

REPUBLIC OF AZERBAIJAN

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ABSTRACT

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Philosophy

FORMATION, DEVELOPMENT STAGES AND PROBLEMS OF AZERBAIJANI FREE VERSE

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INTRODUCTION

Relevance of the topic and its degree of development. For nearly two centuries, free verse, called by different names (futurism, free verse, verlibr, etc.), has been widespread and one of the most popular poetic forms in the world. Although each nation has its own national poetic forms, they are united in this form of poetry. From this perspective, free verse has also become the national poetic form of each nation. Since its inception, this poetic form has taken an important place in the literature of French, German, English, Russian, Polish, Turkish and other nations. After the 20s of the 20th century, the free verse, which became famous with representatives such as E. Verkharn, W. Whitman, Pablo Neruda, V. Nezval, and N. Hikmet, went through a unique development path in world poetry and became one of the most used forms of Azerbaijani poetry as well.

One of the greatest events of XX century Azerbaijani poetry was the emergence of free verse in the national literature and its confirmation as a new poetic form within a short period of time. Looking at this development path, one can observe the process of withdrawing free verse from the literary process towards the end of the 1930s. If towards the end of the 20s strong inclination towards free verse was felt, in the late 30s the future of free verse itself was questioned. There were certain objective and subjective reasons for this process; one of them was the weakening of the position of free poets on a general scale in the Soviet Union. Azerbaijani free verse was characterized by a new trend of development starting from the late 50s and the 60s, and becomes a movement.

One of the features characterizing the relevance of the problem is the analysis of the stages and problems occurring in free verse, its development stages in the theoretical context, the serious change in quality and essence, and the renewal of a new style, a new protagonist, and means of artistic description and expression as a result of this change. One of the factors determining the urgency of the topic is to systematically investigate the

development path, stages and problems of free poetry in a new direction, which has been the subject of debate in literary criticism and literary studies for a long time.

From the time when this poetic form entered the national poetic arena, certain opinions were expressed about its characteristics, and articles related to its theoretical issues were written. This process started when free verse entered the literary process. Studies written about free verse can be divided into three groups according to their content and character:

1. Works of the literary critics who wrote about the role of free verse in the literary process

2. Theoretical issues of free verse. This group includes not only the theoretical issues of free verse of Azerbaijan, but of free verse in general

3. The way of development of free verse, its problems and the research of its representatives in literary studies.

The theoretical and practical issues of free verse was in the focus of the literary process of the 50s, many articles were written and researches were conducted about this topic. Theoretical and practical problems of free verse are the object of research in the articles and studies such as "About the language and metre of our poetry" by M.C. Jafarov, "Azerbaijani Soviet poetry" by A. Agayev and etc.¹ This poetic form was theoretically and systematically investigated by theoretician scientist M. Aliyev. Many theoretical issues of free verse are also analyzed in his researches, such as "Rhyme richness of Azerbaijani poetry", "Rhythmic means of Azerbaijani poetry. Alliteration", "On the problem of parallelism in Azerbaijani poetry", "Azerbaijani poetic art", "Literary theory" and etc.²

As free verse gained the right of citizenship in Azerbaijani poetry, it entered the research orbit of literary studies, and preliminary researches were conducted on the way of its

¹ Cəfərov, M.C. Şeirimizin dili və vəznı haqqında Füzuli düşünür //– Bakı: -Elm, – 1959. – s. 206-223.

² S.Ağayev, Ə. Azərbaycan sovet poeziyası (1920-1970). İnkişafın əsas meylləri // –Azərbaycan, 1974, №3, – s. 178-194.

development. The literary critic A. Abdullazade's monograph "Poets and Ways" examines the ways of development of Azerbaijani free verse, while the essence, character and expressive possibilities of this metre were studied in the works of R. Rza and N. Hikmet. Again, A. Abdullazade's monograph "Sorrows of the fire" is dedicated to the work of R. Rza, a prominent representative of Azerbaijani free verse.³ The problems of free verse have been one of the constant research objects of literary criticism. In the studies conducted by I. Habibbayli, N. Alakbarli, Sh. Alishanli, V. Yusifli, T. Alishanoglu, B. Ahmadli, J. Yusifli, Sh. Adilli, N. Atabayli and others, many ideas were expressed regarding the creation of free poetry, problems of form and structure, and the path of historical development.⁴

Episodic theoretical studies were conducted on the essence, structure, inner harmony, metre, form of free verse, and they tried to evaluate the place and position of the art of poetry in the general harmony. Researches of eminent researchers such as M. Adilov, A. Akhundov, S. Abdullayev on the theoretical issues of free verse in Azerbaijani literary studies attract attention due to their theoretical nature. The language and style problems of free verse were also touched upon in the studies such as "Language and artistic perception" by S. Abdullayev, "Alliteration" by M. Adilov, "Art of poetry and language" by A. Akhundov, "Artist, word, style" by K. Jabbarov and etc.⁵

