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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**LIFE AND LITERARY ACTIVITY OF BULUD
GARACHURLU SAHAND**

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INTRODUCTION

Relevance and studying degree of the research issue. The well-known Azerbaijani poet Bulud Garachurlu Sahand (1926-1979), who lived and engaged in literary activity in South Azerbaijan in the middle of the 20th century, made invaluable contributions to the national literature in native language and national thought as a herald of independence, being a man of ideas, words and deeds entered our literary history as a patriotic poet with great poetic talent and tragic fate. All his life, literary, as well as socio-political activity are organically connected with the national liberation movement of Azerbaijani Turks in Iran. As a teenager, the poet fought against the bloody Pahlavi regime not only with his pen, but also with a weapon on the front as a selfless soldier.

The ideas “native lands”, “free nation” and “free language” were for Sahand not only the lofty values for which he fought every day and was ready to die, but also the sacred human rights that come from the depths of history, from the memory of blood and were never disputed. He has sincerely accepted that the collective national rights were more actual and important than individual ones in environment he lived. Therefore, at the end of 1946, after the fall of the national government in Tabriz, even at the height of the Shah’s repression, he has rejected the immigration adventures, which were doubtful and without any perspective, he preferred not to leave the homeland and to accept all blows to be underwent by the nation all together, although he has more possibilities to leave the native lands than others.

Despite the unimaginable pressures and punishments of the chauvinist Shah’s regime, which condemned him twice to imprisonment, exposing to the physical and spiritual tortures, being sent into exile, and despite the fact that the court closed the road for him to the native lands where he was born and grew up, B.G.Sahand remained faithful to his worldview, creative credo and path of political struggle to the end. He is one of the few patriotic intellectuals who has openly defended the human and national rights of Azerbaijani Turks in Iran.

As the facts ascertain, it is not easy to find a second person at the level of B.G. Sahand in terms of the diversity of his work in the literature of the Pahlavi period in South Azerbaijan, the scale and usefulness of his socio-political activities, the example of his struggle for national rights. It is no coincidence that the national leader Heydar Aliyev (1923-2003) at a meeting with members of the Writers' Union of Azerbaijan declared that he read the book of the poet "Word of my Saz", he has praised Sahand's literary activity as a model and advised participants to follow his example¹. At the meeting with the cultural figures who came to Nakhchivan from Tabriz, he said that he enjoyed reading the poems of Shahriyar and Sahand, and always listened to the songs composed in their poems².

Together with Mahammadhuseyn Shahriyar (1906-1988), one of the luminaries of Azerbaijani literature, Sahand was a powerful spur for the development of native language literature in South Azerbaijan, and did real work to make the Azerbaijani language active in poetry, prose and the press. The master poet's thoughts about his friend Sahand are a real support to the modern generation's perception of him as a patriotic poet and personality: "*Sahand was a free poet, and no one had the morals and character he possessed. If you have read, I wrote in the poem "Heydar Baba": "Heydarbaba, I kindly ask you to give birth to brave sons", Sahand is the same brave son I have been following for years*"³. The poet Bulud Garachorlu famed by Shahriyar is towered as the mountain of Sahand, he is a man of virtue, who fights against the despotic persons and servitude with his pen and finally he is a lover whose proud head is bent only before his people. When he writes poems, his imagination goes into a power dive, at this time he talks to angels, goes into rapture as nightingale and "when he whispers the words of any poem, as though he joins together the flower, pistachio and sugar and speaks eloquently and wisely".

Despite all the bans, Sahand, together with the leader of modern poetry Habib Sahir (1903-1988), played an important role in

¹ Həsən, D. Səhəndiyyə musiqi notlarında // – Təbriz: Yaşmaq. № 1, – 2005, – s.105.

² Heydərov, F. Heydər Əliyev böyük sənət hamisi idi // Xalq qəzeti. – 2009, 17 iyun. – s.3.

³ Şəhriyar farsdilli ədəbiyyatşünashlıqda. – Bakı: Nurlan, – 2006.– s.139.

expanding the horizons of poetry in the South, especially political poetry, enriching it with new forms and content. He accurately assessed the role of political poetry in the national struggle and created different examples of its proper use as an invaluable weapon. Sahand's personal example and dedication as a patriotic poet in the struggle against the Pahlavi regime, as well as the crimes committed by imperialism in the East, especially the United States, has always been and continues to be an example and inspiration for young national writers.

Together with his friend Professor Rustam Aliyev (1929-1994), the poet has rendered invaluable services in establishing and maintaining literary and human ties between national intellectuals living in the north and south of Azerbaijan since the second half of the 1960s. These relations he managed to build with Suleyman Rustam, Mammad Rahim, Bakhtiyar Vahabzade, Nabi Khazri, Abbas Zamanov, Balash Azeroglu, Ali Tude, Aliaga Kurchayli and other writers, who had a great influence on art and public opinion, contributed to the development of national consciousness in the South and the formation of a contemporary literary environment. He gave a great impetus to the rise of native language poetry in terms of art and to a modern level, as well as to the dissemination of its best examples among northern readers. The poet's letters to his northern friends, as well as numerous letters and poems addressed to him by his northern friends, demonstrated not only their personal sincere feelings for each other, but also their determination to preserve and further develop our national spiritual unity. From this point of view, Sahand's multifaceted activity can be considered an all-Azerbaijani event in the middle of the 20th century.

Despite the strict prohibitions of the Shah's censorship and bans on publication, many of Sahand's poems, verses and letters in verses were still widely circulated and appreciated in the literary circles of Iran, Soviet Azerbaijan, as well as Turkey and Iraq. The secret literary assembly established in Tehran under his leadership, as well as other literary assemblies of which he was an active founder and member, played an important role in this work. At these meetings, the participants not only read their new works, but also read and

distributed the works they had obtained from the North in various ways and transliterated into the Arabic alphabet.

In recent years, interest in South Azerbaijan, its history, literature and culture has been growing in the United States, Western Europe and the Middle East. Researchers from Turkey and other countries, as well as scholars and writers from both Azerbaijan, are closely involved in the study and promotion of this great national heritage of international interest. In this connection, numerous studies and books are published each year. The growing interest in the issues of South Azerbaijan makes actual to study in depth the life and work of the leaders of the “verbal resistance movement”, such as Bulud Garachurlu Sahand, his aesthetic views and public activities that can serve as an example for the younger generation on the basis of new information and documents and pass it on to future generations.

