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ABSTRACT

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POETRY BY PASHA GALBINUR

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GENERAL CHARACTERISTICS OF RESEARCH WORK

Poetry by Pasha Galbinur

Relevance and studying degree of the research issue. Pasha Ismail oglu Musaev (Pasha Galbinur) is one of the poets who stand out for his unique style in modern literature. Since the 80s of the last century, he managed to become the subject of analysis with his poetry, rooted in the awakening of the national spirit. The innovation in poetry that began in the 60s led to the emergence of various poetic models in the following decades. Literary-theoretical thought followed the path of analyzing the general course of the literary process with all its aspects at different levels and expressed its attitude to the poetry of Pasha Galbinur from a rational and irrational point of view.

The artistic work of the doctor-poet Pasha Galbinur is distinguished by its relevance. The work of a talented poet is characterized by a strict texture in terms of the ability to embrace the environment and reflect the multifaceted and multilayered course of the literary and cultural process.

The rich work of the famous poet has become a problem of analysis in different contexts. The skillful master's poetry, which is of interest to literary criticism on a general and individual level, has been analyzed since the 1980s with its themes, content and stylistic originality based on the books "The moon is a cloud in my hand" (1984), "Autumn letter" (1987), "Colored tears" (1990), "Like a lost longing" (1996), "What I thought of - happened to me" (2003) and others. The analysis is aimed at clarifying the essence of Pasha Galbinur's work, the moral-philosophical and artistic-aesthetic landscape in the general course of the modern literary process. Pasha Galbinur's poetry with its various aspects has been analyzed in many articles, reviews and monograph book-type studies. The following can be an example of them: M.Ismayil "Moon is a small cloud like hand" (1984), B.Nabiyev "Words are as graceful as water" (1987), B. Budagov "Letter to the Poet Galbinur" (1992), V.Guliyev "What do the eyes tell us?" (1992), A. Abdullazade "Age of Light" (1995), A.Mirseyid "Light Metaphor of Qalbinur" (1997), A.Alekbarli "True art has the seal of God" (1997), V. Yusifli "This is Pasha Qalbinur"

(1999), S.Alisharli "The royal doors of my opened heart" (1999), V.Sultanli "Literary-theoretical illustrations" (2000), A.Kangarli "Poetic world of a poet" (2001), R.Behrudi "In the Light of the Word" (2001), K.V.Narimanoglu "In terms of quantity and quality" (2001), N.Hasanzade "Pasha's Heart" (2002), V.Bayatli "Poets have a famous word" (2002), Sh.Salmanov "Pasha tirelessly searches in poetry" (2002), V.Samadoglu "When it comes to Pasha Galbinur" (2002), B.Alibayli "A divine candle is burning" (2003), A.Mammadov "Galbinur poetry at the threshold of the 21st century" (1999), A.Askerli "Poetry of individual style" (2017) etc. So far, the poetry of the talented poet has not been researched at the dissertation level, and a systematic scientific-theoretical view has not been formed. As a result of all this, we set out to analyze Pasha Galbinur's poetry on a synchronic and diachronic level.

The object and subject of research. In the scientific-theoretical and aesthetically correct clarification of the problem, the object of study was the literary-historical process, literary historiography and criticism of the period, the archive and the press, as well as the traditional features of national and humanistic literary movements.

The subject of the research is the poetry of the famous poet Pasha Galbinur, one of the talented representatives of modern Azerbaijani literature. At the same time, the typology of ways of comprehending and expressing the world around us, the success factor of the genre level, the integrity introduced into the literary text by folklore sources, etc. are included in the list of research objects.

Goals and objectives of the research. The purpose of the study is to analyze the poetry of Pasha Galbinur as a whole, the possibilities of poetic originality, the level of use of tradition, the system of formulas that manifests itself in individual poems, its place in the modern literary and cultural environment, the national concept of artistic and aesthetic thinking, genre and style content, etc. to clarify . For their implementation, the following tasks are set:

- to clarify the stylistic individuality of Pasha Galbinur's poetry on the example of environment and creative personality;
- To reveal the level of activity and metaphorical nature of memory archetypes in the poetry of the 1980s;

- to determine the energy sources of the poems of the artist who has passed a rich creative path;

- to explain the forms and methods of using folklore, what characterizes modeling in different poetic examples;

- to present the facts of success in terms of the ability of text paradigms to reflect reality;

- to clarify the essence of Pasha Galbinur's poetry on the example of creative worldview and artist's style;

- to determine the general system of imagination formed by the texture of the text at the level of genre, author and style paradigm, etc.

Research methods. The dissertation was developed on the basis of the general principles revealed by the historical-comparative, theoretical-typological method. During the research, the experience gained by modern literary-theoretical thought was taken as a basis.

The main provisions of the defense:

- Pasha Galbinur's poetry has an individual stylistic quality at the level of free poetry in Azerbaijan;

- Pasha Galbinur's poetry has a unique place and significance in the overall dynamic landscape of Azerbaijani poetry in the 1970s and 80s;

- The artist creatively benefited from the rich folklore traditions, as well as the artistic experience of European poetry;

- The paradigmatic level and subject problems of Pasha Galbinur's poetry are the subject of research work and are widely interpreted;

- The genre paradigm of the artist's poems and its structural schemes, etc. reveal the poet's style with its specificity.

Scientific novelty of research work. The dissertation forms an idea about the essence of the poetry of Pasha Galbinur, one of the talented representatives of contemporary literature, distinguished by his unique artistic thinking methods. His poetry enriched our literature with many literary innovations.