The goals and objectives of the research. The main purpose of the research is to investigate the place, history, development ways and stages of free poetry in Azerbaijani poetry. The problem is investigated on the basis of the best free verse examples of dozens of poets who wrote and created in this period. Fulfillment

³ Əliyev, M. Azərbaycan şeirinin qafiyə zənginlikləri // – Ulduz, -1982, № 6. s. 51-54; Azərbaycan şeirinin ritm vasitələri. Alliterasiya/ – AMEA Xəbərləri. Dil, ədəbiyyat, incəsənət seriyası, – 1982, № 3. – s. 86-90; Azərbaycan şeir sənəti //– Bakı: – Nurlan, – 2000. -184 s.; Ədəbiyyat nəzəriyyəsi //– Bakı: – Elm və təhsil, – 2012. 480 s.

⁴ Abdullazadə, A. Şairlər və yollar //–Bakı: Elm, -1984. -224 s.; Od nə şəkdi. –Bakı: Azərbaycan Dövlət Nəşriyyatı, -1990. -282 s.

⁵ Həbibbəyli, İ. Milli sərbəst şeirin üvertürası //– Azərbaycan, -2020, 19 may. -s. 6.

of the following important goals and tasks related to the problem is also envisaged:

- Reviewing the historical and theoretical issues of the emergence of free poetry in world literature;
- Analyzing the process, history, development path of free poetry in Azerbaijani poetry;
- Analyzing the initial search stage and formation process of free poetry;
- Determining the place and position of Azerbaijani free verse in poetry;
- Investigating the path and stages of Azerbaijani free poetry and determining the stage classification;
- Determining the characteristics of Rasul Rza;
- Investigating the features of associativeness and intellectuality in free poetry of the 1960s;
- Examining the development path and problems of free poetry on the eve and period of independence;
- Analyzing the manifestations of modernism and postmodernism in contemporary free poetry; and so on.

Methods of the research. Historical-chronological, analytical-typological, as well as aesthetic, idea-artistic analysis methods were preferred in the study of literary, artistic, scientific-theoretical materials related to the problem of free poetry, while chronological, time and space principles were followed. During the analysis of both literary and artistic samples and scientific-theoretical materials related to the problem, as well as research within a specific time, the principle of historicity and modernity was taken as the basis, objective evaluation was preferred and the revealing the scientific objectivity was sought.

Main clauses defended. In the dissertation, the poetry of a period of about one hundred years and studies related to this topic are involved in the research. If we take into account that this era consists of socialism and independence periods, and each period has its own perspective on literature, we will witness a different and contradictory concept. Taking these into account, the following propositions expressing the problem of free poetry are defended in

the dissertation:

- The emergence of free poetry in world literature and its theoretical issues;
- The emergence and initial development process of Azerbaijani free poetry;
- Azerbaijani literary criticism's attitude towards free verse and free verse discussions;
- The first examples of Azerbaijani free poetry and the formation process;
- N. Hikmet, M. Rafili, S. Vurgun, M. Mushfiq factor in Azerbaijani free poetry;
- Stage classification of Azerbaijani free poetry;
- Problems of decline and development of Azerbaijani free poetry;
- R.Rza and A.Karim stages of Azerbaijani free poetry;
- Problems of formation of individual poetic styles in Azerbaijani free poetry;
- Development problems of free poetry on the eve and period of independence;
- The problem of associativeness, intellectuality, rhythm, intonation, contrasts in free poetry;
- Manifestations of modernism and postmodernism in free poetry; and so on.

Scientific novelty of the research. The novelties of the research work can be summarized as follows:

- The emergence of free poetry in world literature and the attitude towards it were investigated and justified in the research work;
- It was revealed when Azerbaijani free verse appeared, which poems were first written as examples of free verse;
- It was shown that Azerbaijani free poetry first emerged under the name of futurism;
- It is justified by the examples that the first Azerbaijani free poets were Ismayil Hikmat and Ali Nazim;
- The process of initial formation of Azerbaijani free poetry,

creativity of its representatives was analyzed;

- The stage and problem classification of Azerbaijani free poetry was carried out and the creativity of individual poets was analyzed accordingly;

- The creativity of individual free poets who have contributed to the development of Azerbaijani free poetry was given priority and their services in the development of free poetry were shown;

- Poetic problems of free verse creation (rhythm, intonation, repetition, parallelism, etc.) were investigated;

- The problems of free poetry on the eve and period of independence were analyzed;

- The manifestations of modernism and postmodernism in free poetry were included in the analysis;

- The conclusions of the world and Azerbaijani literary studies regarding free poetry were objectively addressed and references were made to reveal many facts.