Numerous scientific and scientific-publicist articles and memoirs have been published on different issues of Sahand's life and work. Undoubtedly, the articles and notes written by academician Mirza Ibrahimov (1911-1993) about the poet since the middle of the last century are especially noteworthy. Thus, despite the closed borders, bans and lack of information, he always monitored, researched, appreciated and supported Sahand's literary and social activities within his means. Therefore, it is necessary to take the following words of the academician in a broader sense, who as a rule showed restraint when speaking about someone's literary work or activity: “Sahand was one of the prominent, brilliant and brave creators of modern South Azerbaijani poetry.”⁴

One of the main issues stressed by the academician is the idea of Sahand's skillful use of the clear vernacular, classical and contemporary poetry. He emphasized that the poet found clean, meaningful and full national words and coherent expressions in order to better convey his thoughts to the reader, and showed that the language of his works was playful, natural and sweet.

In 1977, at the Institute of Oriental Studies of the USSR Academy of Sciences in Moscow, Rana Aliyeva defended her

⁴ İbrahimov, M.Ə. Hər bahar dirillik biz vətən üçün // Azərbaycan müəllimi. – 1982, 3 sentyabr. – s. 3.

dissertation entitled “Civic Lyrics of Bulud Garachorlu Sahand” based on the first part of the series of poems “My grandfather's book” consisting of six poems (“Word of my Saz”). However, at that time, this work of the poet was not published in its entirety or officially. The study was based on an unofficial book published secretly in Tehran in 1965.

Speaking about the reasons for the poet's address to the theme of “Book of Dada Gorgud”, the most magnificent monument of our history of artistic expression and public opinion, R.Aliyeva said that using this invaluable historical source, he created a modern work that sheds light on the national struggle of modern generations in the South.

Among the sources used in the dissertation, the articles and researches by the professors N.Arasli, A.Aligizi (Mammadova) and S.Nabioglu, doctors of philosophy in philology R.Aliyeva, R.Gambargizi, E.Fuad (Shukurova), P.Mammadli and N .Ismayilova, professors from Iran J.Heyat, H.M.Sadiq and G.Tabrizi, literary critics M.Farzana, G.Sabahi, S.Muganli, M.Ismayilzade and I.M.Osali, professors from Turkey D.Yildirim, A . Gafkazyali and Y.Akpinar, literary critics F.Gedikli, H.Duran and A.S.Bashoglu have a special place.

We consider to emphasize especially S.Nabioglu's book “Sahand” (Baku, 2006), the master's thesis by the researcher from Southern Azerbaijan I.M.Ozalin entitled “A study of the life and works of Bulud Garachorlu Sahand” (Izmir, 2003) and the master's thesis named “Language features in the verse of Southern Azerbaijani poet Bulud Garachorlu Sahand” by A.S.Bashoglu (Malatya, 2009). Thus, this large-scale research allows, first of all, to give a full impression of the poet's work, especially his series of epic poems: “My Grandfather's Book” and some important artistic features he has demonstrated.

However, the life and work of B.G. Sahand, who made invaluable contributions to the development of national consciousness and native language literature in the South, have never been the subject of separate and systematic research. One of the main reasons for this, perhaps the first, is that most of the poet's poems and verses, as well as sources that can shed light on the dark pages of his life, were published only in recent years - after the Iranian Islamic Revolution.

This explains a number of shortcomings and erroneous results that are often encountered in the writings on the life and work of Sahand, which are circulated every year. Therefore, taking into account these problems, there is a need to implement the topic as a special research work.

The object and subject of research as can be seen from the title of the dissertation, is the environment, life and poetic heritage of B.G. Sahand, which is about 23,000 hemistiches. For this purpose, different sources - the poet's poems and epic poems published in many collections, magazines and books in the territory of the Islamic Republic of Iran, the Republic of Azerbaijan, Turkey and Sweden in 1946-2019, various scientific works written about him and published in different countries, including scientific-mass works, archival documents, as well as narrative sources were involved in the research. From this point of view, the memories published in separate mass media means by well-known intellectuals such as G.Sabahi, J.Heyat, R.Aliyev and B.Azeroglu, who had been close friends and collaborators with the poet for many years, and therefore had the opportunity to follow more closely a number of aspects of his life and activity were especially useful. The numerous poems dedicated to Sahand by many of our famous poets, who lived in Southern and Northern Azerbaijan and were in close contact with him, as well as the valuable sources also attracted attention in revealing Sahand's character as an intellectual, patriotic and kind person. Therefore, these literary examples were also used appropriately.

Purpose and objectives of the research. The main purpose of the research is to enrich the literary-historical portrait of Sahand created in literary criticism as a great man of literature and action with more precise lines and new shades via studying and evaluating the environment in which he was born and grew up, formed as a person and a contemporary poet, his life full of struggles and hardships, his rich literary work, his socio-political activity for national rights. Achieving this goal necessitated the implementation of the following tasks:

- To elucidate the main stages of his short life and creative path by examining different documents related to Sahand's life, some

autobiographical information in his works, as well as various narrative sources;

- To recognize and evaluate the socio-political, social, literary and cultural factors that influence the formation of Sahand as a person and a patriotic poet;

- To determine the role of the new social-building processes taking place in Soviet Azerbaijan and the national liberation movement in the South in 1941-1946 in the formation of Sahand's democratic leftist worldview;

- To determine Sahand's literary and human relations with his colleagues in Soviet Azerbaijan and the impact of these relations on the struggle for national rights in the South, the literary environment, as well as the development of native language literature;

- To identify and evaluate the directions and tendencies of Sahand's creative pursuits, artistic findings;

- As the brightest representative of epic poetry in the South, to evaluate the history of each of Sahand's poems, their themes, ideas and some artistic features;

- to systematically involve the literary-scientific community and literary criticism in the scientific-theoretical analysis of Sahand's creativity;

- To compare the texts of Sahand's works published in Azerbaijan, Iran, Turkey and Sweden, to identify the shortcomings in these publications and to assess the differences between them;

- To draw appropriate conclusions by defining the creative features of Sahand as an artist, his aesthetic views, his contribution to the literature of South Azerbaijan, the national and human values he possesses and promotes in his works.

Along with all this, a number of other issues arising in the process of developing the topic also found their scientific-theoretical interpretation in the dissertation.

Research methods. The theoretical and methodological basis of the dissertation is the method of typological-comparative analysis. The dissertation work was carried out in accordance with the principle of history, literary-artistic and theoretical materials were studied in a complex and systematic way. The dissertation is based on individual

works of modern Azerbaijani literary critics, who consider and evaluate the nature of the work of art from a historical, comparative, aesthetic and national point of view, as well as the theoretical provisions of contemporary aesthetic thought, experience and results of similar research. Since the dissertation was written in comparison with these works, the historical-comparative method was also used. Research methods. The theoretical and methodological basis of the dissertation is the method of typological-comparative analysis. The dissertation work was carried out in accordance with the principle of history, literary-artistic and theoretical materials were studied in a complex and systematic way. The dissertation is based on individual works of modern Azerbaijani literary critics, who consider and evaluate the nature of the work of art from a historical, comparative, aesthetic and national point of view, as well as the theoretical provisions of contemporary aesthetic thought, experience and results of similar research. Since the dissertation was written in comparison with these works, the historical-comparative method was also used.

