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ABSTRACT

of the dissertation for the degree of Doctor of Sciences

**MYTHOPOETIC TRADITION
IN THE 20TH CENTURY AZERBAIJANI POETRY**

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and criticism

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GENERAL CHARACTERISTICS OF THE DISSERTATION

Relevance and studying degree of the research issue. The subject of mythopoetic tradition in fiction is an actual problem in the Azerbaijani literary criticism as it is in the world literary-theoretical thought. This is determined by a number of fundamental factors conditioned by the dialectic of development of each national (including Azerbaijani) poetic thought.

The dialectic relations between myth and literature stands at the heart of these factors. The mythopoetic tradition in literature, in the true sense of the word, is associated with the fact that myth is the beginning of fiction. Myth is not only the initial stage, the starting point, the genetic basis of fiction, but also poetic thought in general. However, this "beginning" function of a myth includes not only literature, but art and culture as a whole, and the public conscience in a broader and more universal sense. Regardless of the point of view or approach to the problem of mythopoetic tradition in the literature, the dialectical structure of relations between myth and literature is at the core of the idea, the essence of the problem. C.Levi-Strauss, C.G. Jung, R.Bart, E.Cassirer of Western literary-theoretical and socio-anthropological thought, as well as A.F.Losev, Y.M. Meletinsky, Y.M. Lotman, O.M. Freudenberg and others of Russian literary-theoretical and philosophical thought, while talking about one or another aspect of mythopoetics, such giants have always accepted myth as an archetype at the beginning, at the core, at the genetic basis of literature, and finally at the foundation of its poetic structure.

The mythopoetic tradition in the 20th century Azerbaijani poetry is also a manifestation of the continuous functionality of the archetypes of mythical thought in the history of our national poetic thought. When we approach the place and role of myth in artistic and poetic thought in a diachronic context, we observe it in general as a continuous, lasting, unbreakable layer (line) of meaning in the development of our poetry. Myth has not ceased to exist for a single moment in the history of our national poetry from the conventional beginning of its existence to the present day. It can be observed in all epochs of our literary history, which has a root resting upon thousand

years. However, the main methodological condition of this observation is to take into account the peculiar epoch-making and functional manifestations of the myth. That is, the researcher studying the mythopoetic tradition in literary texts should not be based on mythical images, symbols, plots and mythologies (ie, mythical motives), but should look for the myth in the deep structural layers of the poetic text and reveal and restore it. If any myth cannot be restored as a mythology in the field of research, then the angle of vision must penetrate deeper. Because whether it is a mythical image, a mythical plot, or a mythical idea, in all cases there are signs that confirm them as myths, indicators that determine their existence. As myth was transformed into folklore, and from there into literature, it naturally endured changes and even deformations. These changes constitute the dialectical essence of the myth-folklore-literature relationship. A myth cannot be folklorized and literarized unless it is demythified (deprived of its mythical basis) and deritualized (detached from its ritual basis). In other words, after losing its mythical basis, myth becomes a text of folklore, and from folklore into literature. The most obvious example hereof is Abulgasim Firdovasi's "Shahnameh". This work clearly reflects the transformation of myth into folklore and literature. "Shahnameh" is a monument of written literature. However, it was written on the basis of folklore texts, and those folklore texts are demythologized myths.

Thus, the demythologization of the myth is an unchanging dialectical law of its transformative evolution. However, in spite of all these changes, the myth inevitably preserves itself in the form of code, information, or schema in the new text in which it is transformed. Code is a descriptive language realized through images, information is a content protected by a plot, and a scheme is a form determined by a genetic structure. In the epochal development of artistic and poetic thought, the levels of code, information and scheme of the myth may become actual over time and rise to the top, visible layer of the literary text, or hide and descend to the depths of its structural layers. This aspect of the self-survival dialectic of myth confirms that myth continues to maintain its existence in one way or another throughout the history of the development of poetic thought.

Resort to myths in modern texts is remifolgzation, that is, the revival of myth in a literary text. This is different from the use of myths in "Shahnameh". The difference is that Firdovsi's "Shahnameh" is not literature that we understand in the modern sense, but in fact it is a written epic, a folklore event created with poetry. In Nizami's "Khamasa" we encounter the remifolgzation of myths. Nizami gave a completely new meaning to the mythical texts he took from folklore and presented them in a real sense, in a new artistic tone.

Azerbaijani poetry has its origins in myths: prayers-singings about the early cults of nature and life, magic spells, proverbs about the mythical ancestral cult and countless sayings in verse, and so on, is the cornerstone of modern poetry. Although these texts with mythical, magical, mystical content and function could not be considered poetry with an artistic and aesthetic function in the full sense of the word, they were literature in form. For example, the prayers recited during the address to the God Bayat have not changed their formal poetic features from the epoch of myth to the present day. Myth was the soul of these early examples of "poetry." Over time, the epoch of mythological thought has been replaced by the epoch of historical thought. From the initial literary forms, couplets, poems and epics developed. But the myth continued to live as a spirit in the poetic structure of these texts. Nizami Ganjavi's masnavis, the poetic pearls of world literature, are adorned with mythical images, motifs and ideas. Nizami created a new concept of humanism by combining the mythical wisdom that embodies the philosophy of life of the past with the scientific philosophy of his time. He was able to develop the myth-god-man concept to the idea of "the man who is the glory of the earth."

The spirit of myth, which embodies all the natural energy of nature, continues to manifest itself in modern Azerbaijani poetry in various forms and contents over time. From the beginning of the twentieth century to the poetry of today's poets, we can observe the myth in various forms and contents. The myth, which manifests itself as formulas of national self-expression in the works of such artists as Huseyn Javid, Mirza Alakbar Sabir, Mohammad Hadi, Abbas

Sahhat, Abdulla Shaig and others the poetic symbols of the two giants of the Soviet epoch pass in the creation of Samad Vurgun and Rasul Rza, Bakhtiyar Vahabzade, Mammad Araz, Ramiz Rovshan, Rustam Behrudi and others manifest as the images of national self-consciousness and symbolic thought, becomes an object of deconstruction in the postmodern poetry of poets as Kamal Abdulla and others.

All this shows that the path of myth from the core of national poetic thought is a continuous, lasting poetic paradigm in modern poetry, which in turn raises the study of the mythopoetic tradition in twentieth-century Azerbaijani poetry as an urgent problem before us.

Regarding the study of the subject in Azerbaijani literary criticism, it should be noted that the issue of mythopoetic tradition in modern poetry has always been touched upon in the works of various researchers. For example, a researcher who talks about the work of a modern poet or prose writer also pays attention to mythical symbols. But as for systematic research, monographic research, we must emphasize the works of Asif Hajiyev, Parvana Bekirgizi and Matanat Abbasova.

Prof. Asif Hajiyev's monograph "Poetics of modern prose" is devoted to the mythological and folklore genesis of Azerbaijani prose in general. The first chapter of the study, entitled "Mythology and folklorism in the author's presentation of reality", deals with mythology and folklore in the structure of the narrative and image, the second chapter, "Myth-folklore elements of the poetic system of works", the composition, plot organization and chronotope. The third chapter, entitled "Mythology and folklore tradition as genre-forming factors", deals with the issues such as the typology of genre invariants, traditional genres in modern prose, and the genre specificity of modern verbal prose¹.

Of course, this study by Asif Hajiyev does not deal with modern poetry, but his search for a mythopoetic tradition in the structure of prose is actual in terms of the history of research on our

¹ Гаджиев, А. Поэтика современной прозы / А.Гаджиев. – Баку: Мутарджим, – 1997. – 204 с.

topic. As can be seen, the author was able to reveal the mythopoetic tradition, which he generalized under the name of mythology, at various levels of the poetic structure of prose genres. This provides a useful experience in terms of exploring the same tradition in the structure of poetic genres.

In the first chapter of the monograph entitled "Mythopoetics and the poetic structure of the XX century Azerbaijani literature" by Doctor of Philology Parvana Bekirgizi, named as "Myth and literature: problem setting and typology", the mythopoetic thinking and myth concepts in world philological thought, theoretical analysis of expression specificity of mythological thought in artistic creation, in the second chapter named as "The system of demonic images in Azerbaijani literature: semantics and function" - "the symbolic transformation of the mythological image based on Abdurrahimbey Hagverdiyev's "Fairy Witch", the religious-mythological context of the Devil's image and the mythological poetic epic functional features of the image based on Husseyn Javid's "Devil", historical-cultural context of mythopoetic elements in Yusif Vazir Chamanzaminli's novel "Spring of Girls" in the third chapter named as "Mythological-folklore sources of artistic thought", legendary archetype and possibilities of modern novel in Elchin's "Mahmud and Maryam" and mythological reminiscences (artistic expression of myth motifs) in Movlud Suleymanli's novel "Migration" and "Wind Ahmad's principality", "Dada Gorgud" plots in Kamal Abdulla's works, postmodernist tendencies and neomythological thinking, in the fourth chapter named as "The role of the mythological chronotope in the formation of the epic plot" and in one of Abdurrahimbey Hagverdiyev's "Hell Letters of the Vampire" explores issues such as the mythological motif "journey to the other world", the function of mythological space in Yusif Samadoglu's "What is said is over", and the deconstruction of the fairy tale chronotope in Anar's "White Ram, Black Ram" were investigated².

² Bəkirqızı, P. Mifopoetika və XX əsr Azərbaycan ədəbiyyatının poetik strukturu / P.Bəkirqızı. – Bakı: Elm və təhsil, – 2015. – 248 s.

As can be seen, Parvana Bekirgizi's research deals with mythopoetic traditions in modern Azerbaijani prose and drama. Although the issues of poetry are not touched upon here, it should be noted that the monographs of both Parvana Bekirgizi and Asif Hajiyev cover the theoretical and methodological bases of the problem of mythopoetic tradition in modern literature quite seriously and thoroughly. In this regard, the theoretical and methodological basis formed by these authors is also important for our research.

The doctoral dissertation of Matanat Abbasova, Doctor of Philosophy in Philology, named as "Mythological roots and poetic system of Azerbaijani folk poetry", apparently, deals with the issues of mythopoetic tradition in folk poetry in the first chapter of the dissertation named as "Theoretical and methodological bases of the problem" of myth and artistic creativity "in folk literature" the context of mythogenesis of the structure of the literary text, the presence of archeforms of poetic experience (animism, totemism, fetishism, magic), poetics of mythical features and genre system of folk poetry "in the second chapter, genre structure and mythopoetics of folk poetry, classification principles of Azerbaijani folk poetry, songs dedicated to primitive professions, poetic images of myth-making experience, mythological rhythmic and structure of songs dedicated to primitive professions, magical-mythological structure as folk poetry, myth-ritual context of ceremonial songs, mythopoetics of seasonal songs, syncretism and improvisation in household songs, mythopoetics of mourning songs, genre features and mythopoetics of wedding songs, lyrical folk mythopoetic context of the form and content of poems, archaic poetic system and cults of nature, mythopoetics of mountain, water and fire cults, modeling of Islamic views in folk poetry, cultural-historical modeling context of folk poetry in the third chapter named as "Image system and mythogenesis of folk poetry" in the fourth chapter, named as "The mythical world model in the poetic structure of folk poetry", the specifics of objects and images in the mythopoetic system, mythological symbolism of numbers in the poetic system of folk

poetry, mythological semantics of animal and bird images, mythological symbolism of colors are studied³.

In general, the problem of the mythopoetic tradition in modern poetry has not yet been resolved in the monographic plan.

The object and subject of research the poetry of XX century as Muhammad Hadi, Huseyn Javid, Abbas Sahhat, Abdulla Shaig, Mirza Alakbar Sabir, Samad Vurgun, Rasul Rza, Mikayil Mushfig, Suleyman Rustam, Bakhtiyar Vahabzade, Mammad Araz, Ramiz Rovshan, Rustam Behrudi and others. The subject is the study of the problem of the mythopoetic tradition on the basis of the poetic creativity of such representatives, *and the subject* is the creativity of these named and unnamed artists.

Objectives and tasks of the research. The main purpose of the dissertation is to study the problem of mythopoetic tradition in the XX century Azerbaijani poetry. The tasks arising from this goal cover the following four main areas of research:

1. Implementation of the solution of the dissertation problem in the context of theoretical bases of mythopoetics and scientific-literary possibilities (research in Azerbaijani poetry);

2. The study of mythological archetypes in the poetry of the representatives of romanticism and critical realism of the twentieth century;

3. Research of functional semantics of mythical symbols in the XX century Azerbaijan Soviet poetry;

4. The study of the functional possibilities of myth in the expression of ideas of national self-consciousness in the poetry of the twentieth century.