Theoretical and practical importance of the work. The research work can be used in solving the actual problems of contemporary Azerbaijani literary studies, in seminars and workshops on Azerbaijani literature and poetry in higher education institutions, secondary general education and specialized schools. The research work can also be used in the studies conducted on the history, theoretical issues, development path and stages of free poetry, and in the course lectures on the history of literature and the history of poetry.

Research approval and implementation. The topic of the research work was approved by the Scientific Council of the Nizami Ganjavi Institute of Literature of ANAS and the Problem Council on Literary Studies and was carried out in accordance with the main scientific directions of the 20th century (Soviet period) Azerbaijani literature department of that Institute. The plan-prospectus of the topic was discussed in the 20th century (soviet era) Azerbaijani literature department, and the main scientific results of the research were reflected in the articles, theses, reports and speeches at conferences published by the applicant in various impact factor and prestigious scientific publications such as Scobs.

The structure and total volume of the thesis with markings. The dissertation was written in accordance with the requirements set by the Higher Attestation Commission under the President of the Republic of Azerbaijan. Dissertation consists of introduction (19,059 conditional characters), four chapters with three paragraphs each (Chapter I (100,905 conditional characters), Chapter II (90,228 conditional characters), Chapter III (84,128 conditional characters), Chapter IV (124, 291 conditional characters), conclusion (8, 457 conditional characters) and the list of used literature. The total amount of the dissertation is 450, 842 conditional characters.

THE MAIN CONTENT OF THE RESEARCH

In the "**Introduction**" part of the dissertation, the factors determining the relevance of the topic are substantiated, scientific innovation is determined, its practical and theoretical importance is indicated, its subject and object, goals and objectives are determined, information is provided about the level of development of the problem, methodological bases, the structure and approval of the research.

Chapter I of the thesis, consisting of three paragraphs, is called "**Theoretical problems of free verse and its poetic issues**". The 1st paragraph entitled "**The history of creation of free poetry and its development path in the theoretical context**" examines the development path, historical and theoretical problems of free poetry as a poetic form. It is noted that the poetic form of free verse appeared for the first time in France in the second half of the 19th century. J.W. Goethe, H. Heine, I.F. Gelderlen in Germany, W. Blake, W. Whitman in English literature, A.P. Sumarokov and others in Russia used this poetic form for the first time. In the 19th century, this poetic form was widely used; in the works by V. A. Zhukovsky, A. A. Delvig, F. N. Glinka, M. Y. Lermontov, A. A. Fet and others, verlibr elements were either a majority or their first examples were created. From the 70s of the 19th century, including the beginning of the 20th century, verlibr poetic movements increased and grew. A. Rimbaud, J. Laforgue, A. de Reine, E. Verkharn, G. Apolliner, P. Eluard, F. T. Marinetti,

T. S. Eliot, I. Bexer, P. Neruda, Nazim Hikmet and others are the most prominent representatives of free poetry known in the world. Free verse was first introduced into the vocabulary of the language under the name *verlibr* (*vers libre* in French) by the French writer Gustave Kahn in 1884. Z. Asgarli is of the opinion that: "*The first examples (of free verse - G.A.) were created in the second half of the 18th century by poets such as W. Goethe, H. Heine (German), W. Blake (English), and began to spread as of the 70s of the 19th century*"⁶. However, for some reason, examples of free poetry created in the 18th century are not addressed in scientific literature. Information about the creation of new examples of free poetry from the second half of the 19th century is confirmed by all sources. This form of poetry was used for the first time in 1872 by Rimbaud (1854-1891) in his poems "Mouvement" and "Marina". This poetic form was widely used in A. Rimbaud's book "illuminations". Walt Whitman's (1819-1892) "Leaves of Grass" and Charles Baudelaire's (1821-1867) "Les Litanies de Satan" poems were written in this poetic form. In the works of Rainer Maria Rilke (1875-1926) and Emil Verkharn (1855-1916), *verlibr* form was also developed. In these poems, the requirements of the traditional poetry form were not strictly followed and a new poetic form was applied. However, at that time this form of poetry was known as "*verlibr*" (French-*vers libre*). The name *verlibr* was also applied to the work of English poets known as Imagism at the beginning of the 20th century. The free verse, which was born under the name *Verlibr*, was manifested and named in different ways in the poetry of different peoples in later times. Free verse is particularly common in English-language poetry of the 20th century; this poetry is completely free from the weight-rhyme system. In many poetic examples, syllabism (equal number of syllables and stress in a verse), tonism, rhyme measure, and regular clauses of poetic speech are not followed. There are common features of free poetry that goes through different stages in the artistic thinking of different nations. From an aesthetic point of view, conventional