The main provisions set for defense.

1. The main factors influencing the formation of Sahand as a contemporary poet, an intellectual with human democratic values and a phenomenal personality were related to the progressive socio-political and cultural environment created in South Azerbaijan during the National Government.

2. As one of the leaders of the struggle for the rights of the Azerbaijani Turkic language and the “verbal resistance movement” in Iran, Sahand played a decisive role in the establishment of secret literary assemblies in Tehran, supporting their activities both materially and morally.

3. Sahand was one of the creators of modern poetry in the native language in Southern Azerbaijan, his literary work developed in close interaction with the Azerbaijani Soviet literature.

4. Sahand was one of the leaders of political lyricism, anti-Shah and anti-imperialist poetry in South Azerbaijan in 1950-1979.

5. For the first time in the literature of South Azerbaijan, Sahand brought the idea of the integrity and independence of the homeland to poetry.

6. While creating a series of poems “My grandfather's book” called “National Anthem of the Azerbaijani Turks”, Sahand was not only under the influence of the epic “Book of Dada Gorgud”, but also acted on a premeditated plan.

Scientific novelty of the research. Sahand's artistic creativity is one of the great literary events not only in the poetry of XX century South Azerbaijan, but in Azerbaijani poetry in general. For many years, this heritage has served as a reliable bridge between our classical poetry, including classical ashug poetry and contemporary poetry, for young generations new to literature in the South, encouraging them to seek new creativity. However, the topic related to the life and work of the poet was involved in scientific-theoretical research for the first time in Azerbaijani literary criticism and was studied at the level of Doctor of Philosophy in Philology. For the first time, the issue of Sahand's ancestry and the controversy surrounding his socio-political views were clarified, and in this research he was studied as one of the founders of modern poetry in the South and one of the main representatives of political lyricism.

Contrary to the inaccurate and unfounded assumptions in literary circles that Sahand was “a poet who did not have time to express his personal feelings and romantic emotions in poetry”⁵ or that he was “a poet poor in love and romantic spirit,⁶” it is proved based on concrete facts that he wrote beautiful poems in this field as well.

Sahand's epic works, especially the poems “Memory”, “Araz” and “Farhad”, as well as poems on love were first evaluated from the point of view of ideas and art, and the rich national folklore sources used by him were identified.

In the dissertation, Sahand's creative activity is studied in terms of national-moral, legal and psychological values.

One of the important factors characterizing the scientific novelty of the dissertation is the interpretation of the research topic not only against the background of aesthetic principles, but also in the

⁵ Akpınar, Y. Azeri edebiyatı araştırmaları. İstanbul. – Erzurum: Dergah yayınları, – 1994. – s. 385

⁶ Mededi, İ.O. Bulud Karaçorlu Sehendin hayatı ve eserleri üzerinde bir araştırma (yüksek lisans tezi). – İzmir, – 2003. – s. 28.

context of national-legal struggle that enabled us to evaluate correctly the parameters of the mission he voluntarily undertook as a patriot and an artist and fulfilled with dignity.

Theoretical and practical significance of the research. In the dissertation, the environment in which B.G.Sahand was formed as a person and a patriotic poet, his hard life under political persecution, the struggle he has carried out for collective rights, his multifaceted creativity, as well as literary relations with his contemporaries in the North and South, the study and publication of his poetic heritage are comprehensively and systematically investigated based on Azerbaijani and Iranian sources. As the paper is the first comprehensive research work in this field possessing practical and theoretical importance, it may be estimated as a foundation for research papers to be carried out in future in this direction.

The results achieved in this paper may be used in writing of the corresponding chapter of the “History of Azerbaijani literature”, in delivering lectures in the faculties of philology of universities in connection with the course of “History of South Azerbaijani Literature”, in organization of special courses, in drawing up of encyclopedias of literature, in arrangement of special seminars related to the life and work of Sahand, as well as in writing of manuals for grade students of the secondary schools.

Approbation and application of dissertation. The theme of dissertation was confirmed in the Scientific Board of the Institute of Literature named after Nizami Ganjavi of ANAS and main results were discussed in the Department of Southern Azerbaijani Literature.

The main provisions and conclusions of the dissertation are reflected in the articles published in the scientific conference materials.

Organization where the dissertation is performed: The dissertation is performed at the Department of South Azerbaijani Literature of the Institute of Literature after Nizami Ganjavi of the National Academy of Sciences.

Structure of the dissertation. The dissertation consists of introduction, three chapters, the paragraphs envisaging the explication

and commentaries of the separate scientific problems, conclusion and the list of references.

The research work consists of 232237 symbols in general. The introductory part of the dissertation consists of 18253 characters, the first chapter 76242, the second chapter 84108 and the third chapter 37136, the Conclusion 4060 symbols.

MAIN CONTENT OF THE WORK

In the **Introduction** of the dissertation, the relevance and degree of development of the topic, its scientific novelty, research methods, object and subject, goals and objectives, theoretical and practical significance, approbation and structure hereof were identified in line with the known requirements and principles.

The first chapter of the dissertation is called “**Life and environment**”. This chapter consists of two paragraphs. The first paragraph named “**An overview of the socio-political and literary-cultural environment**” provides the general overview of the socio-political and literary, including cultural environment where Sahand was formed as a personality and a poet referring on various sources. The socio-political processes taken place in the period from 1926 to 1946 in Iran, including in South Azerbaijan, the assimilation policy conducted by the chauvinist Pahlavi regime, the causes and results of pressures on rights of various ethnic groups, as well as Azerbaijani Turks to use their native language were taken into account based on concrete facts. So, the regime annihilates with special cruelty even the smallest achievement related to the national values from the beginning of the 20-th century, bans everything in the mother tongue, then books, magazines and newspapers are collected and destroyed⁷. It is to be noted that there were found out the “reliable scientific bases” for the assimilation policy. The “heritage” of below specified “intellectuals in Persian skins” – S.Hasan Tagizade, Mahmud Afshar, J.Mirza Gajar, S.Ahmad Kasravi, including Mirza Melkum khan of Armenian origin,

⁷ Süleymanoğlu, F. Cənubi Azərbaycanca ana dili məsələsi // Cənubi Azərbaycan ədəbiyyatı: tədqiqlər – I, – Bakı: Elm və təhsil, – 2015. – s. 102.

who incited Persian nationalism, Malikul-Shuarayi Bahar of Georgian origin and M.Ali Firugi of Jewish origin popularized all over Iran were considered in this connection as “irrefutable sources”⁸. The official propaganda machine declared the Azerbaijani language as a dialect of Persian Language, Turkified in Seljuk period.