- It provides serious material for clarifying the general dynamics of the contemporary literary and cultural process, the theme and content of the new stage of artistic-aesthetic thinking intelligence;

- The poet forms a perfect idea of the socio-historical

environment and cultural aesthetic experience at the level of the determination of his creative style;

- In terms of clarifying the essence of the literary imagination of the 80s, the poet's poetry creates wide opportunities;

- It is defined by a complete texture about the methods and ways of creatively benefiting from the rich traditions of folk creativity;

- It opens the way to typological analyzes in terms of environment and creative uniqueness in the artist's poetic texts;

- With the ability to reflect the era, environment and its problems, these texts are loaded with perfect information;

- In terms of clarifying the general flow of the ethnocultural system and the specific picture of its functional nature, Pasha Galbinur's poems provide serious material;

- The poet's creativity is characterized by the necessary richness in the context of studying the architectural system and invariant formula of the national-spiritual memory;

- Pasha Qalbinur's poetry creation was realized by the perfection of the phonopoetic, morphopoetic and syntactic system, and the success of the canonical level.

Theoretical and practical significance of the study. The dissertation is developed on the basis of the principles and theoretical and methodological provisions defined by modern literary criticism. A systematic analysis of the poetry of Pasha Galbinur, one of the talented representatives of modern literature, serves as a serious theoretical source in terms of clarifying the general course of the literary and cultural process, the successes and problems of poetry, the artist's attitude to life events and the environment. Research is also important from a practical point of view; it can be used as a research resource in higher education institutions and studied as a learning fact in university classrooms as a special course. The work is of practical importance for doctoral students, representatives of modern literary and theoretical thought, as well as literary critics.

Approval and application of the dissertation. The dissertation work has passed the appropriate stages of discussion in accordance with the requirements of the Supreme Arbitration Court. The main provisions of the research work are reflected in an article published in

a prestigious scientific journal of foreign countries, in scientific journals and collections recommended by the Higher Attestation Commission under the President of the Republic of Azerbaijan, as well as in the speech and report of the author. at international conferences.

The name of the organization where the dissertation work is carried out. The dissertation work is registered in the Problem Council at the Museum of Literature named after Nizami of ANAS, prepared and executed at the Department of Literature of the Azerbaijan State Pedagogical University.

The structure of the research work The dissertation consists of an introduction, three chapters, a conclusion and a list of used literature. The dissertation was written in accordance with the requirements set by the Higher Attestation Commission under the President of the Republic of Azerbaijan. Introduction – 10.482, the first chapter – 87.197, the second chapter -91.903, the third chapter -90.903, and the conclusion -15.243. The total volume of the dissertation is 295.728 conditional marks.

MAIN CONTENT OF THE STUDY

The "Introduction" gives a general description of the dissertation. The relevance of the topic is justified. The object, subject, goals and objectives, methodology, theoretical and practical significance, statement and structure of the study are explained.

The first chapter of the dissertation work is called **"Traditional and innovative features of individual style in the poetry of Pasha Galbinur"**. This chapter consists of two paragraphs. The first paragraph, entitled **"Historical stages in the development of the Azerbaijani tradition of free poetry"**, examines the history of the development of the tradition of free poetry in order to clarify aspects emanating from the tradition in the stylistic uniqueness of Pasha Galbinur. When determining the genetic source of the tradition of free poetry, it is necessary to pay attention to the ancient Turkic poetry, to the colorful samples

of the epos "Kitabi-Dede Gorgud". Its genetic source is associated with folk songs (fighting, robbery, hunting, etc.) that have not yet been firmly established in the canonical system, Manichaeic songs and poetic samples, which are distinguished by a variety of content and form (hymns). As known, *"Azerbaijani poetry is created by syllables, aruz and free verses. Verse Aruz has more than a thousand years of history in Azerbaijani literature. It is impossible to separate the history of the style from the history of the development of the people of Azerbaijani poetry."*¹.

Although the concept of free poetry and its unique formula are very deep in their genetic codes, from the initial creative imagination to those who came to "Kitabi-Dede Gorgud" and to those in the epics of Dede Gorgud (as well as to the Turks, celestials, etc.), with all the splendor in a new sphere, its appearance is determined by the 20-30s of the 20th century: *"... free verse is not a trend that came from outside by interfering in the literature of any nation. Free verse in the literature of peoples was created by the demand for natural, national artistic taste, national artistic need, and individual creative quest."*².

The activities in this field of E.Verharn, who for the first time in Europe used free verse, called "vers libre" by the French, and A.Blok in Russia, as well as the names of poets who contributed to the history V.Mayakovsky, N.Hikmat, V.Brusov, A.Nazim, M.Rafili, R.Rza, A.Fawzi and others, the creation and development of free verse in Azerbaijan are mentioned. There is a discussion about their successful work in this direction and the influence of their work on the free poetic tradition of Azerbaijan.

From M.Rafili's article "The First Word on Free Poetry"³, which is analyzed as the beginning of the theory of free poetry, attention is drawn to the disputes and disagreements caused by

¹ Hacıyev, A. Ədəbiyyatşünaslığın əsasları / A.Hacıyev. – Bakı: ADPU, – 2005. – s. 214.

² Yenə orada – s. 226.

³ Rəfili, M. Sərbəst şeir haqqında ilk söz //Maarif işçisi ("Gülən adam" imzası ilə.) – 1929, №1, –s.71-78.

the author's strict artistic position.

Cases of artistic weakness, dependence, slogans in samples of free poetry created in the 40s and 50s are explained by the sociological factors of the social and political environment.

Free verse, the imagination contained in the name also reveals its typology of uniqueness. The perfection, genre and weight technology found in syllabic and idiomatic systems is realized by the system as a whole. In free verse, its uniqueness is based on the freedom in the name of the poem (the principle of syllables and rhyming), as well as an internal order that is as free as it is free. Rather, the unique anatomy of the poem's measurement, division, and rhyme system is realized at different levels in the content exhibited by the text. In one or more lines of two or three lines, there are rhyming patterns in sequence, all of which are also characterized by content creation. The modeling carried out in the phonopoetic, morphopoetic, syntactic uniqueness of the verses is conditioned by making their contribution to the essence of the arsenal of artistic poetry with perfect fluency in the poetry environment. The arrangement of lines, the number of syllables, the general picture of rhyming, which are noticeable in the structural formula of the free poem itself, serve to successfully convey some idea, content. All the figures, which stand out in the uniqueness of the genre, demonstrate their essence and artistic abilities.

