Rasul Rza Iltifat Saleh wrote several poems after analyzing them: *"I want you to know that the smooth path of art, which looks smooth from the outside, has its ups and downs. It is necessary to follow this path faithfully to art, to work hard, to be aware of the way of life and creativity of artists who lived and worked before you. But then write that you have something to say to the people. Thoughts and feelings do not leave you at ease. Even though it is small, it is a discovery. Or why add a well-known poem to a hundred well-known poems?... The poems I have met show that you have talent. Whether this talent is innate or the source of its nourishment is life – I can't say that yet. In life, it seems that a person who has written a few good poems or stories is gradually cooling off from creativity and choosing another art. This is neither a crime nor a sin. It takes time to choose the right path in life. The sooner one finds the true path, the more successful he is, and the more people benefit from it. Don't be afraid to deal with it with your heart. But check your wishes and desires, your purpose in life in communication with people, and you will see that the passion for poetry prevails over the love of creativity. Write, create. Remember that art has honorable and difficult ways, serious exams"*.²⁵ Iltifat Saleh learned a lot from Rasul Rza literary school

²⁵ Müstəqillik Dövrü Azərbaycan Ədəbiyyatı: 2 cildə.- Bakı: "Elm və təhsil", - I cild. - 2016, -800 s.

in his work and in this way he repeatedly remembered the memory of a man who had given him faith and blessings “write, create”! We see the poet’s endless love for Rasul Rza in many of his poems. Even in his “Wreath of sonnets to Ustad Rasul Rza” this love can be seen in a more prominent form:

*Passenger, good luck, since you left,
Do not forget the path of the Rasul’s zeal.
Tell everyone a fairy tale
When he saw the life of the Rasul...*

*I have not seen Rasul Rza yet,
Recognize the master with words and poems
His word bowed to the temple!*²⁶

In the course of our research, we feel the spirit of Rasul Rza in his work. Even Rasul Rza’s series “Colors” can be felt during the research conducted in the total 29 tests written by the author in the book “Poetic Tests”²⁷. The work of Iltifat Saleh is of special importance for the literary environment of Lankaran during the period of independence. The writer, who created conditions for the free poetry to flourish in the literary environment of the region, managed to make his readers fall in love with it. It is from this point of view that the author’s free poetry has found a detailed explanation in this paragraph.

The third chapter of the research is called “**Classical parliamentary traditions in the literary environment of Lankaran in the period of independence**”. This chapter consists of two paragraphs. The first paragraph of this chapter is called “Influence of the literary assembly” Fovjul-Fusaha” on the literary environment of Lankaran”. It is known from the researches that many literary meetings have been held in the territory of Azerbaijan since the XIX century. An example of this are the following literary meetings “Divani – Hikmat” created in

²⁶ Müstəqillik Dövrü Azərbaycan Ədəbiyyatı: 2 cilddə.-Bakı: “Elm və təhsil”, - I cild, - 2016,- s. 724.

²⁷ İltifat S. Poetik Testlər. -Bakı: “Apastrof” nəşriyyatı, -2012, -120 s.

Tbilisi, “Gulustan” started operating in Guba, “Anjumanush – shuara” created in Ordubad, “Beytus – Safa” created in Shamakhi, “Majmaush – shuara” created in Baku, “Mejlisi – uns” and “Mejlisi faramushan” operating in Shusha, as well as “Fovjul – fusaha” operating in Lankaran. *“The Assembly of Poets in Lankaran” (before it was called “Fovjul – fusaha”) has existed since 1850. At that time, the meeting was chaired by M.F.Sahban and Usta Huseyngulu. About 10 years later (in the 1860s) M.I.Gasir came to Lankaran*.²⁸ The differences of “Fovjul – fusaha” operating in Lankaran from other assemblies was related to its structure and individual composition: any master of poetry could take part in the assembly. There is no distinction between rich and poor, the main criteria were the level of literary ability of the Member of Parliament, the ability to write poetry, individual poetry and participation in scientific discussions. Various professionals who did not write poetry in their lifetime could also take part in the meeting in order to enrich them spiritually, study national literature, as well as cope with the socio-historical situation. It can be assumed that *“Such democracy of “Fovjul – fusahan” was ensured thanks to its founder Mirza Ismayil Gasir”*.²⁹ The restoration of this assembly during the independence was possible thanks to Mirhashim Talishli. After the restoration of the “Fovjul – fusaha” assembly thanks to Mirhashim Talishli, its main members were Mirsalam Muasir, Aghamir Javad, Ziyafat, Aliya Seyidgizi, Masudi Dovran, Yashar Akbarov, Ali Nasir and others. We also see the resumption of the Assembly and some of its members in Ziyafat’s “Chagir” ghazal:

*Call Asifa all Muslims to “Our Fovju”,
Call Arifu Urfa my assembly that knows the word.
“Shamvi” of “Our Fovju” is burning with enthusiasm today,*

²⁸ Talişlı H.M. Şirvandan Lənkərana (M.İ.Qasir)/Söz jurnalı. -1996.№ 3-4, - s. 25.

