

**REPUBLIC OF AZERBAIJAN**

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**ABSTRACT**

of the dissertation for the degree of Doctor of Science

**FINE LITERATURE - THE ROLE OF THE CULTURAL  
ENVIRONMENT OF SHAKI IN THE DEVELOPMENT  
OF AZERBAIJAN LITERATURE: 1900-2015 YEARS**

Speciality: 5716.01 – Azerbaijani Literature

Field of science: Philology

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## GENERAL CHARACTERISTICS OF THE THESIS

**Relevance and studying degree of the research issue:** The literary environment is a constantly developing living organism that reflects the public-literary expression of the nation's national-cultural thinking, thoughts and worldview within a specific space and is also a component of the national life of the nation. Because the influential role of the environment in the formation of prominent literary personalities and the creation of literary relations with their contemporaries is undeniable. A prominent literary critic and academician Isa Habibbayli confirms the role of the environment in the development of literature and writes: *"It is difficult to correctly understand the process of formation and development of a writer without studying all the complexity and diversity of the social and literary environment surrounding the artist."*<sup>1</sup>. Also, commenting on the prohibitions imposed by the Soviet ideology on the study of literary environments, the academician writes: *"It is true that in the studies about various writers and poets, the role of their contemporaries in the formation and development of their worldview is also mentioned. At such moments, ideological inclinations have again become shackles"*<sup>2</sup>. The political independence achieved by our people has created the conditions for our independent literary studies to turn to a thorough investigation of the regional literary environment, which is the basis of its enrichment. During the years of political independence, practical steps were taken in this field and numerous studies were conducted "Jalil Mammadguluzade: his environment and contemporaries" by outstanding literary critics, academician Isa Habibbeyli<sup>3</sup>, Abuzar Bagirov's "Moscow - Azerbaijani literary environment" (in

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<sup>1</sup>Həbibbəyli, İ.Ə. Cəlil Məmmədquluzadə: mühiti və müasirləri (təkmilləşdirilmiş ikinci nəşri) / İ.Ə.Həbibbəyli. – Naxçıvan: Əcəmi, – 2009. – s. 9.

<sup>2</sup>Yenə orada, s. 7-8

<sup>3</sup>Həbibbəyli, İ.Ə. Cəlil Məmmədquluzadə: mühiti və müasirləri (təkmilləşdirilmiş ikinci nəşri) / İ.Ə.Həbibbəyli. – Naxçıvan: Əcəmi, – 2009. – 424 s.

Russian)<sup>4</sup>, "Azerbaijani literary and cultural phenomenon in Moscow"<sup>5</sup>, Alkhan Bayramoglu's "Enlightenment and Enlightenment in Shamakhi (from the middle of the 19th century to March 1918) literary environment up to )"<sup>6</sup>, Asgar Gadimov's "19th century literary environment of Ordubad"<sup>7</sup>, Ziyaddin Maharramov's "Iravan Literary Environment: (1800 - 1920s)"<sup>8</sup>, "Jafar Jabbarli: his life and environment" by Asif Rustamli<sup>9</sup>, "Bayrameli Abbaszade: his environment and struggle"<sup>10</sup>, Shahbaz Musayev "Mirza Fatali Akhundzade: environment, relations with his contemporaries and new type of literary creation"<sup>11</sup>, "Sabit Rahman: his life, environment and assistance" by Badirkhan Ahmadov<sup>12</sup>, Ilham Mammadli's "20th century literary environment of Kalbajar"<sup>13</sup>, Sh. Mammadli's "Borchali branch of Azerbaijani literature"<sup>14</sup>, S. Ahmadova's "Literary and cultural environment of Karabagh (second half of the 19th century and the beginning of the

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<sup>4</sup> Багиров, А.М.Московская азербайджанская литературная среда // Москва, «Художественная литература», – 2017. – 336 с.

<sup>5</sup> Bağırov, A. M. Azərbaycan ədəbi-mədəni mühit fenomeni Moskvada / A.M. Bağırov. – Bakı: Elm və təhsil, – 2018. – 360 s.

<sup>6</sup> Bayramoğlu, A. Şamaxıda maarif və maarifçilik (XIX əsrin ortalarından mart 1918-ci ilə qədərki ədəbi mühit). – Bakı: Maarif, – 1997. – 172 s.

<sup>7</sup> Qədimov, Ə.N. XIX əsr Ordubad ədəbi mühiti : / filologiya elmləri doktoru dis. avtoreferatı. / Bakı, 2006. – 45 s.

<sup>8</sup> Məhərrəmov, Z. H. İrəvan ədəbi mühiti : (1800-1920-ci illər) : / Filologiya üzrə elmlər doktoru dis. avtoreferatı. / – Bakı, 2017. – 52 s.

<sup>9</sup> Rüstəmli, A. Cəfər Cabbarlı: həyatı və mühiti / A.Rüstəmli. – Bakı: Elm, – 2009. – 226 s.

<sup>10</sup> Rüstəmli, A. Bayraməli Abbaszadə: mühiti və mücadiləsi / A. Rüstəmli. – Bakı: Ozan, – 2014. – 224 s.;

<sup>11</sup> Musayev, Ş.Ş. Mirzə Fətəli Axundzadə: Mühiti, müasirləri ilə əlaqələri və yeni tipli ədəbiyyat yaradıcılığı:/filologiya üzrə elmlər doktoru dis. avtoreferatı. / Bakı, 2021. – 61 s.

<sup>12</sup> Əhmədov, B. B. Sabit Rəhman: həyatı, mühiti, yaradıcılığı / B. Əhmədov. – Bakı: Elm və təhsil, – 2010. – 296 s.

<sup>13</sup> Məmmədli, İ. XX əsr Kəlbəcər ədəbi mühiti. / İ. Məmmədli. – Bakı: Elm, – 2010. – 180 s.

<sup>14</sup> Məmmədli, Ş. Azərbaycan ədəbiyyatının Borçalı qolu / Ş.Məmmədli. – Tbilisi: Kolori, – 2003. – 363 s.

20th century)”<sup>15</sup>, “From Nakhchivan literary environment” by M. Saracli<sup>16</sup>, Mirhashim Talishli’s “19th century Lankaran literary environment”<sup>17</sup>, Sona Khayal’s “Mashtag literary environment and Mir Jalal”<sup>18</sup> and other works of literary scholars have been published. In 1980, at a time when Soviet literature was challenging, literary critic Abbas Hajiyev’s “Literary Environment of Tbilisi”<sup>19</sup> reflected the history of the development of Azerbaijani theater and media in Tbilisi 1. Fundamental research has been published. As it can be seen, one of the greatest contributions of independence to our literature was the rapid development of the study of regional literary environments, and the study of the literary and cultural environment of Shaki, which has an important place in the literary and cultural life of Azerbaijan, arose from this necessity.

Literary development in Shaki has gone through a long and rich historical development path, where literary associations and assemblies, which need to be studied, have been active. It is the literary traditions formed in this region that give us the reason to express this opinion, and the Shaki literary environment, which is typical for the 20th century and the beginning of the 21st century, developed on these traditions. From the mid-20s of the 20th century, the Shaki branch of the “Golden Pens Society” began to operate in Shaki, from the 40s, the “Sabuhi” literary assembly under the editorship of the “Shaki’s labor” (“Şəki Fəhləsi”) newspaper, and from the mid-90s, the Shaki branch of the Azerbaijan Writers’ Union began to operate. By uniting intellectuals, these literary

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<sup>15</sup> Əhmədova, S. Qarabağ ədəbi-mədəni mühiti ( XIX əsrin II yarısı XX əsrin əvvəlləri) / S. Əhmədova. – Bakı: Ecoprin, – 2020. – 220 s.

<sup>16</sup> Saracli, M. Naxçıvan ədəbi mühitindən / M. Saracli. – Bakı: Elm və təhsil, – 2007. – 80 s.

<sup>17</sup> Talışlı, M. H. XIX əsr Lənkəran ədəbi mühiti:/ filologiya elmləri namizədi dis. avtoreferatı. / Bakı, 1977. – 31 s.

<sup>18</sup> Sona Xəyal. Maştağa ədəbi mühiti və Mir Cəlal / Sona Xəyal. – Bakı: Nurlan, – 2007. – 79 s.

<sup>19</sup> Hacıyev, A. Tiflis ədəbi mühiti / A. Hacıyev. – Bakı: Yazıçı, – 1980. – 183 s.

associations played an important role in the development of the creative literary youth of the time. Those intellectuals who brought a new way of thinking, national identity, democratic thought to the literary and cultural environment of Shaki, creative personalities reflected the social and political events of the time they lived in, the social situation and mood of people in the genres of stories, narratives and novels of epic thought, did not hesitate to criticize injustices, used folk poetry in the style of folk poetry, couplets, poems, classical style of masnav, ghazal and mukhammas wrote and created in their genres

However, some of the creative personalities who understood the social and political events and conveyed their message to the people and declared the people's wishes in an artistic form were subjected to the pressures of the Soviet ideology. Ideological demands directed against the national interest affected the study of the literary and cultural environment of Shaki in the 20th century, neither the life path of creative personalities nor their literary activity was investigated in 1901-1950. Until the restoration of our state independence, approaching the problems not from the national level, but from the ideological level, covered a number of truths. In this regard, it is also relevant that the topic of the research work is related to "The role of Shaki's literary and cultural environment in the development of Azerbaijani literature (1900 - 2015 years)". So far, the topic "The role of Shaki's literary and cultural environment in the development of Azerbaijani literature (1900-2015 years)" has not been a research object of literary studies, the unique features of this environment and the creativity of its representatives have not been systematically investigated. It is true that from the beginning of the 20th century until today, the Shaki's literary and cultural environment, its social-political, theoretical-aesthetic problems have made our literary experts think, but this issue has not been solved in terms of extensive research.

Therefore, from the point of view of the study of Azerbaijani literature as a whole, the study of Shaki's literary and cultural environment has attracted attention as an important issue in literary studies, becoming a problem waiting to be solved, thus determining

the relevance of the present study. It is true that, in the last twenty-five years, a number of works of general content have been written and published about Shaki's literary, cultural and scientific life. Among them is Abdurahman Abdullayev's "The Propeller of Education"<sup>20</sup>, Huseyn Ahmadov and Sabir Efendiyev's "150-year-old Shaki school"<sup>21</sup>, "Rajab Efendiyev" by professor Marziya Giyasbeyli<sup>22</sup>, "Neighborhood names, surnames and nicknames in Shaki: Book I (Reserve area)" reflecting the role of Shaki Regional Scientific Center of ANAS in the scientific life of Shaki<sup>23</sup>, "Rashid Bey Efendizade and Folklore" by Ulduz Murshudova<sup>24</sup>, "Shaki Regional Scientific Center in 30 years"<sup>25</sup>, "The source of pride and confidence" by Habibulla Manafli<sup>26</sup>, "Neighborhood names, surnames and nicknames in Shaki: Book II"<sup>27</sup>, "Shaki Folklore" by Laman Vagifgizi<sup>28</sup> "History and development stages of Azerbaijan professional theater" by professor Ingilab Karimov, a theater critic<sup>29</sup>, Professor Ilham Rahimli's "Theatre History of Azerbaijan"<sup>30</sup>,

<sup>20</sup> Abdullayev, Ə. M. Maarif pərvanəsi / Ə. Abdullayev. – Bakı: Maarif, – 1982. – 94 s.

<sup>21</sup> Əhmədov, H, Əfəndiyev, S. T. 150 yaşlı Şəki məktəbi / H. Əhmədov, S. Əfəndiyev. – Bakı: Maarif, – 1982. – 94s.

<sup>22</sup> Qiyasbəyli, M. Rəcəb Əfəndiyev / M. Qiyasbəyli. – Bakı: Çarşıoğlu, – 2001. – 260s.

<sup>23</sup> Şəkidə məhəllə adları, soylar və ləqəblər (I kitab)/ tərt.ed. Z. Mabudoğlu, S. Bəhərəddinqızı. – Bakı: "Nafta-Press" nəşriyyatı, – 2004. – 347 s.

<sup>24</sup> Mürşüdoğa, U. B. Rəşid bəy Əfəndizadə və folklor / U.B. Mürşüdoğa. – Bakı: Kooperasiya, – 2004. – 104 s.

<sup>25</sup> Şəki Regional Elmi Mərkəzi 30 ildə. – Bakı: "İsmayıl" Nəşriyyat - poliqrafiya müəssisəsi, – 2005. – 180 s.

<sup>26</sup> Manafli, H.Öyünc və güvənc qaynağı / H. Manafli. – Bakı: Nurlan, – 2007. – 224 s.

<sup>27</sup>Şəkidə məhəllə adları, soylar və ləqəblər (II kitab)/ tərt.ed. Z. Mabudoğlu, U. Bəşirqızı, K. Adışirinov. – Bakı: "Nafta-Press" nəşriyyatı, – 2009. – 605 s.

<sup>28</sup> Ləman Vaqifqızı. Şəki folklor mühiti / Ləman Vaqifqızı. – Bakı: Elm və təhsil, – 2012. – 248 s

<sup>29</sup>Kərimov, İ. Azərbaycan peşəkar teatrının tarixi və inkişaf mərhələləri / İ. Kərimov. – Bakı: Maarif, – 2002. – 576 s.

<sup>30</sup>Rəhimli, İ. Azərbaycan teatrı tarixi: dərslik / İ. Rəhimli. – Bakı: Çarşıoğlu, – 2005. – 446 s.

“Shaki Theater”<sup>31</sup>, “Dramaturgy and theater”<sup>32</sup> and so on. Information about the Shaki’s theater is included in numerous articles and works written about the theatrical life of Azerbaijan. Also, the published works of authors who characterize, shape and enrich the development dynamics of the literary and cultural environment in Shaki, the literary and critical notes written on these works, academician Bekir Nabiyev<sup>33</sup>, professor Yashar Garayev<sup>34</sup>, professor Asif Rustamlin<sup>35</sup>, by professor Faig Çelebi<sup>36</sup>, professor Muharram Gasimlin<sup>37</sup>, Professor Huseyn İsmayilov<sup>38</sup>, poet-researcher Vagif Aslan, head of the Shaki section of the Azerbaijan Writers’ Union<sup>39</sup> and others' articles in this series, there is no need to comment on the abundance of research sources. However, we must note that the reflection of individual aspects that characterize the literary and cultural environment in each source, and the naming of one or two literary personalities do not create a complete picture of the literary and historical life. However, when this information and names are collected from various sources and brought to the general research level, a perfect picture is formed. The researcher's final conclusion is that the general and specific studies related to

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<sup>31</sup>Rəhimli, İ. Şəki teatrı / İ. Rəhimli. – Bakı: “Qanun” nəşriyyatı, – 201. – 384 s.

<sup>32</sup>Rəhimli, İ. Dramaturgiya və teatr / İ. Rəhimli. – Bakı: Gənclik, – 1988. – 235 s.

<sup>33</sup>Şəkiddə məhəllə adları, soyular və ləqəblər (I kitab) / tərt.ed. Z. Məbudoglu, S. Bəharəddinqızı. – Bakı: “Nafta-Press” nəşriyyatı, – 2004. – 347 s.

<sup>34</sup>Qarayev, Y. Prototip - şəkilidir, yaxud nəfəsdə zümzümə, tələffüzdə rəqs- Şəki şivəsi / Azərbaycan folklor antologiyası [ IV kitab] / Şəki folkloru. – Bakı: “Səda” nəşriyyatı, – 2009. – 490 s.

<sup>35</sup>Rüstəmli, A. Səmimi hisslər, saf duyğular poeziyası // 525-ci qəzet. – 2000, 7 sentyabr; Sözlün közü və düzü // 525-ci qəzet. – 2013, 5 sentyabr.

<sup>36</sup>Şəki folklor örnəkləri: I-ci kitab. – Bakı: Nurlan, – 2014. – 414 s.

<sup>37</sup>Adişirinov, K.F. Qədim türk-oğuz yurdu Oxud / K.F. Adişirinov. – Bakı: Nurlan, – 2006. – 232 s.

<sup>38</sup>İsmayilov, H. Çağdaş türkün poetik dünyası (Vaqif Aslanın “Qanımdan rəng alan gül” kitabına ön söz). – Bakı: Nurlan, – 2002. – 294 s.