The situation reached the point that R. Mohsuni, who led the enlightenment work in Azerbaijan, gathered Azerbaijani intellectuals in Tabriz and stated that speaking Turkish in educational institutions and schools was forbidden: “*If everyone in school speaks Turkish, put a donkey's halter on his head and tie it to the manger*”⁹.

At the same time, in this paper, the changes caused by the various programs serving the national revival realized in the fields of literature, media and culture within the period of national government in the consciousness of our compatriots and its positive results are analyzed.

While characterizing the socio-political, literary and cultural environment where Sahand was born and formed as a personality (1926-1946) the below specified arguments are brought to the fore:

- The period of Reza Shah was the darkest and most hopeless period in the history of non-Persian ethnic groups living in Iran, especially the Azerbaijani Turks, who have a greater cultural and literary heritage than others;
- Azerbaijani Turks have been deprived of many rights in the country for centuries, especially the right to education, press and correspondence in their mother tongue, which naturally dealt a heavy blow to the development of literature in their mother tongue, leading it to be efficient more or less in the field of ashug art and mourning events;
- After the dethronement of Reza Shah in 1941 and the establishment of the National Government in Tabriz, the Azerbaijani Turks gained not only their previous rights, but also

⁸ Gökdağ, B., Heyet M. R. İran Türklerinde Kimlik Meselesi // İstanbul, – Bilig, Yaz , – 2004. № 30, – s. 57.

⁹ Rəhimli (Bije), Ə. Mübarizə burulğanlarında keçən ömür. – Bakı: Nurlar, – 2009. – s. 61.

the most modern human rights of the time, which led to the unprecedented development of literature and culture.

The results of the work are reflected in the researcher's report at the International Symposium on Turkic Studies (UTAS 26 - 28 July 2019, Van / Turkey)¹⁰ and in his scientific article "The problem of Azerbaijani Turkish in Iran and Sahand's point of view"¹¹.

In the chapter's second paragraph entitled "**Main stages of life and work**" the most important information concerning the poet's life (1926-1979) are verified and systemized, roots of his family, education, literary pseudonyms he used are studied based on reliable sources presenting an in-depth description of his way of creative activity. The factors exerting great influence on formation as a patriotic innovator poet, his socio-political views, the activity of the clandestine literary circles he has established, resistance to the regime with art, tortures he has exposed in this way, as well as the secret literary and human relations with intellectuals from the Soviet Azerbaijan are researched and his role to enrich the South Azerbaijani poetry by the form and content is shed light.

As a result of researches, the poet's life and work are divided conditionally into the following stages:

- 1926-1943 - The period of Maraga. He received his primary and secondary education and wrote his first poems in his native language, mostly satirical, under the pseudonym "Razi";
- 1943-1947 - Tabriz period. Leaving his education unfinished, he joined the left-wing movement, worked in the ranks of the ADF, formed political meetings, and began to carry out political activity;
- 1947-1953 - a period of imprisonment, exile and deprivation. Twice - lived in prison for four years, abandoned the quantitative dimension and began to write syllabic poems, created patriotic poems "Memory" and "Araz";

¹⁰ Süleymanoğlu, F. İran`da Azerbaycan türkçesi sorunu ve Sehend`in konuya bakış açısı // Uluslararası Türkoloji Araştırmaları Sempozyumu (UTAS), – Van/Türkiye : – 26 - 28 Eylül. – 2019, – Tam Metin Kitabı. – s. 696-703.

¹¹ Süleymanoğlu, F. İran`da Azerbaycan türkçesi sorunu ve Sehend`in konuya bakış açısı // Kültürü ve Medeniyeti Araştırmaları Dergisi, – 2020, №1, – s. 114-123.

- 1953-1967 - Tehran period. Thanks to his innate ability, he became owner of a shop and shopping center from an ordinary shop worker, completed a series of poems “My grandfather's book” and published a part hereof secretly, managed to create a secret literary meeting to discuss national issues;
- 1967-1979 period of relations with Northern Azerbaijan. During this period, he managed to establish close ties with his colleagues in Baku, Azerbaijan served to promote Soviet literature in the South, Southern literature in Soviet Azerbaijan, to revive the ideas of national unity.

The results of the research in this paragraph are presented in the essay “Sahand”¹² published in the second volume of the two-volume academic publication of “History of Southern Azerbaijani literature”, his report¹³ made at the International Conference “Actual problems of modern oriental studies” (“Readings of Ziya Bunyadov”) (Baku, October 16-17, 2018) and in his article “Academician Mirza Ibrahimov on the literary work of the South Azerbaijani poet Sahand”¹⁴.

The second chapter of the dissertation is called “**Poetic work**”. The first paragraph of this chapter, consisting of three paragraphs is entitled “**Socio-political lyrics**”. As we know, Sahand was one of the most politicized poets of South Azerbaijan. Much of his 34-year poetic heritage consists of sharply socio-politically motivated works that promote and glorify democratic left values. Therefore, he is recognized unmistakably in South as one of the standard-bearers of the political lyrics by the literary community. For obvious reasons, Sahand waged his struggle against the regime mainly in the field of literature. Therefore, in this paragraph, the poet’s politically poems exposing explicitly the anti-human nature of the chauvinist Shah’s regime and

¹² Süleymanoğlu, F. Səhənd (Oçerk). Cənubi Azərbaycan ədəbiyyatı tarixi [2 cildə]. – Bakı: Qanun, – c. 2. – 2013. – s. 453-475.

¹³ Süleymanoğlu, F. Səhəndin soyadının mənşəyi və yazılış variantları // Müasir şərqşünaslığın aktual problemləri (“Ziya Bünyadov qıraətləri”) Beynəlxalq Konfransının materialları, – Bakı: – 16-17 oktyabr. – 2018. – s. 459-461.

¹⁴ Süleymanoğlu, F. Akademik Mirzə İbrahimov Cənubi Azərbaycan şairi Səhəndin ədəbi yaradıcılığı haqqında // – Lənkəran: Lənkəran Dövlət Universitetinin Elmi Xəbərləri (Humanitar Elmlər), – 2018. №1, – s. 166-170.

its international patrons (“March of the Martyrs”, “Thinking”, “Lash”, “The Last Suja”, “Look at my destiny”, “On a graveyard, in search of a place” etc.) against the background of the factors influencing his socio-political views. We can confirm with confidence that none of our poets, who wrote in their native language in Iran in the middle of the 20th century, addressed this “dangerous subject” as much as Sahand, and did not write such sharp and courageous poems. It is, of course, incorrect to attribute this to the fact that the environment in which they operate does not allow them to write on socio-political issues. Here, first of all, the inner wealth of the artist as a person and his personal courage as a citizen appear as a determining feature. Because, writing a work on a political subject requires great courage from the artist at any time, in any anti-democratic society.