²⁹ Axundzadə M. İ.Q. 210. -Bakı: Şərq – Qərb, - 2015, -s. 37.

*With a voice, “Our Fan” invites a guest to the union.*³⁰

The restoration of the Assembly was a great literary and cultural event for the literary environment of Lankaran during the independence period. In this section, the regular meetings of the members of the parliament, the main points touched upon in their work are widely explained.

The second paragraph of this chapter is called “Ziya” Literary Council and Young Writers”. The “Ziya” Literary Council was established in 1998 by the poet Ziyafat Akbarov. The main goal of Ziyafat Akbarov, one of the worthy followers of the Gasir, Najjar, Shahban traditions, one of the talented representatives of the “Fovjul – fusaha” Literary Council, as well as the Lankaran literary association, in creating the “Ziya” Literary Council was to reveal the creative potential of talented children studying in high school and to further expand the opportunities of poetry carriers of the Lankaran branch of the Writers’ Union of Azerbaijan in the literary field. Of course, the “Ziya” Literary Council, created in the light of “Fovjul-fusaha”, is a great literary event for the literary environment of Lankaran during the period of independence. It is noteworthy that the young people of the “Ziya” Literary Council, who are still able to continue their existence after a short break, and their different creative path. This section looks at the creative path of young members of parliament.

The main scientific conclusions obtained at the end of the research are reflected in the **Conclusion** section. Thus, the results obtained during the scientific research on the literary environment of Lankaran during the period of independence show once again that there was a really great hot literary environment in the region, and this heat is still continuing. The main indicators of this are the literary associations that still exist in the region. The “Fovjul – fusaha” Literary Council, which brings together well-known literary figures in the region, and the “Ziya” Literary Council, which brings together young writers

³⁰ Ziyafət. İtkin düşən harayım. -Bakı: “Akta” firması, - 1997, - s. 100.

trying their hand at new poetry, are key factors in proving this fervor. It can be concluded from the research that lyrical works are more prevalent in the region. Both the theme and the genre diversity of the lyrical genre show that this genre occupies a leading position in the literary environment of Lankaran. Also, the use of lyrical genres, both traditional and European-style genres such as sonnets and ballads, is one of the main indicators of the importance and superiority of poetry in the regional literary environment. In the course of the research, we see that the syllable weight prevails among the examples written in the lyrical type. Although aruz metre lost its former relevance in the region, it managed to maintain its existence. Although free poetry is not as dominant in the region as syllabic and aruz metres, we encounter many examples during the independence period.

During the research, we witness that the literary prose in the literary environment of Lankaran during the period of independence has developed considerably. Unlike in the past, we face more examples of fiction in the period of independence. The study reveals that writers are more likely to use the story genre. However, there are enough examples of the narrative and novel genres in the development of the genre in the regional literary environment.

During the research, it is clear that journalism has also developed in the literary environment of Lankaran during the period of independence. Newspapers and magazines operating in the region have directly stimulated the development of this field. One of the main indicators of this development is the various articles published by the writers of the region in these media outlets.

At the same time, children's literature developed in the Lankaran literary environment. In the course of the research, we come across interesting examples of children's literature from each other, which allow us to voice this idea. Children's literature, which is of exceptional importance in the education of children, has developed during the period of independence, in contrast to previous periods.

The research also draws attention to the diversity of the Lankaran literary environment. In accordance with the results obtained, it should be noted that the most frequently touched upon topics in lyrical works are descriptions of nature, socio-political lyricism, love-motivated poems and religious-philosophical poems. The study concludes that while nature, socio-political lyricism and love-motivated poems are syllabic metre, religious-philosophical poems are written in aruz metre.

One of the points of attention during the research is the lack of development of drama in the region. Although the Najafbey Vazirov Drama Theater operates in the region, the lack of development of this genre is not heartbreaking. It can be said that very few types of dramatic genres are found in our research. As an example, we can show Agamir Javad's two-act romantic tragedy "I am a faithful lover"³¹ about the life of Fuzuli, Haji Yashar Akbarov's two-part melodrama "Inam"³² covering the events that took place when a young man named Vugar was sent to the Karabakh war, Hafiz Mirza's comedy "Ay lolo or the bride from Moscow"³³ that people who send a very serious message to society, who seek their happiness in their own country, at home, in their loved ones and relatives without considering their national and moral values, life and way of life, are wrong and end up with populist feelings and thoughts far from the realities of life showing that young people living regret in the end. However, it would not be correct to show these dramatic works as the development of dramaturgy in the literary environment of Lankaran during the period of independence. Admittedly, the works listed are not written at a high level in terms of craftsmanship. The artificiality of the language of their images, the slowness and spontaneity of events allow us to come to this conclusion.