<sup>39</sup>Vaqif Aslan. Zaman və ədəbiyyat dilemması qarşısında: Ədəbi-nəzəri, elmi-publisistik məqalələr toplusu / Vaqif Aslan. – Bakı: Mütərcim, – 2021. – 424 s.



Shaki literary and cultural environment are not able to present the general picture of this environment in detail.

**Object and subject of research.**The object of the research is the history of theater, press and literature, which ensured the development of the literary and cultural environment in Shaki in the 20th century and at the beginning of the 21st century, the development stages of the Shaki branch of the “Golden Pens Society”, the “Sabuhi” literary assembly, and the Shaki branch of the Azerbaijan Writers' Union, which operated in Shaki during the said period , revealing the life and creative path of the writers who lived and created in Shaki, and their artistic features. Articles with scientific content written and published in recent years about the literary and cultural environment of Shaki, articles published by writers in separate newspapers and magazines, published books, archival documents related to the literary and cultural environment, documents of the Republican Institute of Manuscripts named after Muhammad Fuzuli.

**Purpose and objectives of the research.**Taking into account the need for a more scientifically appropriate study of the literary and cultural environment in Shaki in the 20th century and up to the middle of the second decade of the 21st century, the researcher:

- To clarify the position and role of Shaki literary-cultural environment in the development of Azerbaijani literature by giving the social-political and literary-cultural picture of the period;

- Studying the life and creativity of picture lovers as a problem shrouded in the black veil of folklore studies;

- to reveal the influence of the Soviet ideology on literature and the literary environment from the ideological level, not the national level, in the example of the life and creativity of the writers who lived in the studied period;

- The relations of the writers who wrote and created in the literary environment with their contemporaries, the influence of these relations on the literary and cultural environment;

- To determine the impact of theater and media on the development of the cultural environment in Shaki;

- In the issue of innovation and artistry of the artists who wrote and created in the literary environment, he set as the main goal the level of adherence to the traditions of Azerbaijani literature and other issues.

We have tried to achieve our defined goal by fulfilling the following necessary tasks:

- Determining the stages of development of Shaki's literary and cultural environment in different periods of the 20th century, studying the literary and cultural environment in the context of social and political problems of the time;

- Involvement in research of the life and creativity of artists who continued the art of Molla Juma in the 20th century;

- The role of "Shaki's labor" newspaper in the artistic and ideological-political development of the "Sabuhi" literary assembly, the study of the development history of the press in Shaki in general;

- Providing a scientific interpretation of the life and creativity of the literary figures who played an important role in the formation of the literary and cultural environment of the 20th century Shaki by involving in the research;

- Revealing the theme and idea sources of lyrics, the idea directions of prose, innovative features, and literary-aesthetic problems in the creativity of representatives of the literary and cultural environment;

- Analyzing the development dynamics of Sabir's satire traditions in the pen of Shaki writers in the artistic materials of the Shaki literary and cultural environment in the 20th century and the beginning of the the 21st century;

- Researching the development history of theater, press and dramaturgy issues in Shaki;

- Revealing the artistic qualities of the writers who wrote in the literary environment of Shaki.

**Research techniques:** In the research work, historical-chronological, historical-chronological, historical-comparative, comparative-typological methods were used. The evaluation of artistic texts is based on idea-artistic analysis, and the principles of historicity and modernity are followed. In the dissertation, the

opinions of the authors were approached from the context of the realities of the time, and an objective attitude to the political-ideological trends reflected in the analyzed artistic materials was reported. As the main essence of the research, since the literary and cultural environment of Shaki until the 90s of the 20th century formed the content of Azerbaijani literature, which is an integral part of Soviet literature, in the research process, it is necessary to proceed from the objective-historical principle, to approach the literary heritage from an objective position, in this context, to the scientific history of national literature in the example of regional literature. Giving value has become one of the inevitable tasks as the main method.

**The main provisions to be defended are:** In the dissertation, the following provisions have been issued for protection:

- Justification of the unexplored pages of Molla Juma's scientific biography, especially the identity of the lover's name, Punhan;

- determining the pace of development of the Ashug environment in Shaki after Molla Juma's art and some necessary issues related to the life and creativity of el Ashugs;

- The creation and activity of the "Golden Pens Society" that operated in Shaki in the 20s-30s of the 20th century, the literary and social activities of the "Sabuhi" literary assembly in the 40s-90s, and the Shaki section of the Azerbaijan Writers' Union, which has been operating since 1993 and historical mission;

- At the beginning of the 20th century, communication of the ways of development of Shaki literary and cultural environment and the identity and creative ways of its main representatives to the literary community as a part of Azerbaijani literature;

- Creating an example of regional systematic literary studies about the lives and works of literary figures who lived and created in the Shaki literary environment during the studied time period;

- Introducing them to the public by pointing out that artistic works that were subject to ideological bans in the Shaki literary environment during the known bans of the Soviet ideology were written with high artistry;

- Systematically studying the history of theater in Shaki from 1879 to 2015 and justifying its reputation not only as a component of Azerbaijani theater, but also as a well-known regional theater in the territory of the former USSR;

- Studying the history of the press in Shaki as a part of the rich history of the Azerbaijani press and promoting the way of life and creativity of journalists;

- Justification of the ways of development of poetry, prose and dramaturgy in Shaki during the studied period and the compatibility of the topic with literary criteria;

- The uniqueness and characteristics of the crafts of literary figures who wrote and created in Shaki.

**Scientific novelty of the research paper.** While researching separate periods of Azerbaijani literature, brief information about Shaki's literary and cultural environment and its representatives was also given. However, in the 20th century and at the beginning of the 21st century, the literary and cultural environment in Shaki was not comprehensively studied, its development, creative problems, the lives and works of writers were not systematically studied. In this respect, the present research work is new as an initial initiative. Scientific innovations of research work can be grouped as follows:

- A step-by-step study of the love environment in Shaki after Molla Juma;

- Systematic study of theater history in Shaki over a period of 136 years;

- Analyzing the connection of Shaki literary and cultural environment with social and political conditions, historical and geographical situation and determining separate stages of development;

-Scientific evaluation of the drama creativity of the writers who lived and created in Shaki in the 20th century and the beginning of the 21st century and their connection to the theater;

- Researching the activities of the Shaki branch of the "Golden Pens Society", the "Sabuhi" literary assembly and the Shaki section of the Azerbaijan Writers` Union, which regulates and

directs the development of the literary process in Shaki in the 20s-90s of the 20th century;

- From the point of view of the study of press history in Shaki as an integral part of Azerbaijani culture, the dissertation work is new and relevant as a work with excellent content.

### **Theoretical and practical significance of the dissertation.**

The dissertation is theoretically and empirically important as it is an original research that reveals the literary and cultural environment of Shaki in Azerbaijan literary studies for the first time in the 20th century and the beginning of the 21st century. At one or another stage in the research process, the Shaki literary-cultural environment was studied in interaction with the social-political, literary-cultural processes of the time, and the artistic power and creations of individual authors were thoroughly studied. In the 20th century and the beginning of the 21st century, the research methods used by the researcher in evaluating the Shaki literary and cultural environment can stimulate the writing of new monographs. From this point of view, guiding the new works to be written from a theoretical and methodological point of view is included in the practical importance of the work.

Scientific research specialists studying the history of our national literary studies in a regional aspect, studying the formation and development stages of the literature of the new, Republic years, the most recent and independence period, studying the history, scientific-theoretical and idea-aesthetic problems of the Shaki literary and cultural environment in the 20th century and the beginning of the 21st century. It can be useful for aspiring scientists, university teachers, master's and doctoral students. Also, the research work may be of great interest to readers who are interested in culture, theater and press issues in Shaki in the 20th century and the beginning of the 21st century.

The work can be of scientific importance in the writing of higher and secondary school textbooks, teaching methodical materials, research works related to literary studies and theory.

**Appropriation and application.** The main provisions and results of the research are published in scientific journals

recommended by the High Attestation Commission under the President of the Republic of Azerbaijan, as well as in prestigious journals of foreign countries, including periodical scientific publications included in international summarizing and indexing systems (Web of Science, Scopus, Copernicus), within the country and abroad reflected in the materials of international conferences.

Separate issues included in the content of the dissertation are the author's "20th century Shaki literary and cultural environment: 1900-2000 years Book I" (2015, 488 p.), "Goynuk district: political, geographical, cultural history and folklore Book I" (2019, 360 p.), "Poetic heritage of Yakub Mahir" (2020, 352 p.) and "Sabir's satire traditions in Shaki literary environment" (2020, 448 p.) were also brought to attention.

**Organization where the thesis was implemented:** The Department of Press History and Journalism of Nizami Ganjavi Institute of Literature, Azerbaijan National Academy of Sciences.

The topic of the research work is the meeting of the Scientific Council of the Nizami Ganjavi Institute of Literature of the Azerbaijan National Academy of Sciences dated January 31, 2017 (protocol No. 2) and the Scientific Council on Philological Problems of the Council of Scientific Research Coordination of the Republic of Azerbaijan dated September 13, 2018 (protocol No. 8) was approved by the decision.

**The total volume of the dissertation with a sign indicating the volume of the structural sections of the dissertation separately.** Dissertation work "Introduction" - 17859, main content - (Chapter I 129288 – Paragraph I 40383, Paragraph II 36387, Paragraph III 25866, Paragraph IV 26652), Chapter II 152948 – Paragraph I 73960, Paragraph II 58028, Paragraph III 20960), Chapter III 127906 - Paragraph I 65891, Paragraph II 35631, Paragraph III 26384, Chapter IV 53226 - Paragraph I 28077, Paragraph II 25149), "Conclusion" 11216 is a conditional sign. The total volume of the dissertation work is 492.443 conditional marks.

## **GENERAL CHARACTERISTICS OF THE DISSERTATION**

In the **“Introduction”** part of the dissertation, the relevance of the topic, the degree of elaboration, the object and subject of the research, the goals and tasks, the methods of the research, the provisions put forward for defense are determined, the scientific innovation, theoretical and practical significance, approval and application of the research, the name of the organization where the dissertation was performed, the structure of the dissertation Information about the volume of the sections separately and the total volume with a sign is presented.

In the first chapter of the dissertation, called **“Formation and development of the literary and cultural environment in Shaki”** and consisting of four paragraphs, a short excursion is made to the history of the development of the literary and cultural environment in Shaki, the Ashug environment in Shaki in the 20th century is examined, and the life and creativity of the native-Ashugs who lived here, at the beginning of the 20th century and In the years of the Azerbaijan Democratic Republic, as well as in the following years and at the beginning of the 21st century, the problems of the development of literature, the creative path of the artists who wrote and created in the literary environment, the scope of the topic, the activities of the **“Golden Pens Society”**, the **“Sabuhi”** literary assembly, and the Shaki section of the Azerbaijan Writers' Union are discussed.

**“The lovers formed in the folklore layer of the literary environment”** Before proceeding to the scientific interpretation of the first paragraph, looking at the history of the development of the literary environment in Shaki, we come to the scientific conclusion that the latest development history of the literary environment here corresponds to the 14th century. According to prominent literary critic Salman Mumtaz, *“Anbaroglu is one of the outstanding authors of Azerbaijani literature, who has been erased from memory until today. This ahlishair is an important figure who lived in the first half of the 8th century with Molla Gasim from Shirvan, Hasanoglu from Isfarayin and some other Azerbaijani poets, or*

*lived a little later*”<sup>40</sup>. However, the chronicles written about Shaki did not mention this forgotten poet.

In the 19th century Karim aga Fateh, Shukhi, Zovqi, Huseyn Gammak, Dəli Bəbir (“Brave Babir”), Molla Muhammad, Molla Gasim Zakir, Haji Rasul, Ibrahim Efendi Nijati, Haji Mahmud Efendi Nafe, Rasul Dulgar, Illabat Qadir, Muhammad Shameduz, Molla Ibrahimkhalil Dödui, Mah khanum, Mahtab khanum and other poets, MF Akhudzade and Rashid bey Efendiyev, intellectuals, playwrights, poets, translators and ethnographers lived and created.

The existence of Ashugs, who carried the art of words orally and in writing to this day in the Shaki literary environment, allows us to speak enough about the Ashug environment in Shaki.

Ashug Nowruz in Nukha in the second half of the 19th century Although such a master artist lived and created, in this century Molla Juma from Ashagi Layisk became more famous. In the 20th century, Ashug Pasha in Dodu, Ashug Jamal in Bash-Goy nuk, Ashug Ahmadiyya, Ashug Ismail, Ashug Azad, Ashug Siraj in Bash-Layisk, Ashug Hajibala, Ashug Nazir, Ashug Mammad, Ashug Ahmed, Ashug Musa in Bilacik, Ashug Gulahmad in Shin, Ashug Ahmad in Shabalid, Ashug Mugum in Jafarabad, Ashug Sakit in Shaki, Ashug Karim in Kishlag were formed.

Professor Sadnik Pashayev in Nukha (in Shaki) has the opinion that the first lover who lived was Ashug Doni from Dashbulak. However, the existence of the Ashig environment in Shaki has remained in the dark pages of folklore studies and has not been studied. Literary critic Yashar Garayev rightly notes that: “... *in the 20th century, the Ashug tradition in Shaki and its villages was actually very strong, and there were active Ashug environments in the early Soviet period*”<sup>41</sup>.

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<sup>40</sup>Salman Mümtaz. Azərbaycan ədəbiyyatına dair qaynaqlar / Salman Mümtaz . – Bakı: Avrasiya press, – 2006. – p. 364

<sup>41</sup> Qarayev, Y. V. Prototip - şəkildir, yaxud nəfəsdə zümzümə, tələffüzdə rəqs-Şəki şivəsi / Azərbaycan folklor antologiyası [ IV kitab] / Şəki folkloru. – Bakı: “Səda” nəşriyyatı, - 2009. - p. 33.



Folklogist and scientist Laman Vagifgizi has opinion about Shaki folklore: *“When talking about the typological features of Shaki folklore, one cannot ignore the art of Ashug. Shaki is one of our regions where the art of Ashug is widely developed”*<sup>42</sup>, - emphasizes the existence of a love environment in Shaki.

Although much has been written about Molla Juma, in our opinion, the opinions expressed about Ashug are also incomplete. The researchers did not inform the literary community about how to find the image of the lover, but this information was first reported to Jumushonas by the editor of the newspaper “Shaki”s labor” Mahyaddin Abbasov (Pashazade).<sup>43</sup>

There are also gaps in the information given about the name and address of the lover. Thus, folklorists could not come to an unanimous opinion about the name of Molla Juma’s lover. In the 19th century, the severity of the lawlessness of the Azerbaijani woman was more pronounced in Nukha, it was forbidden to call the wife by her name, the lady of the house was addressed as “the mother of the children”, “the lady of our house”, “our wife”. *“The clerics made the blood of women who had sex with someone other than their husband, brother, father, and closest relative permissible...”*<sup>44</sup>. We think that due to the influence of these bans and prohibitions, the lover kept the name of his lover secret. The researcher’s scientific article on this problem was published in a prestigious journal<sup>45</sup>.

In the 30s of the 20th century, famous lovers lived and created in Nukha (Shaki) and its villages. Traces of the creations of Ashug Pasha from Dodu, Ashug Karim from Kishlakh, Ashug Mugum

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<sup>42</sup>Ləman Vaqifqızı. Şəki folklor mühiti / Ləman Vaqifqızı. – Bakı: Elm və təhsil, – 2012. – p. 116.

<sup>43</sup>Abbasov, M. P. Qiymətli tapıntı // Şəki fəhləsi . – 1967, 5 may.

<sup>44</sup>Tahirzadə, Ə. Şəkinin tarixi qaynaqlarda / Ə. Tahirzadə. – Bakı, – 2005. – p. 200-201

<sup>45</sup>Adişirinov, K.F. Molla Cümənin ömür yoluna yeni baxış və Şəki folklor mühitində aşiq sənəti ənənələri (1901-1940-cı illər) // – Bakı: İpək yolu, Azərbaycan Universiteti, – 2018, № 3, – s.73-82.

from Jafarabad, Ashug Ahmed and Ashug Muhammad from **Bash-Layisk**, Ashug Shamil from Dashbulag , Ashug Musa from Bilecik, Ashug Jamal from Bash-Goynuk, Ashug Gulahmad from Shin, Ashug Ahmed from Shabalid are on the pages of the newspaper “Nukha Labor” is left.