The 60s are considered as the second stage of development in the history of free poetry and it is emphasized that it entered a new sphere with R.Rza.

“Modern poetry did not remain the beginning in Azerbaijani poetry, it attracted attention with its new shades in the works of A.Kerim, F.Goja, F.Sadig, I.Ismailzade, A.Salahzade, V.Samadoglu, R.Rovshan, V.Jabrayilzade and other poets”⁴.

It is noted that at the III stage of the history of Azerbaijani

⁴ Yusifli, V. Poeziyanın yolları və illəri (1960-2000-ci illər)/ V.Yusifli. – Bakı: Mütərcim, – 2009. – s.177.

literature of the 20th century, there are two poetic schools or directions: *the traditional school and the experimental-modern school*⁵

Looking at the history of the development of free verse, in order to clarify the essence, attention is drawn to the work of the poet in several directions at the level of tradition and evolution:

a) Possibilities of reflecting the genetic system and historical and cultural specifics of Pasha Galbinur's poetry;

b) forms of manifestation of tradition in the expressiveness of the ethno-national level;

c) certain forms and methods of historical experience in the general course of the free poetic tradition;

d) models of the poem in the old imagination (for example, in "Kitabi-Deda Gorgud") and in the imagination formed according to its original samples;

e) the spontaneous nature and stages of the evolution of the Azerbaijani free poetic tradition in modern poetry;

f) Specific indicators of tradition in the poetry of Pasha Galbinur and others.

When considering the history of free verse, attention is paid to the work of poets who have created poetry in free form since the 60s of the twentieth century, and examples of poetry created by Pasha Galbinur using these traditions are discussed. At the same time, the imagination formed by the poet's poems "Spotted Fish", "Thousand Year Wine", "Dream", "Violet", "Three Leaves", "Why This Lake Has Dried Up"⁶, etc., is associated with the success of literary and historical experience, which is noticeable throughout the text. It is noted that the local processing of compositions is a successful mental product on the path of free verse.

In the second paragraph of this chapter, entitled "**Factors**

⁵ Cəfərov, N. Klassiklərdən müasirlərə / N.Cəfərov. – Bakı: Çayıoğlu, – 2004. – s.155.

⁶ Qəlbinur, P. Aqlıma gələnler, başıma gəldi /P.Qəlbinur. – Bakı: Ozan, – 2003. – 456 s.

of the Formation of Pasha Galbinur's Poetry and Peculiarities of Stylistic Individuality", the problems that need to be clarified in the work of Pasha Galbinur, one of the talented representatives of the modern literary and cultural environment, are considered. Thus, one of these problems is to identify the factors that shape his poetry and the features of his style. Here, the autobiographical features of the artist's life, environment, and the vicissitudes of his path to poetry come to the fore. The typological analysis of all this determines the identity of the creator and his worldview, the spontaneous nature of his poetic-technological thinking.

Another line in the multifaceted activity of Pasha Galbinur is connected with the imagination he formed in the field of artistic creativity. He inscribed his name in the memory of the literary and cultural environment of Azerbaijan as a doctor-poet. The successful path that began with the first book published under the title "The Moon is a handful of clouds" (1984) became the basis for the creation of other interesting books. The books "Colorful Tears" (1990), "Like Lost Longing" (1996), "What Happened to My Soul" (2003) are an indication of this and determine the creative dynamics of the poet. He was awarded the Highest Literary Prize "Araz" for the book "Colored Tears", the Yusif Mammadaliyev Prize for services to the development of science and education in Azerbaijan in 1999.

Memory, covered by the poetic philosophy and artistic and aesthetic thinking of Pasha Galbinur, is associated with cliches, defined as archetypes of the ethnic layer, with the chronotopes of the perfection of the canonical system. "You, me", "Loneliness", "Taught", "Letter", "If you leave", "Far from me", "Angry woman", "Turn off the phone", "Shadow of your eyes", "Places will blue", "World in the perfume lake"⁷, it is argued that the textual information of such poems is rooted in the idea of the individuality of the lyricist and ethnic memory, defined by the

⁷ Qəlbinur, P. Ağılıma gələnələr, başıma gəldi /P.Qəlbinur. – Bakı: Ozan, – 2003. – s. 23.

artist in the sense of poetry. and so on. The textual information of such poems is based on the lyrical idea of originality, on the ethnic memory defined by the artist in the sense of poetry.

Among the factors shaping the poetry of Pasha Galbinur, one of the important places is occupied by the use of rich folk art, folklore traditions, themes, events, examples of stories. Poems of a poet who embarked on the path of creating original works using colorful forms of folk art, proverbs, proverbs, songs, folk tales, children's folklore, folk rites, legends, tales, examples of fairy tales, epics, rich images of love poetry and his unique ways of expression, both in the form of sound symbolism, and shows originality in the meaning-forming function.

The poetic-technological system of folk poetry is rooted in opening the horizontal and vertical layers of the essence with all the structural elements and the meaning load of the word. As a stylistic quality of artistic text and logical content, the artist succeeds when the boundaries of his artistic-aesthetic thinking become clear. P. Qalbinur's poetry is also quite connected with the ethnic layers of his spiritual world. Pasha Qalbinur's poetic thinking is conditioned by various possibilities with his artistic peculiarities. There are poetic examples that are purely reminiscent of folk poems, and they are rooted in stale singing with their entire poetic system. Their unique elements are characterized by diversity, sometimes by the fact that verses and whole stale examples are brought into the text. His appeal to folk sayings and proverbs in his separate poems ("there is no harm in writing"; "one of us is Asliyydik, one of us is Good"; "one who falls does not cry"; "what comes to my mind happened to me" etc.) gives a successful effect as a manifestation.