⁶ Ələkbərli, N. Sərbəst şeir haqqında üçüncü söz //– Ulduz, -1993, № 3-4. s. . 49-52.

poetry is a concrete expression of the category of artificiality, while free poetry is considered an artistic-aesthetic category. All components of free verse (style, means of poetic expression, allusion, etc.) are modern. This form is a new poetic system that does not obey the traditional, classical rules of versification and consists of lines, each of which is qualitatively independent of the previous one. Free verse has different number of syllables, different temporal order, melodic (tonic), harmonic (timbral) structure. This poetic form has its own word groups and can have a different number of lines. Thus, it is not mandatory that the lines of the poem follow the same rhythm and intonation from the beginning to the end, its rhythm and intonation can also change after each idea.

While defining the typology of accent rhythm in his book "Typology of the Formal Structure of Russian Literary Text", Vladimir Burich (1932-1994), one of the prominent representatives of Russian free poetry, stated that the human language consists of different systems (phonetic composition, grammatical composition, lexical composition) and the repetition of any unit of these systems creates a unique rhythm. According to him, the science that studies all types of language rhythm is called rhythmology, and it is considered a part of general rhythmology. At this time, one should also take into account the unique features of the Russian language.⁷ B. Tomashevsky expressed his dissatisfaction with the lack of scientific classification of free poetry and wrote: "*...It is clear that the rhythmic features of a specific verse should be based on the maximum, not the minimum. The analysis of free poetry should be done not by finding a general formula, but by finding special forms.*"⁸

Free poetry is defined by two names in Azerbaijani theoretical literary studies; futurism and free verse. Lately, the phrase of "independent poetry" is sometimes used, but this phrase has not yet fully settled as a term. As in world literature, free verse did not appear in Azerbaijani literature under the name *verlibr*. In the press, this

⁷ Alişanlı, Ş. Ədəbi-bədii düşüncənin sərhədləri //–Bakı: Sabah, -2010. -360 s.

⁸ Yusifli, V. Poeziyanın yolları və illəri (1960-2000-ci illər) //–Bakı: -Mütərcim, -2009. -404 s.

name was recognized and evaluated as futurism by literary criticism for a while. Thus, one of the first free poets, Ali Nazim, published his poems *under the title of futurist poetry* when they were published in "Dan Ulduzu" magazine in 1926⁹. This kind of approach could also come from the fact that free verse was not yet familiar to the literary process. On the other hand, most futurists widely used this form to express their poetic ideas.

Free verse, which "set foot" in Azerbaijani poetry in the 1920s, has become a subject of theoretical debate, many theoretical debates and discussions have taken place around it. These debates and discussions can be divided into several groups:

- a) about the free verse itself, its essence and character;
- b) about the structure of free verse;
- c) about the content of free verse;
- d) about the development ways of free verse.

In all cases, it can be observed that with its arrival, free poetry opened a new field of discussion in the literary environment and theoretical thought, and revived the literary process.

In the 2nd paragraph entitled "**Problems of Azerbaijani free verse poetics**" of Chapter I, the poetics issues of free verse are studied. In the 1920s, when this form came to the national poetic space, if the question was whether it was a good form or not, there is no such discussions today. In his article "The first word about free verse" written in Moscow, M. Rafili, who himself wrote free verse for the first time, evaluated this poetic form as "one of the most interesting events in the development of Azerbaijani proletarian literature". M. Rafili appreciated the free verse as a new trend and image (form) and saw that it was advancing "on the path to gaining the right to citizenship" in national poetry¹⁰.

In the 20s, when the first examples of free poetry were being created, there was a serious quality change in national poetry. However, this change was not to be via the denial of old forms, on the

⁹ Əlişanoğlu, T. Şeirimizin gümüş dövründən fraqmentlər //–Tənqid.net, -2011, №8. - s. 145-162.

¹⁰ Əhmədov, B. XX yüzil Azərbaycan ədəbiyyatı. Mərhələlər, problemlər, istiqamətlər //–Bakı: -Elm və təhsil, -2015. -576 s.

contrary, the experience of old literature could be used to create new literature. In fact, M. Rafili, who created two examples of free verse and published four books of poems in this first decade, was innovative in his ideas about the new form. However, existing ideas and theories about proletarian literature confused his ideas, resulting in contradictory conclusions. In response to M. Rafili's article, M. Rzaguluzada's article entitled "A second word about free verse" was the result of literary criticism paying attention to this issue¹¹.