Ashug Jamal, who lived and created in the village of Bash Goynuk, is known as a master ashug who perfectly knows the features of classical ashug poetry. High artistry was demonstrated in his poems “It can’t be”, “Let’s come”, “Ay Falak”. In the couplet “It can’t be”, the wise lover calls on the young generation to be hardworking, to speak the truth, and to stay away from lies:

*Let me warn you, young men,  
No one can be ashamed of hard work.  
Lies are caught quickly, tell the truth  
Snow cannot be made of snow in summer<sup>46</sup>.*

Ashug Ahmed, who grew up in the Goynuk district of Shaki, was sent as a representative to the first and second congresses of Azerbaijani ashugs held in 1928 and 1938 due to his high level of art.

In the April 28, 1938 edition of the newspaper “Nukha’s employee” Ashug Mugum’s “Yashasin” and Ashug Piri’s “Kolkhoz” poems attract attention as a clear example of the influence of Soviet ideology on Ashug literature. In the poem “Long live” Ashug Mugum welcomed the socialist society, the union of workers and peasants, and the ideas of Lenin, which ensured this unity:

*Socialism has been established in our country,  
We have seen free law, new life.  
Workers and peasants, we are hand in hand,  
Long live the right paths laid by Lenin<sup>47</sup>.*

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<sup>46</sup> Azərbaycan folklor antologiyası:[VI Kitab] Şəki folkloru. – Bakı: Nurlan, – c. 2. – 2002. – s. 330

<sup>47</sup>Adiştirinov, K. F. Göynük mahalı: siyasi, coğrafi, mədəni tarixi və folkloru / K.F.Adiştirinov . – Bakı: Elm və təhsil, – 2019. – s.312.

In Ashug Piri's poem "Kolkhoz", the collective farm system was applauded and the leading power of Lenin's party was glorified:

*Our party leads us,  
The Soviet people follow the path of Lenin.  
They are closely related to each other,  
The voice of the collective farm comes from our village*<sup>48</sup>.

Wristband in the 30s of the XX century although the lyric of nature occupies an important place in the works of Ashug Musa, he could not get rid of the Soviet ideological prohibitions and demands like his talented contemporaries:

*It's a wonderful time, a wonderful time,  
Enemies' hearts are stained,  
Freedom was given, he jumped into the tent,  
Silk threads hung on each side*<sup>49</sup>.

Ashug Pasha from Dodu, was also recognized as a master artist in the first half of the 20th century, and in 1938 he was elected as a representative to the second congress of Azerbaijani Ashug due to his high performance skills. Salman Mumtaz included the name of Ashug Pasha in his list of famous lovers who lived at the beginning of the 20th century: "Ibrahim from Mosul, Haji Murad from Itital, Abdurrahman, Murad from Koragan, Ashug Pasha from Dodu, Molla Oruj from Ganja, Murtuza from Kinash, Ashug Azer from Gandakh, Ashug Bayram from Zangli"<sup>50</sup> known as famous lovers of their time.

In the second half of the 20th century, the art of love in Shaki developed more widely, Molla Juma and his successors Ashug Ahmadiyya, Ashug Hajibala, Ashug Ismayil, Ashug Ahmed, Ashug Mammad, Ashug Siraj, Ashug Sakit, Ashug Azad and others were active.

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<sup>48</sup> Aşıq Piri. Kolkhoz // Nuxa işçisi. – 1938, 26 aprel. – s.4

<sup>49</sup> Adışirinov, K. F. Göynük mahalı: siyasi, coğrafi, mədəni tarixi və folkloru / K.F.Adışirinov. – Bakı: Elm və təhsil, – 2019. – s.396;

<sup>50</sup> Salman, Mümtaz: Aşıqlar haqqında qeydlər // M.Füzuli adına Əlyazmalar İnstitutu, F-24, saxlama vahidi 88.

Ashug Siraj was one of the talented representatives of the ashug environment of this period. Professor Faig Chalabi gave the first information about Ashug Siraj in Ashug studies. The scientist notes that “*There were three masters of Siraj: Ashug Ahmed (Bash-Layisk village, Shaki), Ashug Musa (Shaki, Bilecik village), Ashug Muhammad (Balaken, Ititala village).*”<sup>51</sup>. As a master, Siraj created folklore music such as "Siraj's lover" and "Siraj's beautification." However, as a sign of emphasis on the art of the master artist Molla Juma, he also played and sang folklore music such as “Juma geraylisi”, “Juma beautification”, “Juma mukhammesi”, “Shaki dubeyti”, “Shaki holiday”, “Layisk beautification” belonging to Molla Juma at the gatherings.

Ashug Siraj`s beautifications called “Zeynab”, “Nabat”, “Alfinaz”, “Zumrüd” glorify the beautiful, outer and inner beauty of nation girls:

*I've been punched  
Sweet-tongued, sweet words,  
I can't hold my tongue, I'll tell you  
My pain, Zeynab*<sup>52</sup>.

In Ashug Siraj's poetic heritage, the types of couplets, jigaly tajnis, pointless tajnis, unshakable tajnis - were used with originality. Poet Molla Juma exhibited his artistry by using the “beginning-end” formant that occurred in his work. Let`s pay attention to the “beginning and end” of the letter “H”:

*I have never seen joy in my life,  
Longing upset me.  
A fool who calls a gift  
Oh my God, I'm in a thousand troubles*<sup>53</sup>.

Ashug Ismayil, who grew up in Shaki, is known more for his performance. “Neylərəm” ( “What will I do”), “Görmədi” (“He didn't see”), “Görməmişəm” (“I haven't seen”),

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<sup>51</sup>Şəki folklor örnəkləri: 1 – ci kitab. – Bakı: Nurlan, – 2014. – s. 27.

<sup>52</sup>Aşıq Sirac. Gözləyən var yollarımı... (şeirlər) / Aşıq Sirac. – Gəncə, – 2003. – s. 42-43.

<sup>53</sup>Aşıq Sirac. Gözləyən var yollarımı... (şeirlər) / Aşıq Sirac. – Gəncə, – 2003. – s. 276

“Kasıblıq”(“Poverty”), “Gələnım yoxdur” (“I don`t have a visitor”), “Gözəldır” (“It is beautiful”), “Nənə” (“Grandma”), “A sazım” (“My Saz”) (Saz is a stringed musical instrument of ashugs), “Eylər”, (“Would do”), “Çatınca” (“Until coming”), “Ellər bayramı” (“People`s holiday”), “63”, “Könlümdə” (“In my heart”) and etc. Numerous of his poems artistically expressed his love of the land and the sad and happy times in his life..

Ashug Ismayıl instilled high moral ideas in his master`s degrees “Olsun”(“Let be”) and “İnsan” (“Human”). In the first poem, in which Ashug sings the rules of etiquette, he calls on the young generation to speak beautifully and meaningfully, and to follow the norms and rules of behavior correctly:

*Say hello there*

*May he receive his greetings.*

*When you speak, speak like*

*May you be counted<sup>54</sup>.*

*Educative motives are very strong in the poem “İnsan” by the lover. Explaining the right of a person in love to live as a human being from the spiritual dimensions, the wise man reminds all people in the example of the young generation to build his life on good deeds, to live with good deeds, to consider labor as sacred and emphasizes that it is important that everyone will go to the afterlife with a wish for mercy:*

*The cemetery is on the road,*

*See, don't go astray, man.*

*Do not crush bread,*

*Don't think goodness as badness, man<sup>55</sup>.*

Ashug Ismayıl was elected a member of the Azerbaijan Association of Lovers as a skilled performer of folklore music that

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<sup>54</sup>Azərbaycan folklor antologiyası: [ VI Kitab] Şəki folkloru. – Bakı: Nurlan, – c. 2. - 2002. – s. 331

<sup>55</sup> Azərbaycan folklor antologiyası: [ VI Kitab] Şəki folkloru. – Bakı: Nurlan, – c.2. - 2002. – s. 331

song with saz. The author's results obtained regarding the content of the paragraph have been published in a prestigious journal<sup>56</sup>.

**In the second paragraph of the first chapter called “Literary and cultural environment in Shaki at the beginning of the 20th century and during the years of the Azerbaijan People's Republic”.** At the beginning of the 20th century, the issue of studying the social - political, literary - cultural environment in Shaki was raised. During this period, Czarism did not take measures to increase the cultural level of non-peoples in the socio-economic field as well as in the literary and cultural field. *Czarism organized a public gambling house instead of a school in different parts of Azerbaijan in order to take away the wealth of silk merchants. In the same year, the “Charter” of the public casino was published by the Russian general Shebeko*<sup>57</sup>.

The voice of ignorance and lack of education that reigned in Azerbaijan also came from the pages of “Molla Nasreddin”, a powerful satirical organ of the time. In the 1908, 1924, 1925, 1927, 1928 and 1929 editions of the magazine, “*Dardimand*”, “*All-sufficient*”, “*Fortune-teller*”, “*O*”, “*Sheyda*”, “*Khalaoglu*”, “*Golden Ten*”, “*Jirikgulu*”, “*Dostbaz*”, “*One person*”, “*Dutdik*”, “*Khoruz-oglu*”, “*Naggay*” and “*Chopur Yeter*”<sup>58</sup> and so on. critical articles were given with signatures. In issue 9 of the magazine, dated February 21, 1928, signed by “All-sufficient” and entitled “News in Shaki”, the inadequacy of communal services provided to the population was exposed to humor. We read from the article: “*Since one side of the trees that were felled on the streets*

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<sup>56</sup>Adışirinov, K.F. XX əsrin II yarısında Şəkiddə aşırıq sənəti ənənələri // – Bakı: Filologiya məsələləri, M.Füzuli adına Əlyazmalar İnstitutu, – 2018, № 9, – s. 248-259

<sup>57</sup>Şəkiddə məhəllə adları, soylar və ləqəblər (II kitab)/ tərt.ed. Z. Mabudoğlu, U. Bəşirqızı, K. F. Adışirinov. – Bakı: “Nafta-Press” nəşriyyatı, – 2009. – 6 s. 438-449

<sup>58</sup>Molla Nəsrəddin: (1906-1931)/ VIII cildə. – Bakı: Azərbaycan Dövlət nəşriyyatı, – c.2, – 2002. – 720 s. ; Molla Nəsrəddin: ( 1906-1931) / VIII cildə. – Bakı: “Çinar-çap” nəşriyyatı, c.8, – 2002. – 696 s.

*four months ago to light Azizbeyov Street is rotting, the commune farm will turn them over on the other side”<sup>59</sup>.*

At the beginning of the 20th century, Ismayil bey Nakam, Hajibaba Mehdizade, who wrote his works under the pseudonym “Gazi”, Mashadi Mehdi Sadigov, Rashid bey Efendiyev, Abdulla bey Efendizadeh, Salman Mumtaz and Rajab Efendizadeh contributed greatly to the formation of the literary environment in Nukha.

In 1919, Hajibaba Mehdizade was elected a member of the Nukha Ghazikhana, and wrote his works in classical style, ghazal and ode genres. He expressed his rebellious position against the era in which he lived in his satirical poems “People, Robbing People” and “I Saw Yaman”:

*I woke up and suddenly saw this world.*

*I have seen it year after year, month after month, day after day.*

*Who is unhappy sitting in a corner,*

*I saw people saying who was happy<sup>60</sup>.*

The poet's ghazals such as “I stayed”, “I came”, “I have”, “I moved the mountain” also have perfect text-structural dimensions and deep meaning.

*Mashadi Mehdi Sadigov was one of the enlightened intellectuals who played a role in the formation of the literary and cultural environment in Shaki at the beginning of the 20th century. He helped to spread the “Molla Nasreddin” magazine, “The Truth” (“Həqiqət”), “The Development” (“Tərəqqi”) and other good-minded newspapers...”<sup>61</sup>.*

The services of Mashadi Mehdi Sadigov were great in Shaki's theatrical life, he appeared on stage in important roles and taught his experience to young amateurs. The character of Sheikh Nasrullah,

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<sup>59</sup>Molla Nəsrəddin: (1906-1931) / VIII cildə. – “Çinar – çap” nəşriyyatı, – c.7, - 2002. – s. 487

<sup>60</sup> Hacıbaba Qazi // Şəki fəhləsi, –1957, 17 iyun. – s. 5.

<sup>61</sup>Axundov, B. K. Mübariz maarifçi // Nuxa fəhləsi . – 1960, 10 aprel. – s.3.

played by him in Mirza Jalil's comedy "The Dead", did not leave the audience for many years.

As a result of the February bourgeois revolution in 1917, the Russian Empire, which was a prison of peoples, collapsed and the Azerbaijan People's Republic was established. The newly established National Council paid special attention to the development of education and culture in the country. In March 1917, "Nukha Hurriyeti - Educational Society" was founded on the initiative of Nukha's intellectual youth. This creates a certain idea about the cultural landscape of the studied period *"The society had 18 honorary and 76 real members. Honorary chairman of the society was prominent cleric Nurmohammed Efendi Imamzade, deputy chairman Abdulla Abdulhamidzade, secretary Veysal Mustafayev"*<sup>62</sup>.

At the beginning of the 20th century, Abdulla Bey Efendizade played an important role in the development of the literary and cultural environment in Nukha (Shaki). The pinnacle of his artistic creativity was published in 1919 in Nukha's "Culture" printing house *"Each heart has been fixed: Either death or Turkey"*<sup>63</sup> organizes the book. The book was published in 2005 by professor Mayis Amrahov and historian Habibulla Manafli, converting it from the old alphabet to Latin script. The author's verses "Novha", "Hope", "Hope in the face of bitter truths" and "Invitation to the Caucasus" are included in the work. The verse "Novha" was written on the occasion of the occupation of the Erzurum fortress by the Russians and the oppression of the Muslims of Kars by the enemy. This work with social and political content was written in the style of "hundred places". In the ghazal "Salib", which the poet called "Umid", the colonial policy of the European countries was condemned. Abdulla Bey's poem called "Great Hope in the Face of Bitter Truths", which is remarkable for its poetic

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<sup>62</sup>Şəki. – 1993, 27 yanvar. – s. 3.

<sup>63</sup>Əfəndizadə, A.İ. Hər ürəkdə səbt olubdur: Ya ölüm, ya Türkiyə / A. İ. Əfəndizadə. – Bakı: Mütərcim, – 2005. – 40 s.



structure, is distinguished from other poems by its sharp political accusations against the Turkish people.

“Invitation to the Caucasus” or “Either Death or Turkey” plays an important role in Abdulla Bey Afendizadeh's poetic work, which glorifies and glorifies the rescue mission performed by the glorious Turkish army in Azerbaijan. In the conditions where arbitrariness prevails in Azerbaijan, the author, like a number of his compatriots, is looking for a way to save the people from this plague in Turkey, wrote:

*Army of your noble son, Shaki, come to Shirvan!*

*Come to Tbilisi, Baku, Shusha, Ganjav Selyan!*

*Go to every corner of the Caucasus, come to Nalan!*

*We are ready, let's die when you come, Sultan, come!*

*Our patience has run out, don't stop, come royally!*

*Come to the desolation before our homeland is in the hands of the enemy!*<sup>64</sup>.

In the sample paragraph, the author summarizes and draws attention to the great and terrible historical events in only six lines. Abdulla bey “Go to every corner of the Caucasus, come to Nalan!” by writing a living history with his verse, “Come to Tbilisi, Baku, Shusha, Ganjav, Selyan!” verse shows the extent of this brutality.

Salman Mumtaz was one of the representatives of Shaki literary environment during the years of the Republic. His days spent in Nukha (Shaki), where his life was born and ended, remain in the dark pages of our literary history.

Salman Mumtaz had been an active member of “Green Pen Society” since 1919 and spent a lot of money for its successful activity. Professor Adalat Tahirzadeh also mentions Salman Mumtaz's life in Shaki in his research titled “Salman Mumtaz”. Researcher writes: *In 1918, he met with Fariq (Lieutenant-General) Nuru Pasha, who cleared not only Baku, but also Shaki from Armenian invaders, in Shaki and said “Proud, nation!” recited the*

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<sup>64</sup> Əfəndizadə, A.İ. Hər ürəkdə səbt olubdur: Ya ölüm, ya Türkiyə / A. İ. Əfəndizadə. – Bakı: Mütərcim, – 2005. – 40 s.