It is noted that the role of environmental and genealogical phenomena in the broad and narrow plane is one of the factors determining the general flow of the artist's poetry in the energy sources. Here are the value codes of the ethnic system, beliefs, convictions, morals, behavior, and so on. We see a variety of sacred imaginary cliches. Poetic examples such as "Freedom", "Every night", "Prophet's light", "My homeland", "We waited a

long time"⁸ are analyzed through this prism.

Articles and reports related to the results obtained in this chapter have been published in the Republic and outside the Republic (Russia) in the form of articles and reports mentioned below in prestigious scientific journals^{9, 10, 11, 12, 13}.

The second chapter of the dissertation, consisting of two half-chapters, is called "**Formation and evolution of the lyrical 'I'**". In the first half-chapter entitled "Psychologism of Pasha Galbinur's poetry and the cult of poetic images", the analysis based on examples from the poet's work was carried out and involved in general conclusions.

One of the researches on Pasha Galbinur's poetry reveals the general essence of artistic and aesthetic thinking, which is the basis of the formation and evolution, and reveals the layers of abilities and thoughts of the creative personality as a whole.

Azerbaijan poetry of the 1970s and 80s, as well as the literary process of the period of independence, is connected to the spirit of the literature of the 60s (new generation, new prose), but the main line that determines its genetic sources is quite deep, coming from the original imagination, the understanding thought of the mythological time and tied to the anchored stream of later ages. If those who stand in the general flow and essence of life in one direction revealed artistic

⁸ Qəlbinur, P. Ağılıma gələnlər, başıma gəldi /P.Qəlbinur. – Bakı: Ozan, – 2003. – s. 387.

⁹ Heybətova, A.C. Paşa Qəlbinur Azərbaycan sərbəst vəznli şeirinin yaradıcılarından biri kimi / – Bakı: Pedaqoji Universitetin xəbərləri, – 2019. №2, – s. 59-64.

¹⁰ Heybətova, A.C. Azərbaycan poeziyasında sərbəst şeir ənənəsinin təcrübəsi və təkamül mərhələləri // – Bakı: Poetika.izm (Nizami Gəncəvi adına Ədəbiyyat İnstitutunun elmi əsərləri), – 2020. №3, – s.29-33.

¹¹ Heybətova, A.C. Azərbaycan ədəbiyyatında sərbəst şeir ənənəsinin yaranma tarixinə bir nəzər // – Naxçıvan: Axtarışlar (AMEA Naxçıvan bölməsi, İncəsənət, Dil və Ədəbiyyat İnstitutu), – 2021. №1, – s.36-40.

¹² Heybətova, A.C. Paşa Qəlbinurun sərbəst şeir yaradıcılığı// – Bakı: Filologiya məsələləri, – 2021. №5. – s.175-181.

¹³ Гейбатова, А. Дж. Факторы формирующие поэзию П.Гальбинура и особенности стилистической индивидуальности// – Москва: Глобус. – 2021. №2, – с.40-43.

thinking as a necessity, formed the methods of relating to it as a system, in another context they also turned it into a model of life (artistic-aesthetic taste, thinking). The dynamic landscape of P.Qalbinur's poetry is connected to the modeling character of the artistic world with its texture covering layers of content and form. In the rich network of topics, the entire human being and its inner essence, the principles of understanding and perception, the mobility of the lyrical "I" arranged in the flow of emotions and thoughts, family and country, love of the land, the general content of the environment, evaluation of the processes taking place in the world order, etc. stops.

Based on the general principles of lyrical-psychological revitalization, P. Qalbinur revealed a uniqueness characterized by originality in each of his poems, based on this model, the principles he defined for himself, the manners of psychological reflection, and the introduction of various forms and methods of the inner monologue into the literary text.

Analyzing the poet's creativity with all its arcs, themes and structural lines, Doctor of Philological Sciences A.Asgarlı emphasizes that "Pasha's poems cannot be easily understood and comprehended. Sometimes vague perception "writes down" thoughts and ideas in poems with psychological feelings. In other words, since P.Qalbinur's poetry is intellectual poetry, it requires the reader to have a high philosophical level, preparation, poetic taste, sensitive feeling, so it also requires a ready reader¹⁴" The internal harmony of P.Qalbinur's poetry is based on the ability to depict the problems of the real social and political environment, to show a position to those who are present. Artistic peculiarities based on the general principles of idea-aesthetic thinking and rooted in the lyrical-psychological stream of poetry are always actualized by the unique methods of reflection, and its richness is revealed in a kind of poem by poem.

In the literature of the 70s and 80s, in the literature of the independence period, the problems of "psychologism in artistic creation", "psychologism in artistic creation", "artistic creativity and psychology" have a broader essence as a problem of artistic thought,

¹⁴ Əsgərli, Ə. Fərqi üslubun poeziyası/ Ə.Əsgərli. – Bakı: Vektor, –2017, – s.19.

experience and literary-theoretical thought. *"Even as a result of the writers, they had to reconsider themselves. As a result of his literary activity, he took a new direction in the evaluation of prose works"*.¹⁵

Our analysis in the context of Pasha Galbinur's work aims to clarify the artist's psychology in determining the formation and evolution of the lyrical "I".

"Grandma", "Cry", "The day my mother left the messenger", "The mountains were butterflies this summer day", "Moon eyes", "One year old children", "Guba's white apple", "Cobbler's shop", "Beggar", "Pomegranate", "Who guards the ownerless graves", "For some reason you didn't play green", "Question", "Now"¹⁶ and so on. The essence of the psychology of the poet's artistic and aesthetic thinking is revealed by studying the poems. To do this, attention is paid to a number of issues:

a) the imagination of the literary text in terms of the specificity of the methods of psychological reflection and its general typological system;

b) the image of the subjects of speech (the fact that the author "I" is the subject of speech and the object of hymn) in the polyphonic landscape of the inner monologue of the lyrical "I";

c) behavioral etiquette forms of expression in the literary text, etc.