In his article "Around New Tasks" (on issues of content and image in proletarian literature) critic Ali Nazim generally considered the appeal to free verse to be a development. According to him, aruz is "dead metre", "does not change", so it is difficult to make any innovation within it. Therefore, he said that proletarian poems written in this style remind us of the era of Fuzuli and Hamid. The young critic was not very positive about the syllable metre and claimed that it was not as broad as it should be. Here, the critic defined the two paths facing young people; either to go back to Aruz, or take the path of free verse¹². Like M. Rafili, A. Nazimi was more interested in proletarian literature, and proletarian ideas were prominent in his thoughts. In relation to the syllable, the critic's bias in his opinions and his wrong thinking about the future of the syllable are confirmed once again by the further development of this form. All this has conditioned the enrichment of free verse. This enrichment took place in several directions:

1. The technique of artistic development in the poem has changed, the elements of architecture (artistic description and means of expression, rhythm and intonation, etc.) have been updated;

2. Imagery and objectivity increased in the poem, visuality entered its structure;

3. New shades were added to the semantic content of the poem, and a new national poetic system of the poem was formed;

¹¹ Yusifli, C. Azərbaycan poeziyasının Əli Kərim mərhələsi -Bakı: -Adiloğlu, – 2005. – 176 s.; Ədilli, Ş. Azərbaycan şeirində forma məsələləri //– Bakı: -2014. -156 s.

¹² Ədilli, Ş. Azərbaycan şeirində forma məsələləri //–Bakı: – 2014. -156 s.

4. The expressive possibilities, internal musicality and rhythmic melody of the poem have been updated;

5. Poetic detailing and visuality became more visible in the poem, and stylistic elements increased;

6. Variations of the poem within a single rhythmic-melodic context gained a new content through word and sound repetitions.

One of the factors that enriches the poetics of free verse is the addition of new shades to its semantic content. In this respect, Azerbaijani free poetry has passed a new path of development. The contrast and philosophical shades in the poetic description of events and subjects in the free verse of the 1960s enriched the content of the poem and the worldview in the poem acquired a new quality. In the poems of B. Vahabzadeh, V. Samadoglu, R. Rovshan, F. Goja, N. Hazanzadeh, it is often possible to find the description of contrasting thoughts.

In the poetics of free verse, rhythm and melody also give it new stylistic qualities. Thus, some of the factors that ensure unity of form and content in free poetry is rhythm and intonation. Poets who write and create in free verse have paid attention to rhythm and melody from time to time. One of the prominent Russian theorists of poetics, B. Tomashevsky, highlights importance of rhythm: *“When we say rhythm, we mean a certain sound organization of speech. When we talk about speech, rhythm, we mean no other relationship, but a sound system, a sequence of sounds. But the word “rhythm” by itself means little, because a certain regularity, a certain sound organization also exists in prose”*¹³.

In the 1960s stage of Azerbaijani free verse, sound and word repetitions become one of the main means of gaining content of the poetic load of the poem. Sometimes double words and a hyphen are added here. All this allows to see the object of description in the poetic text from different angles. Sometimes the repetition of any sounds and words is not only necessary to create associations, but also increases the meaning of the thought.

¹³ Atabəyli, N. Azad şeir və onun poetikası // – Bakı: -Step, -2017. -350 s.

The 3rd paragraph of this chapter entitled "**Stage classification of Azerbaijani free verse**" is dedicated to the problem of the stage of free verse. It is possible to come to certain conclusions about the path of its development, the stages it passed, and its place and position in the space of poetry within the time frame that has passed since the arrival of free verse in Azerbaijani poetry. At the same time, the development features of free verse in terms of form, content, and means of artistic expression have also changed and updated according to these stages. In the 1920s, the night of futurism creativity organized by young people was met with some opposition. M. Huseyn, a young critic wrote about this opposition: *"Here (in the futurism night - G.A.) there were many attacks on the young writers who read their works by competent teachers and those who have the specialty of literature. First of all, let's admit that it is impossible to turn a blind eye to the new trend and try to eliminate it soon"*¹⁴. Among the works written by the Futurists, there were also artistic examples that were more like prose than a poem without rhyme or image, which, if not read intonation, would not be understood and had no value. Despite this, free verse gradually managed to find its own way, and gradually positioned itself in proletarian literature, with aruz and syllabic Azerbaijani poetry. During this period, the number of free verse writers began to increase; After I. Hikmat and A. Nazim, poems by N. Hikmet and M. Rafili entered the literary process as the first examples of free form. After them, poets such as S. Vurgun, R. Rza, M. Mushfiq, O. Sarivalli, N. Rafibeyli created their first works in free verse. However, there are great differences between the world view of the first free verse and the current one, between the first free verse poets and contemporary poets. If the first free verse poets opened a front against aruz and syllable, later a "reconciliation" was formed between these two forms and their supporters.