*ghazal impromptu and read the “Anvariyya” he wrote to Anwar Pasha*<sup>65</sup>.

When Salman Mumtaz was meeting with Nuru Pasha in Nukha, he addressed him with “Proud, nation!”<sup>66</sup>. The fact that he recites ghazals also shows his talent as a poet. The great load of ideas expressed in a ghazal of only eight verses, the belief of a patriotic poet in the bright future of the nation is the main content indicator of the work.

Rajab Efendiyev was one of the thinkers who played an important role in Shaki’s literary and cultural life at the beginning of the 20th century and during the years of the Republic. During the years he worked at the Nukha (Shaki) gymnasium, he wrote the stories “Revenge”, “High school student”, “Who is he?”, “Unit”, “Badbakht Adham”, “I want to live”, “Honor” and the play “Last Wednesday of the Year”, published them in such media outlets as “Irshad”, “Maktab”, “Dabistan” and “Dirilik”. Young Rajab kept a close friendship with Firidun Bay Kocherli and corresponded with him. It is a pity that although Rajab Efendiyev saved most of these letters, which will be of great importance for our literary history, from the repression of the 1930s, he burned some of them in the summer of 1950<sup>67</sup>.

**“The creation and activity of the Shaki branch of the “Golden Pens Society” and the “Sabuhi” literary assembly of the first chapter”**. In the third paragraph, the creation and activity

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<sup>65</sup> Tahirzadə, Ə. Ş. Salman Mümtaz ( Tərcümeysi-hal oçerki ) / Ə. Ş. Tahirzadə. – Bakı: “ Kür” nəşriyyatı, – 2002. – s. 7.

<sup>66</sup> Yenə orada, – p. 16

<sup>67</sup> Adışirinov, K.F. Azərbaycan Xalq Cümhuriyyəti illərində Şəkiddə ədəbi-mədəni mühit // Bakı Dövlət Universiteti. Azərbaycan Xalq Cümhuriyyəti - 100. Beynəlxalq Elmi Konfransın materialları, – Bakı: – 21-23 may. – 2018, – s.356-364; Adışirinov, K.F. Cümhuriyyət illərində Şəkiddə ədəbi mühitin formalaşmasında Mustafa bəy Əlibəyovun, Abdulla bəy Əfəndizadənin və Salman Mümtazın yeri və rolu// Azərbaycan Dövlət Aqrar Universiteti. Azərbaycan Xalq Cümhuriyyəti Şərqdə ilk müstəqil türk dövləti idi. Respublika Elmi Konfransının materialları, – Gəncə: – 29 - 30 oktyabr, – 2018, – s.107-114.

of the Shaki branch of the “Golden Pens Society” and the “Sabuhi” literary assembly in Shaki were examined. During the course of the research, it was clarified that on March 30, 1925, “Literary Society” was organized for the purpose of in-depth research of Azerbaijani literature, and in December of that year, young writers united around “Communist” newspaper and created “Young Golden Pens Society”. Since “Golden Pens” suppressed the “Literary Society”, on November 30, 1926, it was necessary to unite both societies, and the society was called “Golden Pens Union”. As noted by literary critic Vagif Yusifli, *“branches of the “Golden Pens Union” were opened in a number of cities of Azerbaijan - Nakhchivan, Ganja, Shaki”* <sup>68</sup>.

Talented young people gathered in the ranks of the Nukha branch of the society, which was established in 1925, Heydar Efendiyev was one of the first members of the organization. "He became famous in Nukha (Shaki) as a critic, writer, publicist and pedagogue. In 1927, after he was elected the responsible secretary of the Shaki branch of the “Gold Pen” literary association, he was periodically entrusted with the work of preparing the page of the regional newspaper “Young Pens ”<sup>69</sup>. While in the ranks of the literary organization, he wrote his articles under the signatures of “Heydar”, “Efendiyev”, “Hq”.

Abdulazal Demirchizade was one of the active members of the Shaki organization of the “Golden Pens Society”. Abdulazal Damirchizade`s poem “Sonya” and the poem “If warfare was announced” were published on the pages of “Shaki”s labor” newspaper, the story “Afshan” was published in “Without God” magazine, and the poem “Answer” was published in “The Woman of East” magazine.<sup>70</sup>. In the pages of “Shaki”s labor” newspaper,

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<sup>68</sup>Yusifli, V. Ə. Sənət məbədimiz // 525-ci qəzet. – 2009, 16 dekabr.

<sup>69</sup>Qaşqay, M. Ə. Heydər Əfəndiyevin elmi, elmi-təşkilati və pedaqoji fəaliyyəti haqqında / Heydər Əfəndiyev haqqında xatirələr / M.Ə. Qaşqay. – Bakı: Elm, – 2008. – s. 13

<sup>70</sup>Dəmirçizadə, Ə. M. Sonya: poema // Şəki fəhləsi, – 1933, 18-22-26-28-30 iyul, 6-21 avqust; 29 oktyabr. – s.4 ; Dəmirçizadə, Ə. M. Hərb elan olunarsa: şeir

the Demirchizade's poems under the signature "Çalsaqqal" ("Grey-Bearded") have been published.

The participation of Sabit Rahman, who was a member of Nukha branch of "Golden Pens Society" under the signature "Sheikh Samit", in "Molla Nasreddin" magazine had its effect on the creativity of the writer, in the formation of his creative style, J. Mammadguluzade and A. Hagverdiyev played an important role<sup>71</sup>. As a talented "Gold Pen" writer: "... *He published his first poems both in "Nukha fahlası" and in the "Gold Pen" collection*"<sup>72</sup>. The results of the researcher regarding the creative path of the members of the Shaki branch of the "Golden Pens Society" were published in the materials of the international conference in English<sup>73</sup>.

One of the literary problems analyzed in the mentioned paragraph is the organization of literary meetings in Shaki. The first literary gatherings in Azerbaijan were organized in palaces, "*Organizing literary gatherings in palaces became a tradition and continued until the 19th century*"<sup>74</sup>. More than 40 ghazal poets lived in Nukha in the 19th century. In the 20th century, which was characterized by its literary richness and contradictions, the term "literary assembly" was replaced by the terms "literary society", "literary union", "literary association" and "literary union" and operated in the Soviet society wearing a new ideological dress.

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// Nuxa fəhləsi, – 1935, 18 fevral. – s.4; Dəmirçizadə, Ə. M. Əfşan: hekayə  
// – Allahsız, – 1932. № 4, – s.18-19; Dəmirçizadə, Ə.M. Cavab: oçerk  
// – Şərq qadını, – 1931. № 4-5, – s.20 – 21.

<sup>71</sup>Səfiyev, A. M. Sabit Rəhman. (Dramaturqun komediya yaradıcılığı) / A. M. Səfiyev. – Bakı: Yazıçı, – s. 11

<sup>72</sup>Əhmədov, B. B. Sabit Rəhman: həyatı, mühiti, yaradıcılığı / B. B. Əhmədov. – Bakı: Elm və təhsil, – 2010. – s. 19.

<sup>73</sup>Adishirinov, KF The establishment of the golden pencil society, activities and members // Scientific Publishing Center: for participation in the VIII International Scientific and Practical Conference: Implementation to modern society. Manchester, Great Britain: – December 26-28. No. 3 (39). – 2020. – p. 916-922.

<sup>74</sup>Qarayev, N. XIX əsr Azərbaycan ədəbi məclisləri / N. Qarayev. – Bakı: Nurlan, – 2010. – s. 15.

Since the 40s of the 20th century, the literary association operating under the editorial office of the newspaper “Nukha fahlasi” continued its activity in the house of Mammadiya Süleymanli, and then in the editorial office of the newspaper. The name “Sabuhi” was given to the assembly as a sign of respect to the spirit of the genius Mirza Fatali Akhundzadeh. Mahyeddin Abbasov, Lutfali Hasanov, Mammadiya Suleymanli, Mammad Chalabiyev, Yaqub Mahir, Nurpasha Hummetov, Shahid Mammadkarimov, Anvar Mustafayev (Mirzaoglu), Alashraf Shayan (Mammadov), Tofiq Gaffarov, Nizami Nabiyev, Kurtulus Suleymanli, Akif Salamov, Telman Hamidli and other talented pen holders gathered. Minaya Piriyeva (Kirovabad), Shakir Khayal (Gutgashen), Suragat Gurbani (Balakan), who are not only from Shaki, but also from other regions.

**Chapter II “Establishment of the Shaki Section of the Azerbaijan Writers` Union and activity”** in the fourth paragraph, the creative way of the writers who are members of the direct and Shaki section of AYB in the North-western region is studied.

The researcher draws attention to the fact that the branch of the Azerbaijan Writers` Union, established in Shaki in 1993, played a major role in revealing talented writers in the North-West region of Azerbaijan, and the branch united the writers of Balakan, Zagatala, Gakh, Oguz and Gabala in its ranks. In the first years, the department was headed by publicist - writer Teymur Khalilov. Poet-researcher Vagif Aslan chairs the department after he was involved in the Shaki City Executive Authority in 1998. Vagif Aslan, was emphasizing the activity directions of the department, wrote: *“The Shaki branch of the AYB conducts measures to strengthen literary relations within the region, maintains close relations with the Mingachevir, Aran, Ganja, and Gazakh divisions of the AYB”*<sup>75</sup>.

Vagif Aslan, the chairman of the Shaki branch of the Azerbaijan Writers`Union, wrote his poems under the signatures

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<sup>75</sup> Vagif Aslan. Seçilmiş əsərləri: Məqalələr [IV cilddə] /Vagif Aslan. – Bakı: “Təhsil” NPM, – c.4. – 2010. – s. 125.

“Vagif Aslanov”, “Vagif Jumayoglu”, “Jumayoglu” in the first years of his career, and since the mid-1970s he has been writing his works under the pseudonym “Vagif Aslan”.

Sabir Efendiyev, Veysal Cherkaz, Nazir Ahmadov, Namizad Khalidoglu, Abbas Bakhtiyarov, Yusif Shukurlu and others, members of the Azerbaijan Writers` Union, were pioneers of the literary process in Shaki.

Among the members of the Shaki section of the Azerbaijan Writers' Union, Tajeddin Mammadov, a member of the Azerbaijan Writers' Union, a resident of the village of Khirkhatala, who headed the “Gabala” literary assembly in Gabala district, a member of the Azerbaijan Writers' Union since 2001, the chairman of the "Goncha" literary union operating in the Oguz district, Khachmaz resident of the village Nazim Huseynli, member of the Union of Writers of Azerbaijan since 2005, resident of Mukhakh village of Zagatala, Mustafa Ramazanov, member of the Union of Writers of Azerbaijan since 2008, resident of Sharif village of Balaken region, Ramazan Khutrayev, member of the AYB since 2009, resident of Balaken city The presence of creative people with a colorful creative style, such as Tahira Sultan and member of the AYB, Abdulla Shahmirov, a resident of Gakh city, has brought the fame of the Shaki branch of the AYB to the republic's literary borders.

In the research process, it was determined that Yagub Mahir, Akif Salam, Shahid Mammadkarimov, Kurtulus Suleymanli, Akif Salamoglu, (“Engineer Akif”), Ramiz Orsar, Bahram Okhudlu, Hadiya Shafagul, Almaz Arifli, Mayis Salim, Ruhangiz Rahimli, Araz Samad, Bahar Samin, Agha Ramazan, Alasgar Davutoglu, Ahmed Zayzidli, Habillah Kamil, Tural Adishirin, Zaur Creative writers like İlhamoğlu write and create.

The second chapter of the dissertation, called “Literary type and genre alvanity”, consists of three paragraphs. The first paragraph of the second chapter, called “Poetry”, shows that the rules of Soviet literature, which are national in form, but socialist in content, have manifested themselves in regional literature as well. Researches prove that the lyric genre was the leader in the literary process in Shaki in the 20s-80s of the 20th century. In these years,

Zahid Zeynalli, Sadiq Babayev, Ahmad Rashidov, Jamal Abdullayev, Mukhtar and Valeh Qiyasi brothers, Jabir Jalilov, Nurpasha Hummetov, Khalil Rza (Khalilzade), Isa Isayev, Yusif Ismayilov, Mammadiya Garayev, Hikmet Ziya, Tofiq Gaffarov, who performed lyrical creative activity in these years. , Mammad Gashgachaili, Oruj Garayev, Mahyeddin Jafarov, Mammadali Aliyev, Yagub Mahir, Suragat Gurbani, Shahid Mammadkarimov, Minaya Piriyeva, Rovzat, Acquaintance with the works of Alashraf Shayan, Mammadiya Suleymanli and Mammademin Salimov generates an idea of their creative directions in a period when the Soviet ideology prevailed. During these years, they lived in Baku with the activities of the literary association operating under the editorship of the “Nukha fahlasi” newspaper, but Mehdi Huseyn, Sabit Rahman, Bakhtiyar Vahabzadeh, Hikmat Ziya and other prominent writers were interested in them, and they often came to Shaki and were the guests of literary lovers and members of the association. March 8 and August 2, 1957 of “Nukha fahlasi” newspaper During these years, they lived in Baku with the activities of the literary association operating under the editorship of the “Nuxa’s Worker” newspaper, but Mehdi Huseyn, Sabit Rahman, Bakhtiyar Vahabzadeh, Hikmat Ziya and other prominent writers were interested in them, and they often came to Shaki and were the guests of literary lovers and members of the association. March 8 and August 2, 1957 of “Nukha fahlasi” newspaper During these years, they lived in Baku with the activities of the literary association operating under the editorship of the “Nuxa’s Worker” newspaper, but Mehdi Huseyn, Sabit Rahman, Bakhtiyar Vahabzadeh, Hikmat Ziya and other prominent writers were interested in them, and they often came to Shaki and were the guests of literary lovers and members of the association. March 8 and August 2, 1957 of “Nukha fahlasi” newspaper<sup>76</sup>, May 24-29<sup>77</sup>,

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<sup>76</sup> Ədəbiyyat dərnəyində // Nuxa fəhləsi. – 1957, 8 mart. – s.3; Ədəbiyyat dərnəyində // Nuxa fəhləsi. – 1957, 24 may. – s.3; Ədəbiyyat dərnəyində // Nuxa fəhləsi. – 1957, 2 avqust. – s.3.

<sup>77</sup>Ədəbiyyat dərnəyində // Nuxa fəhləsi. – 1958, 24 -29 may. – s.3.

April 18, 1958<sup>78</sup>, March 4, 1960<sup>79</sup> It is possible to get full information about the level and directions of the literary development of the studied period from the articles entitled “Literary Association” in the issues dated In the literary environment of Shaki in the 50s and 60s, the satirical traditions of Sabir, a genius in poetry, also developed. Yagub Mahir, Suragat Gurbani, Valeh Qiyasi, Anvar Mirzaoglu (Mustafayev), Alashraf Shayan, Tofiq Gaffarov, Sabir Efendiyev and others, without fearing any persecution or influence, turned the shortcomings of the time into a target of criticism. “Nukha fahlasi” newspaper was not enough for these satirists, satirical poems and feuilletons of Nurpasha Hummetov, Sabir Efendiyev, Mammadiya Suleymanly, and Zahid Zeynalli were also published in the pages of “Kirpi” (“The Hedgehog”) magazine, which was a satirical organ of the time. We know that it is important to emphasize that the Karabakh theme was the leading theme in the works of representatives of the literary environment, Vagif Aslan’s “Martyr’s Shirt”, Ahmet Zayzidli’s “Martyr Soldier”, “Crying Mother”, Yagub Mahir’s “I will want”, “One Day”, Elmır Sheykhzade’s “Khojal tragedy”, Nusrat Kamiloglu’s “National heroes”, Mayis Salim’s “Why didn’t you come?”, “Nightingale, don’t sing”, etc. poetic examples are devoted to this topic. Regarding the content of the paragraph, the researcher’s articles have been published in the republic’s authoritative journals in the form of results<sup>80</sup>.