In the poetic examples mentioned in the sub-chapter, the information load of the content is analyzed at the following levels:

a) the content of the poem on a paradigmatic level;

b) the imagination realized by the syntagmatic level;

c) information provided by the literary text at the genre level.

In the sense of being able to create psychological situations, the poet's "My permission", "You", "Welcome", "My heart is outstretched", "My afraid of heights", "I'm afraid", "I have a scent", "I'm in the woods"¹⁷ and so on are involved in research through the

¹⁵ Əliyev, K. Paralel xronologiyalar. 525-ci qəzet, – 2015, 13 iyul. –s.5.

¹⁶ Qəlbinur, P. İtmiş həsrət kimi/P.Qəlbinur. – Bakı: Göytürk, – 1996. – s.126.

¹⁷ Qəlbinur, P. Ağlıma gələnlər, başıma gəldi /P.Qəlbinur. – Bakı: Ozan, – 2003. – s.432.

prism of text // analysis of subject relations. The author's psychologism, the psychological formula of reflection, and the success rate at the genre level, expressed in these examples, become the subject of analysis. "This winter night", "I know there is divine love in the sky", "My whirlwind in the White Sea", "I believe in you so much", "Again", "Don't cry"¹⁸ form a perfect image as an indicator of high creative intellect.

In the second half of the chapter, entitled "**Contradiction as the essence of the definition of associative thought**", a philosophical system is introduced in Pasha Galbinur's poetry in the approaches to individual issues and individual issues, which are reflected in the rich layers of content.

In the definition of associative thought, the content of archetypes, the mobility of the ethnocultural system, the memory of the text type at the level of hypertextuality, the attitude to the current situation and the assessment of the artist's imagination as a whole reveal the essence.

It is stated in the books "The Moon is a small Cloud like a hand" (1984), "Autumn Letter" (1987), "Colorful Tears" (1990), "Like Lost Longing" (1996), "What Happened to Me" (2003). Poetic examples are important for clarifying the essence of the definition of associative thought in the poetry of Pasha Galbinur. These books are also characterized by serious opportunities to clarify the poet's creative potential, his poetry-to-poem, book-to-book coloring, and the general course of the process. For example, poetic examples collected in the book of poems "The Moon is a small Cloud like a hand" (1984), "White apple of Guba", "Violet", "Three apples", "What have I lived yet", "The day my mother left the messenger", "A child is crying nearby", "My mother is waiting for you", "Sweet dream", "White swan, black swan", "Nights rubbing his face in the light", etc.) serves as a criterion for clarifying the rich flow of ideas, the poet's unique approach and philosophy of attitude, which prevails in the conflicting worldviews. Contrasts, the duality of life in all its

¹⁸ Galbinur, P. What came to my mind happened/ P.Galbinur. -Baku: Ozan, - 2003. -p.64.

aspects are based on the artist's creative potential, his ability to understand and evaluate life.

In the poetry of P. Galbinur, such a vivid and unique typology of imagery is defined that a certain word, phrase, verse or poem as a whole forms a serious idea about the creator. Mother, Motherland, Earth, Rose, Sun, etc. The visualization of such concepts and their essence determines the creative possibilities within the text. All of these serve to reveal the essence of the determination of ideas and to reveal the general system of the artistic-aesthetic power of the creative talent. Night//day, light//darkness, life//death etc. comparisons made through the prism of the creative worldview exhibit the diachrony, the panorama of the artist's attitude. On the one hand, these issues raised in the definition of associative ideas are connected to the scope of P. Qalbinur's creativity, and on the other hand, they reveal the possibilities of his expressiveness. The noticeable poetic figures here are "syntactic parallelisms together with word repetitions are the basis of the weight of the poem" and make the system of perfection of the literary text as a whole factual. As a fact of the text, the direction shown in the general flow of the poem, on the one hand, clarifies the essence and creative desire of the poet with the saying "I will chop up the lightless, feed myself myself", on the other hand, it is completed with the sharper and objectionable expression "without him, my nights are cruel, God". In general, the poetry of the 80s, in which P. Qalbinur was searching for a new art and a new form, manifested itself with a new human thought. Here, the issue is not the novelty of the form, but the unique ways of thinking, the new creative human concept, mainly attracted attention.

Critic T. Salamoglu's "modern Azerbaijani prose reveals the fact of true art with the artistic "discovery" of new qualities in human nature (spiritual-moral and social existence). This tendency becomes stronger in the literary process. The natural existence of a person freed from the "ideological burden" is revealed by the writer's artistic penetration into the world of his

emotions and thoughts"¹⁹opinions are also related to the essence of poetry, and the specific aspect of the poet's work, which we are talking about, is different from the traditional one by following this stream, and also focusing on originality.

In order to clarify the essence of associative thinking in Galbinur's poetry, "Words like bread", "Homeland", "If there was a snake on the moon", "Full silence", "A thousand years of wine", "My mountains are gone in my dreams", "Violet", "Three apples", In the poems "What have I lived yet", "A child cries near me", "White dry, black swan", "Nights rub the face in the light"²⁰ alliteration and assonances accurately develop phonological repetitions to clarify the essence. The antitheses, emphasized as a stylistic figure, are based on the attitude of the lyrical mood to the complex psychological depth, the situation with the contrasting situation, the reality of life. "Black; Red; Yellow; Purple; White (from the series "Colors of the Rainbow")"²¹ poems are involved in research as the essence of associative thought.

"The distances become closer", "The mountains were butterflies this summer day", "Light shines in my blood tonight", "Growing up in my eyes at night", "I am a white light", "I like the air of this house very much", "I am last autumn pomegranate on a tree"²² are examples of artistic contrasts developed in the poems considered separately, and it is argued that these poetic examples have a functional character as a code that expresses the essence of the text in the associative definition of contrasts.