Academician Agamusa Akhundov divides the development of free verse in Soviet literature into two stages. One of these stages begins in the 1920s and 30s, and the second stage begins in the early

¹⁴ Abdullayev, S. Dil və bədii qavrayış //–Bakı: Yazıçı, -1989. -167 s.;

1950s.¹⁵ Of course, this study was conducted in the late 1970s, and the author's goal was not to investigate the stages of free verse. Therefore, it is necessary to review the stages of development of free verse. The path taken by Azerbaijani free verse in terms of poetic development can be roughly defined as follows in the context of the stage:

1. The stage of emergence and formation of Azerbaijani free verse. This period starts from the beginning of the 1920s (the period when the first poetic examples were published) and continues until the repression of the 30s.

2. Decline stage of Azerbaijani free verse. This period starts from the mid-30s and lasts until the mid-50s. At this stage, only a handful of free verse examples were created.

3. Revival of Azerbaijani free verse. This stage lasts from the mid-50s to the early 60s.

4. Change of Azerbaijani free verse in terms of style, form and content. This phase spans the 60s and 80s, and free verse experiences its new heyday.

5. The period of independence of contemporary Azerbaijani free verse. This period continues from the mid-90s until today. However, even in this period, we see that free verse passes through "ism"s in different ways.

Very few poets participate in the formation of the first stage of Azerbaijani free verse. These poets were mostly beginners. With the exception of I. Hikmat (he also had only two or three famous poems), A. Nazim, N. Hikmet, M. Rafili, S. Vurgun, R. Rza, M. Mushfiq, O. Sarivalli, who wrote and created in this period, had just started their creativity. In the first periods of their creativity, they did not completely master free verse, but only paid attention to the aspects of image, that is, form. M. Rafili faced Verkharn's poem with a revolutionary, militant spirit, Walt Whitman's "optimistic and cheerful verse" believing in the future happiness of human society, Mayakovsky's publicism, and welcomed the national poem with

¹⁵ Adilov, M. Alliterasiya. Azərbaycan dilinin üslubiyatı //–Bakı: Maarif, – 1970, 320 s.;

certain objections. In the free verse of this period, proletarianization was the leading line in the content. One of the main features of this stage was that all examples written in free verse were not artistically high, did not follow the requirements of the form, and proletarian thinking played the main role.

It is difficult to determine its place in the literary process, since no valuable examples of free form were created in the 40s. Rather, free verse does not occupy a significant place in the poetry of the 1940s. Since the middle of the 1950s, free verse entered its new stage with the work of R. Rza. This stage can be characterized as the period when poetic thinking was enriched with new forms, artistic description and means of expression, both in R. Rza's works and in Azerbaijani free verse in general.

R. Rza, who was alone at the beginning of the third stage of free verse, was increasingly joined by new free poets. Free form was leading in the creativity of poets. A. Karim, A. Kurchayli, A. Salahzade, N. Hasanzade, A. Abdullah, T. Abdin, F. Goja, A. Abdullazade, F. Sadiq, R. Rovshan and others. In this period, free verse not only developed in terms of quantity, but also changed in quality, content and essence, and took an important place in the space of poetry. In the third stage, free verse turned into a movement, it experienced its most dynamic and active period. This can be clearly seen in the free poems of this period of R. Rza's creativity. His "Colors" and a series of poems dedicated to Mirza Jalil differ from his previous work in terms of semantics, which was related to the entry of free verse itself into a new stage. The same process is characteristic of A. Karim's free poems. Along with imagery in his artistic texts, the arrangement and system make the architecture of the poem beautiful and memorable.

The architectural and structural changes of free verse, which began in the early 1960s, ended in the mid-1980s. With associative poetry, the poetic possibilities of free verse expand and become richer. In terms of rhythm, intonation, and harmony, free verse entered its new stage. At this stage, both the 60s and the 70s expand their free possibilities in their poetic creations. Innovations in the poetic breaths of I. Ismayilzadeh, A. Salahzadeh, R. Rovshan, and V.

Samadoglu changed the theme and problematic landscape of free verse in general. It is with their creativity that the associative way of thinking increased in free verse, and the technique of artistic stimulation played a key role in poetic construction. One of the morphological signs of free verse of the 80s is the manifestation of detailing and naming in poetic understanding.

Free verse was back on the scene with elements of modernism and postmodernism starting from the mid-90s. Elements of modernism and postmodernism are clearly visible in the free poems of poets, such as Adil Mirseyid, Kamal Abdulla, Rustam Behrudi, Chingiz Alioglu, Rasim Garaja, Murad Khohnagala, Etimad Bashkechid and others.