Research methods. The theoretical and methodological basis of the dissertation, which uses the historical-comparative, comparative-descriptive, comparative-typological research methods, as well as ethnopoetic, structural-semiotic, structural-semantic approaches depending on the cases, mainly covers the literature in three directions:

³ Abbasova, M.M. Azərbaycan xalq şeirinin mifoloji kökləri və poetik sistemi / (filologiya üzrə elmlər doktoru dissertasiyası) / – Bakı, 2018. – 309 s.

1. Researches of world and Azerbaijani scholars on mythopoetics, mythology, folklore, structure and semantics of myth-literature relations, genesis and evolution of myth, genesis of poetic thought;

2. Existing theoretical and methodological experience in the field of research of XX and XXI century Azerbaijani poetry;

3. Researches on images and motives characteristic of Turkish mythical-poetic thought.

Main provisions set for defense. The following provisions are included in the defense of the dissertation:

1. The thesis of immortality of the myth, its constant transformation and self-re-creation has been confirmed in the 20-th century Azerbaijani poetry. During this period, the resort of Azerbaijani poets to myth was of a re- mythological nature and manifested itself as a reinterpretation of myth in artistic thought.

2. The mythopoetic tradition in the twentieth century Azerbaijani poetry is a manifestation of the continuous functionality of the archetypes of mythical thought in the history of our national poetic thought. From this point of view, the experience of artistic remythologization in XX century Azerbaijani poetry also embodies the rich mythopoetic traditions of previous epochs.

3. The myth, which manifests itself as formulas of national self-expression in the works of such artists as the poetic symbols in the works of Huseyn Javid, Mirza Alakbar Sabir, Mohammad Hadi, Abbas Sahhat, Abdullah Shaig and others is characterized in the works of two giants of the Soviet epoch - Samad Vurgun and Rasul Rza, are manifested as the images of national self-consciousness and symbolic thought in the works of Bakhtiyar Vahabzade, Mammad Araz, Ramiz Rovshan, Rustam Behrudi and others, becomes an object of deconstruction in the postmodern poetry of poets in the works of such poets as Kamal Abdulla and others.

4. The cult of the tree, which is included in the system of beliefs in Turkish mythology, also occupies a significant place in the Azerbaijani poetry of the twentieth century. This tradition is constantly followed in the 20-th century's Azerbaijani poetry. The archetype of tree is considered to be one of the age-old traditions of millennial Azerbaijani poetry, presenting the basic parameters of the

structure of the world in a transformative form, the necessary connections between human kind and God, earth and sky as one of the images symbolizing the original element.

5. The sanctification of the supernatural properties and extraordinary qualities of water in the 20-th century's Azerbaijani poetry o, the desire for it, the mythological anthropomofization, i.e. the glorification of humanization stems from the fact that our people have always valued water.

6. The word "light" found in Azerbaijani poetry are connected with the "fire of happiness" that exists in the mythical thinking of our people. In the literature, "light" is traditionally used in the sense of "life-giving", "life-creating", "living power". This tradition has lasted for centuries and continues to this day. In the works of modern Azerbaijani poets, the archetypes typical for the mythical thinking have always been updated and created a rich line of images.

7. Dissatisfied with time, offended and turned away from it, Hadi turned to the extraordinary world in his poetic dreams and thoughts, the mythical world rich in mystical images. In this respect, the mythopoetic tradition is observed as a poetic layer in his work. Huseyn Javid's work is abundant in mythological archetypes. The archetype of God has a special place in his artistic world. This archetype represents the center of ideas in the writer's work, the intersection of religious-philosophical, ontological, socio-historical, spiritual-biographical and axiological aspects. The mythical elements in Abbas Sahhat's poems are embodied in new artistic images through high imagination. Mythical images and motifs are widely found in both Abdullah Shaikh's romantic poems and those for children . Mythological images and motives have become a means of expression of the points he wants to show. Mirza Alakbar Sabir in his work has always skillfully used the mythological elements, which are the artistic product of primitive human thinking, traditional thinking.

8. The study of the mythopoetic tradition in Azerbaijani Soviet poetry requires a different approach. Because the poetry of the soviet period was unequivocally created on the basis of the method of strict socialist realism, and it had its own ideological and philosophical foundations, artistic and aesthetic principles and norms. To put it

mildly, the mythopoetic tradition, in essence, was incompatible with the creative method of socialist realism. However, despite this, we can attest that we often encounter a mythopoetic tradition in the works of such literary giants as Samad Vurgun, Rasul Rza, Suleyman Rustam, Mikayil Mushfig and others of Azerbaijani poetry of soviet period. Our poets, who are the bearers of national thought, used mythical symbols and images as a means of preserving, reviving and covering the national identity.

9. From the second half of the twentieth century, the mythical archetypes in Azerbaijani poetry began to appear not only as a sublayer of motives of national self-expression, but also as symbols of national ideas. In the works of Bakhtiyar Vahabzade, the prominent artist of this period, myth has a special place as a symbol of symbolic expression. In Mammad Araz's work, the mythological images - symbolic archetypes are reflected in the expression and description of the text. All the secrets and spells of Ramiz Rovshan's poetry come from the myth, continue with myth and go towards myth. Rustam Behrudi is a poet who "breathed" via Turkish mythology in Azerbaijani poetry of the 20th century. His work can even be considered a living manifestation or "revival" of Turkish mythology in modern times.

Scientific novelty of the research paper. Many important new scientific results have been obtained in the dissertation. We consider it expedient to group them as follows:

1. Myth has created rich traditions of mythopoetic meaning in the 20-th century's Azerbaijani poetry. The mythical images related to the original elements of nature, such as wood, water, fire, light, have become a means of expression of various ideas, mainly the ideas of national self-awareness and self-expression.

2. The analysis of the image of a nymph in the poetry of Mohammad Hadi showed that mythical images act as appropriate models to express the realization of romantic thought.

3. According to the results of the study of the archetype of God in the world of Huseyn Javid's artistic imagination, the mythical archetypes played the role of active functional formulas of romantic thought in the poetry of the twentieth century.

4. As a result of the study of mythopoetic pictures in the poetry of Abbas Sahhat, it became clear that myth, with its image, motives and ideas, expanded the possibilities of poetic imagination indefinitely.

5. In Abdulla Shaig's poems, the mythical images and motives acted as a means of expression of national ideas.

6. The study of satires of Mirza Alakbar Sabir showed that the myth was a means of expression of the code of laughter with active functionality in the poetry of the twentieth century.

7. The ritual-mythological tradition, water, rock archetypes and horse cult, cosmogonic myth motifs in Samad Vurgun's poetry acted as a means of expression of the author's idea, as well as a "myth texture" that protected him from the persecutions of his time.

8. In Rasul Rza's works, the images associated with mythical cults, with their mythical dialectic of "freedom of space and time", gave a boundless plan of expression to the "free poetry" metric of the artistic idea.

9. The myth acted as a creative material of enthusiastic inspiration in the poetry of Mikayil Mushfig.

10. The myth "hidden" in the sub-layers of Suleyman Rustam's poetry served as an expressive expression of the artistic idea.

11. The myth has the status of a symbol of thought in the poetry of Bakhtiyar Vahabzade.

12. Mythical symbols played the role of a means of communication with the first sources of poetic thought in Mammad Araz's poetry.

13. Ramiz Rovshan's poetry as a whole, acts as a transformation of myth in twentieth-century poetry.

14. Turkish mythology continues to exist in the works of Rustam Behrudi, being reconstructed.

Theoretical and practical significance of the research.

The dissertation has both theoretical and practical actuality. The theoretical significance of the research work is determined by the possibility of applying the scientific results obtained here in new research in philological thought. The problem of mythopoetic tradition in modern and literature in general has great research prospects, especially in terms of mythocritics. This, in turn, provides

the opportunity to use the results and innovations of this work in future research in Azerbaijani literature.

The practical significance of research is primarily due to the teaching process. Modern Azerbaijani poetry is taught as one of the leading subjects in the philological faculties of universities. This factor, in turn, provides an opportunity to use this dissertation as an additional practical textbook.

Approbation and application of research. The dissertation work was carried out at the Institute of Literature named after Nizami of ANAS. The main results and innovations obtained in the dissertation are reflected in the author's articles published in journals recommended by the Higher Attestation Commission in the country and abroad.

Total volume of the dissertation: The total volume of the research, consisting of introduction, four chapters and conclusion: 576,444 characters (Chapter I: 92,000 characters; Chapter II: 164,000 characters; Chapter III: 178,000 characters; Chapter IV: 116,000 characters).

MAIN CONTENT OF THE WORK

The "**Introduction**" substantiates the relevance of the topic, indicates the object and subject, degree of development, goals and objectives, methods, main provisions set for defense, lists the scientific innovations, provides information about the theoretical and practical significance, approbation and application of the dissertation, as well as the overall scope.

The first chapter of the dissertation, named as "The theoretical foundations of the problem of mythopoetics and opportunities for scientific and literary research" discusses the concept of "mythopoetics", theoretical aspects of myth-literature relations, opportunities for scientific and literary research of mythical archetypes in modern poetry.

The first paragraph of the first chapter, named as "**The mythopoetics as a concept of philological thought**", shows that the mythopoetic tradition is always studied in the works of individual

authors ("the works that reflect the individual creativity"). If the work is a product of collective creativity, not individual creativity, then the study of mythological structures and images in that work is not under the name of "mythopoetics", but under the name of "mythological restoration".

The approach to the text from the point of view of mythopoetics means to bring it to a different methodological context. This is an urgent issue as prof. Shirindil Alishanli wrote: "The biggest problem of the humanities today is the issue of methodology. The crisis of structuralism and poststructuralism in Western literary criticism, the denial of the Marxist-Leninist methodology in the former Soviet space, also leads to a new search for literary-theoretical thought"⁴

The genesis of literary texts always leads to myth. Prof. Rahim Aliyev writes that *"before writing, there were words-myths. Now let's emphasize the principle side: the words and myths are older than modern speech. These words-myths were totems. Primitive people considered these word-myths to be reality as animals of nature or themselves. Because the difference between a thing and a name was not yet understood. But the plots relating to them appeared only after the phonetic written language"*⁵.

"Mythopoetics" has narrow and broad meanings. The term has expanded and deepened its meaning over time. S.P.Belokurova writes about the concept of "mythopoetics": "The notion of "mythopoetics" in the modern sense can be interpreted as the study of the "projection" (reflection-Kh.S.) of the myth (mythological plot, image, motif, etc.) in the work"⁶.

It is clear from this that "mythopoetics" continues to expand its boundaries of meaning over time, both as a term and as a branch of

⁴ Alishanlı Ş. Tarixi poetika və ədəbiyyatşünaslığın müasir mərhələsi // Azərbaycan ədəbiyyatının tarixi poetikası. II kitab. Poetik fikrin təkamülü. – Bakı: Elm, – 2006, – s. 15

⁵ Əliyev, R. Sözüün mifi, fonetik sözüün və fonetik yazının mənşəyi barədə / R.Əliyev. – Bakı: Mütərcim, – 2011, – s. 78

⁶ Белокурова, С.П. Словарь литературоведческих терминов / С. П. Белокурова. – Санкт-Петербург: Паритет, 2006. – с. 151

the science of poetics. However, in this case, the "classical essence" of "mythopoetics" remains unchanged. By its very nature, mythopoetics studies how myth is reflected in a literary text. "Mythopoetics" as a concept of philological thought is constantly expanding its boundaries in these areas. Twentieth-century Azerbaijani poetry provides rich material in terms of these areas of mythopoetic research.

Works reflecting individual creativity in relation to literature are works created by any writer, poet, playwright. The works that are the product of collective creativity are folklore texts. There are functional semantic differences between mythological structures and images in written literary texts (in other words, mythologisms) and mythologisms in folklore texts. Mythological texts, so to speak, are the previous stage of folklore, and folklore texts are a continuation of mythological texts in this sense.

It is clear from this that "mythopoetics" continues to expand its boundaries of meaning over time, both as a term and as a branch of the science of poetics. However, in this case, the "classical essence" of "mythopoetics" remains unchanged. By its very nature, mythopoetics studies how myth is reflected in a literary text. "Mythopoetics" as a concept of philological thought is constantly expanding its boundaries in these areas. Twentieth-century Azerbaijani poetry provides rich material in terms of these areas of mythopoetic research.