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<sup>78</sup>Ədəbiyyat dərnəyində // Nuxa fəhləsi. – 1958, 18 aprel. – s.3.

<sup>79</sup>Ədəbiyyat dərnəyində // Nuxa fəhləsi. – 1960, 4 mart. – s.3

<sup>80</sup>Adiřirinov, K.F. Hüseyn Caviddən dərş alan řekli sənətkar // Hüseyn Cavid əbədiiyətı ( Hüseyn Cavid – 136 ). Respublika Elmi Konfransının materialları, – Bakı: - 24 oktyabr, – 2018,– s. 55 -59 ; Adiřirinov, K. F. XX əsrin 50-90-cı illərində “Səbuhi” ədəbi məclisinin üzvlərinin yaradıcılığında məhəbbət lirikası // – Bakı: Dil və ədəbiyyat. Beynəlxalq elmi-nəzəri jurnal, Bakı Dövlət Universiteti, – 2018, № 3(107), – s. 275-281; Adiřirinov, K.F. “Səbuhi” ədəbi məclisinin üzvlərinin lirik yaradıcılığında mənəvi-əxlaqi motivlər // – Bakı: Humanitar elmlərin aktual problemləri. Bakı Slavyan Universiteti, – 2018, № 4, – s.140 -148; Adiřirinov, K. F. XX əsrin 50-90-cı illərində řeki ədəbi mühitində Sabir satira ənənələri (“Səbuhi” ədəbi məclisinin üzvlərinin



In the second paragraph of chapter II called “Prose”, the subject and genre directions of prose are brought to attention. It is shown that in the 20th century and at the beginning of the 21st century, those who wrote and created in the literary environment of Shaki used more narrative genres in prose. However, in the 70s and 80s of the 20th century, Zaman Garayev and Mammad Chalabiyev’s work also addressed the narrative genre, and even in the late 90s of the 20th century and the first decade of the 21st century, the novel genre was interestingly written by Teymur Khalilov, Yashar Aghayev (Galbinur’s) and engineer Akif Salamov. examples have come out.

Sabir Efendiyev, Lutfali Hasanov, Mammad Chalabiyev, Zaman Garayev, Mammadiya Suleymanli, Nizami Nabiyev, Tofiq Gaffarov, Alashraf Shayan wrote in the field of prose during the researched period. Among the works written in the epic style, in addition to everyday issues, there are examples of critical and satirical direction that reveal the inner face of the times. Prose had a place in the work of Lutfali Hasanov, Mammadiya Suleymanli, Alashraf Mammadov (Shayan), Tofiq Gaffarov, Mammad Chalabiyev, Nizami Nabiyev, Sabir Efendiyev, Teymur Khalilov, Zaman Garayev, Telman Hamidli and other writers of the literary environment prone to criticism.

The satirical stories of Lutfali Hasanov, a well-known representative of the literary environment, were mostly published in

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yaradıcılığı əsasında) // – Lənkəran: Lənkəran Dövlət Universiteti. Humanitar elmlər bölməsi, – 2018, №1, – s.13-20; Adışirinov, K.F. XX əsrin 60-70-ci illərində “Səbuhi” ədəbi məclisinin üzvlərinin yaradıcılığında təmsil janrı // – Bakı: Bakı Slayyan Universitetinin Elmi əsərləri. Dil və ədəbiyyat seriyası, – 2018, № 2, – s. 254-259; Adışirinov, K.F. XX əsrin 80-90-cı illərində Şəki şairlərinin yaradıcılığında ictimai-siyasi motivlər// – Bakı: Odlar Yurdu Universitetinin Elmi və Pedaqoji Xəbərləri, – 2019, № 51, – s. 278-285; Adışirinov, K.F. Ələşrəf Şayanın lirik və epik yaradıcılığı // – Bakı: Bakı Qızlar Universiteti. Elmi əsərlər, – 2019 (39), Cild 10. № 3, – s. 41-50; Adışirinov, K. F. “Səbuhi” ədəbi məclisinin kənar rayonlardan olan üzvləri // – Gəncə: Gəncə Dövlət Universiteti. Elmi əsərlər. Fundamental, humanitar və təbiət elmləri seriyası, – 2019, № 2, – s. 285-290.

the pages of the “Shaki’s labor” newspaper. His “Worried Man”, “Request”, “Boss Deputy” etc. stories are satirical.

In the story “Worried Man”, the writer created the image of a complacent, arrogant official in the person of Chief Alamdarov. In the writer's story “Deputy Manager”, the social defect of the environment in which he lived was criticized, and the writer, in the image of Balammadov, conveyed to the reader the life of those who worked in trade in the 50s and 60s. The writer's story “Request” is more modern in idea. In the story, the target of criticism is Golayzade, the head of the department.

Mammadiya Suleymanli was one of the well-known representatives of satirical-realist prose in Shaki literary environment. The writer's ability to deeply observe and feel life is manifested in his short feuilletons. Hamid Majidov, the main character of the “Half Hamid” column created with great craftsmanship, is the head of the Construction and Installation Department No. 5 Nukha. The author's critical attitude to the political environment in which Hamid operates is expressed by the second secretary of the City Party Committee, Farrukh Ismayilov: “...Hamid is a person who knows how to do incomplete and complete work. For example: He repaired my house in ten days. He built a fence in my yard. He never stopped. Now, look how many managers there are in Nukha like me. Hamid is incompleated while he knocks a piece of wood into everyone's house...”<sup>81</sup>.

“Congratulations of the reverend aunt” by Alashraf Shayan, a representative of the realist prose of the literary environment<sup>82</sup> satirical laughter is prominent in his story, the idea he puts forward is deep and vital. In the story, the author creates a living image of people trying to live an honest life, and people who want to live a prosperous life at the expense of others. The writer is in the

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<sup>81</sup>Süleymanlı, M. S. Yarımçıq Həmid: felyeton. // – Bakı: Kirpi, – 1956. №6, – s. 5.

<sup>82</sup>Ələşrəf, Şayan. Çəhrayı eynəkdən baxma həyata: şeirlər, hekayələr və məqalələr / tərt.ed.K.F. Adışirinov / Şayan Ələşrəf. – Bakı: Elm və təhsil, – 2016. – s.137

example of the reverend Aunt created a generalized copy of people who get positions through nepotism and are addicted to fame.

The artistic description of real-life events, the fate of ordinary people, conciseness are the main features of the prose of Tofiq Gaffarov, one of the well-known satirical writers of the Shaki literary environment. In his realistic-satirical prose, “Zalil”, “Gapaz”, “Shell, or one of the five friends”, “Mustache”, “Dear Manager” (“Mudircan”), etc. stories are important.

Flattery is criticized in the writer's story “Dear Manager”. The author introduces his readers to the flattering image of Heydargulu. It turns out that the expression “Dear Manager” was the address he used every word to the manager when he was working as a farm manager at the Heydargulu city hospital. The bathroom adventure to present the flattering face of the writer Heydargulu more clearly to his readers included in the plot: *“She stretched out in a way that did not suit her large body, shriveled up like a woman, decorated her face with a smile and a smile, and started using her oily tongue: - Dear Manager , I saw you coming to the bath, and the rain is getting harder, so I brought a taxi so that when you leave the bath don't get wet”*<sup>83</sup>.

In the 1950s and 1970s, the narratives and stories of Mammad Chalabiyev, one of the well-known prose writers of the Shaki literary environment, stand out for their realistic content. In 1987, “Writer” publishing house published the writer's book “A summer day”, the stories “Gulasar”, “I am the eleventh table”, “A summer day” were included in the book. In these works, moral purity, human dignity, love of work, difficulties at the rear during the war years, self-sacrifice shown by people, and friendship between nations are described.

The genre of stories and feuilletons also occupies an important place in Mammad Chalabiyev`s creativity. His “Portfolio Gasim”, “Defender”, “Our tenant”, “Father of children”, “A bowl of

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<sup>83</sup> Qaffarov, T. M. Gözümün işığı, dilimin sözü: şeirlər, məqalələr/ tərt. ed. K. F. Adışirinov / T. Qaffarov. – Bakı: Elm və təhsil, – 2016. – s.185.

buttermilk”<sup>84</sup> and so on. In his stories and feuilletons, the lifestyle of hard-working people, Shaki’s economic system, the life of different classes, and the problem of intellectuals are reflected.

The stories “Mailbox”, “Zakat”, “Import” by Telman Hamidli, who was an active member of “Sabuhi” from the 70s of the 20th century, also have satirical content.

In the story “Mailbox”, Telman Hamidli wrote a story that is typical for Shaki's social life. At first glance, the title of the story reminds us of Mirza Jalil's “Mailbox”. The author “dresses the Nowruzali” story in a modern dress and draws attention to the unrelenting activity of post offices. In the story “Zakat”, Telman criticized false religious figures who spread religious superstitions in Hamidli’s time.

One of the talented prose representatives of Shaki literary environment in the second half of the 20th century and the beginning of the 21st century is Yusif Shukurlu. The writer’s expressive prose language, sweet, accurate writing are the aspects that make his works readable. The writer’s “Pink Jacket”, “Monster”, “Julikars”, “Kirve Party”, “Vodka Flight”, “Cat in the Bag”, “Libeksin”, “Chapa”, in his stories “Bridge Trap” the events, household issues, and description of the nature of the country typical of socio-economic life of Shaki in the 70s-90s of the 20th century and the beginning of the 21st century were reflected with accurate writer’s observations. The results obtained by the researcher regarding the creative path of satirical-realist prose representatives of the literary environment in the 30s-90s were published in a prestigious magazine.<sup>85</sup>

In Yusif Shukurlu’s story creation “Kirva party” stands out for its originality. In the story, the author shares his hatred and anger towards Armenians with his reader. In the work, in the person

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<sup>84</sup> Çələbiyev, M. M. İnsan ləyaqəti: Hekayələr / tərt.ed. K.F. Adışirinov / M.M. Çələbiyev. – Bakı: Elm və təhsil, – 2017. – 287 s.

<sup>85</sup> Adışirinov, K.F. XX əsrin 30-90-cı illərində Şəki ədəbi mühitində satirik - realist nəsr // – Bakı: AMEA-nın Nizami Gəncəvi adına Ədəbiyyat İnstitutu. Azərbaycan ədəbiyyatşünaslığı, – 2019, № 1, – s.185-191.

of two “friends” - the Muslim Abdurahman and the Armenian Ashot, the writer has created an artistic embodiment of a scheming person who ate our bread and drank our water for many years, settled in the most beautiful places of our land, did not like us, and took possession of our land.

At the beginning of the work, the author meets old friends Ashot and Abdurahman. Abdurahman is a resident of Bash-Goy nuk village. Writers creates a portrait of Ashot with words and presents his Armenian appearance to the reader: *“He raised his head and looked at Ashot's face. It was as if he was seeing Ashot for the first time, meeting his crooked nose, blue lips, and unusually curved eyebrows for the first time”*<sup>86</sup>. It was said in Roza`s language: *“What kind of friendship between an Armenian and a Muslim?!”*<sup>87</sup>, - the author explains the logic of his opinion at the end of the story: *“When Abdurahman goes for a walk with Ashot, everyone greets him in Armenian. He is horrified by the fact that his native village has become a nest of Armenians. Ashot said to Abdurahman “If you had not broken us, we would have been more”*<sup>88</sup>, - the words prove the depth of Armenian cunning. With the conversation between Abdurahman and Ashot on this topic, the author seems to show us the root of the calamities that happened in 1988.

The writer in the stories “Swindler” (“Juliks”) and “Vodka flight”, the shortcomings of social life, fraud, and the desire to live without effort are summarized in the person of Aliafsar, Alihuseyn, Osman, Gulya and other characters.

Narrative genre also occupies a special place in Yusif Shukurlu`s prose work. From this point of view, the writer's stories “Losing Bullet” and “Yetti” are interesting.

In the story “Losing Bullet” the author expressed his attitude towards different sections of the society. The plot line of the work is

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<sup>86</sup>Şükürlü, Y .H. Çəhrayı gödəkcə / Y.H. Şükürlü . - Bakı: “Tural” NPM, - 2004. - p. 164.

<sup>87</sup>Yenə orada, - s. 163

<sup>88</sup>Şükürlü, Y .H. Çəhrayı gödəkcə / Y.H. Şükürlü . - Bakı: “Tural” NPM, - 2004. - s. 165.

the love line between two young people - Galib and Malahat, the author's attitude towards the collective farm and the police system, prosecutor's office. Rajab, one of the main characters of the work, has various relationships: Rajab man - Mamedov, Rajab man - prosecutor, Rajab man - investigator diversify the plot of the work.

The fantastical story "Yeti" also occupies an important place. In the story, the author tried to explain the idea of "equal society" from a scientific point of view.

At the end of the 20th century and the beginning of the 21st century, the epic reflection of life in the Shaki literary environment was also manifested in the works of female writers Aynur Tamkini, Gulara Inci, Ruhangiz Rahimli and Hadiya Shafagul.

Among Aynur Tamkin's stories, "When Hopes Fail" written on the subject of Karabakh takes an important place due to its attractive content and relevance of the topic. The story has a great artistic and historical value as a work that narrates the horrors of the Khojaly tragedy caused by the Armenian and Russian military units and instills a sense of hatred for the Armenian executioners.

The events in the work take place in the city of Khojaly. Aziz, a resident of the city, does not want to leave his native land, home and door, surrendering to Armenian brutality. Maryam, the wife of Aziz, despite being of Armenian origin, is a mother who has endless love for her husband, family, daughters-in-law and grandchildren. She also intends to stay in Khojaly with her husband. The scene of Armenians not making concessions to Armenians due to their multicultural values, playing the role of a real Ahriman, beating and killing Mother Maryam and her husband Aziz is a vivid embodiment of oppression and hatred of the oppressor. Mother Maryam said to the Dashnaks: *"I am not Armenian! I am a mother, a woman! I lived in this land and I loved it. I did not see that this nation discriminated against us. I was happy with them, I laughed with them"*<sup>89</sup>, - his words confirm his death sentence. The Dashnaks

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<sup>89</sup> Aynur Təmkin. İtirilmiş səadət: Hekayələr və şeirlər / tərt.ed. K.F. Adışirinov / Təmkin Aynur. – Bakı: Elm və təhsil, – 2017. – s.61

brutally beat this philanthropic, war-hating woman, banging her head against the wall.

The bloodiest scene of the work is when Rahila's baby, who was running towards Agdam with her baby strapped to her back, was hit by an Armenian bullet fired from behind. The moaning of the mother, who felt her back wet with her baby's blood, covered the mountains. He wakes up in the hospital. He passes out repeatedly as he relives the terrible scenes he witnessed. However, the pen of a talented writer ends the suffering of this young mother with the doctor's news that she will become a mother again. Therefore, the generation of Aziz man will continue with his future grandson. Mother Rahila names her baby Taleha.

In the stories “A Turkish Woman”, “Delayed Confession”, “Face the Past”, “A Life Story”, which are the products of Aynur Tamkin`s epic thoughts, various aspects of life are conveyed to the reader in the form of a series of tired images based on the precise observations of the writer.

The works of Gulara Inci, a talented prose representative of the literary environment, stand out for their topical relevance and beauty of content. His story “Fate of Madinah” has beauty of content as well as perfection of form. According to the demand of the story genre, the author is able to develop the plot line of the work along one line against the background of the fate of Madina. In the work, the author and image language are vivid and full. The writer skillfully uses the possibilities of words to give the outer and inner beauty of the image and shows his artistry: “*Madina, the daughter of a brave man, was a very beautiful girl. She was a green-eyed, clutched-brow, long-haired, thin-waisted, and intelligent girl*”<sup>90</sup>. The artistic designations and epithets determining the content of the portrait indicate the author's familiarity with the intricacies of the artistic language. Such artistic features are more prominent in the figurative language of the work.

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<sup>90</sup> Abdulkərimova, G. N. Mədinənin taleyi: Şeirlər və hekayələr / tərt.ed. K.F. Adışirinov / G. N. Abdulkərimova. – Bakı: Turxan, – 2022. – 184 s. - s.99

The figurative language of the work and the description of the place where the events took place allow us to say that Gulara Abdulkarimova knows the village life well because she grew up in the village with her eyes open to the world. “A man's shoes should be at home, but himself should be outside”, “Half of a baby snake, half of my body”, “The patient darvish, who reaches his wishes”, “If one does not die, one will not be resurrected”, “Qada is out of my soul, where should I go, dada” used in the language of images “, “If a slave does not know quantity, he will not enter the grave” and proverbs and sayings are the tools that ensure the readability of the work.