The provisions obtained in the first chapter are reflected in the author's articles published in scientific journals.¹⁶

Chapter II of the dissertation is called "**Problems of formation of free verse of Azerbaijan**". Paragraph I of this chapter entitled "Initial search stage of Azerbaijani free verse " examines the formation problems of national free verse. Evidently, free verse came to the national poetic thought from outside. In a very short time, N. Hikmet's poems "traveled" from Moscow to Baku and became a factor directing the literary process of the 20s, and soon free verse became the leading branch of M. Rafili's creativity under the influence of N. Hikmet. The fact that N. Hikmet's poetic thinking was close to the national poetic thinking increased its functionality even more. His poems had a power and force that would change poetry in terms of subject and problematics, style and rhythm. The poet managed to create a new rhythm and harmony in order to show the determination of the society, which was changing under the influence of political processes to prevail, and brought elements of political struggle to the poetic thinking:

*Axın var,
günəşə axın!
Günəşi zəbt edəcəyik,
Günəşin zəbti yaxın!*

¹⁶ Axundov, A. Şeir sənəti və dil //– Bakı: -Yazıçı, -1980. – 159 s.

*Biz torpaqdan, oddan, sudan, dəmirdən doğulduq,
Günəş əmizdirir körpələrimizə arvadlarımız.
Torpaq qoxur mis saqqallarımız!
Nəşəmiz isti,
igidlərin yuxularında yanan
o "an"
qədər isti!...¹⁷*

*There is a flow,
Flow to the Sun!
We will conquer the Sun,
We will conquer soon!
We are born of earth, fire, water, iron,
With sunshine our wives feed our children.
Our copper beards smell like earth!
Our joy is warm,
warm like the "moment",
burning in the dreams of the gallant!*

The role of N. Hikmet in the formation of free verse in the Azerbaijani poetry of the 20s is not limited only to his publication in this literary process, but also the maturation of the new generation of free poets under the influence of his poems. It is obvious from the poems and articles of both A.Nazim and M.Rafili that N.Hikmet factor is the main factor in the formation of today's poems and the new concept of art. Even though M. Rafili himself was one of the first creators of free verse, he spoke as a supporter of its inclusion in Azerbaijani literature with N. Hikmet and wrote: "*The history of the free verse trend, ideological and artistic organization and becoming a movement started exactly from this moment (after 1927).*"¹⁸.

I. Hikmat, A. Nazim, N. Hikmet and M. Rafli occupy an important place in the initial search stage of free poetry. Of these, M.

¹⁷ Cabbarov, X. Sənətkar, söz, üslub //–Bakı: -Azərbaycan Dövlət Nəşriyyatı, – 1993. -199 s..

¹⁸ Əsgərli, Z. Poetika: izahlı sözlük //–Bakı: -Elm, -2014. –s.202-203.

Rafili was the last to join the train of free verse. When I. Hikmat and A. Nazim left the front of free verse, M. Rafili joined this line and carried its weight together with N. Hikmet until the beginning of the 30s. However, in scientific literary studies, M. Rafili's services in free poetry are often forgotten, and even his creativity in this field does not receive its scientific evaluation. It is only necessary to say that until 1935, 4 books of poems by M. Rafili were published, all of which were written in free verse.

In the late 1920s and early 1930s, Azerbaijani free verse experienced its formative period. In this period, along with the works of A.Nazim, I.Hikmat, N.Hikmet, and M.Rafili, the works of S.Vurgun, M.Mushfiq, and R.Rza, who later became classics of Azerbaijani Soviet poetry, are among the factors that determine the path of the poetry of this period.

The period of formation of Azerbaijani free verse is studied in the paragraph "**Problems of formation of Azerbaijani free verse**" of Chapter II. At that time, the poetry of the new era was also required to be revolutionary in content, glorify the development of the century, and describe materialist and dialectical life in ideology. In this sense, the proletarian thought could be better expressed in free verse. At least the literary criticism of the time approached free verse from this position, and considered it impossible to describe the new proletarian thought with the old weight and means of expression. Poets such as S. Vurgun, R. Rza, O. Sarivalli, M. Dilbazi, N. Rafibeyli, who came to literature in this period, also wrote and created in this form. In addition to traditional poetry, traces of newly emerging free verse can be clearly seen in S. Vurgun's work. Even it is possible to say that, the poems he wrote in free verse occupy one of the important places in his creativity. In a very short time, the poet wrote "Poet's Oath", "Lantern", "Report", "Rot Front", etc in free verse and announced his new poetic manifesto. In his poem "Poet's Oath" written in 1929, he gave the first announcement of his separation from his past in a free verse:

*Bilənlər bilir,
On beş il əzəl,
Bu gün tirək-titrək*

*Şeir yazan bu əl,
At tumarladı, yer qazdı.
Güllü bir yazdı:
Anamın gözlərində dalğalanan,
Alışıb yanan
Bir bahar buludu vardı.
O gözlər,
ağlar, ağlardı¹⁹.*