The second paragraph of the first chapter, named as "**Theoretical aspects of myth-literature relations**", shows that the myths have always been in the center of attention of creative personalities because they are the first example of human thinking. The description of many mythological images and plots in classical Azerbaijani literature, especially in Nizami's poetry, confirms that the focus on mythology has an ancient history. Although mythology was an event before civilization (before written cultures), it continued to exist in various forms in the history of poetry and in modern poetry in general. The spontaneous myths, fantasy-rich legends, and poetic events, which we call myths, have played an exceptional role in the socio-cultural and intellectual development of mankind. Myths and mythological meetings are widely covered in the verbal and written

literature of our people. As noted in the first volume of the ten-volume "History of Azerbaijani Literature": *"Myth is a phenomenon of primitive thinking that determines both the foundation and the modern content of each culture. Just as the ethnocultural tradition is reflected in mythology in different fields and in different forms, the texts related to these fields also give us a variety of mythological materials"*⁷.

At present, when we look at our classical literary heritage, we can see that the echoes of mythological views stand out as a tradition in the poetry of Nizami, Nasimi, Fuzuli, later Mirza Alakbar Sabir, Abbas Sahhat, Mohammad Hadi, Huseyn Javid, Ahmad Javad, Mikail Mushfig, Rasul Rza, Ramiz Rovshan, Sabir Rustamkhanli, Rustam Behrudi and other poets. The poems of the representatives of the XX century Azerbaijani poetry developed in contact with the ideological currents, philosophy of the time, cultural achievements, including the mythological views, and became a poetic expression of public opinion.

It is noted that the impact of myth on literature is a complex problem. The complexity of the problem here is due to the diachronic and synchronous structure of the problem. When approached only **in a diachronic-historical context**, the picture is simple. Thus, the literature derives its source from folklore, and folklore derives its source from myth. In this case, the historical-diachronic series of "myth-folklore-literature" is obtained. The beginning of human culture is characterized as a **mythological epoch**. The consciousness of this epoch as a whole is marked by the term of "mythology". With the end of the mythological epoch, a new epoch begins. That period is considered to be **the epoch of historical consciousness**. During the transition to a new epoch, the mythological system of consciousness collapses, and a new system of consciousness, a new type of thinking called as "historical consciousness" in science, emerges from its womb. New thinking, of course, is based on the materials of old thinking. Thus, although the mythological notions

⁷ Azərbaycan ədəbiyyatı tarixi [10 cildə]. Şifahi xalq ədəbiyyatı / – Bakı: Elm, – Cild 1. – 2018, – s. 233

disintegrate as a system, they do not disappear, and history is transformed into a type of consciousness. In other words, mythology is divided and religion, folklore, primitive philosophy, and so on develop from it. If we approach the issue from the literary point of view, the mythical stories about the first ancestors, heroes, the creation of the earth, the sky, people, the first things, the first traditions turn to legends, versions, tales, epics and so on. Or the ceremonial songs in honor of mythological mebuds (*mebud* – being worshiped, prayed) are the first examples of folk poetry. Thus, the folklore emerges as a continuation of mythical word creation (mythopoetics) as an artistic word creation. Myth preserves and continues its existence through transformation into folklore⁸.

So, the feature of mythology continues in various forms and shapes. We would say that this aspect of myth-literature relations is very important for any researcher who studies the mythopoetic tradition in modern poetry and in all types and genres of works of art in general. The most important methodological rule of the thesis is the immortality, constant self-creation and survival of the myth and the mythopoetic tradition in general. (perhaps the golden rule).

The third paragraph of the first chapter, entitled "**Opportunities for scientific and literary research of mythical archetypes related to the elements of nature in modern poetry**" states that the myth exists in various forms and shapes in the body of literary text, both in modern poetry and in the history of poetry in general. In this respect, it can express itself in the text as an image, a motive (generally: a mythologem), an idea. All this can be summarized under the name of **archetype**. Archetype is a Greek word meaning "first image", "example". The "archetype" is the original image in art, the original, universal symbols that underlie the myths, folklore and culture as a whole and passed down from generation to generation. In literature, the "archetype" refers to images, plots, and motifs that are often repeated in folklore and literary works.⁹

⁸ Sultanova, X. Miflərin müasir ədəbiyyata təsiri // Humanitar elmlərin öyrənilməsinin aktual problemləri (Ali məktəblər arası elmi məqalələr məcmuəsi). – Bakı, – 2016, – №1, – s. 180-184

⁹ ru.wikipedia.org › wiki › Архетип_(психол...

*The above-mentioned paragraph shows that in the twentieth century Azerbaijani poetry, the manifestation of undergoing of mythological views a certain transformation is a real process. Because the society itself is moving towards innovation and evolution. As Vagif Yusifli points out: "The millennial experience of Azerbaijani poetry proves that there is a great need for innovation, expression of new tendencies and trends at every stage of its development. The search for innovation improves the literature both in content and form, and defines its internal enrichment. Because the literature cannot be closed and stay by the same principles, rules and models, these principles and rules must change and be renewed in terms of content, essence and form-structure"*¹⁰.

Referring to these ideas, it can be noted that the transformation of mythology in modern poetry is a requirement of the time. Today, the textual changes in poems based on mythology are based on the principle of "keeping up" with the artist and time. In this area, each poet draws attention to his/her individual style.

As is known to the science of mythology, along with many cult symbols, the tree cult is closely linked with the Turkish way of life, its mythical worldview, state building and hegemony. It is clear from the model of the cosmic world that the tree is the image that connects man and God, the earth and the sky. A.M.Sagalayev notes in his work "In the Mirror of Altai Myth" that *"along with mountains and lakes, trees are considered to be one of the oldest images of Turkish religion and mythology. The Huns sacrificed horse to the tree and hung its head and skin on its branches"*¹¹.

In the poetry of XX century Azerbaijan, this tradition is constantly followed in the works of Rasul Rza. The poet's "Plane tree", "Under plane tree", "Plane life" and others. In his poems, we encounter the facts of human transformation as the subject of the mythological cosmogony of the tree. Let's look at an excerpt from the poem "Plane tree":

¹⁰ Yusifli, V. Poeziyanın yolları və illəri / V.Yusifli. – Bakı: Mütərcim, – 2009, – s. 40

¹¹ Сагалаев, А.М. Алтай в зеркале мифа / А.М.Сагалаев. – Новосибирск: Наука, – 1992, – s. 175

*My khan plane tree, won't stoop its proud top,
No one knows the age of the khan plane*¹².

In this poem, we encounter the mythical glorification of the tree, its anthropomorphization and its role as a mythical world tree.

According to mythology, a person's first birth takes place in a tree cavern, just as it ends up in a tree. We encounter the same motive in Rustam Behrudi's poem of "Tree". According to our people's idea of the creation of man, God created a tree with nine branches before man, gave birth to the first human offspring in this tree, and gave them the idea of taking refuge in the shade of a tree as the first information. In the Oghuz and Uyghur epics, sons were created in a sacred tree cavern. The tree is closely connected with the belief in the original creation of our people:

*My first arrival - a wooden cradle,
My last trip – a wooden coffin ...*¹³.

The research shows that in twentieth-century Azerbaijani poetry, the tree archetype is considered one of the age-old traditions of millennial Azerbaijani poetry, presenting in a transformative form the basic parameters of the structure of the world, the necessary relationship between man and God, earth and sky¹⁴.

In the poetry of XX century Azerbaijan, water is a source of such resort in the poems of various poets. Prof. Tahira Mammad writes: *“At the beginning of the 20th century, in Azerbaijani literature, we come across a wide range of expressions of thoughts in symbols. The tendency to express meaning in a symbolic way is clearly felt in the poems of Abbas Sahhat, Mohammad Hadi, Ahmad Javad. In the style of expression of our sentimentalist and romantic artists, we come across many traditional aspects of symbolism. Symbols have a special place in Jafar Jabbarli's works. In his works, we encounter symbolic*

¹² Rza, R. Çinar ömrü / R.Rza. – Bakı: Azərnəşr, – 1990, – s. 15

¹³ Behrudi, R. Göz yaşlarından baxan Allah / R.Behrudi. – Bakı: Azərnəşr, – 2007, – s. 28

¹⁴ Sultanova, X. XX yüzil Azərbaycan poeziyasında ağac kultunun izləri // “Azərbaycan şifahi xalq ədəbiyyatına dair tədqiqilər” jur., –2016. № 48, – s. 53.

names, images, and even the continuity of situations. The poem "Maiden's Tower" is symbolic from beginning to end"¹⁵.

In Jafar Jabbarli's poem "Mother" we come across a more interesting scene:

*O wind, shout, O merciless sea, rise in waves!
Throw into the world, O lightning, blaze up, shine!
Thunder, O sky, thunder, crack, fall in!
Go away, O Sun, get your rain raining, O cloud, weep!¹⁶*

This poem first of all reflects the feelings and emotions of the poet's world. The poet's resort to the wind, the merciless sea (water), lightning, the sky, the Sun is an impressed form of human-nature relations in poetry from the point of view of modern literary aesthetics. Mold is formed where there is tradition. So, the poet's resort to the elements of nature (wind, sea (water), lightning, sky, sun) is a product of an old mythical tradition as an impress.

Traces of the belief in sacrificing a dragon that cuts off water in folklore are also reflected in the examples of twentieth-century Azerbaijani poetry. Khalil Rza's poem of the same name refers directly to the song "The floods took Sarah" and expresses it in a poetic way:

*Arpachayi overflowed,
The flood took Sarah and ran away.
Eyes with surma, with fine eyebrows,
The floods took Sarah,
My grey-eyed baby.
No, don't see it from Arpachayi,
Who says Sarah was took away by the floods.
From the Shahenshah garden, from the Winter Palace
Took by the handas held out to my country¹⁷.*

¹⁵ Məmməd, T. Azərbaycan ədəbiyyatında simvolizm. Simvolizmin tipoloji xüsusiyyətləri və Azərbaycan ədəbiyyatı // Ədəbiyyat nəzəriyyəsi: inkişaf mərhələləri və problemləri: 2 cildə. I cild – Bakı: Azərbaycan Respublikasının Prezidenti yanında Elmin inkişafı Fondu, – 2018, s. 185

¹⁶ Cabbarlı, C. Əsərləri / C.Cabbarlı. – Bakı: Azərbaycan Dövlət nəşriyyatı, – c. 3, – 1969, – s. 4

¹⁷ Ulutürk, X.R. Seçilmiş əsərləri / X.R.Ulutürk. – Bakı: Şərq-Qərb, – c. 2, – 2005, – s. 91

As can be seen, the components mentioned in the poem, although real, represent a mythological image. In the poem, the image of Sarah is identified with the integrity of the homeland, and the fiery dragon with the Shahenshah Garden and the Winter Palace. These or other examples confirm that all the paradigms of the image of water in the poetry of the twentieth century are closely linked with the stichial-mythological symbolism of the initial water archetype. This, in turn, shows once again that archic-mythological memory is always a relevant means of imagery for modern poetry¹⁸.

When talking about the mythical-artistic symbolism of the archetype of light, it is stated that the myths are connected with the archetype of ethnic identity living in the subconscious of each nation. Although myths appear in one form or another in prose, in poetry, mythopoetic views act as a means of imagery. This, as a special form of cognition, helps to fully understand the pattern of poetry. We believe that the word "light" found in Azerbaijani poetry are associated with the "fire of happiness" that exists in the mythical thinking of our people. In the literature, "light" is traditionally used in the sense of "life-giving", "life-creating", "living power". This tradition has lasted for centuries and continues to the present day. In this sense, Abbas Sahhat's resort to the Sun at first glance gives the effect of an arbitrary poetic address. However, resorting to the Sun, asking for help in the form of light, and mercy is an act of ritual-mythological behavior of people that has summited over the milleniums:

O you, O najmi-zahiri-darxab!

Wake up, no more endurance in the heart.

Open, O Sun, due to the grief of the companions!

Rise and reach maturity.

Get rid of mesaib, my dear,

Reach the moderation in khubruluk.

¹⁸ Sultanova, X. Mifdən müasir poeziyaya (təbiət kultu su stixiyası əsasında) // Pedaqoji Universitetin xəbərləri. – Bakı, – 2016, № 2, – s. 264-270; Султанова, Х. От мифа к современной поэзии (на основе природного культа-стихия воды) // Евразийский национальный университет им. Л.Н. Гумилёва. XIX Международная научная конференция “Русистика и современность” Казахстан, – Астана: – 22-24 сентября, – 2016, – с. 115-120

*Let our dignity be gone,
Let the flowers run out - our longing*¹⁹.