One of the main points of our research is that despite the fact that Talysh language is the second mother tongue in the

³¹ Cavad A. Ömrün eşq yolu. -Bakı: 3saylı Bakı Mətbəəsi, -2018, -207s.

³² Əkbərov H. Y. İnam. – Bakı: Qanun, -2001, - 64 s.

³³ Hafiz M. Hesabat. - Bakı : "Apasrtof" çap evi, - 2012, -130 s.

region; the writers working in the region during the independence period did not tend to create works of art in this language. If before the independence we came across enough examples written in Talysh language in the works of Ali Nasir, Oktay Zeka, Mirhafiz Bahadiri, Masudi Dovra, during the independence period we came across only a few examples of nature written in Talysh language. Neither in poetry, nor in journalism, nor in dramaturgy, has the Talysh language had any actual character. One of the main reasons for this is the wide promotion of the topics reflected in the literature during this period, especially the ideas of independence, the Azerbaijani language, and at the same time the authors want to appeal to a wider readership.

In the course of the research, in the literary environment of Lankaran during the period of independence, we come across masters of words who are distinguished by their lines – an interesting, different set. However, four of them – Mirhashim Talishli, distinguished by his classical style, Elshad Safarli, distinguished by many innovations in the regional literary environment, Masudi Dovran, distinguished in his work by more foreign motifs and closeness to the people's spirit, and Iltifat Saleh, who managed to love free poetry in the regional literary environment.

During the research of Mirhashim Talishli's work, we witness that he was a deep connoisseur of aruz metre. The work of Mirhashim Talishli, who added a special color to the regional literary environment with his classic spirit, is so rich that it can be the subject of a separate research. During the research, one can come across quite interesting points in his work. In modern times, he created a divan consisting of ghazals, and for the first time wrote a sonnet in the form of an aruz metre. One of the main results of Mirhashim Talishli's work is his devotion to Muhammad Fuzuli in modern times with his classical heritage, his use of it, and his leading position in the ghazal genre. At the same time, Mirhashim Talishli's contribution to the restoration and activity of the "Fovjul – fusaha" Literary Council during the independence is undeniable. During the research, it can be

concluded that the preservation of the traditions of classical council in modern times has given impetus to the establishment of the “Ziya” Literary Council, consisting of young writers in the literary environment of Lankaran. With the exception of the revival of “Fovjul – fusaha”, the “Ziya” Literary Council is the first of its kind to be established during the years of independence, and it is composed of young people.

The creativity of Elshad Safarli, who was distinguished by many innovations in the literary environment of Lankaran during the independence period, was also studied separately. According to the results obtained during the study of Elshad Safarli’s work, it can be noted that for the first time the widespread use of the genre of hokku in our literature is due to the name of literature. At the same time, Elshad Safarli’s work is distinguished by the fact that he uses the genre of ballads, which is rare in our literature. The interesting images we encounter in his poems include the results obtained with a specific content difference.

During the study of the independence of the Lankaran literary environment, Masudi Dovran’s work was also touched upon. Masudi Dovran, who has more foreign motives and longing for his homeland in his work, is also distinguished by his closeness to the spirit of the people. The results we have obtained during the study of the writer’s work allow us to emphasize this with confidence. The main reason why we pay special attention to the works of these writers in the literary environment of Lankaran during the period of independence is that the creativity of these artists is distinguished by its set-line, the influence of Mirhashim Talishli in the works of classical writers in the region, the influence of Elshad Safarli in the works of those who tried to write in European style, the influence of Masudi Dovran in the works of writers close to the people’s spirit, the influence of Iltifat Saleh in the works of free poetry.

Lankaran’s literary environment is also different from other literary environments in that it uses the genre of sonnets more. Especially during the years of independence, we are witnessing the peak of the life of this genre in the literary environment of

Lankaran. It is true that we meet the genre of sonnets for the first time in the literary environment of the region in the works of Vagif Huseynov and Shakar Aslan, both before and during the years of independence. Even the first wreath of sonnets in Azerbaijani literature is connected with their names. However, we see from the results obtained during the research that it is Elshad Safarli who professionally uses this genre in the region and tries his pen in about fifteen forms that have not been developed in Azerbaijani literature. Based on the results obtained, it should be noted that a more extensive study of the sonnet genre in the context of the regional literary environment is necessary and very important.