Sahand was horrified by the logic of the flattering members of parliament, hypocritical mullahs, and priests who turned Iran into a jail of nations, deprived them of their most basic rights, and declared the tyrant “God’s shadow on earth.” He asked: If the “shadow” of your God is so cruel and bloodthirsty, then who is he? So he said, “Do not trample down on the rights of your servant,” which my ancestors worshiped. - It is not God who says! Therefore, under the influence of a more leftist worldview, he shouted:

*The law?
Cut all the books
of the law into pages!
Break the hands of the law-breaker,
throw away the pens!
Bang the Qur'an and the Bible
on the heads of mullahs and priests!*¹⁵

These were no longer just thoughts and words, but also deeds and challenges. A call to fight against injustice, hypocrisy, ignorance and oppression - the political regime, imperialism! In fact, this call was a greater act than what he once did in the ranks of the national

¹⁵ Səhənd. Seçilmiş əsərləri / tərtib edən Qənbərqızı, R. – Bakı: Şərq-Qərb, – 2006. – s. 17.

devotees of weapons. In fact, only those who are chosen by birth and do not sell the spirit of freedom for anything can dare to do it! His appeals often appeared in the form of open texts, reverberated in the underground poetry meetings and gatherings of southern patriots:

*People, let's unite,
strike, overthrow usurper!
Let's clean every land
from rabies-toothed invaders!*¹⁶

In this paragraph we have also expressed our opinion as some articles reflecting the unfair attitudes which are far from reality, unfounded and unacceptable on the poet's socio-political views; we have notified that the aforementioned articles are stemmed from the following facts:

- Incorrect assessment of the goals and objectives of the community (ADF) to which the site belongs;
- to ignore the fact that the poet is a center-leftist in terms of political views;
- not being able to understand that he is a true democrat, internationalist and tolerant by nature;
- inadmissible transformation of competition on political affiliation into human relations;
- not fully studied and mastered his works, which reflect his worldview and values.

The results of the research on this topic are reflected in the author's article "Notes on the socio-political thoughts of Bulut Karachurlu Sahand."¹⁷

The second paragraph of the chapter is called "**The lyrics of love**". The love poems of Sahand are not plenty by number. But these works are of great importance in terms of understanding the poet's

¹⁶ Səhənd. Divan / nəşrə hazırlayan Sədiq, E. – Tehran: – 2010. – s. 156-157.

¹⁷ Süleymanoğlu, F. Bulut Karaçurlu Sahand'in sosyo-politik düşünceleri üzerine notlar // Van Yüzüncü Yıl Üniversitesi Sosyal Bilimler Enstitüsü Vankulu Sosyal Araştırmalar Dergisi, – 2019, sayı 3, – s. 55-69.

love world, estimating his talent from different sides, as well as describing his individual image as a personality.

Of course, reading Sahand's sharp verses on socio-political issues, one might at first think that he could not write poems that would surprise the reader in the "eternal theme of poetry", because of the hardships of his life full of struggles and deprivations. Indeed, it was not an easy task for a poet living in the grip of so much suffering and daily political pressures to turn to a completely different direction from the political front - the emotional world, to look at his inner world from a different angle. Also, there is no place for love poems in the poetry of the environment in which he lives. But this is a deceptive impression. Even the initial acquaintance with Sahand's few verses, quatrains and bayatis shows how delicate and fragile spirit he had, in the words of Master Shahriyar, that he skillfully added "flowers, pistachios, sugar" to each other when he spoke.

The poet's qoshma (qoshma – i.e. a form of an Azerbaijani poem) "Eyes" consisting of 8 couplets is more noteworthy in this regard. In this poem, the poet skillfully uses different shades of the artistic word to create a picture of beauty:

*Again, drawing her eyebrows like a bow,
the sharp eyes of that girl are waiting for me.
Those eyes have destroyed the garden and the fruit of my heart,
Now they look at the threshing floor to burn.*

*So far no one was able to escape with life,
Senan was forced to renounce his religion, grazing pigs,
Each time a new conspiracy broke out,
Those Georgian looks, Armenian eyes.*

*Hearts turned to beehives from her tender look,
Everywhere you look you see only unhappy lovers,
Her disheveled hair fell on her shoulders,
They also look at the lashes to tear down the heart house¹⁸.*

¹⁸ Səhənd. Qardaş andı / nəşrə hazırlayan Muğanlı, S. – Tehran: Əfkar, – 2012. – s. 202.

As it seen, the lyric hero of Sahand is a real being having no divine facial features. But in his presentation, the human existence appears as an angel. The visual details in description, the optimistic mood color and the highly tastefully selected means of artistic description bring this poem to the same level as the best examples of classical Azerbaijani ashug poetry.

The samples taken from Sahand's love lyrics prove that his inner world's rich feelings and agitations are pure and native for reader. From this point of view, we see that Professor Akpınar's opinion that "*Sahand is a poet who does not have time to pour his personal feelings and romantic emotions into poetry, full of people's sorrows and dreams*"¹⁹ actually reflects the truth, but opens the door to controversy by exaggerating a bit.

Examples from the poet's love poems also provide serious grounds to prove that the claim of the Iranian researcher I.M. Osali about Sahand, "*a poet meager in love and romantic spirit*,"²⁰ is devoid of evidence and unacceptable. So, Sahand is also a poet who writes love poems and is successful in this field.

The results obtained during the study of the topic of this paragraph are reflected in the report²¹ of the researcher at the Republican Conference on Actual Problems of Sustainable Development and Humanities (Baku, October 29, 2019).

The third paragraph of the second chapter is called "**Epic poetry**". Even the most superficial analysis of Sahand's work shows that he was a poet with an epic mind. Of course, this can be considered natural, as he came to the literature from the world of folklore - the world of fairy tales and epics. Therefore, Sahand is the author of the most epic poems in the literature of South Azerbaijan. However, as the research shows, it is not correct to connect it only with epic thinking. Thus, the poet believed that the socio-political and philosophical ideas,

¹⁹ Akpınar, Y. Bulut Karaçorlu Sehend ve Bazı Şiirleri' // – Erzurum: Araştırma Dergisi, – 1985, say 13, – s. 385.

²⁰ Mededi, İ.O. Bulud Karaçorlu Sehendin hayatı ve eserleri üzerinde bir araştırma (yüksek lisans tezi). – İzmir, – 2003. – s. 28.