Mohammad Hadi's world of poetry itself is full of light in the poet's mind. His poetic statement is distinguished by its specificity:

*Do you know what poetry is? Enchanted by the light,
This "zadeyi-nur" is the light of the dream flower garden*²⁰.

The poet considers the poem to be a child written from the light, born from the light of dreams flower garden. The fact that the poem is "glorious from the light" literally means "the word is born from the light." This is directly related to the gnosis-mythological cosmogony (creation). Mythological chaos is at the beginning of creation. Space - light, life manifests itself in chaos. At the heart of the manifestation stands the word. From this point of view, the fact that the poem is "glorious from the light" surrounds the whole history of Azerbaijani poetic thought as a cosmological act-formula²¹.

The second chapter of the dissertation named as **"Mythological archetypes in the poetry of XX century romanticism and critical realism"** deals with the mythopoetic semantics of the fairy image in the poetry of Mohammad Hadi, the archetype of God in the world of Huseyn Javid's artistic imagination, mythopoetic pictures in Abbas Sahhat's poetry, and the issues such as the mythopoetic tradition in the works of Mirza Alekber Sabir.

The first paragraph of the second chapter, named as "Mythopoetic semantics of the image of a fairy in the poetry of Muhammad Hadi," states that his famous researcher, Prof. Aziz Mirahmadov names Mohammad Hadi "as an outstanding representative of Azerbaijani romanticism" whose poetry is a unique event in terms of content and ideological-artistic features. His life and the period in which he lived were very arduous and turbulent. Aziz Mirahmadov writes: *"This life, (as the poet - Kh. Sultanova)*

¹⁹ Səhhət, A. Seçilmiş əsərləri / A.Səhhət. – Bakı: Lider nəşriyyatı, – 2005, s. 60

²⁰ Hadi, M. Seçilmiş əsərləri / M.Hadi. – Bakı: Şərq-Qərb, – 2005, – s. 8

²¹ Sultanova, X. Mifopoetik modelin yaradılmasında işıq mifologeminin rolu // Azərbaycan dili və Ədəbiyyatı tədrisi (elmi-metodik jurnal). – Bakı, – 2016, – №2, – s. 71-74; Sultanova, X. XX yüzil Azərbaycan poeziyasında işıq/nur mifologemi // "Dədə Qorqud" jur., – Bakı, – 2016, – № 2, – s. 114-124

said, was "sad, sorrowful", the poet began to see the bad side of need and deprivation very early"²². Dissatisfied and offended with time, Hadi, turned away from it and in his poetic dreams and thoughts he turned to the extraordinary world, the mythical world rich in mystical images. In this respect, the mythopoetic tradition is observed as a poetic layer in his work. Prof. Kamran Aliyev writes: "Symbolic images related to folklore and mythology have a special place in the poetics of XX century Azerbaijani romanticism. In general, the beginning of the XX century was a time when there was a strong tendency to folklore in all spheres of Azerbaijani cultural life"²³.

Folklore and mythological images also pass through the works of Mohammad Hadi. From childhood, he grew up in the environment of folk tradition, tales and epics, legends and myths, couplets and gerays, laylas and bayaties, and always excited the imagination of traditional images of folk thought. In this regard, in the works of the poet there are images of folklore with mythical semantics, as well as the image of the fairy of freedom. Of course, the fairy of freedom came from the desire and belief in independence in the early twentieth century, and revolutions revived this theme in the literature and poetry of the century. Veli Osmanli wrote: "*The twentieth century begins with the poetry of Mohammad Hadi, a wide poetic range of Azerbaijani romantics and a social-scale manifesto of freedom. His poem "Neghme-yi-ehrarane" ("Song of Freedom") written in 1906 became a real prologue to this "Romanticism of Freedom". The poem was written under the influence of the revolutionary uprising of December 1905. Here, the romance begins with the notion of freedom, which is characterized by the imagery of the name "freedom"*"²⁴. Prof. Alkhan Bayramoglu shows that "*Mohammad Hadi protected the sons of the homeland from the*

²² Mirəhmədov, Ə. Azərbaycan ədəbiyyatının görkəmli nümayəndəsi (ön söz) / M.Hadi. Seçilmiş əsərləri. İki cildə, I cild. / Tərt. ed.: M.İbrahimov, M.Cəfərov, Ə.Mirəhmədov. – Bakı: Elm, – 1978, s. 5

²³ Əliyev, K. Azərbaycan romantizminin poetikası / K.Əliyev. – Bakı: Elm, –2002, – s. 155

²⁴ Osmanlı, V. Məhəmməd Hədinin romantizmi / V.Osmanlı. – Bakı: Elm, 2006, – s. 111

hands of Agyar" and called on them to uphold the dignity and honor of the people, to prevent the replacement of spring with fall. Because our author - Azerbaijani Turks have been burning and fighting for years with the desire for a glorious life ²⁵.

In Hadi's poem "Fairy-Conscience" (1906) we find a wide artistic and poetic interpretation of the mythical fairy-tale image. In the poem, Hadi glorifies the freedom like a fairy girl.

In the poem, the freedom is embodied in two mythical images: a fairy and a huri²⁶.

Houri is an image of Arabic folk poetry, fairy-tale Azerbaijani mythical texts. Of course, the mythopoetic tradition in the work of Mohammad Hadi is not limited to the fairy / angel / huri image complex. In this regard, the artist's work provides material in terms of other mythical archetypes.

The second paragraph of the second chapter, named as **"Huseyn Javid's Archetype of God in the World of Artistic Imagination"**, states that Huseyn Javid, who did not look like his predecessors and successors, writing the words dictated by his heart, laid the foundation of verse drama, a new stage in Azerbaijani literature, as well as an unusual thinker enamoured in beauty. As academician Isa Habibbayli wrote: *"In general, Huseyn Javid's work has unique artistic features. Original artistic features define the uniqueness of Javid's art. This originality is also evident in Javid's dramaturgy. His plays are new in theme and idea, plot and composition, the world of images, and even language and style. Such plays are not found before or after Javid"*²⁷.

Prof. Badirkhan Ahmadov writes: *"The poetics of Azerbaijani romanticism is rich and diverse; There are a variety of unique themes (historical, modern), attitudes to beauty, the inner world of man, the unreal world, freedom and struggle, devilishness, platonic love, patriotism, East-West confrontation and comparison, and such*

²⁵ Bayramoğlu, A. Milli istiqlalın carçısı və tərənnümçüsü Məhəmməd Hadi / A. Bayramoğlu. – Bakı: Ləman ND MMC, – 2019, s. 58

²⁶ Hadi, M. Seçilmiş əsərləri [2 cilddə] / M.Hadi. – Bakı: Elm, – 1978, – c. 1 – s. 39

²⁷ Həbibbəyli, İ. Hüseyn Cavid və sənəti / İ.Həbibbəyli. Əsərləri [10 cildə]. – Bakı: Elm və təhsil, – Cild. 2. – 2017, – s. 379

other components"²⁸. All the peculiarities of Azerbaijani romanticism, as well as the relatedness to the mythopoetic tradition, are vividly reflected in Javid's work.

Javid's work provides rich material in terms of the mythopoetic tradition. In this respect, the archetype of God has a special place in his work. This archetype represents the center of ideas in the writer's work, the intersection of religious-philosophical, ontological, socio-historical, spiritual-biographical and axiological aspects. The image of God is the structural beginning that unites all the spheres of the author's mythopoetics. In this regard, Huseyn Javid's heroes can reach the Place of Truth on the wings of beauty and love:

*Two loves do not fit in one heart,
Heart is one, love is one, Great God is one...*²⁹

The poet says that the way to God passes through the heart and soul. But there is also an identification of man with God. All love is love for God: To love God is to love man. There is no duality in true love. Myth and Sufism are intertwined at this point. In Sufism, there is an identification of man with God. In myth, this is in the form of identifying the macrocosm (the world) with the microcosm (man). For example, the world, its individual objects, burns from the body of the first ancestor, who was imagined in the form of a great man, after his death. In the model of the mythological world, the world and man are components of a single process of creation. In mythology, creation is based on the ancestor. In fact, the archetype of the god, which occupies a large place in the works of Huseyn Javid, is directly related to the image of the ancestors. In mythological thought, God is also identified with the original ancestor. Y.M. Meletinski writes that in mythology, *"a cultural hero (like the first ancestor) in the process of evolution can develop both towards the*

²⁸ Əhmədov, B. XX yüz il Azərbaycan ədəbiyyatı: mərhələlər istiqamətlər, problemlər / B.Əhmədov. – Bakı, Elm və təhsil, – 2015, – s. 87

²⁹ Cavid, H. Əsərləri [5 cildə] / H.Cavid. – Bakı: Lider nəşriyyat, – c. 2. – 2005, – s. 69

image of a god-creator and towards the image of an epic hero"³⁰.

In mythology, the image of the god-creator and the image of the epic hero are, in fact, two separate directions in the evolutionary process of the first ancestor, forming a single "cultural hero" complex. In this regard, the roots of the identification of God / Man in the work of Huseyn Javid are directly rooted in the Azerbaijani-Turkish mythical thinking. Huseyn Javid's devotion to the mythopoetic tradition is not limited to the archetype of God. The poet's creativity is rich in mythical images and ideas³¹.

The third paragraph of the second chapter, named as **"Mythopoetic pictures in the poetry of Abbas Sahhat"**, states that it is impossible to imagine the romantic poetry of the twentieth century without Abbas Sahhat. As Ac. Kamal Talibzadeh points out: *"Abbas Sahhat is one of the prominent poets who had a strong influence on the artistic thinking of the Azerbaijani people, took a firm place there and brought new features to the poetry of the twentieth century."*³².

We see that in the poems of Abbas Sahhat, who came from the people, grew up in the world of folklore from childhood, and the poems of Abbas Sahhat whose artistic thought was formed with laylas and bayaties, mythical elements are embodied in new artistic images through high imagination. Together, these images and motifs in the poet's work form the "mythopoetic pictures."

Abbas Sahhat was a poet with a strong imagination. He enjoyed nature, often went to nature to calm his soul, and

³⁰ Мелетинский, Е.М. Общее понятие мифа и мифологии // Мифологический словарь. Гл. ред. Е.М.Мелетинский. – Москва: Советская энциклопедия, – 1990, – с. 638

³¹ Sultanova, Kh. The Archetype of the God in H. Cavid's Poetic World // Azərbaycan Beynəlxalq Elmi Konfransı (məqalə özetləri). Azərbaycan Respublikası Təhsil Nazirliyi Bakı Slavyan Universiteti Rating akademiyası, – Bakı: 15-16 noyabr, – 2018, – p. 23-27; Sultanova, Kh. The Archetype of God in the H.Cavid's Poetry World // Journal of Awareness – Volume 4, – Issue 1, – 2019, – E-ISSN? – 2149-6544, – p. 147-152

³² Talibzadə, K. Abbas Səhhət (1874-1918) / A.Səhhət. Əsərləri, 2 cildə, I cild. Tərtib və qeydlərin, öz sözün müəllifi K.Talibzadə. – Bakı: Azərbaycan Dövlət Nəşriyyatı, –1975, – s. XXVIII

communicated with it. The pictures of nature enchanted him, and the poet turned his mystical-imaginary, spiritual-ecstatic communication with nature into verses. One of the poems arising from such "communication" is "By the Sea". One day, the poet's heart grows tired of the grief of the times, and he goes down to the sea to get rid of the grief that covers his heart. As he watches the sea, his spirit inspires again. Crowds of children descend to the shore and shout for joy. Their joy, the innumerable particles of light created by the Sun on the surface of the sea, gives a breath to the poet's soul: it is as if ecstatic. At that moment, an image of her lover appears in the sea: the poet faints as soon as he mentions the name of his lover involuntarily. Wherever he looks - to the sea, to the desert - he sees only his lover and communicates with her spiritually and mystically:

*My soul, my angel, my lover, my coquettish beauty,
Your name was mentioned, I lost my consciousness again.
Looking at the sea, my sweetheart, I see you,
I look at the desert and I see you my coquettish sweetheart³³.*

Now let's set the artistic-semantic scheme of these inventive pictures. There are three elements-images in this scheme: **Lover** - a subject that burns in the parting of his beloved; **Beloved** - an object that gets the lover into trouble of sorrows and gives him the pain of parting; **Mediator** - the sea (ocean) that creates a mystical-spiritual connection between the lover and the sweetheart. It should be noted that all these image elements are the most popular functional images of classical poetry. From this point of view, A. Sahhat's mystical-spiritual communication with the sea, his imaginary reunion with his sweetheart with this communication is a tradition in classical poetry. In this tradition, inanimate elements of nature - wind, water, etc. plays the role of mediator between lover and beloved. The reunification of lovers of the elements of nature is directly related to the mythopoetic tradition. This role of Water / Sea / River in the poem of Abbas Sahhat is not fortuitous, it comes directly from the mythological function of water element.