**The third paragraph of the second chapter is called “Dramaturgy”. In this paragraph** in the 20th century and the beginning of the 21st century, issues of dramaturgy are investigated in the Shaki literary environment. The author talks about the dramaturgical legacy of Rashid bey Efendiyev, Mustafa bey Alibeyov and Rajab Efendiyev, who were representatives of the literary environment in Shaki at the beginning of the 20th century. Rashid Bey Efendiyev’s comedies “Blood Furnace”, “Tbilisi Trips” and “The Miracle of the Beard” and Mustafa Bey Alibeyov’s play “Our bloody tears shed at the court doors” are taken as the main object of analysis. Domestic issues embodied in Rashid Bey Efendiyev’s comedies, social problems caused by ignorance and ignorance are brought to attention with artistic paints. The ridiculous situation of Azerbaijani gentlemen who have lost their position in relation to the development of capitalism, the dramatist's adventures in Tiflis of Mardan bey, Heydar bey Haji Gasim, who are the epitome of vulgarity and helplessness,

In the 20s and 30s and 40s of the 20th century, the development of the dramatic genre in Nukha (Shaki) did not attract much attention. According to our understanding, this was due to the wide space given to poetry under the influence of Soviet ideology and the difficulties of the war period. However, despite this, the tendency towards dramatic art in the literary environment accelerated in the 60s and 90s of the 20th century, and was reflected in the works of Lutfali Hasanov, Mammad Chalabiyev,



Mammadiya Yusifzade, Tofiq Gaffarov, Vagif Aslan, Gurbanali Jamalov and others.

Lutfali Hasanov is a prolific artist in the field of drama creation in the 20th century Shaki literary environment. The plays he wrote in the 60s and 70s differ from other examples of creativity not only in terms of quantity, but also in terms of artistic value and content. The writer's dramaturgical stock includes exhausted stage works such as "Revenge", "The Helpless Man", "Chief Doctor", "The Sun", "Death to Death", "The Man with Black Glasses", "Across the Ocean".

In the 70s and 80s of the 20th century, Mammad Chalabiyev is one of those who wrote and created dramaturgy in the Shaki literary environment. He started his dramaturgical work with the comedy "Messengers". Playwright's plays "Judgment" in 1981, "The Erroneous Cain" in 1983, and "Green Lights" in 1986 were staged at the Shaki State Drama Theater named after Sabit Rahman and were successful. But it is a pity that these valuable stage works were not published.

"Judgment" drama is a perfect art example of Mammad Chalabiyev's drama creation. Acquaintance with the work shows that Orkhan Talybkhanov, a lawyer with a higher education, is at the center of the events. In the early stages of his activity as an investigator, Orkhan remained loyal to the rule of justice. But this loyalty does not last long. Friends gathered around him, "sweet toasts" cloud his mind. "Uncles" are found for the investigator. They put Orkhan in the chair of the chief investigator. His real tragedy begins after that.

The events described in the play are an artistic manifestation of the events that took place in the city of Shaki, where the author lived and created.

One of the most interesting drama works of Mammad Chalabiyev is the play "The Faulty Cain". In the work, the author brought the social and spiritual world of his time to the fore, and tried to reveal his goals against the background of seemingly minor events that actually caused serious consequences. The structure of the work consists of two parts and five pictures.

Vagif Aslan, who began his dramaturgical career in the first decades of the 21st century, plays “Dance on Blood”, “A Stump”, “Kosa will die, spring will come” and “Huseyn Khan Mushtaq” plays an important place in the multifaceted creative work. The historical drama “Huseyn Khan Mushtaq” is a source that reveals the personality of Shaki Khan Huseyin Khan Mushtaq in a positive light. In the work, Mushtaq is brought to life in front of the reader`s and audience`s eyes as a creative, poetic historical personality who cares for his family in all situations, loves people, is loyal and loving to friends and guests, and gives high value to poets and artists.

Dissertation “**Theatre and press in Shaki**” The third chapter consists of three paragraphs. In the first paragraph called “**Emergence and development of theater in Shaki**”, it is mentioned that the theater movement that started in Baku in the 70s of the 19th century influenced the creation of theater in the regions, and in 1879 a theater performance was shown in Nukha (Shaki), one of the oldest cultural centers of the country.

At the beginning of the 20th century Theater life in Nukha has expanded year by year and has become massive, “*On June 9, 1927, the collective of the Azerbaijan State Academic Theater named after D. Bunyadzade arrived in Nukha under the direction of director A.A.Tuganov*”<sup>91</sup> then theatrical life revived in the city. The researcher's results regarding the development history of the Nukha (Shaki) theater in the second half of the 19th century and the beginning of the 20th century were published in the prestigious journals of Azerbaijan, Russia and the Kyrgyz Republic<sup>92</sup>.

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<sup>91</sup> Şəki fəhləsi. –1927, 21İyun . – s. 3.

<sup>92</sup>Adişiirinov, K.F. XX əsrin əvvəllərində Şəki teatrının ədəbi-mədəni mühitin inkişafına təsiri// – Sumqayıt: Sumqayıt Dövlət Universiteti. Sosial və humanitar elmlər bölməsi, – 2018, Cild 14, № 3, – s. 21-25; Адиширинов, К. Ф. Из истории развития театрального искусства в городе Шеки во второй половине XIX начале XX века // – Кемерово: Вестник Кемеровского государственного университета культуры и искусств, – 2021.№ 54, – с.110-117; Адиширинов, К. Ф. Литературно-культурная среда в городе Шеки в начале XX века // –

In 1932, the Nukha theater became an official state theater by the decision of local and central organizations. In 1933, the Turkish Workers' Theater was established in Nukha (Shaki). The performance hall of the theater held 270 people. Talented female artists such as Buyukkhanim Akhundova, Khalida Huseynova, Tamara Karimova, Sariya Hasanova were among the actors.

In the 30s and 40s of the 20th century, especially in 1936, the Nukha (Shaki) theater went through an interesting and contradictory path, in that year a group of students of the Azerbaijan theater school: Buyukkhanim Akhundova, Yusif Valiyev, Gafar Gafarov, Kamil Gubushov, Mazahir Amirov, Gulrukh Zahidova, Zahid Zeynalli, Alisattar Yusifzadeh, Mammad Mammadov, Khalida Mammadova, Sarkhan Mustafayev, Alimammad Novruzov, Rza Sarabski and others finished their studies and were sent to Nukha to open a theater. Each of these artists, who got a chance to live in the Nukha theater, later became the art stars of Azerbaijan.

Seeing the power of the theater to influence the masses in Nukha, the political regime used obstacles to limit its activity<sup>93</sup>.

In particular, the appointment of Hasan Aliyev as the director of the theater changed the tone of the work, and in the 1930s, the collective turned to the dramaturgy of Huseyn Javid and began preparing the play "Sheikh Sanan". However, the cruel storm of repression in 1937 left the dreams of the creative team in their hearts. The great playwright was arrested on trumped-up charges and put behind bars, and the reading and performance of his works was banned.

In 1938, the theater built a better repertoire than the previous year, the season repertoire of that year included "Haji Kara", "In 1905", "Life", "The Fairy Witch", "Innocent Guilty", "Honor" and a number of others. new plays were included.

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Бишкек: Вестник Кыргызского государственного университета имени И. Арабаева, – 2021. №2, – с. 7-16.

<sup>93</sup>Nuxa teatrosunun yaşamağa haqqı vardır // Yeni yol. – 1933, 6 sentyabr. – s.2.

*“In 1939, the repertoire plan of the Nukha State Drama Theater, consisting of the following content, was approved: “Relatives” (QAGuliyev), “Khalq oğlu” (S. Mammadov), “Husband and Wife” (U. Hajibeyov), “Wedding” (Sabit Rahman), “Bride of Fire” (J. Jabbarli), “Arshin Mallan” (U. Hajibeyov), “Khasay” (A. Shaig), “Life” (M. Ibrahimov), “Single While Married” (Zulfugar Hajibeyov)”<sup>94</sup>.*

*Also, in 1939, it was passported as the Nukha State Dramatic Theater named after Sabir on March 31, 1939, with the special registration of the Art Affairs Committee under the Soviet of People’s Commissars of the USSR. is located. The area of the theater was 4275 m<sup>2</sup>.<sup>95</sup>.*

The socio-political difficulties of the 1930s and 1940s, along with the successes of the Nukha theater, revealed its shortcomings, and the theater’s activity was accompanied by setbacks.

The years 1941-1945 entered the history of Nukha State Drama Theater as a period of rich and intense creativity with humanism and patriotism. The war enriched the Nukha theater with new themes and images. In these years, the theater has risen even more ideologically, from the position of realism and modernity.

In August 1948, Mammadiya Jabbarov was appointed as the director of the Nukha State Drama Theater. At a time when the theater was expanding its activities after the difficult war years, it was deprived of state aid and turned off its lights in 1949. As early as March 1948, 18 people were laid off by the order of the Republican Committee for Art Affairs and a special order of the directorate of the theater. This sad fate of the theater resulted in the departure of a number of talented actors from the theater. After the closure of the Nukha Theater, the prominent actor Yusif Valiyev closed his stage career first with the Russian Drama Theater and then with the Young Audience Theater. The results of the

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<sup>94</sup> Salman Mümtaz adına Azərbaycan Respublikasının Dövlət Ədəbiyyat və İncəsənət Arxivi, Fond № 345, siyahı №1, iş – 168, 252 ;

<sup>95</sup> Salman Mümtaz adına Azərbaycan Respublikasının Dövlət Ədəbiyyat və İncəsənət Arxivi, Fond № 35, siyahı № 1. saxlama vahidi – 168.

researcher's research on the activities of the Nukha Theater in the 30s and 40s were published in a prestigious English-language scientific journal<sup>96</sup>.

The closure of the Nukha State Theater did not completely eliminate theater life in the city. People of Nukha's Theater was established in March 1959. Honored artist, talented stage master Mammadkabar Hacıoğlu was appointed director of this theater. The People's Theater started its activity with the play "Pale Flowers" by J. Jabbarli. The author's scientific results related to the activity of the Shaki People's Theater in the 1950s and 1960s were reflected in the materials of the international forum held in Moscow<sup>97</sup>.

In April 1975, the Council of Ministers of the Azerbaijan SSR made a decision to open a drama theater in Shaki. In that year Mirzaga was sent to the troupe Shaki, who graduated from the acting department of the Azerbaijan State Institute of Culture and Arts named after Aliyev. The troupe was led by the talented theater worker Vagif Abbasov. Vagif Abbasov, who worked tirelessly in the theater, did invaluable work in the development of the theater.

In the 1970s and 1990s, talented directors such as Vagif Abbasov, Jahangir Novruzov, Hseynaga Atakishiyev, Mardan Feyzullayev, Farman Abdullayev, Mirbala Salimov wrote honorable pages in the theater history of Azerbaijan in the bosom of the Shaki State Drama Theater named after Sabit Rahman. The theater's tours to Baku, Nakhchivan, Moscow, Kazan and other cities and the stage culture demonstrated by the theater were welcomed by famous theater figures of the world. In addition to national and local

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<sup>96</sup>Adishirinov, K. F. Nukha's Theatrical Life in the 30s-40s of the 20th Century (Challenges, Progress, Problems) // – Saint Petersburg: Journal of Saint Petersburg University. Серия искусствоведение, – 2022. Том 12. вып 3, – с. 449-463.

<sup>97</sup>Адиширинов, К. Ф. Развитие народного театра в городе Шеки в 50–60-е годы XX века // Научный форум: Филология, искусствоведение и культурология: LI международная научно - практическая конференция. – Москва, Российская Федерация: – 12 августа. – № 8 (51). – 2021. – с. 4 – 9.

dramatists, the theater presents masterpieces of world dramaturgy, V. Shakespeare's "King Lir", B. Brecht's "Arturo Winn's Career", F. Dürrenmatt's "Meteor", Sh. Petefi's "Tiger and Hyena" and other works were presented to the audience in a high stage setting and acting performance.

Unfortunately, the social-economic, cultural crisis and difficulties of the transitional period that started in the SSR in the late 80s also hit Shaki theater. Attendance at the theater decreased. Serious financial difficulties arose. However, the purposeful cultural policy of the national leader of the Azerbaijani people, Heydar Aliyev, and the country's president, Ilham Aliyev, revived the theatrical life in Shaki, as in every part of our country, and the Shaki Theater was renovated and given to the audience. The researcher's results regarding Shaki's theater life in the 70s and 90s were published in Russian in prestigious scientific journals<sup>98</sup>.

The second paragraph of the third chapter is called **"The role of the regional press in the development of the literary environment"**. In this paragraph, we talked about the history of the publication of press bodies in Shaki and their idea-content features, editors and reporters. It has been noted that no matter how comprehensive the review of the history of the development of the national press is, the study of this field from the regional direction is not so perfect. It has been brought to attention that *"One of the workers' newspapers published in Azerbaijan was the newspaper "Nuxa's worker" which is the organ of the Executive and Trade Union of the Azerbaijan Communist Party Nukha uezd. In the first years, the newspaper was published twice a week with a circulation of 900 copies"*<sup>99</sup>. *"Newspaper "Nukha fahlası", which was published*

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<sup>98</sup> Адиширинов, К.Ф. Влияния Шекинского театра на формировании литературно-культурной среды города Шеки в Азербайджане в 70-90-х годов XX века // – Белгород: «Наука. Искусство. Культура». Научный рецензируемый журнал Белгородский государственный институт искусств и культура. – Выпуск 1 (29). – 2021. – с. 140 -153.

<sup>99</sup> Таирова, А.Э. История города Шеки: 1920 июнь – 1941 гг / А. Э. Таирова. – Баку, – 2014. – 226 с.

on October 3, 1921, was edited by Abid Efendiyev and Gulam Akhundov, members of the Emergency Revolutionary Committee<sup>100</sup>.

The predecessors of “Nukha fahlasi” newspaper were “Caucasian Commune”, “Akhbar” and “Young communist” newspapers published in 1917.

*“In the 20s of the 20th century, the bimonthly magazine of the Nukha uezd Committee of the Azerbaijan Communist Party “News” was published in Nukha, the first issue of the magazine was published in May-June 1924 with a circulation of 130 copies<sup>101</sup>”.*

The additions “Fighting with Superstition”, “Education and Culture Leaf”, “Golden Pen” added to the “Shaki”s labors” newspaper had a significant impact on the cultural life of Shaki and played a major role in the development of talented pen holders.

The traces of Shaki’s literary life were left on the pages of the newspaper, “Samad Vurgun in Shaki”, “Jubilee celebrations in M.F. Akhundov’s homeland”, “Ashug Molla Juma’s photo”, “A. Fadeyev and S. Vurgun in Nukha”, “Hajibaba Mehdizade”, “Ismayil bey Nakam” and other articles were received with interest by readers.

Since its publication, the newspaper has been led by prominent journalists such as Hasan Shahverdiyev, Zulfali Ibrahimov, Museyib Sadigov, Mammadsani Mammadov, Mahyeddin Abbasov, Anvar Mikayilzadeh, Nizami Nabiyev, Sabir Efendiyev, Salis Mammadov, Abdulhamid Hamidov, Akif Salamov. The results obtained by the researcher regarding the publication date of the “Shaki”s labor” newspaper were published in Russian and Azerbaijani languages in prestigious foreign and republican magazines and international conference materials<sup>102</sup>.

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<sup>100</sup>Əfəndiyev, S.T. Şəki mətbuatının tarixindən // Şəki fəhləsi, – 1973, 22 mart. – s.5.