The results obtained in this chapter were published in the form of reports at prestigious scientific conferences in the Republic of Azerbaijan and outside the Republic (Ukraine, Turkey)^{23 24 25 26 27 28}.

¹⁹ Salamoğlu, T.S. Ən yeni Azərbaycan ədəbiyyatı məsələləri /T.Salamoğlu. – Bakı: Səda, – 2009, – s.106.

²⁰ Qəlbinur, P. Ay bir əlçim buluddur/ P.Qəlbinur. – Bakı: Gənclik, – 1984, – s.24

²¹ Qəlbinur P. Şeirlər / "Ulduz" jurnalı, – 1984. №2, – s.14-15.

²² Qəlbinur, P. Payız məktubu/P.Qəlbinur. – Bakı: Gənclik, 1987, – s. 156.

²³ Гейбатова, А. Дж. Любовь к Богу и к Родине в творчестве Паши Гальбинура // "Теорія Та Практика Сучасної Науки Та Освіти"

The third chapter of the dissertation is entitled "**The role of the system of metaphors in the artistic whole.**" This chapter consists of two sub-chapters. In the first half of the chapter, entitled "**Unity of form and content of lyrical description**", the memory of the meaning of the word and the general view of the landscape of the genre content, as well as the integrity and completeness of the unity of form and content are kept in focus. Clarifying the level of genre and structure is the main task of this subchapter.

At the level of text//text, text//subject, language, style, speech tags, etc., take place as a whole, as it actualizes the imagination and creative possibilities of phonopoetic, morphopoetic and syntactic layers. "*Not only fluency and harmony are not enough for a poem to be poetic, but the feeling alone is not enough: it is necessary to think that this is the true content of all poetry*".²⁹ This quote from Belinski stands out as a perfect example of expressiveness in the poetry of Pasha Galbinur.

It is noted that the poems in the books "The Moon is a small Cloud like hand" (1984), "Autumn Letter" (1987), "Colorful Tears"

Міжнародної наукової конференції. – Дніпро:– 29 November – 30 November. Частина I. – 2019, – с. 339-341.

²⁴ Heybətova, A.C. Azərbaycan pœziyasında milli ruhun inikası // Al Farabi. Beynəlxalq Sosial Elmlər Konqresi materialları,– Bakı: – 1avqust – 4 avqust, – 2019, – s.113-114.

²⁵ Heybətova, A.C. Paşa Qəlbinurun yaradıcılığında Tanrı sevgisi // Karadeniz Zirvesi. II Uluslararası Sosyal Bilimler Kongresi. Rize/Türkiye, – 23Avqust – 25 Avqust, – s.681-683.

²⁶ Heybətova, A.C. Paşa Qəlbinurun yaradıcılığında lirik “mən”in təşəkkül və təkamül birliyi// Humanitar elmlərin öyrənilməsinin aktual problemləri. BSU, – Bakı: – 2020, – s.86-90.

²⁷ Гейбатова, А. Дж. Противопоставление ассоциативной мысли как сущность определенности// Міжнародної наукової конференції “Освіта І Наука у Мінливому Світі: проблеми та перспективи розвитку”. Київ /Ukraina. Part II, – 2021, – s. 254-256.

²⁸ Гейбатова, А. Дж. Психологизм поэзии П.Гальбинура и культ поэтических образов // Вестник Національного Технічного Університету України, Том 33 (71), – 2021. №2, Частина 1, – с. 268-272.

²⁹ Belinski ,V.Q. Seçilmiş məqalələri/ V.Q.Belinski. – Bakı: Gənclik, – 1979, – s. 227.

(1990), "Like Lost Longing" (1996), as well as "Star", "Literature" and art", "Azerbaijan", "Azerbaijani nature", "Azerbaijani woman", "Azerbaijani youth", "In the world of books", "Resonance", "Events" and other poetic samples published in the press are quite serious in terms of clarifying the dynamics of the poet's creativity, the picture of the improvement of the poetic system. The textual structure of both syllables and free-weight poems, the lines surrounding the lyrical embodiment, determine the creative pursuits and original thinking skills. In fact, Pasha Galbinur is one of the poets who can be of special interest by being able to draw a successful formula of the poetic example he wants to write on any subject.

In the paragraph, the poet's poetry is studied with the following approaches:

a) information provided by the literary text in the context of the semantic memory of the word;

b) factors determining the phenomenon of the text and its general picture;

c) the functional role of genre content in the integrity of the literary text, etc.

"White swan, black swan", "A child is crying near me", "Like brides waiting for their first", "You said", "To Ali Karim", "Good", "The world is in the lake of perfume", "With this love", "You didn't like green", "A spider that dies in a spider's web", "Writing is always crooked", "Far from you", "Black", "Red", "Yellow", "Purple", "Arab brother", "Salt Palace", "Shadow of light", "Crane train", "Growing up in my eyes at night"³⁰ etc. poetic examples written in different years are said to be a typical fact of the artist's approach in the field of lyrical description.

The degree of use of tradition and features of innovation are studied in the poems created by the poet in the series "Colors". It is emphasized that colors have a special place in the works of S.Mansur, H.Arif, R.Rza. The attitudes and opinions exhibited to the poetic examples created by them are considered. At the same time, it is noted that Pasha Galbinur enriched our literature in this context with his

³⁰ Qəlbınur, P. Payız məktubu/ P.Qəlbınur. Bakı: Gənclik, 1987, – s.87.

poem from the original “Colorful Tears” series based on S.Mansur's “Everything is color” and R.Rza's “Colors” series and contributed to it in this context. Information in terms of detecting genetic memory, archetypes and invariants in the series “Black”, “Red”, “Orange”, “Yellow”, “Green”, “Blue”, “Purple”, “White” is important with the function of giving (being able to give).