³³ Səhhat, A. Əsərləri [2 cildə] / Tərtib və qeydlərin, öz sözün müəllifi K.Talıbzadə / A.Səhhat. – Bakı: Azərbaycan Dövlət Nəşriyyatı, –1975, – c. 1. – s. 12

The fourth paragraph of the second chapter, named as "**Mythical images and motifs in the poems of Abdullah Shaikh**" shows that the twentieth century Azerbaijani literature, a prominent representative of public and pedagogical thought, "great teacher", poet, playwright, writer, publicist, pedagogue, literary critic, translator Abdulla Shaig had a reach creativity.

Mythical images and motifs are widely found in both Abdullah Shaikh's romantic and children's poems. He appealed to folklore and mythological images, especially in his works for children. Sometimes the mythological images and motives have become a means of expressing the points he wants to express. For example, the poet's poem "Engaged Girl" describes such a scene: a girl who is forcibly engaged to a man she does not want, sits in the dark at night and complains about her fate:

*An engaged girl in the dark night
A sad, lonely in grief.
Groaning with fiery thoughts,
She complains about her fate for a long time ...
... She says: "This ring is a sign for me,
Its fortune is bloody as my heart.
Is it worth it, O life, - she says, -
Be an ogre a mate cosufferer with a fairy³⁴..*

Apparently, a girl who is engaged to a man she does not love by force is like a fairy who likens her fiancé to a demon who kidnaps her and hides her in his castle or in his underground palace, as in the tale of "Malikmammad". Maybe this girl is waiting for a hero who will save her, as in fairy tales, with a very weak hope. However, Shaig's lyrical hero lives not in the world of fairy tales, but in the real world: she has no way out of this situation.

We want to emphasize a psychological point in the analysis of this poem in the context of the mythopoetic tradition. The girl who was engaged to someone by force is the lyrical hero of Abdullah Shaig's poem. In fact, from a psychological point of view, the

³⁴ Şaiq, A. Seçilmiş əsərləri [3 cildə] / A.Şaiq. – Bakı: Avrasiya Press, – 2005, – c. 1. – s. 7

thoughts of the girl are the author's experiences, sorrows and sufferings. The similarity between this situation of girls and the situation of girls abducted by giants in the imagination of Abdullah Shaikh, who felt in his heart and mind the sufferings of countless girls who were forced to tragedy by their fathers in Azerbaijan at that time, gave rise to a mythopoetic association, caused the mythology to be motivated in poetry. This is also due to the fact that the image of the giant is a terrible symbol of violence in the minds of Abdullah Shaig and every Azerbaijani in general.

Just as Abdulla Shaig's poetry is rich, it is possible to come across the mythopoetic elements in these poems. One of them is the image of the *Simurg* bird ("Phoenix" in English), a popular image of Azerbaijani mythical thinking, the world of folklore and traditional thought. Abdullah Shaig has a short legend-poem about this image called "Simurg bird". Of course, this is not just a legend, but a literary text based on Azerbaijani fairy tales and legends. In this work, we come across many mythical space-time elements that are characteristic for the Azerbaijani fairy-tale world.³⁵

The fifth paragraph of the second chapter, named as **"Mythopoetic tradition in the works of Mirza Alakbar Sabir"**, states that "Sabir and mythopoetic tradition" is one of the unstudied topics in our literary criticism. The great poet embodied the mythological views in his works in a unique style, played a special role in the survival of the mythopoetic tradition (mythical models of thought) in national literature, and demonstrated his own approach. In his satires, the mythological memory of the language - elements such as oaths, applause, curses - are brought up with extraordinary skill. It could be told bravely that no one in Azerbaijani poetry can take such stylistic direction with such agility and dynamism. Sabir has shown great and unique talent and ability to use these elements to make satirical moments more vivid. By showing the mythological images in his poems in a satirical context, he can more clearly convey the inner essence of the lyrical hero. From this point of view,

³⁵ Şaiq, A. Seçilmiş əsərləri [3 cilddə] / A.Şaiq. – Bakı: Avrasiya Press, – 2005, – c. 1. – s. 46-48

Sabir's pen gave a special miraculous satirical content to the mythological memory and mythical elements. Sabir has always been skillfully nourished by mythological elements, which are the artistic product of primitive human thinking and traditional thought. In his poems, folk beliefs, ancient traditions, demons, devils, angels, fortune-tellers, vampires, frights, brownies etc. are often mentioned and remembered as mythical images. For example:

*Khandostu, for God's sake, don't let him come.
He is vampire, brownie, don't let him come*³⁶.

The poet advises young mothers to know the names of several mythical images while admonishing them in the poem "O fate, your oppression is obvious ...". These are the vampire, fright, the brownie: "... one must make an effort to know the names of both the vulture and, most importantly, the vulture and the vampire..."³⁷.

As we have seen, Sabir skillfully used the covert critical methods, deeply meaningful symbols, and mythical conventionalities to characterize the socio-political events in this poem. In order to express his opinion, the poet satirizes the images rooted into the mythological memory of the people. He does not give the detailed information about these mythical images, and sometimes just names them. This is due to the fact that just as the poet had an idea about these images, they were also in the memory of his readers and listeners.

Applause and curses, which have a mythological meaning, were also used as a powerful means of artistic influence in the artist's work. All the applause and curses used in Sabir's work come from the folk tradition. These simple expressions allow us to clarify the inner world, worldview, social status, attitude to society and a number of features of the characters created by the poet. The tendency to use the mythological views and elements in his works stems from the desire to bring these works closer to the living language and spirit of the people, to convey them more clearly. In his applause and curses, in the language of the people, the belief in the magical power of the word, the archaic feeling of attachment to the

³⁶ Sabir, M.Ə. Hophopnamə / M.Ə.Sabir. – Bakı: Yazıçı, – 1980, – s. 42

³⁷ Yənə orada, – s. 56

word finds its artistic expression. However, these expressions are used for contemporary purposes of his time³⁸.

In the third chapter of the dissertation entitled **"Mythical symbols in XX century Azerbaijan Soviet poetry"** the mythopoetics of Samad Vurgun's poetry (ritual-mythological tradition in "Komsomol poem", mythical water, rock archetypes and horse cult in poems, cosmogonic myth motifs in "Legend of the Moon" poem, etc.), the mythopoetics of plant cult in Rasul Rza's work, the mythopoetic meaning features of Mikail Mushfig's poem, the mythical shades of meaning of Suleyman Rustam's poetry are dealt with as concerning such issues.

The first paragraph of the third chapter, named as **"Mythopoetics of Samad Vurgun's poetry"** says that Samad Vurgun played a great role with his deep content, philosophical style, high artistic imagery, poetic content and richness of form of the people's spirit contributed greatly to the emergence and development of twentieth century Azerbaijani Soviet poetry in reaching it to a high aesthetic level. Myth-folklore images and motives are widely found in the works of the artist, who is closely connected with the spirit of the people. Looking at these works in general, we see that the mythopoetic tradition is a layer of meaning represented in the poet's poetry with rich mythical images, motives, symbols and elements.

The first paragraph of the first item of the third chapter, named as **"Ritual-mythological tradition in the" Komsomol poem"** states that one of the works of Samad Vurgun, in which the mythological-poetic tradition is widely used, is "Komsomol poem". In the

³⁸ Sultanova, X. M. Ə. Sabir satiralarında inamlar sistemi və sınımalar // Filologiya məsələləri (AMEA-nın M. Füzuli adına Əlyazmalar İnstitutunun jurnalı), – Bakı, – 2018, – № 5, – s. 339-347; Sultanova, X. M. M. Ə. Sabir yaradıcılığında mifik elementlərə müraciət // "Azərbaycansüənslüğün aktual problemləri" IX Beynəlxalq elmi konfrasin materialları, – Bakı: – 3-4 may, – 2018, – s. 573-576; Sultanova, X. M. Ə. Sabir yaradıcılığında mifoloji obrazlar satirik konketkslərdə (fələk və küpəgirən qarı obrazı) // "Humanitar elmlərin öyrənilməsinin aktual problemləri" məcmuəsi, – Bakı, – 2018, – № 3, s. 129-134; Sultanova, X. M. Ə. Sabir yaradıcılığında mifoloji obrazlar // BSU-nun elmi əsərləri, – Bakı: – 2018, – № 2, – s. 237-241; 206. Sultanova, X. M. Ə. Sabir yaradıcılığında dilin mifoloji yaddaşı-alqış, qarğış, sınımalar // BDU "Dil və ədəbiyyat" jurn., – Bakı: – 2018, – № 4, s. 247-250

"Komsomol poem", the poet gives the solution of the ancient traditions of our people related to beliefs at the level of real poetry, rather than the usual description and interpretation of the newly formed Soviet government. In "Komsomol poem", the ritual-mythological thought about the many elements of fortune-telling, ear-spy, nightmare, and divination, passed down from mythology to the present day, continues in the written poetic tradition.

For example, Humay, who is considered the protagonist of "Komsomol Poem", looks at the pin fortune-telling on the last Wednesday of the last year (in Novruz Holiday). Samad Vurgun reflects the psychological state of his hero experiencing at the time of fortune-telling through folk beliefs about this ritual, which is nourished by ancient sources roots:

*Tell me, is everyone free from grief today?
No, there are those who suffer on this dear day.
It's past evening ... Humay is alone at home,
Puts two pins in a bowl of water ...
The girl's heart laughs now,
Now her whole soul is afraid³⁹.*

It should be noted that the Novruz holiday, its ritual-mythological characters and beliefs are widely reflected in the poem. In Samad Vurgun's "Komsomol Poem", the mythopoetic tradition is not only preserved, but also developed in a new form. Here we see a clear expression of the connection of twentieth-century Azerbaijani poetry to the root, mythopoetic sources in the example of the work of Samad Vurgun, who is connected with the people with all his existence and creativity⁴⁰.

³⁹ Vurğun, S. Seçilmiş əsərləri [5 cilddə] / S.Vurğun. – Bakı: Şərq-Qərb, – 2005, – c. 3, – s. 60

⁴⁰ Sultanova, X. Azərbaycan xalqının inanclar sisteminin poeziyada təcəssümü (S.Vurğunun Komsomol poeması əsasında) // Bakı Slavyan Universitetinin Ümum-millî lider Heydər Əliyevin anadan olmasının 94-cü ildönümünə həsr olunmuş "Azərbaycanşünaslığın aktual problemləri" VIII Beynəlxalq elmi konfrans, – Bakı: – 4-5 may, – 2017, – s. 566-569; Sultanova, X. S.Vurğun "Komsomol poeması"nda mifoloji elementlər // Azərbaycan Respublikası Təhsil Nazirliyi Bakı Slavyan Universiteti Tağıyev oxuları. Elmi məqalələr məcmuəsi, – 2017, – № 1, – s. 213-219

The first paragraph of the second item of the third chapter, named as "**Mythical water, rock archetypes and the cult of the horse in the poems**" shows that Samad Vurgun sometimes uses the myth to create a conditional situation with the historical time he wants to describe. However, there are works of the master of words, in which only "individual mythology" is revealed. Rather, it is the poet's artistic myths that come to life in his own mind. However, the presentation of individual myths is also accompanied by ancient sources. From this point of view, the artist's works such as "Lion's Rock", "Maiden's Rock", "Legend of the Spring" are the bearers of the system of archetypal-universal, supernatural images. The cult images created spontaneously by the great ancestors melt into the poet's poetic texts and serve as a clear example of the reactivation of the mythopoetic model in poetry. In this sense, "The Legend of the Spring" is one of the works of Samad Vurgun, which reflects the sacred values.

The work is set on a mythological subject. The legend about the spring where the prophet Khidir drank the water of life tells about the origin of the water of life shown in myths. The work creates abstract living and inanimate images within the concept of concrete space and time. The poem takes Shirvan as a place and a time as Iskander Kabir's time:

*They say that there was a spring in Shirvan
The water flowed like a diamond⁴¹.*

The author's idea embodied in the work is conceptualized on the water that the legendary prophet Khidir drank from a mythical spring. The water of the spring in the poem is the water of immortality, as in the mythical tradition.