²¹ Süleymanoğlu, F. Bulud Qaraçorlu Səhəndin məhəbbət poeziyası // Davamlı inkişaf və humanitar elmlərin aktual problemləri Respublika Konfransının materialları, – Bakı: – 29 oktyabr. – 2019. – s. 125-128.

legal and moral values, the spirit of struggle, which he wanted to instill in his readers, would be better inculcated through the genre of poetry. In this connection, the revival of the epic poetry in the North in the middle of the twentieth century, as well as the influence of the work of Samad Vurgun, whom he considered a teacher, should not be overlooked.

It is interesting to note that most of the ideas that Sahand struggled to realize as a master of words can be found namely in his epic works. Therefore, in this paragraph, the poems “Memory” and “Araz” written by the poet in prison during 1949-1952, the poem “Farhad” written in the mid-1960s were first studied, as well as a series of poems “My grandfather’s book” has been valued in terms of history and mastery.

Sahand wrote his first poem “Memory” consisting of 626 hemistiches, written in prison in 1949, about the events that took place in the South during the National Government and after its overthrow. After release from prison, he made some correction hereon, then secretly distributed some of its passages as independent manuscripts in the late 50s and early 60s, and later published them in the press.

The poem is a civil reaction of a 23-year-old man against the treacherous overthrow of the National Government by the international forces, especially the United States, and the destruction of the lands of South Azerbaijan by the Shah’s executioners and emerged as an artistic expression of the poet’s protest:

*A lot of kites, a lot of ravens,
A lot of dogs, a lot of monkeys,
A lot of scorpions, a lot of snakes,
A herd of scolopendra,
A lot of spies, a lot of spies,
A lot ... A lot ...
An old wolf, eighty years old,
Provocative George Alan is at his head.*

*Extended a Bludgeon to my country,
Our land was flooded*²².

Sahand could not reconcile with the bitter fate of the Motherland, where a thousand games were played throughout history. In his second poem, entitled “Araz”, he returned to the question of the homeland and its destiny, compared the political, economic and cultural situation of the two parts of the divided country, and pointed out the sources of the North’s achievements. He skillfully described how a part of the same people skillfully took advantage of the opportunities created by the progressive political regime and achieved great success, lived a happy life, while others fell victim to the hiccups of a chauvinist tyrant and lived in starvation, deprived of even the most basic human rights. Therefore, he saw the way out in getting rid of the psychology of division and ending the separation:

I wonder if this separation will end?
Will the two brothers
live together again?
Tell me, when will Araz dry up?
How long will my homeland be a prison for me?²³

Certainly, like many representatives of Azerbaijani literature, Sahand’s appeal to the theme of “Araz”, the division of the country and the future unity was not accidental. He saw the power of this union during the National Government. It should be noted that this work, written by a 26-year-old man in prison, was the first large-scale poetic work on this topic in our literature. From this point of view, “Araz” is far ahead of even the famous poem “Gulustan” written in 1958 by the national poet B.Vahabzade.

Beginning in the early 1960s, under the influence of the West, the regime’s harsh rules in Iran began to soften to some extent, and like many Azerbaijani intellectuals who were exiled and closed to their homeland, Sahand has also gained an opportunity to return to Tabriz

²² Səhənd. Qardaş andı / nəsrə hazırlayan Muğanlı, S. – Tehran: Əfkar, – 2012. – s. 323.

²³ Ibid, s. 372.

and his native Maragha. During his years in prison and exile, many things changed in the city where he was born and raised. Sahand wrote the epic poem “Farhad”, which has clear autobiographical lines, under the influence of the bitter and sweet memories of his past days, where he once wandered on the banks of the Sofi River.

Obviously, the image of Farhad has an ancient history in the oral and written literature and culture of Azerbaijan. However, Sahand’s Farhad is not a famous hero who climbed Bisutun Mountain for his beloved Shirin and opened a milk canal, living in the minds of Eastern people as a symbol of love, loyalty and self-sacrifice. Sahand’s Farhad is a small child aged 8-9. Sahand heard the popular legends about this child from his mother. This young child had a real Farhad heart in his chest.

Shirin of “Little Farhad” is also different. She is a 16- to 17-year-old girl named Gulendam, who brings the clothes of the house where she works as a servant to wash in the river every day. This situation of Gulendam, whose hands and feet are “blue like a watercress” in the cold, hoar-frost water causes his hear full of love to ache. He thinks during nights, he can’t sleep at night in the morning, he looks for ways to get rid of Gulendam from this torture. Finally, he decides to dig under the red eagles on the banks of the river and build a “cave” there. He decides to draw a ditch out of the warm groundwater and create a “pond” so that Gulendam can wash his clothes in the warm water without suffering.

The second part of the poem is already on the political and philosophical level. The little lyric “I” who “loves beauty and dies for the sake of beauty” grows up and begins to cope with the affairs of the world. But this time he sees the state of all the beauties of the world as tragic as Gulendam’s life, and the sun of happiness as dormant. Therefore, in order to save the beauties, he decides to draw water from the spring of life that once Khidir Ilyas found and drank in the dark, which he once admired when he heard it from his mother’s narration of fairy tales, and to bring it to the light world, to save Gulendam, to make people’s life easier - to help them live as human beings ...

Undoubtedly, the culmination of Sahand’s work is the series of poems “My grandfather's book”. Of course, it is not true to consider

this work as a modern version of the “Book of Dada Gorgud”, a masterpiece of Turkish literary thought. In the words of M. Farzana: *“The poet, who has great poetic power and inexhaustible vocabulary, has done this work with great skill and courage, has created an artistic and social work that evokes excitement, sadness and joy, resembling the reader's pleasure and passion.”*²⁴

At a time when the publication and promotion of the book “Book of Dada Gorgud” was banned in both Soviet Azerbaijan and Iran - in the 50s of the last century, it was dangerous to engage in such a difficult and hazardous work, of course that required the poet to have greater courage, universal knowledge and high national fanaticism. The matter reached the point that the first secretary of the Central Committee of the Communist Party of Azerbaijan M.J.Bagirov (1896-1956) named the epic under the dictation of the Kremlin *“A book dedicated to the definition of the upper classes governing the Oghuz nomadic tribes who came to Azerbaijan as murderers and robbers, directed against the fraternal Georgian and Armenian peoples”*²⁵, and the official Iranian circles called it *“worthless tales of Oguzs from Ural steppes and North Turkestan.”*²⁶ The most surprising thing was that in both the North and the South, a group of “intellectuals” challenged these “official prices” with heavier expressions.

Sahand was the only Azerbaijani poet at that time who was not afraid of such dangerous political pressures from the ruling circles. Under this burden, he wanted to prove to the Persian and Russian chauvinists who humiliated his nation, to the national ignoramuses who believed in their fabrications and despised their history, that the Turks have a great history and a bright cultural past. They simply need to be discovered, researched, studied, owned and promoted.