Attitudes towards the environment and world events are reflected in the poem “Arab Brother”³¹. It is emphasized that the poem reflects the attitude to the insidious policy of empires and the bitter fate of peoples, and is very important in terms of a deeper understanding of the essence today, as well as the course of political processes and the modern picture.

Patriotism, longing for the homeland, etc. are reflected in the poet's work. Although the feelings of patriotism are mainly expressed in the Karabakh issue, the Southern issue goes hand in hand with it in this context. Thus, the Araz River is depicted in the image of a dagger dividing the homeland into two parts, and the love for the compatriots and the homeland becomes the main meaning of the poem.

P. Qalbinur's poetry, characterized by its rich textual texture and unique methods of expression, is invaluable in terms of encompassing historical memory, ethnographic chronicle, toponymic landscape and ranking the landscape they contain as a cultural code. The ranking of the ancient Turkic homelands in the text of the poem and the sensitive attitude towards it is integrated as an example in the creative imagination. In the archaic imagination, this classification, which is rooted in some historical event, ethnic memory, is the basis for thinking about the need to pay attention to deeper layers in the textual information. All this reveals the multiplicity of creative possibilities and modeling power of P. Qalbinur's poetry in the richness of the subject matter, and the imagination formed by the text as a whole.

The second half of Chapter III is entitled "**Individuality of the means of description and expression.**" As the name suggests, in this subsection, the aesthetic principles of the poet's work, the content that

³¹ Qəlbinur, P. Ağlıma gələnələr, başıma gəldi /P.Qəlbinur. – Bakı: Ozan, – 2003. – s. 28.

determines the creative identity, the general intonation flow, the expressiveness of thought, the shades of meaning gained by syntactic figures in the text are directly selected as the subject of research. Rhythm, text intonation, and the architectural system as a whole are characterized as a criterion for creative talent and the ability to use it, as it manifests itself as a means of creating content. Researcher A.Asgarlı, speaking about depiction in Pasha Galbinur's poetry, defines its two levels:

“1) *Emotion, perception, imagination - imagery with sensory perception. This majority prevails.*

2) *Understanding, judgment, mental conclusion - imagining with logical perception*”³².

However, the researcher states that this division is conditional and emphasizes that it is not correct to put a definite barrier between the images.

The main issue highlighted in the half-chapter is the structure of Pasha Galbinur's poetry, the perfection of language, along with its function of creating content, but also the feeling of opening the content. It is noted that among the syntactic figures defined by the traditional style, the means of artistic description (epithet, analogy, metonymy, metaphor, synecdoche, symbol), the means of artistic expression (artistic question, contrast, repetition, exaggeration, inversion, irony) have an exceptional place.

The poet, rooted in the general traditions of folk poetry, presents an original poetic example to our literature through successful comparisons, taking advantage of the facts of language and the mysterious features of folk thought. For example, the multi-layered phrase "floods play a war in which spirits play" also highlights the metaphorical nature of floods by establishing a successful type of analogy in the plane of war. Repetition of words, syntactic parallels determine their success by playing a leading role in the general flow of poetry, because "*rhythm, weight and melody exist in nature and in human labor and, accordingly, have found their expression in*

³² Əsgərli, Ə. Fərdi üslubun poeziyası/ Ə.Əsgərli. Bakı: Vektor, 2017, – s.97-98.

language"³³.

The structure of Pasha Galbinur's poetry, the perfection of language, along with its function of creating content, is also characterized by the nature of the feeling of opening the content. Among the syntactic figures defined by the traditional style, the means of artistic description (epithet, analogy, metonymy, metaphor, synecdoche, symbol), the means of artistic expression (artistic question, contrast, repetition, exaggeration, inversion, irony) have an exceptional place. The content they display within the text is the basis for defining the artist's creative potential. All the prominent representatives of literary-theoretical thought analyzed them with the function of creating content, based on the works of specific artists, and emphasized that their place among the traditional methods has always been high. For example, in the poem "Salt Palace"³⁴, the poet, who shared his impressions about the Nakhchivan Salt Culture, added metaphor to the poem by using metaphors.

The system of various metaphors (means of artistic description and artistic expression) is one of the most important sources for revealing the peculiarities of the people's thinking, the degree of richness and possibility (perhaps the antiquity of the language). Pasha Galbinur was also distinguished in his work as an artist by his constant search and use of various forms of expression, his ability to master the possibilities of original delivery. Epithets, phrases, metaphors, metonymia, synecdoche, symbols, contrasts, inversions, etc., which became the decoration of his poems. As a poetic figure, he was the guarantor of the syntactic, paradigmatic, genre level integration of the text. Characterized as the grammar of poetry, these figures in themselves serve as an expression formula of the national spirit. "Silent", "Wake up", "Like light", "I am unique", "This winter night", "I know there is divine love in the heavens", "You are divine full", "My whirlwind in the White Sea", "I am so much for you I believe", "Again", "Don't cry", "Me and you", "I will write a poem for

³³ Бехер, И.Р. В защиту поэзии/ И.Бехер. Москва: Наука, 1959, – с.345.

³⁴ Qəlbinur, P. Ağılıma gələnələr, başıma gəldi /P.Qəlbinur. – Bakı: Ozan, – 2003. – s. 432.

you”³⁵ and so on has gained high integrity with rich poetic figures, phrases, wide possibilities of the national language. The poem, which begins with the line "I did not pluck Kharibulbul, Karagila", clarifies the author's rich erudition and the ability to use the ideas of the people with high skill.

The results obtained in the third chapter of the dissertation work were reflected in the form of articles in prestigious scientific journals published in the republic^{36, 37}.