In the works of the poet, such as "Lion's Rock" and "Maiden's Rock", we see the elements related to the cults of mountains, land (rock), horses and water, which are widely used in myths.

By studying both works, we witnessed the rock mythologem in the twentieth century Azerbaijani poetry, the cult of the horse, the

⁴¹ Vurğun, S. Seçilmiş əsərləri [5 cilddə] / S.Vurğun. – Bakı: Şərq-Qərb, – 2005, – c. 3, – s. 130

symbolism of white among the people and the functions of amulet, which is a trace of shamanism, in general, the poetic embodiment of ancient views ⁴².

The third item of the first paragraph of the third chapter, named as "**Cosmogonic myth motifs in the poem "Legend of the Moon"**", states that in Samad Vurgun's "Legend of the Moon" there are traces of chaos-cosmic confrontation, the relationship of celestial bodies to each other and the anthropomorphization of astral beings is demonstrated with the help of the poet's thinking. Here, the motifs, which are the product of mythological-cosmological views, are prominent in the area of lyrical text. The relationship between the mother Sun and the Moon daughter, the reason for their separation, the stain on the face of the Moon daughter, and the legends that reflect the regulation of chaos in general are brought to poetry in a new way in the works of Samad Vurgun.

In the first lines of the work, the poet created the equivalent of a beautiful girl in the image of the Moon (to speak like a human being, to smile, to express resentment, to be ashamed, to communicate as a friend and to have a warm relationship), in addition to embodying the human features in this image, he also anthropomorphized her appearance. The Moon, like man, can look into the eyes:

⁴² Sultanova, X. Səməd Vurğun yaradıcılığında "su və qaya" mifologemi // AMEA-nın Xəbərləri. Dil ədəbiyyat seriyası. – Bakı: – 2017, – №, – 64 s; Sultanova, X. Poeziyada at kultunun təəcəssümü // "Azərbaycan ədəbiyyatşünaslığı". Nizami Gəncəvi adına Ədəbiyyat İnstitutunun Əsərləri, – Bakı: Elm və təhsil, – Bakı: 2019, – №1, – s. 78-82; Sultanova, X. Səməd Vurğun yaradıcılığında "su" və "qaya" mifologemi // AMEA-nın "Xəbərlər" jurnalı, – Bakı: – 2019, – № 4, – s. 58-62; Султанова, Х. Мифологизмы, связанные с культом природы (на материале творчества Самеда Вургун) // Международная конференция на тему «Интердисциплинаризм и гуманитарное мышление» (сборник тезисов), – Кутаиси, – 18-20 октября, – 2019 г., ATSU, с. – 275; Султанова, Х. Мифологизмы, связанные с культом природы (на материале творчества Самеда Вургун) // Международная конференция на тему «Интердисциплинаризм и гуманитарное мышление» (сборник материалов), – Кутаиси, – 18-20 октября, – 2019 г., ATSU, с. – 275

*She looked out of my window
She looked into my eyes again,
She did not talk ...
She is shy...⁴³*

In this anthropomorphism, the Moon is not only a carrier of outward beauty and spiritual qualities, but also is a lover of poetry. It should be noted that in some folk legends, the Moon appears as a boy, and in others as a girl. Samad Vurgun's Moon is a girl. Every time the poet resorts it with different addresses: "charming sarfinaz", "beautiful fairy", "coquettish sweet-heart", "sad sweet-heart", "coquettish nigar", "bride of the heavens", as well as the Moon in the acquaintance with the human being, says that my name is "the Moon daughter of Sun". In the work, the poet creatively uses the "philosophical" views of the mythical cosmogony in the folk poetic tradition. Thus, creation is the essence of myths in general: to communicate creatively with any level of genre of the mythical text is, in fact, to join the harmony of the world of countless repetitions that take place in the life events of the invariant of mythical creation. Samad Vurgun is also in this harmony in the work, under the influence of his power that energizes the creative imagination⁴⁴.

The second paragraph of the third chapter, entitled "**Mythopoetics of plant cult in Rasul Rza's work**", shows that we look at the mythical ideas about plant cult, the world and reality from the plant code in general, the history of national poetry with numerous works written by one of the greatest creators of twentieth century Azerbaijani poetry, we come across it as a continuous line of

⁴³ Vurgun, S. Seçilmiş əsərləri [5 cildə] / S.Vurgun. – Bakı: Şərq-Qərb, – 2005, – c. 3, – s. 156

⁴⁴ Sultanova, X. S.Vurgunun "Aym Əfsanəsi" əsərində poetik inikasını tapmış mifoloji görüşlər // "Dil və ədəbiyyat" jur., – Bakı, – 2017, – № 3(103), – s. 177-179; Sultanova, X. S.Vurgun yaradıcılığında kosmoqonik miflərin təzahürü // "Poetika. Izm" jur., – Bakı, – 2017, – № 3, – s. 154-156; Sultanova, Kh. The Manifestation of Cosmogonic Myths in the Work of S.Vurgun (Based on the Work of the "The Myth of the Moon") // Milton Studies, Journal of the Literary Theory Criticism, Literature, Poetry. USA-2018. Volume 62, Issue 3. Penn State University Press; sedition (February 5, 2018), United State, Indexed by Thomson Reuters, Art and Humanities Citation Index, p. 135-146

meaning in the work of Rasul Rza, who contributed to national poetry in a great scope. Prof. Tehran Alishanoglu writes: "... Personality values, his philosophy and break up - Javid's poem coming from the direct typology of the XX century, Samad Vurgun's poem trying to raise the national culture through the folk (epic) philosophy of social realism; The poem of Rasul Rza, who felt the breath of the world in the second half of the century (after World War II, the wave of interest in the individual shakes the world with a new intensity and the beginning of modern cultural revolutions dates back to the 50s and 60s) - of course, all three in this series and typology"⁴⁵.

In Rasul Rza's poems "Plane" (tree), "Underplane", "Plane Life", we encounter the fact that the tree became a human being as a subject of mythological cosmogony. Let's look at an excerpt from the poem "Plane":

*Khan plane won't bow its proud head,
No one knows the age of the khan plane tree.
The night was dark, I stopped and thought for a while,
I said, why doesn't the big plane tree fall? ?...⁴⁶*

Here we come across several cases in terms of the mythopoetic symbolism of the plant / tree cult:

First, the ritual-mythological formula of the human-tree relationship: the human praises the tree. Man's praise of the tree is an old prayer formula for the cult of the tree. If this ritual formula had not existed in the ritual-mythological tradition, the mystical-mythological communication between man and tree would not have been possible. **The second** is the anthropomorphization of the tree from the mythical tradition of thought: the tree speaks like a human. **Third**, this tree is a world model with its own functional scale: the branches of the plane tree extend to the sky (astral world) and right and left (above the ground), and its roots extend to the earth (underground world). Thus, the tree with its ternary (triple) structure encompasses the ternary structure of the mythical model of the world.

⁴⁵ Əlişanoğlu, T. XX əsr ədəbiyyatı – tarixi-tipoloji vahid kimi / XX əsr Azərbaycan ədəbiyyatı məsələləri. I kitab. – Bakı: Elm, – 2006, – s. 89

⁴⁶ Rza, R. Çinar ömrü / R.Rza. – Bakı: Azərnəşr, – 1990, – s. 15

In general, biomorphic myths are presented in a transformative form in the works of Rasul Rza, a prominent representative of twentieth-century Azerbaijani poetry, and are considered one of the age-old traditions of millennial Azerbaijani poetry. We believe that the poet's work is rich in mythopoetic motives, and his poems provide rich material for monographic research in this area⁴⁷.

The third paragraph of the third chapter, named as "**Mythopoetic features of Mikail Mushfig's poetry**" says that Mikail Mushfig, considered a "luckless poet" of national literature in terms of the study of mythopoetic traditions in twentieth-century Azerbaijani poetry, also attracts attention by having a rich artistic-aesthetic criterion in terms of artistic content and form.. His poetry, poetic style, enthusiastic spirit in his poetry, love of life turned the artist's creation into a unique event.

"Myth" with all its layers of meaning and poetic structural elements is in the lower layers of Mikail Mushfig's poem. The myth that took place here could only force the poetic life, accompanied by enthusiasm and ecstasy, to rise to the top and show itself. In the artist's poems on nature, we encounter a mythopetic model of human-nature relations. The lyrical hero speaks to nature by resorting to it. Let's pay attention to the poem "Clouds":

What have you covered the sky, you O clouds, crumbly ?!
What is this bolt, in this thunder in the lightning ?!
A sword of every lightning unsheathed in the darkness,
Enough, don't strike, O cloud!
*Give me some silence!*⁴⁸

In this paragraph, the mythopoetic structure manifests itself as follows:

1. The poetic space of the poem is set on two images: man and cloud. The historical roots of man's resort to nature and communication with it go directly to the period dominated by the model of ritual-mythological thought - the age of mythological

⁴⁷ Sultanova, X. R.Rza yaradıcılığında bitki kultu // Humanitar elmlərinin öyrənilməsinin aktual problemləri, – Bakı: – s. 128-133

⁴⁸ Müşfiq, M. Həyat sevgisi / Tərtib edəni və redaktoru G.Hüseynoğlu / M.Müşfiq. – Bakı: Yazıçı, – 1988, – s. 40

thinking. Since this has been said before, it is possible to show without repeating the facts that the mythopoetic model of human-nature relations has survived to this day, preserving its structure at all stages of the history of "myth-literature". Because this model is one of the constant models of human consciousness's perception of reality.

2. The resemblance of lightning from a cloud to a sword in a poem is a mythology as a motif. The ancient man considered lightning and thunder to be the sword of the sky and clouds, which angrily whipped the earth.

The artist's poem "Winds" glorifies the human-nature relations. In his lyrical-philosophical poem "Learning", myth serves as the archetypal basis of his philosophical thoughts.

The fourth paragraph of the third chapter, named as "**Mythical shades of meaning of Suleyman Rustam's poetry**" shows that along with such artists as Samad Vurgun and Rasul Rza, the outstanding master of words Suleyman Rustam also played a great role in the formation and development of twentieth-century Azerbaijani Soviet poetry. Suleyman Rustam gave a great impetus to the development of modern poetry with his numerous poems and verses.

When we look at the large and small poems of Suleyman Rustam, we see that his poetry is also associated with mythopoetic traditions. However, the mythical elements are so low in the poet's poetry that it is very difficult to observe and reveal them, as they are almost at the level of "hidden functionality" mentioned in the first chapter of the dissertation. However, he was a traditional artist. Tradition, as we know, is always rooted in one way or another in the early stages of poetic thought. The poet writes in the poem "My philosophy":

*I stuck out my chest to a lot of misfortunes,
I never wrote the truth on the contrary.
To the good heritage of our ancestors
Eternal respect is my philosophy⁴⁹.*

⁴⁹ Rüstəm, S. Seçilmiş əsərləri [3 cildə] / S.Rüstəm. – Bakı: Şərq-Qərb, – c. 1. – 2005, – s. 17

When the artist says "the good heritage of our ancestors", he meant the poetic tradition from the depths of history and the spiritual and moral world of their creators. Indeed, the poetic heritage of the past, let us admit that, unlike some of the most recent artistic examples of recent times, has always been based on truth, divine values, high moral values, and received its artistic and aesthetic energy from them. The roots of this "spiritual poetics" in classical poetry are directly linked to the "moral poetics" of myth. This means that Suleyman Rustam's poetry has its roots in the history of national poetry and originates from myth.

We see the mythical "notes" and "borders" in poet's poems, which are born of his contact with nature. Nature is the divine source to which every human being is bound. The various elements of nature form the physical (and perhaps, spiritual) basis of human existence. Therefore, contact with nature creates exuberant emotions in people with a poetic spirit, such as Suleyman Rustam. The poem "Mother's Bread" is the product of this contact:

*There are other beauties of this garden,
Delicate flowers and grass.
Fondles my poet eye again,
I feel free here myself.
I get new strength from my sun,
Whatever nature gives, I get⁵⁰.*

We observe this myth in the poetic structure of the poem in the following lines of meaning:

a) Just as primitive man feels free and safe by worshiping the mythical forces (mebuds), so the lyrical hero finds comfort, calmness and freedom in contact with the element of nature, which is "flaunting" in grass, flowers and blossoms.

b) If the lyrical hero receives strength from the Sun, it means that he is physically sunburned and energized by the heat of the Sun. Spiritually, the Man-Sun contact means that the Sun stands over that person's head during the day and he looks at the Sun as his protector.