However, in the double darkness that had befallen the country, it was not easy to engage in such activities, to talk again about freedom with the people, who were oppressed and in a state of shock. For this,

²⁴ Səhənd. Dədəmin kitabı /redaktor Fərzanə, M. – Stokholm: Durna och Tribun, – 2001. – s. 10.

²⁵ Əliyeva, X. “Dədə Qorqud” obraz və süjetləri bədii ədəbiyyatda: /filologiya üzrə fəlsəfə doktoru dissertasiyanın avtoreferatı / – Bakı, 2007. – s. 5.

²⁶ Sərrafı, Ə. İranda “Dədə Qorqud” kitabının tanınması və nəşri tarixindən // – Tehran: Varlıq, – 1998. № 2, – s. 22.

it was necessary to fight both the darkness of ignorance of the centuries and the darkness of fear that the cruel shah's regime had inflicted on society. Perhaps that is why the poet begins his work by "cursing the horrible face of a dark night".

In order to work in this darkness, to achieve something, Sahand needed first of all a light, i.e. the torch. Because he knew well that "the light is the greatest power in the world," giving life and existence. The poet found the fire he was looking for to light his torch in the sacred hearth of Dada Gorgud, which is being extinguished - in the Oghuz stories, who lived our national system of thought and struggle. "If there is no way, there is no goal," he said, and with the light he took from there he set out for this goal. And with determination that leaves no room for complacency. After all, he had a leader since his youth. Therefore, he was determined to achieve his goal:

*He who seeks the morning is not afraid of the night,
Due to the subscription, I take the hand-stick of agitation.
If resin falls from the sky,
I have to swim through the sea of darkness.²⁷*

The analysis of the work shows that Sahand was not only under the influence of his endless fascination with the monument, but also acted as a patriot of national liberation, with a premeditated serious plan. The following details of this plan are clearer in the work:

- To re-motivate the nation through its own system of historical thinking, history of chivalry and rich moral values in order to save the nation from the psychology of despair and hopelessness after the collapse of the National Government and bloody repressions;

- to present convincing evidence to the ruling circles and their official propagandists, who present the Azerbaijani Turkic community as a nomadic steppe tribe with no origin, no roots and no historical cultural value;

- To visually demonstrate the ancient historical roots of the Azerbaijani Turkic language and the ability to express all kinds of contemporary ideas;

²⁷ Səhənd. Dədəmin kitabı / tərtib edən Süleymanoğlu, F. – Bakı: Nurlar, – 2015. – s. 114.

- to bring to life the fading ideas of national freedom and unity among the society, using certain literary techniques and forms.

In this paragraph, the work is studied not only in terms of ideas, but also in terms of mastery.

The results of the study of the topic of this paragraph are reflected in the author's scientific articles, such as, "Sahand's poem "Memory"²⁸, "Sahand's poem "Araz"²⁹, "Sahand's poem "Farhad"³⁰ and in the foreword to the series of epic poems by Sahand "My grandfather's book" ("Sahand's masterpiece")³¹.

The third chapter of the dissertation is called "**History of research and publication of literary heritage**". In the first paragraph named "**History of research of literary heritage**" the studies presented by the separate researchers to the scientific community within the last 50 years are studied in comparative way and their positive and negative sides were estimated.

Both during his lifetime and after death there were published many articles and scientific papers about the life and work of Sahand in separate books, magazines, newspapers and various internet resources. These can be divided into several groups by their goal and nature:

- Articles written in connection with birthday and anniversaries of the poet;
- Articles of the presentation nature related to the poet's life and work appended to his works published in different books by him, as well as manuals and collections;
- Scientific articles appeared as a result of researches related to the poet's life and work.

It should be noted with regret that the number of works which are more valuable for literary criticism is very small. Certainly, one of

²⁸ Süleymanoğlu, F. Səhəndin "Xatirə" poeması // – Bakı: Filologiya məsələləri, – 2015. № 4, – s. 379-386.

²⁹ Süleymanoğlu, F. Səhəndin "Araz" poeması // – Bakı: Dil və Ədəbiyyat (BDU), – 2018. № 2(106), – s. 210-213.

³⁰ Süleymanoğlu, F. Səhəndin "Fərhad" poeması // – Tehran: Xudafərin, – 2015. №130-131, – s. 47-50.

³¹ Süleymanoğlu, F. Səhəndin şah əsəri. (Səhənd. Dədəmin kitabı (Nəşrə hazırlayan və ön sözün müəllifi: *Fikrət Süleymanoğlu*). Bakı: Nurlar NPO, – 2015. – s.3-16).

the main reasons hereof, perhaps the first is that most of works of the poet was published nor in Iran, neither in the Republic of Azerbaijan within a long time, as we noted above and these works were not involved to any research process.

As the researches prove, the first reliable idea related to Sahand's work belongs to academician Mirza Ibrahimov, who has played a decisive role in the field of research and promoting the works by the poet. His article "Deli Domrul"³² published in 1965 in the newspaper "Literature and Fine Arts" may be considered the first step undertaken in this field. Despite this article is dedicated to the concrete work of the poet, it rouses interest in estimation given to the creative goal of the poet. So, while touching upon the dignities of "Deli Domrul", the academician characterizes the epic poem first of all "*as extending the beautiful traditions of our classical literature, such as humanity, humanism, belief in truth, love of light, expressing the patriotism of the Azerbaijani people, the strength of their love for their history, past literary heritage, language, customs and traditions*"³³.

Besides, in the research papers by the Azerbaijani scholars, such as R.Aliyeva, R.Gambargizi and S.Nabioglu, the researchers from Iran – M.Farzana, H.M.Sadig, G. Sabahi, S.Muganli and I.O. Madadi, scholars from Turkey: D.Yoildirim, A.Kafkasiyali, Y.Akpinar and A.S. Bashoglu, the works of Sahand were subject of in-depth study.

The results of research of this theme were reflected in the article of the author "Academician Mirza Ibrahimov about literary work of Sahand, the poet of South Azerbaijan"³⁴, as well as in the corresponding chapter of the monograph "Sahand: environment, life and work"³⁵.

³² İbrahimov, M.Ə. Dəli Domrul // Ədəbiyyat və incəsənət. – 1965, 17 aprel. – s. 2.

³³ Yənə orada. s. 2.

³⁴ Süleymanoğlu, F. Akademik Mirzə İbrahimov Cənubi Azərbaycan şairi Səhəndin ədəbi yaradıcılığı haqqında // – Lənkəran: Lənkəran Dövlət Universitetinin Elmi Xəbərləri (Humanitar Elmlər), – 2018. №1, – s. 166-170.

³⁵ Süleymanoğlu, F. Səhənd: mühiti, həyatı və yaradıcılığı (monoqrafiya). Bakı: Nurlar NPO, – 2017. – s. 152-161

The second paragraph of the chapter named “**Issues related to the publication of works**” sheds light on and estimates the issues of publication of the works of Sahand in his lifetime and after death.