In the "Results" part of the dissertation, the theses put forward during the research are presented in 7 items:

1. Pasha Galbinur, who is in the spotlight of the literary and cultural environment with his extensive creative activity as a poet, scientist, publicist, doctor, prose writer, has always attracted the attention of literary-theoretical thought with his original outlook, different approaches and interpretations in all contexts. B.Nabiyev, B.Budagov, A.Asgarli, E.Alibeyzade I.Mustafayev, Sh.Salmanov, K.V.Narimanoglu, G.Gahramanov, M.Seyidov, R.Azade, A.Abdullazade, Y.Samadoglu, A.Mammadov, V.Guliyev, M.Ismayil, M.Aslan, Gabil, I.Rahimli, V.Samadoglu, V.B.Odar, F.Sadiq, Sh.Rza, S.Rustamkhanli, S.Murtuzayev and others. The sensitivity of the representatives of literary-theoretical thought to Pasha Galbinur's poetry stemmed from the idea of forming his artistic imagination. The analysis aims to clarify the conceptual nature of the style and thinking features of the writer's work and the original methods of animation.

2. Pasha Galbinur's poetry is factually perfected in the field of environment and creative originality. The energy sources of the artist's work, based on the tendencies and tendencies manifested in the poetry of the 70s and 80s, essentially added an additional tone to his works

³⁵ Qəlbinur, P. Ağılıma gələnələr, başıma gəldi /P.Qəlbinur. – Bakı: Ozan, – 2003. – s. 432.

³⁶ Heybətova, A.C. Paşa Qəlbinur Azərbaycan sərbəst vəznli şeirinin yaradıcılarından biri kimi / – Bakı: Pedaqoji Universitetin xəbərləri, – 2019. №2, – s. 59-64.

³⁷ Heybətova, A.C. Müasir Azərbaycan poeziyasında ənənəvi mövzu və ideyalar (Paşa Qəlbinurun yaradıcılığı əsasında) // – Naxçıvan: Elmi Əsərlər. NU, – 2021. №1, – s.178-185.

and became the basis for the emergence of creative potential. Perfect self-perceptions of the ethnic system, codes of behavior and thinking of the national-spiritual memory are determined by the specificity of the methods of perception and presentation in the new conditions. The concept of creativity, which is based on the criteria of the modern literary and cultural environment, is based on the spirit of the 60s, and forms a serious picture with its essence-oriented tendency. Pasha Galbinur is one of the most talented representatives of this renewal who contributed to literature.

3. Pasha Galbinur's poetry, based on the traditions and peculiarities of individual style, also forms a successful image in terms of the perfection of formal structures and specific formulas of genre typology. The structural schemes of his poems in syllables and free scales are characterized by the ability of the form to create its own content. The phenomenon of text, the memory of the meaning of the word, is integrated with all the possibilities in the content-creating function of the genre. Rather, it is loaded on the perfect imagination as a guarantor of the integrity of form and content.

4. The oral and written wing of Azerbaijani poetry has always been characterized by enrichment in the field of tradition and innovation, including the works of Pasha Galbinur from the earliest examples. All this is manifested in the artistic and aesthetic ideas of the ethnic system and the culture it encompasses. The sources of thought of Pasha Galbinur's poetry are invaluable in terms of showing the vitality of the tradition and what features it contains, based on them at all levels. The rich life of the people, the memory of folklore, initial ideas, beliefs and desires, desires and aspirations, the credo of attitude to nature, society and man are taken as a basis.

5. Pasha Galbinur's poetry is defined by the necessary texture in order to clarify the general picture of the literary-historical experience and the evolutionary process of the free poetry tradition of Azerbaijan. In general, one of the issues that has recently come to the fore in the analysis of literary and theoretical thought is the sensitivity to the essence of the historical dynamics of the free poetry tradition. The established syllable model of Turkish poetry, with its perfection and the process of enrichment of various examples, opens the way to more

detailed approaches in terms of both historical and ethnic identity. The tradition of free poetry, which is the main model of self-expression in Pasha Galbinur's poetry, is connected with the historical roots of the ethnos's initial creative ideas.

6. Pasha Galbinur's poetry, in all its essence, acquires important value as an indicator of ethnic memory, as well as by expressing the rich ethnic system of the people. The use of examples of folklore, such as bayati, song, proverb, parable, legend, tale, saga, epic, etc. has manifested itself at various levels. For example, at some points, the poet added food to the literary text by creatively adding a folk bayat or a certain line, verse and verse of a song, and ensured its success as an example of art. "Three apples", "Our mountains are gone in my dream", "Shusha mountains", "There is a house in Gilatagh", "Let's rain to Karabakh", "An arabian brother", "I am a white light", "My world", "Fortune teller", "Lost as longing", "The phone you turned off", "You are divinely complete", "You are going" and the other his poems are a typical example of this.

7. Pasha Galbinur's poetry opens the way for typological analysis in all contexts. It is defined by a perfect imagination, from text types to hypertextuality. Because the writer's choice of subject, methods of approaching it, as well as methods of expressing the creative intellect in the artist's thinking are always characterized by originality. Rich creative talent, unique approach technology, perfection of the poet-technological system are factual in Pasha Galbinur's poetry. The perfection of the phonopoetic, morphopoetic system, the possibilities of modeling the syntactic level, the load of thought of the verse, the function of superposition and superconsciousness reveal the comprehensiveness of creative talent in all its aspects. Sound symbolism, sound associations, genre paradigm, level of semantic modeling, aesthetic sign function of the text, etc. manifested in the poet's work as a whole determines the place of Pasha Galbinur in the modern literary and cultural environment.

The main content of the dissertation is reflected in the following published scientific works of the author:

1. Heybətova, A.C. Bədii ədəbiyyatda azərbaycançılıq ideologiyası // “Mədəniyyətlərarası dialoqda bədii ədəbiyyatın rolu” Beynəlxalq Elmi Konfransın Materialları. – Sumqayıt: – 4 dekabr – 5 dekabr, – 2018, – s.432-434.
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3. Heybətova, A.C. Paşa Qəlbinur Azərbaycan sərbəst vəznli şeirinin yaradıcılarından biri kimi / – Bakı: Pedaqoji Universitetin xəbərləri, – 2019. №2, – s. 59-64.
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