⁵⁰ Rüstəm, S. Seçilmiş əsərləri [3 cildə] / S.Rüstəm. – Bakı: Şərq-Qərb, – c. 1. – 2005, s. 21

At the heart of this are the ritual-mythological forms of Human-Sun relations in the primitive age.

In the fourth chapter of the dissertation named as "**Myth as a model of symbolic expression of national self-consciousness ideas in XX century poetry**", mythical symbolism of Bakhtiyar Vahabzadeh's poetry, symbols from myth in M.Araz's poems are discussed.

The first paragraph of the fourth chapter, entitled "**Mythical Symbolism of Bakhtiyar Vahabzadeh's poetry**", states that in the poetry of the twentieth century, Bakhtiyar Vahabzadeh occupies the most important literary position in the generation after such great literary figures as Samad Vurgun, Rasul Rza, Suleyman Rustam. He is a special phenomenon and stage not only with his poetry, but also with his public thoughts with his rich creativity. Myth has a special place in the work of the poet, who is connected with national roots with all his being, as a symbol of symbolic expression.

In the poem "Rain", the artist asks the people whose crops are burning with thirst to turn to the rain and asks it not to rain, as in the "Rain" ritual held in honor of the rain god for rain:

*As the heavens are covered with fog
My heart is full of sorrow.
Don't rain, rain, don't rain, rain,
I am in a hurry to meet⁵¹.*

There are two aspects of the poem in terms of mythiopoetics:

- a) Ritual-mythological model of human-rain relations;
- b) The archetype of the rain god, which is at the root of the lyrical hero's resort as a human being, a living being.

The features of the mythical land cult are clearly observed in the artist's poem "Land". Impressions of a statue of a girl that Bakhtiyar Vahabzade saw in Rome, Italy, in 1961, the traces of the mythical idea that every lifeless element of nature is alive, can be seen in the subtext of the poem "Crying Fairy". In the mythical world model, the vivid representation of all things, regardless of our

⁵¹ Vahabzadə, B. Əsərləri [12 cildə] / Tərtibçi, ön sözün müəllifi, redaktoru R.Qafarlı / B.Vahabzadə. – Bakı: Elm, – 2008, – c. 1. – s. 98

imagination, is also a sub-expression plan in Bakhtiyar Vahabzadeh's poem "Things speak" dedicated to the memory of Uzeyir Hajibeyov. The artistic idea expressed by the artist in the poem "Mugam" expresses the reality with the mythical codes of the image (bird of wealth - pigeon, giant, mythical apple), in all cases embodies the idea of national salvation, national freedom. In the poet's work, the national root, the return to them, the perception of man on the basis of national roots is one of the main lines of ideas. In this sense, the national roots of the poet come from the depths of our history, the richness of our ethnography. In general, the connection of Bakhtiyar Vahabzadeh's work with the mythopoetic tradition requires not only a philological approach, but also a philosophical approach. The poet's philosophy, especially in relation to national thought, is rooted in mythology in terms of its core of ideas.

The second paragraph of the fourth chapter, name as "**The symbols coming from the myth in Mammad Araz's poems**" shows that the poetry of Mammad Araz, who left a deep trace on the twentieth century Azerbaijani poetry with its rich content and high aesthetic form, is a special event due to its connection with national traditions. In this sense, the artist's work is rich in symbols from myth. Y. Lotman writes: *"There is always archaism in the symbol. Every culture needs layers of text that will perform the archaic functions"*⁵².

In this regard, the mythological images - symbolic archetypes in the works of the great Azerbaijani poet Mammad Araz - are reflected in the expression and description of the text.

Mammad Araz's first acquaintance with this world from the day of his birth begins with the most striking image of Nakhchivan nature - the rock (soil) element, which forms his mythopoetic worldview. The poet's poetic system of thought, the principle of style, is entirely metaphorical in nature. The deep connection and connection of Mammad Araz's poetic language with mythology and myth shows itself in metaphorical expressions. In the works of the artist, the metaphorical potential of the myth grows in the essence of

⁵² Лотман, Ю.М. Избранные статьи [в 3-х томах] / Ю.М.Лотман. Статьи по семиотике и типологии культуры. – Таллинн: Александра, – Т.1.– 1992, – с. 79

the Stone / Mountain archetype symbol:

I am a novice in the game of fortune

*I am a stone of this land with the size of fist*⁵³.

The elements that form the mythical basis of the world in the poet's work are, of course, interconnected: one creates the other, the other becomes the other. The dialectic of the myth, which reflects the movement of the elements, is always embodied in the dialectic of life of a being called "Azerbaijan" and acts as a condition of its existence.

Azerbaijan – the core is light,

the aim is light that ...

*Each stone can have an arrow with a flame tongue bilər*⁵⁴.

"Human rocks", "Crying rocks", "My homeland, I put face on every stone", "Stone cry" and so on. The symbolism of stone and rock images in the poems comes from myth. According to the poet, to know the language of rocks and stones is to know the language of nature. The whole meaning of the world and of existence in general is embodied in the primordial elements. In general, we believe that all the secrets of Mammad Araz's work are hidden in such a myth. And from this point of view, climbing to the top of Mammad Araz poetry in our poem goes beyond "knowing the language of myth" in his work⁵⁵.

The third paragraph of the fourth chapter, named as "**Mythopoetics of the tree cult in Ramiz Rovshan's poetry**", states that, in general, all the secrets of Ramiz's poetry come from myth, continue with myth, and go towards such a myth. Ramiz's poetry, according to Y.M. Meletinsky, is a closed system, as in the mythical model of thought, which is a "system of total modeling signs." Here, it seems, the laws of the mythical world prevail: there is no straightforward thinking. Everything and everyone is repeated. As in the myth, before and after, beginning and end, man and the world begin and return to the same point. All that is and will be, whatever it

⁵³ Araz, M. Seçilmiş əsərləri [начало 2 cilddə] / M.Araz. – Bakı: Lider nəşriyyat, – c. 2. – 2004, – s. 186

⁵⁴ Araz, M. Seçilmiş əsərləri [2 cilddə] / M.Araz. – Bakı: Lider nəşriyyat, – c. 1. – 2004, – s. 100

⁵⁵ Sultanova, X. M. Araz poeziyasının mifoloji qatı simvolik arxetiplər // ADPU "Xəbər" jurn., – Bakı: – 2018, – № 4, – s. 143-149

is - all moves in memory, which is a total information system. Memory governs the world and man with divine logic that we cannot comprehend, including everyone and everything. Ramiz Rovshan's poem "The world becomes familiar to me" expresses this subtle state of human-myth, human-memory relations:

Have I been here once?

Have I come or seen?

Am I alive or dead?

*The world is familiar to me*⁵⁶.

In our opinion, the study of Ramiz Rovshan's poetry in the context of the mythopoetic tradition requires a special approach. Because in this case, to study the myth in the poem (Ramiz's poem) also means to study the "myth in the myth". Thus, it is impossible to find the boundaries of poetry and myth in Ramiz's work. E. Akimova's opinion comes true that *"in fact, Ramiz Rovshan's poems broke the boundaries of the mythical world and the real world, and managed to instill a new direction in the eternal themes of literature."*

Ramiz Rovshan's poems were born as a myth. There is a myth within a myth in those poems. From this point of view, R. Rovshan has the status of *Gorgud Ata* in our literature. Almighty would inspire Gorgud Ata's heart, and he would tell various stories about the unseen. As you read R. Rovshan's poetry, it is impossible to investigate whether they are poems of artistic taste or news from a secret world⁵⁷.

The fourth paragraph of the fourth chapter, named as "**The reality of Turkish mythical images in the works of Rustam Behrudi as poetic formulas of cognition**" defines that the mythopoetic tradition manifests itself in various contents and forms in twentieth-century Azerbaijani poetry. Among these artists is the poet Rustam Behrudi, who "breathes" with Turkish mythology and bravely. His work can even be considered a living manifestation or

⁵⁶ Rövşən, R. Nəfəs. Kitablar kitabı / R.Rövşən. – Bakı: Qanun, – 2006, – s. 218

⁵⁷ **Refer to the following sources on the scientific results obtained in the paragarph.:** Sultanova, X. R.Rövşən yaradıcılığında miopetik ənənə // Pedaqoji Universitetinin Xəbərləri, – Bakı, – 2018, – № 4, s. 86-91

"revival" of Turkish mythology in modern times.

The first item of the fourth paragraph of the fourth chapter, named as "**Mythopoetic semantics of the image of the Bozqurd**" shows that Turkish mythology is a magnificent poetic system rich in myths, images, beliefs, cults, traditions and rituals. Among these images, the wolf has a special place and role in terms of ethnopoetic semantics. The image of the mythical Bozqurd (*Gray wolf*) is one of the most popular symbols of the Azerbaijani national thought. Although not realized in writing during the Soviet era, we are witnessing the gradual emergence of the image of the Gray Wolf, which lives in the mind and is transmitted through memory, into poetry after the 1980s. In this sense, Bozqurd renewed the idea and function of national self-realization as a carrier of the mythopoetic tradition in the political-ideological sense. Although he was subjected to great pressure in the 1980s by writing the poem "Bozqurd", Rustam Behrudi was one of the first to express the love of freedom among the people for many years:

*The poet dreams flowers,
Angels come down from heaven.
What did I see in my dream ?!
How I grieved because of her,
How sorrowed ...
My god! They won't know⁵⁸*

In the poem, the sacred Bozqurd, who is considered the rescuer/saviour in the Turkish ethno-cultural tradition, expresses the fighting spirit of our ancestors. In the epics, Bozqurd, who led the Oghuz army in the epics, guided it and called the knights to march, also took on the mission of salvation in the poetry of R. Behrudi. Almost all the functions of this being, which are in the oldest layers of "Oguzname" motifs, are reflected in the works of Rustam Behrudi. The reader sees the Bozqurd as an ancestor, guide, savior, successor and carrier of sacred functions in a series of poems as "A wolf's tale", "Wolf and a close home", "Wolf's trap", "We are alone together", "Turk is a a religion for a servant who loves truth", "I am the

⁵⁸ Behrudi, R. Salam, dar ağacı / R.Behrudi. – Bakı: Azərneşr, – 2007, – s. 19

grandson of a shaman in the land", "The last prayer of Shaman Dashtaki", "Turan revived", "The world does not let me live," "My home is far away", "Farewell song".

The second item of the fourth paragraph of the fourth chapter, entitled "**Mythopoeics of Demonic Symbols and Motives**", states that the demonic beginning is found in mythology, philosophy, and poetry; always arises in connection with the idea of "freedom of society and the individual." In this regard, the motifs of demonism in Azerbaijani literature, whose historical roots go back thousands of years, are presented secretly and openly in various aspects by the artist's pen. This displays saliently in poetry of word heroes as Hallaj Mansur, Imadeddin Nasimi, Mohammad Fuzuli, Mohammad Hadi, Abbas Sahhat, Huseyn Javid and others. Rustam Behrudi is one of the poets who resorts to the motives of demonism the most among our contemporaries. Rustam Behrudi's poetry, which goes beyond simple poetry, developed in contact with the cultural achievements, ideological trends, philosophy, as well as mythological views of his time, and became a unique expression of public opinion, is attractive in its worldview based on the collision of good and evil, light and darkness. In his work, we encounter the interesting and contradictory points as we examine the struggle between light and darkness, which reflects the motives of demonism, the relationship between Satan and man, and the position of God. During our preliminary research, we can determine that the connection with the artistic and philosophical thought of the East stems from the early Turkic worldview, the reflection of the philosophical thinking in the spiritual world of our ancestors from the shamanic belief that existed long before Islam in Rustam Behrudi's work. In ancient Turkish mythology, the connection of God and tribal leaders with light becomes a whole philosophical system in the poet's poetry. From this point of view, his appeal to light is proof of the existence of the original source of faith:

*My soul light, my eyes light,
My word is light in light.
The light of my mother's face,
The black of my eyes-light.
From sunrise to sunset,*

*My sisters' lover,
The wounds of my brothers- light*⁵⁹.

Academician Isa Habibbayli also notes that "*The devil's motif appeared in the work of Rustam Behrudi is an integral part of loneliness poems*"⁶⁰. A.F. Losev writes: "*Sometimes the Demon acts kindly and obtains the name of "Demon of Happiness"... there is a Demon of good and evil. Each person's character is his Demon*"⁶¹. This character defines the main character of R. Behrudi's demonism poetry. He writes: "*There is nothing better than expelling the devil from within and turning him into an angel*"⁶². Although we come across different approaches to Satan in the work of R. Behrudi, an incomparable singer of Turanism and Turkism, who has great human feelings in his heart, and who is distinguished by his innate talent, we have seen the great weapon of the position of struggle in the way of serving to God⁶³.