About 23,000 lines of poetic heritage have been preserved in our literature from Sahand’s 34-year literary activity. He wrote all his other works in his native language, with the exception of a few poems, translations and articles written in Persian.

As it is known, Sahand is one of the earliest poets of South Azerbaijan whose poems were published in official publications. He was only 19 years old when three poems entitled “Applause”, “March of the Martyrs” and “Memory of our past Martyrs” were published in 1945 in Tabriz under the pseudonym “Razi” in the “Assembly of Poets”. However, the collection already included the works of the well-known in the society. Despite the bans, deprivations and pressures of the Pahlavi regime, Sahand did not give up his literary work in his native language, but had to wait a long time to see the next edition of his works. Many of his works have been lost in prisons and exiles over the years.

This paragraph examines the poet’s initiatives to organize the publication of his works, albeit in secret; the scattered information about his skillful use of different channels for the publication of these works in Northern Azerbaijan has been systematized; it should be noted that the issues of collection, compilation and publication of his works published in Azerbaijan, Iran, Turkey and Sweden, shortcomings in these publications and inadmissible interference with the texts were revealed and evaluated. Thus, many of the poet’s works are still published under different names, sometimes incompletely and distorted, causing controversy and erroneous conclusions in scientific research.

The results of research on this part of the dissertation are reflected in the author’s scientific article “From the history of publication of the works of Bulud Garachurlu Sahand.”³⁶

In the section of “**Conclusion**”, the results obtained in the separate chapters of the dissertation are summarized as follows:

³⁶ Süleymanoğlu, F. Bulud Qaraçurlu Səhəndin əsərlərinin nəşri tarixindən // – Bakı: Filologiya məsələləri, – 2014. № 1, – s. 366-373.

- The qualities which distinguished Sahand from other writers was not only his innate poetic talent, sincere devotion to the homeland, nation, its history and values, but also his fearlessness, steadfastness, generosity and positive position in all situations;

- He was at the forefront of the struggle for national liberation against the planned assimilation policy of the chauvinist Pahlavi regime with both his weapon and his pen;

- He played an important role in the formation and development of national consciousness with his patriotic works;

- He was one of the leading figures in the formation and development of modern poetry in the South;

- He gave a great impetus to the expansion of the boundaries of political poetry in terms of content and form;

- He played a decisive role in the popularization of the epic “Book of Dada Gorgud” and its transformation into one of the important elements of the process of national self-awareness;

- Despite all the bans, he played an important role in the establishment and operation of literary associations of national creative intellectuals for the development of the native language, its functioning in the press and literature;

- He provided material and moral support to many national intellectuals in solving their everyday problems;

- He played an important role to establish and maintain the literary and human relations with the literary community and intellectuals of Northern Azerbaijan.

- His works, which have a great social character, are distinguished by their depth of thought and humanism, and call people to moral purity, patriotism, and the struggle against oppression, are as relevant today as they were yesterday;

- The great mastery, deep meaning, poetic fluency, which makes Sahand’s poetry relevant and popular, is also a sincere devotion to the human values that stand in its foundation.

The main content of the dissertation is reflected in the following theses and articles of the applicant:

1. Süleymanoğlu, F. Bulud Qaraçurlu Səhəndin əsərlərinin nəşri tarixindən // – Bakı: Filologiya məsələləri, – 2014. № 1, – s. 366-373.
2. Süleymanoğlu, F. Səhəndin “Xatirə” poeması // – Bakı: Filologiya məsələləri, – 2015. № 4, – s. 379-386.
3. Süleymanoğlu, F. Akademik Mirzə İbrahimov Cənubi Azərbaycan şairi Səhəndin ədəbi yaradıcılığı haqqında // – Lənkəran: Lənkəran Dövlət Universitetinin Elmi Xəbərləri (Humanitar Elmlər), – 2018. №1, – s. 166-170.
4. Süleymanoğlu, F. Səhəndin “Araz” poeması // – Bakı: Dil və Ədəbiyyat (BDU), – 2018. № 2(106), – s. 210-213.
5. Süleymanoğlu, F. Səhəndin soyadının mənşəyi və yazılış variantları // Müasir şərqşünaslığın aktual problemləri (“Ziya Bünyadov qıraətləri”) Beynəlxalq Konfransının materialları, – Bakı: – 16-17 oktyabr. – 2018. – s. 459-461.
6. Süleymanoğlu, F. Bulud Qaraçurlu Səhəndin məhəbbət poeziyası // Davamlı inkişaf və humanitar elmlərin aktual problemləri Respublika Konfransının materialları, – Bakı: – 29 oktyabr. – 2019. – s. 125-128.
7. Süleymanoğlu, F. Bulut Karaçurlu Sehənd'in sosyo-politik düşüncələri üzərində notlar // Van Yüzüncü Yıl Üniversitesi Sosial Bilimler Enstitüsü Vankulu Sosyal Araştırmalar Dergisi, – 2019, sayı 3, – s. 55-69.
8. Süleymanoğlu, F. İran`da Azərbaycan türkçəsi sorunu ve Sehənd`in konuya baxış açısı // Uluslararası Türkoloji Araştırmaları Sempozyumu (UTAS), – Van/Türkiye : – 26 - 28 eylül. – 2019, – Tam Metin Kitabı. – s. 696-703.
9. Süleymanoğlu, F. İran`da Azərbaycan türkçəsi sorunu ve Sehənd`in konuya baxış açısı // Türk Kültürü ve Medeniyeti Araştırmaları Dergisi, – 2020, №1, – s. 114-123.
10. Süleymanoğlu F. Səhəndin məhəbbət lirikası // – Tehran: Xudafərin, – 2014. № 114-115, – s.10-12.
11. Süleymanoğlu, F. Səhəndin “Axır süjə” şeiri ilə bağlı qeydlər // – Tehran: Xudafərin, – 2014. № 116-117, – s.17-20.
12. Süleymanoğlu, F. Səhəndin “Fərhad” poeması // – Tehran: Xudafərin, – 2015. №130-131, – s. 47-50.
13. Süleymanoğlu, F. Səhəndin məhəbbət şeirləri // – Tehran: Mahni, – 2016. №-3, – s. 6-7.
14. Süleymanoğlu, F. Səhəndin “Dədəmin Kitabı” poemalar silsiləsində Novruz ənənələri // Tehran: Xudafərin, – 2016. №138, – s. 45-49.

The defense of the dissertation will be held on “ ___ ” _____ 2022 at _____ at the meeting of ED 1.05 - Dissertation Council operating under the Institute of Literature named after Nizami Ganjavi of ANAS.

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