Based on the results obtained during our research, it should be noted that the Lankaran literary environment during the independence period has made many contributions to Azerbaijani literature. The innovations we encounter, both in terms of subject matter and form, allow us to emphasize this with confidence. We think that the results of the research will become one of the important sources for the study of various aspects of the Lankaran literary environment in the future.

**The main content of the dissertation is reflected in the following
dissertations and articles.**

1. Azərbaycan müstəqillik qazandıqdan sonra Lənkəran ədəbi mühitinin inkişafı // Müasir inkişaf mərhələsində elm, təhsil və istehsalatın vəhdəti mövzusunda keçirilən respublika elmi-praktik konfransının materialları, -Lənkəran:- 7-8 may,- 2018,- s. 89-90.
2. Müstəqillik dövrü Lənkəran ədiblərinin yaradıcılığında uşaq ədəbiyyatı // İnteqrasiya mühitində Azərbaycan elminin qarşısında duran vəzifələr mövzusunda gənc tədqiqatçıların (magistrant və doktorant) Respublika Elmi Konfransının materialları, -Lənkəran:-21 dekabr,- 2018, - s. 132-134.
3. Lənkəran ədəbi mühitində “Ziya” ədəbi məclisinin yeri// -Bakı: Elm və təhsil. Filologiya məsələləri,-2018. № 15, -s. 304-311.
4. Məsudi Dövran yaradıcılığında qürbət motivləri // Davamlı inkişaf və humanitar elmlərin aktual problemləri respublika konfransının materialları, Azərbaycan Universiteti, -Bakı: - 24 oktyabr,2019, - s. 90.
5. Lənkəran ədəbi mühitində Qarabağ ağırlı motivlər // -Müasir təlim texnologiyalarının tətbiq olunmasının təhsilin keyfiyyətinə təsiri mövzusunda gənc tədqiqatçıların respublika elmi-praktik konfransının materialları, -Lənkəran:- 24 dekabr, -2019, - s. 143-145.
6. Müstəqillik dövrü Lənkəran ədəbi mühitində şeir formaları //
- Lənkəran: Lənkəran Dövlət Universiteti. Elmi xəbərlər, Humanitar elmlər, -2019. № 1, -s. 74-79.
7. Mirhaşım Talişlının klassik irsi // - Gənc tədqiqatçıların II respublika elmi – praktik konfransının materialları, Azərbaycan Universiteti, -Bakı: 15 mart, - 2019, -s. 251-253.
8. Elşad Səfərlinin lirikası // Dedicated to the 96th Anniversary of the National leader of Azerbaijan, Heydar Aliyev, III International Scientific Conference of Young Researchers,

Baku Engineering University, -Baku, Azerbaijan, -29-30 April,- 2019. -p. 1099-11035.

9. Heydər Əliyev və Lənkəran ədəbi mühiti // Tədris prosesində elmi innovasiyaların tətbiqi yolları mövzusunda Respubika Elmi-praktik konfransının materialları, - Lənkəran: 7-8 may,- 2019, -s. 171-173.
10. Lənkəran ədəbi mühitində nəşrin inkişafı // - Lənkəran: Lənkəran Dövlət Universiteti. Elmi xəbərlər, Humanitar elmlər, -2019. № 2, -s. 66-74.
11. Müstəqillik dövrü Lənkəran ədəbi mühitində Heydər Əliyev obrazı // - Bakı: Bakı Slavyan Universiteti. Elmi əsərlər, Dil və ədəbiyyat seriyası, -2019.№ 1, -s. 252-256.
12. Lənkəran ədəbi mühitində publisistikanın inkişafı // - Bakı: Bakı Slavyan Universiteti. Humanitar elmlərin öyrənilməsinin aktual problemləri, - 2019.№ 2, -s. 170-172.
13. Lənkəran ədiblərinin yaradıcılığında uşaq ədəbiyyatından incilər // - Bakı: Bakı Slavyan Universiteti. Elmi əsərlər, Dil və ədəbiyyat seriyası, -2019.№ 2, -s. 203-207.
14. Məsudi Dövran yaradıcılığında qürbət motivləri və xalq ruhuna yaxınlıq // - Bakı: Elm və təhsil, Filologiya məsələləri, -2019.№ 13, -s. 415-422.
15. Lənkəran ədəbi mühitində təbiət lirikası // - Bakı: Bakı Slavyan Universiteti. Humanitar elmlərin öyrənilməsinin 33 aktual problemləri, - 2019.№ 6, -s. 79-82.
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