The following results are summarized in the "**Conclusions**" part of the dissertation:

1. The mythopoetic tradition in literature, in the literal sense of the word, is associated with the fact that myth is the beginning of fiction. Myth is not only the initial stage, the starting point, the genetic basis of fiction, but also of poetic thought in general.

2. From the beginning of the twentieth century to the poetry of

⁵⁹ Behrudi, R. Göz yaşlarından baxan Allah / R.Behrudi. – Bakı: Azərənəşr, – 2007, – s. 26

⁶⁰ Həbibbəyli, İ. Bütövlük və genişlik – Rüstəm Behrudi / Müstəqillik dövrü Azərbaycan ədəbiyyatı. 2 cildə. II cild. – Bakı: Elm və təhsil, – 2016, – s. 651

⁶¹ Лосев А.Ф. Очерк «Демон» / Мифы народов мира. В 2-х томах. – Том 2. – Москва: Советская энциклопедия, – 1982, – с. 366

⁶² Behrudi, R. Göz yaşlarından baxan Allah / R.Behrudi. – Bakı: Azərənəşr, – 2007, – s. 92

⁶³ Sultanova, X. R.Behrudi yaradıcılığında ağac kultu // "Filologiya məsələləri" jur., (Azərbaycan Milli Elmlər Akademiyası M.Füzuli adına Ölyazmalar İnstitutu). – Bakı, – 2017, – № 13, s. 320-325; 201. Sultanova, X. Mifopoetik ənənə və Rüstəm Behrudi // "Elmi xəbərlər" jur, (Gəncə Dövlət Universiteti). – Gəncə, – 2017, – № 3, – s. 89-93; Sultanova, X. Rüstəm Behrudi yaradıcılığında demonizm motivləri // "Humanitar elmlərin öyrənilməsinin aktual problemləri" jur., – Bakı: – 2013, – № 1, – s. 169-178

today's poets, we can observe myth in various forms and contents. The myth, which manifests itself as formulas of national self-expression in the works of Huseyn Javid, Mirza Alakbar Sabir, Mohammad Hadi, Abbas Sahhat, Abdulla Shaig and others, passes through the works of two giants of the Soviet epoch - Samad Vurgun and Rasul Rza as poetic symbols, Bakhtiyar Vahabzade, Mammad Araz, Ramiz Rovshan, Rustam Behrudi and others. In the works of such poets as Kamal Abdulla and others, the images of national self-consciousness and symbolic thought appear. becomes an object of deconstruction in the postmodern poetry of poets.

3. The cult of the tree, which is included in the system of beliefs in Turkish mythology, also occupies a significant place in the Azerbaijani poetry of the twentieth century. This tradition is constantly followed in the poetry of XX century Azerbaijan. The tree archetype is considered to be one of the age-old traditions of millennial Azerbaijani poetry, presenting in a transformative form the basic parameters of the structure of the world, the necessary connections between man and God, earth and sky as one of the images symbolizing the original element.

4. The words "light" found in Azerbaijani poetry are connected with the "fire of happiness" that exists in the mythical thinking of our people. In the literature, "light" is traditionally used in the sense of "life-giving", "life-creating", "living force". This tradition has lasted for centuries and continues to this day. In the works of modern Azerbaijani poets, the archetypes characteristic of mythical thinking has always been updated and created a rich line of images.

5. When following the history of the mythopoetic tradition in the poetry of Azerbaijan of the XX century as a process, it becomes clear that the appearance of mythopoetic archetypes in poetry is not accidental, it is connected with the events of the time. In this respect, dissatisfied with time, Muhammad Hadi turned face towards the extraordinary world and the mythical world rich in mystical images in his poetic dreams and thoughts. In this regard, the mythopoetic tradition is observed as a poetic layer in his work.

6. Huseyn Javid's work is rich in mythological archetypes. The archetype of God has a special place in his artistic world. This

archetype represents the center of ideas in the writer's work, the intersection of religious-philosophical, ontological, socio-historical, spiritual-biographical and axiological aspects. The image of God is the structural beginning that unites all the spheres of the author's mythopoetics.

7. In the poems of Abbas Sahhat we see that mythical elements are embodied in new artistic images through high imagination. Together, these images and motifs in the poet's work form "mythopoetic plates."

8. Mythical images and motifs are widely used in both Abdullah Shaig's romantic poems and poems he has written for children. He appealed to folklore and mythological images, especially in his works for children. Sometimes mythological images and motives have become a means of expression of the points he wants to express.

9. Mirza Alakbar Sabir in his work has always been skillfully nourished by mythological elements, which are the artistic product of the traditional thinking of primitive human thought. In his poems, folk beliefs, ancient traditions, demons, devils, angels, fortune-tellers, vampires, brownies, haltsias and other such mythical images are often mentioned.

10. The study of the mythopoetic tradition in Azerbaijani Soviet poetry requires a different approach. Because Soviet poetry was unequivocally created on the basis of the method of strict socialist realism, and it had its own ideological and philosophical foundations, artistic and aesthetic principles and norms. The mythopoetic tradition, in essence, was incompatible with the creative method of socialist realism, to put it mildly. However, despite this, we can say that we often encounter a mythopoetic tradition in the works of such giants as Samad Vurgun, Rasul Rza, Suleyman Rustam, Mikayil Mushfig and others in Azerbaijani Soviet poetry. Our poets, who are the bearers of national thinking, used mythical symbols and images as a means of preserving, reviving and covering the national identity.

11. From the second half of the twentieth century, mythical archetypes in Azerbaijani poetry began to appear not only as a

subfolder of motives of national self-expression, but also as symbols of national ideas. In the works of the prominent artist of this period Bakhtiyar Vahabzade, myth has a special place as a symbol of symbolic expression.

12. Mammad Araz's poetry is a special event due to its connection with national traditions. In this sense, the artist's work is rich in symbols coming from myth. In Mammad Araz's work, mythological images - symbolic archetypes - are reflected in the expression and description of the text. The connection of the artist's poetic thinking and imagination to mythical elements is, in a sense, a universal phenomenon of consciousness.

13. All the secrets of Ramiz Rovshan's poetry come from myth, continue with myth and go towards myth. In his poetry, the laws of the mythical world prevail: there is no straightforward thinking. Everything and everyone is repeated. As in myth, the beginning and the end, man and the world begin and return to the same point. All that is and will be, whatever it is - all moves in memory, which is a total information system.

14. The work of Rustam Behrudi can even be considered a living manifestation or "revival" of Turkish mythology in modern times. The poet, who renewed the mythopoetic tradition that lasted for years and polished it with elements of modern artistic thinking, created examples of poetry that could awaken the memory of modern man with a unique set of craftsmanship.

15. The myth that we consider the unit of thought of the mythical epoch, in fact, never dies. Its death is a myth: the myth is constantly transformed and re-creates itself. This thesis proves itself at all stages of the history of human consciousness. Azerbaijani poetry is a living proof of this throughout its history. No matter how we look at our poetry, myth is always and everywhere. In this regard, the study of the history of poetry in the twentieth century has shown that myth has manifested itself as a paradigm of continuous meaning in the works of artists of this century. Mythical ideas, images and motives have given artists various forms of expression in this century, especially in the embodiment of the national idea.

The main results of the dissertation are reflected in the following articles of the author:

1. Sultanova, X. Rüstəm Behrudi yaradıcılığında demonizm motivləri // Humanitar elmlərin öyrənilməsinin aktual problemləri jurn., – Bakı: – 2013, – № 1, – s. 169-179

2. Sultanova, X. Mifdən müasir poeziyaya (Təbiət kultu, su stixiyası əsasında) // Pedaqoji Universitet Xəbərləri jurn., – Bakı: – 2015, – № 2, – s. 264-267

3. Sultanova, X. Rüstəm Behrudi yaradıcılığında demonizm // Azərbaycanşünaslığın aktual problemləri VI Beynəlxalq konfransın materialları, – Bakı: – 2015, – s. 422-424

4. Sultanova, X. Mifopoetik modelin yaranmasında işıq nur mifologeminin rolu // Azərbaycan ədəbiyyatı tədrisi elmi-metodik jurn., (248) – Bakı: – 2016, – № 2, – s. 71-74

5. Sultanova, X. Miflərin müasir ədəbiyyata təsiri // Humanitar elmlərin öyrənilməsinin aktual problemləri adlı ali məktəblər arası elmi məqalələr məcmuəsi., – Bakı, – 2016, – №1, – s. 180-184

6. Sultanova, X. R.Rza yaradıcılığında bitki kultu // Humanitar elmlərin öyrənilməsinin aktual problemləri jurn., – Bakı: – 2016, – № 3, – s. 128-133

7. Sultanova, X. Azərbaycan poeziyasında su stixiyası ənənəsi // “Heydər Əliyev İrsində multikultural və tolerant dəyərlər”. Ulu Öndərin anadan olmasına həsr olunmuş Beynəlxalq Konfrans materialı, – Bakı: – 2016, – s. 370-372

8. Sultanova, X. S. Vurğunun “Komsomol poeması”nda folklor motivlərinin poetik təcəssümü // Naxçıvan Dövlət Universitetinin elmi əsərləri. Humanitar elmlər seriyası, – Naxçıvan: – 2017, – № 5, – s. 78-84

9. Sultanova, X. S.Vurğun yaradıcılığında kosmoqonik miflərin təzahürü (“Ayın əfsanəsi” əsəri əsasında) // Elmi əsərlər. Dil və ədəbiyyat seriyası, – Bakı: – 2017, – № 1, – s. 154-163

10. Sultanova, X. S.Vurğunun yaradıcılığında “Ayın əfsanəsi” əsərində poetik inikasını tapmış mifoloji görüşlər // Bakı Dövlət Universiteti. Dil və ədəbiyyat Beynəlxalq Elmi nəzəri jur., – Bakı: – 2017, – № 3(103), – s. 177-179

11. Sultanova, X. XX yüzil Azərbaycan poeziyasında kosmoqonik miflərin təzahürü (S.Vurğunun “Aydın Əfsanəsi” əsəri əsasında) // AMEA-nın Nizami adına Ədəbiyyat İnstitutu. “Poetika. İzm” jurn., – Bakı: – 2017, – № 3, – s. 101-109

12. Sultanova, X. Mifopoetik ənənə və Rüstəm Behrudi // Gəncə Dövlət Universiteti. Elmi xəbərlər jurn., – Gəncə: – 2017, – № 3, – s. 89-93

13. Sultanova, X. R.Behrudi yaradıcılığında ağac kultunun izləri // Azərbaycan Milli Elmlər Akademiyası M.Füzuli adına Əlyazmalar İnstitutu. “Filologiya məsələləri” jurn., – Bakı: – 2017, – № 12, – s. 320-325

14. Sultanova, X. Azərbaycan xalqının inanclar sisteminin poeziyada təcəssümü (S.Vurğunun Komsomol poeması əsasında) // Bakı Slavyan Universitetinin Ümummilli lider Heydər Əliyevin anadan olmasının 94-cü ildönümünə həsr olunmuş “Azərbaycanşünaslığın aktual problemləri” VIII Beynəlxalq elmi konfransın materialları, – Bakı: – 2017, – s. 566-569

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16. Sultanova, X. M.Araz poeziyasının mifoloji qatı: simvolik arxetiplər // ADPU xəbərlər humanitar ictimai pedaqoji psixoloji elmlər seriyası C.66– Bakı: – 2018, – № 4, – s. 143-149

17. Sultanova, X. M.Ə.Sabir yaradıcılığında mifoloji obrazlar // BSU elmi əsərlər, – Bakı: – 2018, – № 2, – s. 237-241

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19. Sultanova, X. M.Ə.Sabir yaradıcılığında mifik elementlərə müraciət // “Azərbaycansünaslığın aktual problemləri” IX Beynəlxalq elmi konfransın materialları, – Bakı: – 2018, – s. 573-576

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21. Sultanova, X. R.Rövşən yaradıcılığında ağac kultu (“Başı kəsik gözəl kötük” şeiri əsasında) // Pedaqoji Universitetinin Xəbərləri. Humanitar İctimai və pedaqoji-psixoloji elmlər seriyası, – Bakı, – 2019, – № 4, s. 86-91

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