<sup>101</sup>Huseynov, A.A. Party journals of Azerbaijan: 1920-1973. Reference book / A.A. Huseynov. – Baku: Azerneshr, – 1973. – s. 12

<sup>102</sup> Адиширинов, К.Ф. История издания и литературно - культурное содержание газеты «Шекинский рабочий»// – Махачкала: Вестник Дагестанского государственного университета. Серия 2. Гуманитарные науки, – 2018.Том. 33. Вып. 4, – с.66-74 ; Адиширинов, К.Ф. Издание

“Sericulturer” (“İpəkçi”) newspaper was the second media outlet selected for its ideological direction in the press history of Shaki. The first issue of the newspaper was published on March 13, 1933, consisting of two pages. In the early years, this press was edited by educationist Rasul Rasullu. The first issue of the newspaper was issued with a circulation of 1000.

Since 1935, the editor of the newspaper was Ali Iskenderov. In 1943, the publication of the newspaper was stopped due to known war events, and in 1958, it was started to be published again. Mammadiya Jabbarov was the editor of the newspaper in 1958-1965, and Salis Mammadov in 1965-2009.

Thanks to the open-mindedness of Salis Mammadov, who edited the newspaper in 1965-2009, the newspaper became an open tribune not only of Shaki silk workers, but also of literary forces. Salis Mammadov founded the newspaper “Voice of Shaki” in 1993 and was the editor-in-chief of that newspaper until 2009.

In 2001, when the Shaki printing house, which faced serious financial difficulties, stopped its activities, the employees of the “Shaki”s labors” newspaper continued their activities in various fields.

In May 2002, the newspaper “Brightened Road” (“İşıqlı Yol”) was published for the first time among Azerbaijan-Turkey Private High Schools of the Turkish “Chag-Oyratim” Company in Shaki High School, founded by the director of the high school, Yaşar Çakır. It was published in color, 8 pages, 2,000 copies by the “Time” (“Zaman”) printing house under the editorship of journalist Basharat Suleymanov. Only 5 issues of this newspaper, published

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история и ашугского искусства на страницах газеты «Шекинский рабочий»// Scientific Publishing Center: Proceedings of the I International Scientific and Practical Conference “Science, education, innovation: Topical issues and modern aspects . – Tallinn, Estonia: – 16-18 Desember. – № 2 (38). – 2020. – p.557-567; Adışirinov, K.F. Şəkinin ictimai-siyasi və ədəbi-mədəni həyatında “Şəki fəhləsi” qəzetinin rolu (1921-1991-ci illər) // – Naxçıvan: Naxçıvan Universiteti. Elmi əsərlər. (iqtisadiyyat, filologiya, tarix, coğrafiya, pedaqogika və psixologiya, riyaziyyat), – 2018, № 4 (11), – s. 116-123.



between 2002 and 2004, have been published. “The Shining Road” was presented to readers in Azerbaijan and Turkey and received great interest. After stopping publication of the newspaper in 2004, editor Basharat Suleymanov worked in “Region-Shaki” newspaper together with the founder Baba Mirzakhanli from December of that year, and in January 2005 he founded “Education of Shaki” newspaper, another member of Shaki’s press family. The first issue of the newspaper was published as a multi-circulation newsletter of the Shaki City Education Department, and it started functioning as an independent monthly public-political newspaper in April 2006. The newspaper has 4-6-8 pages, 2 issues per month and is still published today. Since 2008, a special issue called “Literature and Culture” has been added to the newspaper, and the well-known figures of the Shaki literary environment include Vagif Aslan, Ramiz Orsar, Shahid Mammadkarimov, Bahram Okhudlu, Alasgar Davutoglu, Qartuluş Süleymanli, Asim Hasanoglu, Ruhangiz Rahimli, Namizad Khalidoglu. , Abbas Ambala and Agha Ramazan’s poems were brought to the readers’ attention. Basharat Suleymanov, a journalist who highly values the role of literature in the development of society, published the poetic examples of Bakhtiyar Bahabzade, a powerful representative of Azerbaijani poetry, on the pages of “Addition”.

One of the periodicals published in Shaki at the beginning of the 21st century is “Region-Shaki” newspaper. The newspaper has been published as an independent regional newspaper since 2004 under the editorship of Baba Mirzakhanli. On the pages of this press. It reflects the political, socio-economic and literary-cultural life of Shaki, Gakh, Zagatala, Balakan, Oguz, Gabala and Ismayilli regions. The weekly newspaper “Region-Shaki” in a short period of time has become the newspaper that readers turn to the most with wide-ranging, research-based materials related to the socio-political environment, historical and cultural life of the region. “Region-Shaki” newspaper is currently published under the name “Region’s Media”.

The third paragraph of the third chapter of the dissertation is called “**Publicity**”. It is mentioned in the paragraph that in the

studied period, publicism gained dominance in the press and influenced the social-political, literary-cultural world of thought.

Publicistic writings created in the Shaki literary and cultural environment in 1900-2015 cover the following topics:

1. Literature and art issues in journalism;
2. Reflection of art fields in journalism;
3. Reflection of economic issues in journalism;
4. The embodiment of literary portraits in journalism;
5. Reflection of educational issues in journalism.

“Shaki’s labor” and “Sericulturer” (“İpəkçi”) newspapers had a leading role as the main journalistic press bodies, social and political articles, feuilletons, questions and answers, news and reviews were published in the pages of “Shaki’s Worker” newspaper. The pages of both newspapers were dominated by articles that were the basis of journalism. These articles were devoted to literary, cultural, historical, moral, spiritual, as well as social and political issues.

In the 20s and 30s of the 20th century, around 200 workers and peasants' correspondents published publicity articles around the newspapers “Nukha fahlasi” and “Sericulturer” (“İpəkçi”).

In 1960-1980, Nurpasha Hummetov was one of the well-known publicists who published articles in the “Shaki’s labor” newspaper and republic-level periodicals. Education, educational issues, creation of literary portraits, literature and art issues occupy an important place in his journalistic work. As a talented teacher, Nurpasha Hummatov always thought of developing students' creativity and making them love classical and modern literature. In this field, he published articles in various press agencies. In the articles of N. Hummetov, who created interesting examples of literary journalism, "MF Akhundzade and the issue of women's freedom", "Great democrat and enlightened artist", "Unbreakable

strings of friendship", M.F.Akhundzade<sup>103</sup>.

In the studied years, interesting examples of literary journalism were written by Tofiq Gaffarov. Literature and art, school and education, literary portrait, theater and cinema, historical topics were included in his journalism, and he wrote seventeen articles in this direction. In his article "The issue of women's freedom in Kemaluddovla's letters", which is one of the interesting examples of his journalistic meetings, M.F.A Khundzade analyzed the female heroes and opposed the spread of religious fanaticism in the 19th century. Tofiq Gaffarov, who defends the human ideals of the genius philosopher, writes: "MF Akhundzade has felt the spiritual suffering of Muslim women who have been trampling on their rights for years with all their bitterness, and acted as a benevolent and militant defender of women's rights."<sup>104</sup> . T. Gaffarov's article entitled "Founder of our public satire" talks about Gasim Bey Zakir's satirical creativity. In order to promote not only national literature, but also the creative path of representatives of Russian literature, the author writes about the art world of Mayakovsky, one of the first creators of Soviet poetry, and Maxim Gorky's visit to Baku in his articles "The bearer of our poetry" and "The great friend of the Azerbaijani people". T. Gaffarov's publicism also included Shaki's theatrical life. The articles "Wedding", "Master and Margarita", "For the sake of moral purity" are from this series.

The socio-political processes in the society in the 90s of the 20th century, the attitude to the land claims of our hated neighbors, the Armenians, the fact that Karabakh is the eternal land of Azerbaijan, the Turkish homeland, are the main topics of T. Gaffarov's journalism, who is able to observe every aspect of life. His article "The painful history of Karabakh" was written on this

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<sup>103</sup> Hümətov, N. U. Tanrıdan diləyim: şeirlər, poemalar, oçerk və məqalələr / tərt.ed.K.F. Adışirinov / N. U. Hümətov. – Bakı: Elm və təhsil, – 2016. – 360 s.

<sup>104</sup> Qaffarov, T. M. Gözümün işığı, dilimin sözü: şeirlər, məqalələr/ tərt. ed. K. F. Adışirinov / T. Qaffarov. – Bakı: Elm və təhsil, – 2016. – s. 258.

subject.

Vaqif Aslan is one of the talented publicists of the studied period. Journalistic style is an important part of his creativity. He started journalistic creativity in the 90s of the 20th century, and in the conditions of new historical independence, he used colorful forms of this genre.. He publishes articles on the current problems of life and literature in newspapers and magazines such as “Şəki” (“Shaki”), “Şəki bələdiyyəsi” (“Shaki Municipality”), “525-ci qəzet” (“525 th Newspaper”), “Ədalət” (“Justice”), “Yeni Azərbaycan” (“New Azerbaijan”), Ulduz (“Star”), “Elitar nəşr” (“Elitar Press”), “Elimiz, günümüz” (“Our country, our livings”), “Elm və həyat” (“Science and Life”), “Xəzər” (“Caspian”), “Ədəbiyyat Qəzeti” (“Newspaper of Literature”) and “Qoşa Ulduz” (“Pair Stars”) published in Shaki and Baku. Using the opportunities of independence, he establishes creative relations with the above-mentioned prestigious periodicals of the republic in order to expand the area of his journalistic thoughts, and publishes his articles on the pages of those press bodies.

V. Aslan's journalism attracts attention with its contemporary issues. The 4th volume of "Selected works" published in 2009 in 4 volumes contains articles written by the poet in different years. In the book, which has collected precious pearls of thought, articles that differ in terms of their content, "prefaces" to individual books, and reviews are brought to attention. He wrote the article "Mythical Apple", which has an interesting content, together with his poet student Khayala Isayeva, and gave an analysis of the mythical properties of the apple in literary texts. "The apple is a fruit of the tree of life, a symbol of life, embassy, vitality, and appears in almost all examples of folk literature"<sup>105</sup>, - the authors put forward their opinion from our fairy tales ("Malikmammad", "Jeyran"), mythological texts, legends and narratives, legends, epics ("Gurbani", Abbas and Gulgaz", "Miskin Abdal and Sanubar"),

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<sup>105</sup>Vaqif Aslan. Seçilmiş əsərləri: Məqalələr : [IV cildə] /Vaqif Aslan. – Bakı: “Təhsil” NPM, – c.4. – 2010. – s. 207

Gurbani and M. Shahriyar with interesting examples from their creativity, they prove that "it is because it represents the tree of life that the apple occupies one of the largest places in Azerbaijani mythical thinking and Azerbaijani everyday life."<sup>106</sup>.

The publicist presents interesting ideas in his article "Azerbaijan - Norwegian mythical way of thinking - comparison and parallels". The poet interpreted the parallels in the "Edda - Turkish" thinking with the power of scientific logic. In the section "Names in the Edda", V. Aslan compared the etymology of the word "Son" given in the "Edda" with the word "son" in our language and put forward interesting ideas: "... the word "Son" is "Sweden", "Norway", in Icelandic, it means "son", "child". We call a childless person "endless". We always want to have an "end". So, one of the meanings of the word "son" in the Azerbaijani language is "child", "son" or "daughter".!"<sup>107</sup>.

**Chapter IV of the dissertation, entitled "Problems of craftsmanship: artistic language, typification, individualization, generalization"**, consists of two paragraphs. In the first paragraph of the fourth chapter entitled **"The role of artistic representation and means of expression in the possibilities of expression of thought"**, the works written in the Shaki literary environment in the 20th century and the beginning of the 21st century are different in terms of subject and idea, as well as in terms of artistic qualities. In the poetic examples of Yaqub Mahir, Nurpasha Hummetov, Suragat Gurbani, Alashraf Shayan, Kurtulus Suleymanli, Vagif Aslan, Ramiz Orsar, Mayis Salim, Ahmad Zayzidli, Habillah Kamil, Elchin Abdullayev, Ruhangiz Rahimli and others, the metaphor system was used a lot.

Shaki writers expressed a lot of meaning with few words in their poems, and tried to unite content and form. Yagub Mahir talks about the beauty of poetry, the requirements of poetry, and the

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<sup>106</sup>Vaqif Aslan. Seçilmiş əsərləri: Məqalələr : [IV cilddə] /Vaqif Aslan. – Bakı: "Təhsil" NPM, – c.4. – 2010. – s. 212

<sup>107</sup>Yenə orada, – s. 525

perfect unity of form and content in poetry in his ghazal "Var" ("It has"):

*Not a legend at all, just a poem,  
Apart from the content, there is also a form<sup>108</sup>.*

The course of the research shows that allegory, which is the main determinant of imagery in the poems of Shaki authors, is manifested in different types. It is worth noting that poets mostly use simple metaphors. When creating such allusions, the similes are usually discarded, but the simile remains.

**In the creation of Yagub Mahir:**

**Copy from the flower** *I have a beautiful, lovely half,*  
**Lip bud, tongue honey,** *I have a phone list<sup>109</sup>.*

**In the creation of Vagif Aslan:**

*The girl who is subject to my love, my love,  
Have you been proud of me alone?  
A crescent moon in his brow, a star in his eye,  
Spike in your hair, did anyone say?<sup>110</sup>.*

Suragat Gurbani's "The Katekh Tea" in his poem, a detailed allegory was created with the help of the conjunction "like":

*Sometimes it roars like a lion on fire,  
Sometimes he gets angry like a hungry leopard,  
Sometimes it's a horse, like a swimming rodent,  
Sometimes we don't count the lamb, The Katex Tea!<sup>111</sup>.*

The similes (allusions) of the Katekh river "hot juice", "hungry leopard", "rodent father bathing" given in the verses we have given as an example. "Sometimes" repetition (anaphora) is a factor that proves the author's artistic power.

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<sup>108</sup> Yaqub, Mahir. Mahirnamə / Yaqub Mahir. – “Mingəçevir Poliqrafiya Müəssisəsi”, – 2004. – s.140-141.

<sup>109</sup>Yenə orada, - s.79

<sup>110</sup>Vaqif Aslan. Seçilmiş əsərləri: Şeirlər: [IV cilddə] / Vaqif Aslan. – Bakı: “Uni Print” nəşriyyatı, – c.1, – 2009. – s.204

<sup>111</sup>Qurbani, S. R. Balakən nəğməsi ( Şeirlər ) / tərt.ed. K.F. Adışirinov / S. R. Qurbani. – Bakı: Elm və təhsil, – 2019. – s.54

Istiara (metaphor), which occupies an important place in the figurative system of classical poetics, also occupies a large place in the image world of the works of Shaki writers. Nurpasha Hummetov's poem "The Violet" ("Banövşəni") heralding the coming of spring has the spirit of the famous Gurbani, but the poet's intention is different:

***The slopes are decorated, the steppes are covered with snow,  
I'm dizzy, from the violet.  
I smelled the coming spring  
From every violet that touches my heart<sup>112</sup>.***

The poet confirmed that he is an excellent literary critic by using the influence of artistic description and expression in the following passage:

***He laughs meadow, laughing garden, laughing garden,  
This land is a land of brave men.  
The homeland is ours, the spring is ours, the harvest is ours,  
We have happier days<sup>113</sup>.***

***The decoration of the slopes, the flowering of the steppes,  
the laughter of the grass, the rose, the garden*** metaphorically speaking in addition to creating a good mood in the reader, the anaphora "laughing" in the first stanza of the second example and the epiphora "our" in the third stanza make the stanzas more structurally sound.

Vagif Aslan ensured the harmony of the poem by basing the ghazal "Eylədi" ("He did it") entirely on metaphors:

***Rose recognized me as a nightingale and winked at me.  
He couldn't bear it when I turned to his eyes, he did it quickly.  
I didn't see it, I was happy right away  
I caressed the daffodil, the carnation .  
I turned toward to a tulip, it blushed bright red  
It made my heart burn a little<sup>114</sup>.***

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<sup>112</sup> Hümətöv, N. U. Tanrıdan diləyim: şeirlər, poemalar, oçerk və məqalələr / tərt.ed.K.F. Adışirinov / N. U. Hümətöv. – Bakı: Elm və təhsil, – 2016. – 360 . – s. 13.

<sup>113</sup> Yənə orada, – s. 95

This artistic example is based entirely on imagery.

Evaluating the role of words in artistic language, Professor Turkan Efendiyeva writes: "Artistic language is a figurative language. In the artistic language, the word is not enough to express an idea, it also serves as a figurative description of an objective entity."<sup>115</sup>

The richness of the means of artistic expression in the lyrics of the representatives of the Shaki literary environment constitutes the poetic imagery of their works. "It is precisely the system of poetic figures and tropes that creates poetic imagery in fiction"<sup>116</sup> that the creativity of Shaki writers fully covers this system.

The repetition system has a unique role in the poetic structure of the works of the wordsmiths of the literary environment. The analysis of poetic examples from this direction shows that the repetition of sound or expression occupies a leading place in the artistic speech of their poems. M. Rafili, a theoretician scientist who specially mentions the importance of sound repetitions in artistic language, writes: "Sound repetitions do not have an independent artistic significance in themselves. They can gain meaning and importance only when they are included in the text of a literary work to strengthen the artistic expression."<sup>117</sup>

The painters used the rules of poetic phonetics to create assonance in their poems and ensured alliterativeness. Let's focus on examples:

*Do not throw stones, the moon is empty, a stone touches a stone,*

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<sup>114</sup>Vaqif Aslan. Seçilmiş əsərləri: Şeirlər: [IV cilddə] / Vaqif Aslan. – Bakı: "Uni Print" nəşriyyatı, – c.1, – 2009. – s.204

<sup>115</sup>Əfəndiyeva, T. Ə. Azərbaycan dilinin bədii ifadə vasitələri / T. Ə. Əfəndiyeva. – Bakı: Elm, – 1973. – s. 16

<sup>116</sup>Cabbarov, X. M. Sənətkar, söz, üslub / X. M. Cabbarov. – Bakı: Azərnəşr, – 1993. – s .40.

<sup>117</sup>. Rəfli, M. H. Ədəbiyyat nəzəriyyəsinə giriş: Pedaqoji institutların tələbələri üçün tədris vəsaiti / M. H. Rəfli. – Bakı, – 1958. – s.178.



*The shards of that stone are eye-popping and expensive*<sup>118</sup>.

In the verse, the role played by the vowel sounds "a" and "ə" in creating harmony in the verses is obvious.

A phenomenon of dissonance was observed in Yagub Mahir's poetry there are many verses:

*By God, you met such a bad provider.*

*Half-naked, half-starved, you are ripe for adulthood*<sup>119</sup>.

Repetition of sound, word and expression is one of the most important styles in the works of representatives of the Shaki literary environment.

In the poems of representatives of the literary environment, a number of features of the spoken language attract attention. Shaki writers use antonyms, which are among the first in the lexical layer of the language due to their antiquity, for the purpose of enriching the idea.

Poet Ahmed Zayzidli used antonyms to strengthen the artistic expressiveness of his poems:

*Time is crooked brother*

***There is no sign of the truth.***

*The words that tell the truth nothing,*

*There is not an iota of grace*<sup>120</sup>.

Poet Vagif Aslan arranges the order of antonyms as follows in his poem "Dəyiş-düyüş" ("Changing"), which is one of his interesting poetic examples:

*I give you gladness*

*Give me your sorrow*

*I give you smiling*

*Give me your sadness*<sup>121</sup>.

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<sup>118</sup> Yaqub, Mahir. Mahirnamə / Yaqub Mahir. – "Mingəçevir Poliqrifiya Müəssisə-si", – 2004. – s. 71.

<sup>119</sup> Yaqub, Mahir. Mahirnamə / Yaqub Mahir. – "Mingəçevir Poliqrifiya Müəssisə-si", – 2004. – s. 35.

<sup>120</sup> Əhməd Zəyzidli. Nədir yaşamaq? / tərt. ed. K.F.Adişirinov / Zəyzidli Əhməd . – Bakı: Elm və təhsil, – 2016. – s. 172.

<sup>121</sup> Vəqif Aslan. Qanımdan rəng alan gül: Lirik şeirlər və dram əsərləri / Vəqif Aslan . – Bakı: Səda, – 2003. – s. 19

Thanks to the independence achieved at the end of the 20th century, the emergence of our independent science of literature and linguistics made it possible for new words of Russian and European origin to enter the vocabulary of our language. The members of "Sabuhi" also enriched the artistic language of their works due to these words. In the course of the research, we witness the development of this group of words mostly in Yagub Mahir's works: "It's too bad that your father lacked love, lady"<sup>122</sup>, "*But his wife has a soft coat*", "Binava Mahira also has a fair, moon day"<sup>123</sup> and so on. The researcher's article on the linguistic features of Yagub Mahir's poetry was published in a prestigious foreign magazine<sup>124</sup>.

Artistic contrast, traditional questions and exclamations as a poetic figure have taken a wide place in the creativity of Shaki writers.

The representatives of the Shaki literary environment gave importance to the rhyme as a poetic element in the poem. As we know, "In poetry, words that are close to each other in terms of pronunciation and sound composition are called rhymes"<sup>125</sup>. Speaking about the relationship between content and rhyme in poetry, Bualo, a prominent representative of medieval aesthetics, writes: "The thought is the ruler of the rhyme, and the rhyme is the humble slave of the thought. However, if you neglect this slave called rhyme and give it a little freedom, the slave will rebel against its duty, disobey, and it will take a long time for the mind to find"<sup>126</sup>.

Also with the originality of the rhymes used in the poetic heritage of Shaki writers is selected. In literary studies, "rhymes created by different words, different combinations and proportions,

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<sup>122</sup>Yaqub, Mahir. Şəki gözəli: şeirlər / Yaqub Mahir. – Bakı, – 2013. – s.4.

<sup>123</sup>Үенә орادا, - s. 45.

<sup>124</sup>Адиширинов, К. Ф. Лингвистические аспекты поэзии Ягуба Махира // – Душанбе: Вестник Таджикского национального университета. Серия филоло- гических наук , – 2021. № 3 , – с. 153-162.

<sup>125</sup>Mikayılov, Ş. A. Ədəbiyyat nəzəriyyəsi: Dərs vəsaiti / Ş. A. Mikayılov. – Bakı: Maarif, – 1986. – 188 . – s. 41.

<sup>126</sup>Bualo, N. Poeziya sənəti / N. Bualo. – Bakı: Şərq-Qərb, – 2006. – 112 . – s.21.

which are unexpected and new for the reader, are considered skillful and poetic, powerful in the art of words"<sup>127</sup>.

The rhyme structure in the works of Yakub Mahir, who was a leading representative of the literary environment, is as rich as it is diverse. Thus, in his poetry, deep, eternal, rich rhymes are abundantly manifested:

*May your understanding be an unquenchable lamp,  
Try to be interested in art.  
May goodness be in your hands,  
Don't be in a hurry to ignite evil*<sup>128</sup>.

The poet has increased the expressiveness of the poem by ensuring the fullness of the thought with the rich rhymes of "lamp", "curiosity", and "warriness" in the verses we have taken as an example from the couplet "Don't hurry" ("Tələsmə").

**Chapter IV "Typification, individualization and generalization: reflection in epic and dramaturgical thought"** In the second paragraph, the researcher tried to substantiate the argument that without typification, it is impossible to describe events in art and literature in a complete and complete way, to create fully developed perfect images and characters. An artist who communicates with many people and concentrates their best features on one hero as a result of deep creative observation creates an artistic type. Literary critic Mir Jalal Pashayev defines the content of typicality and notes that "Literary type is not the result of one event or one person, but hundreds of facts, events and character traits of people are taken and generalized."<sup>129</sup>. In the stories of Mammad Chalabiyev, who was one of the wordsmiths of the Shaki literary environment, the character of the copy appears both in the dialogues and is given by another character. The writer skilfully uses the riches of our language when making his negative or positive

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<sup>127</sup> Mir Cəlal, Xəlilov P.İ. Ədəbiyyatşünaslığın əsasları: Ali məktəblər üçün dərslik / Mir Cəlal, P.İ. Xəlilov. – Bakı: Maarif, – 1988. – 279. – s. 130.

<sup>128</sup>Yaqub, Mahir. Şəkililər: şeirlər və satiralar / Yaqub Mahir. – Bakı: Qafqaz, – 1998. – 140. – s.36.

<sup>129</sup> Mir Cəlal, Xəlilov P.İ. Ədəbiyyatşünaslığın əsasları: Ali məktəblər üçün dərslik / Mir Cəlal, P.İ. Xəlilov. – Bakı: Maarif, – 1988. – 279. – s. 30-31.

heroes speak, makes the characters speak with words suitable to their characters, thereby achieving individualization and typification of the characters. Mukhtar, the hero of Adib's story "Kını-Kını Mukhtar", holds the reader's attention with his individual characteristics and unique way of speaking. The main element of speech that expresses Mukhtar's individuality and distinguishes him from others is the phrase "dədəmsən" ("You are my father") that he uses every word in his speech. The author uses the address "Dədəmsən" ("You are my father") to present Mukhtar's flattering face to his more prominent reader: "- Dədəmsən, oh! Not from you. Don't they call his name Erkek Murad wrongly? - he said in a shrill voice.<sup>130</sup> In all the satirical stories of the writer, negative characters expose themselves by revealing their individual qualities in their speech. In the writer's stories "Söküntü Qulu" ("Demolition Slave"), "Gazmak" ("Qazmax"), "Bəlalı merinos" ("Troublesome Merino"), "Xərbalanın andı" ("Kharbala's Oath"), the position of personalization of images, the direction of satirical laughter is almost the same as in "Kını-Kını Mukhtar". The author, who dictates to the reader the life of the main character of the story "Troublesome Merinos", his selfishness, lying, and spiritual poverty, writes: You know it's a village! "What's left of my job? I've been languishing in one office for years, and in the end my head hurts," he would answer with a smile, and he would brag about his work in the city as a great feat<sup>131</sup>. Mammad Chalabiyev skillfully applied the skill of creating a portrait, which is one of the main personalization details, to the character of Alemdar, drawing his picture with words: "... Alemdar is a man of medium height, around forty, forty-five years of age, with yellow eyes. His waist is bent, and the tip of his long nose is slightly curved to the left<sup>132</sup>.

Language plays the main role as a means of individualization and typification in the pen of the playwrights. Typification shows the

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<sup>130</sup> Çələbiyev, M. M. İnsan ləyaqəti: Hekayələr / tərt.ed. K.F. Adışirinov / M.M. Çələbiyev . – Bakı: Elm və təhsil, – 2017. – s.45.

<sup>131</sup> Yenə orada . – s. 29.

<sup>132</sup> Çələbiyev, M. M. İnsan ləyaqəti: Hekayələr / tərt.ed. K.F. Adışirinov / M.M. Çələbiyev . – Bakı: Elm və təhsil, – 2017. – s. 28.

power of the writer. Just as generalization plays a role in this exposition, so does language. It is through the language that the writer revives the individual characteristics of the type. Therefore, it is impossible to create a mature image without the unity of typical and individual aspects.

He was one of the well-known playwrights of the literary environment Lutfali Hasanov's creativity has strong individualization and typification elements. The dramatist created a typical image of the kolkhoz chairman, who was a symbol of arbitrariness for his time, in the person of Murshudov, the main negative character of the play "The Unsupported Man".

In the "**Conclusion**" part of the dissertation, the propositions and theses put forward during the research are summarized. Such savings have been made that the beginning and second half of the 20th century covers an important period in the development of Ashug art in Shaki. The progress of the research confirms that during this period, Molla Juma's scientific biography is enriched by revealing new facts, and the scientific arguments presented confirm the existence of a fertile environment for Ashug creativity in Shaki during that period. Also, the activity of the "Golden Pens Society", which played an important role in Shaki's literary life in the 20s of the 20th century, the information given about the artistic creativity of Alakbar Mahmudov, secretary of the society Heydar Efendiyev, members Abdulazal Demirchizade, Sabit Rahman, are new for our literary history.

The literary and cultural characteristics of the years of the Republic are highlighted in the dissertation with supporting facts. The researcher has come to the conclusion that the literary and cultural development in Shaki at the beginning of the 20th century and in the 20s and 50s is of great importance as a part of Azerbaijani culture.

In the research work, evaluation was made based on the systematics of genres in poetry, prose and drama, and the main result was that poetry was the leader in the literary and cultural environment, and poets mainly used couplets and garayli genres, which are the leading genres of folk poetry. However, in addition to this, Yagub Mahir, Anvar Mirzaoglu, Shakir Khayal, Nurpasha Hummetov, Suragat Gurbani, Vagif Aslan, Ahmed Zayzidli, Bahram Okhudlu,

Tural Adishirin, Araz Samad and other artists have used the genres of ghazals and mukhammas in their works as well, turning to the classical style. Artists who write and create in the field of prose have mainly turned to the story genre, which is a playful genre. However, before the genre of narrative and novel could become the object of wide embodiment of the literary environment, Mammad Chalabiyev, Zaman Garayev.

Mainly, the themes of Motherland, language, love, and nature were leading in poetry, new original themes were brought to poetry, moral - didactic and arising from the demands of the time, especially in the years of independence, from the calls of "The Whole Homeland", expressing hatred for Armenian vandalism, "Karabakh is Azerbaijan!" special place is given to the subject.

One of the most important literary and cultural results obtained in the dissertation is related to the emergence and development stages of theater in Shaki. In a situation where our researcher independence is strengthened, the study of the theater environment, which has an important role in the cultural life of our republic, from the regional aspect was approached as one of the actual problems of cultural studies. As the main results of the study of the history of the development of the Shaki Theater, the researcher concluded: the gradual study of the history of the development of the theater, the reasons for the positive and negative manifestations of the influence of the socio-political events of the period on the literary and cultural development, that the content of the repertoire of the theater will play the role of an integrative stimulus for the study of Azerbaijani dramaturgy, the stage of the theater that the diversity of genres and stylistic features of the produced drama works will allow for the improvement of theoretical issues in theater criticism, that the life and artistic path of well-known actors and directors trained in the bosom of the theater will put an end to the dilemma voiced in some cases that "regional art cannot produce powerful artists", most importantly, today as well as.

In the dissertation, the investigation of the history of the press in Shaki region became an actual issue, the research work was concluded with important results. The press in Shaki, which has been formed since 1917, began in the summer of 1921 with the newspaper

"Sfahlası" (later "Shaki's labor"), the predecessors of this newspaper were "Caucasian Communist", "Akhbar", "Young Communist" published in 1917. There were newspaper leaflets. From October 1921, instead of these leaflets, ""Nukha fahlası", "Lenin's Flag", and then "Shaki's labor" and added to this newspaper "Fighting Superstition", "Education and Culture Leaf", "Newspapers such as "Golden Pen", "Sericulturer", "Shaki", "Shaki's voice", "Region-Shaki", "Shaki municipality", "Shaki education", "Castle of Culture " were published. had a significant impact on his life.

**The main content of the thesis has been reflected in  
the author's below specified scientific works:**

**Monoqraphs**

1. XX əsr Şəki ədəbi – mədəni mühiti: I Kitab/ K.F.Adışirinov – Bakı: Elm və təhsil, – 2015, – 488 s.
2. Göynük mahalı: siyasi, coğrafi, mədəni tarixi və folkloru / K.F.Adışirinov . – Bakı: Elm və təhsil, – 2019. – 352 s.
3. Yaqub Mahirin poetik irsi/ K.F. Adışirinov. – Bakı: Elm və təhsil, – 2020. – 352 s.
4. Şəki ədəbi mühitində Sabir satira ənənələri / K.F. Adışirinov. – Bakı: Elm və təhsil, – 2020. – 448 s.

**Conference material and scientific articles**

1. Surağat Qurbaninin folklor görüşləri// Azərbaycan folkloru və milli-mədəni müxtəliflik. Beynəlxalq Elmi-Praktik Konfransın materialları. – Zaqatala: – 19-20 may, – 2016. – s.60-63.
2. Azərbaycan Xalq Cümhuriyyəti illərində Şəkidə ədəbi-mədəni mühit// Bakı Dövlət Universiteti. Azərbaycan Xalq Cümhuriyyəti -100. Beynəlxalq Elmi Konfransın tezisləri. – Bakı: – 21-23 may, – 2018, – s.114-115.
3. Azərbaycan Xalq Cümhuriyyəti illərində Şəkidə ədəbi- mədəni mühit // Bakı Dövlət Universiteti. Azərbaycan Xalq

- Cümhuriyyəti - 100. Beynəlxalq Elmi Konfransın materialları, – Bakı: – 21-23 may. – 2018, – s. 356-364.
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