*Those who know, know
Fifteen years ago,
These hands,
Writing poems,
Trembling today,
Would stroke horses, dig the ground.
It was a flowery spring:
There was a spring cloud,
Waving in my mother's eyes,
Catching fire.
Those eyes,
would cry, cry.*

30-cu illərin əvvəllərində S.Vurğun sərbəst şeirlərinin sayı artmış, onu forma və məzmun cəhətdən zənginləşdirmişdir. Digər sərbəst şeirçilər kimi, o da bu formada özünün proletar düşüncəsini ifadə etmiş, yeni inkişafı tərənnüm etmiş, mövcud hərəketin dinamikasını verməyə çalışmışdır. "Qızıl Şərq" şeirində isə N.Hikmət sərbəst şeirinin təsiri aydın görünür. Bu şeirində şair N.Hikmət sərbəst şeirində olduğu kimi, səslərin assosiasiyasına çox fikir verir və yeni bir ritm yaratmağa çalışır:

In the early 1930s, the number of free poems of S. Vurgun increased and enriched in terms of form and content. Like other free poets, he expressed his proletarian thought in this form, glorified the

¹⁹ Бурич, В. Типология формальных структур русского литературного текста (Проза. Удетероны. Стихи) // – Москва: -Советский писатель, – 1989. – с. 128.

new development, and tried to give the dynamics of the existing movement. In the poem "Golden East", the influence of N. Hikmet's free verse is clearly visible. In this poem, the poet pays a lot of attention to the association of sounds and tries to create a new rhythm, as in the free verse of N. Hikmet:

Trak...

Trak...

Tra..., raq...

Divarları yırtaraq...²⁰.

Trak...

Trak...

Tra..., rak...

Destroying the bulwark...

M. Mushfig's poetic style did not fit into any framework of form and content, and defined a new way. At the time when M. Mushfig wrote his first poems, these two lines continued in Azerbaijani poetry. Although the second line was weak, it was mainly represented by youth. It is true that the classical style plays a major role in M. Mushfig's work, but upon examination, it is not difficult to see that he, like T. Fikret, destroyed the existing weight system, created new means of artistic description and expression, and his own new, original rhyme system. In his poetry, the theme and problematics were new, and the form, image, and images also represented innovation. Even this process continued in such a way that a completely new poetic form emerged. Not only "Tar", but many poems written by the poet in this period have somewhat developed the free form of Azerbaijani poetry. "Tar" (1929-1933), "Winds" (1929), "Our Eyes" (1929), "Holiday Evening" (1930), "Clouds" (1930), "My Poem" (1936), "What My Heart Says" (1936), "I wish that garden was there again" (1936) and so on. His poems were either written freely or with a new intonation in the middle of the syllable and enriched the

²⁰ Томашевский, В. Стих и язык -М.-Л., //– Гослитиздат, -1959, -с. 79.

contemporary Azerbaijani poetry in terms of form and content. In "Tar" he was able to reveal the attitude of the proletariat to tar, national musical instrument, which is one of the nation's national and spiritual treasures, with all its reality. The poem begins with a direct appeal to the national musical instrument of the people, the tar, and the poet without hesitation wants it to sing:

*Oxu, tar, oxu, tar!..
Səsindən ən lətif şeirlər dinləyim.
Oxu, tar, bir kədər!..
Nəğməni su kimi alısan ruhuma çiləyim.
Oxu, tar!
Səni kim unudar?
Ey geniş kütləmin acısı, şərbəti-
Alovlu sənəti!²¹*

*O tar, sing, o tar, sing!
From your voice, let me listen to the sweetest poems.
Sing, tar, one more string!
Like water on my burning soul, let me sprinkle your melodies.
Sing, tar, raise your tone!
Can you be forgotten?
Oh, the bitterness, sweetness of many,
Their fiery mastery!*

In the works of M. Mushfig, this process shows up in his individual poems, but it becomes somewhat difficult to search for mixed signs of three two metres and one form in one poem. It can be concluded that in the poem "Tar" two metres (aruz, syllable) and one form (free) appeared, which does not sound very scientific. Because free verse has its own divisions. They can be free verse with the same division, rhyme, different division, rhyme, partial division, rhyme or no rhyme. It is clear that when M. Mushfig's "Tar" was written, all divisions of free verse were not used yet.

²¹ Nazim, Ə. İnqilab // – Dan ulduzu, – 1926, №6. -s. 15.

The paragraph "**Rasul Rza stage of Azerbaijani free verse**" of chapter II contains the free verse creativity of R. Rza, a prominent representative of free verse. Rasul Rza is rightfully considered the most prominent representative of Azerbaijani free verse. R. Rza joined the ranks of free poets in the early 1930s. Thus, the first examples of free verse were created in the book "Chapey" of the young poet published in 1932, and after that his books of poems were continuously published. Many of these poems played a certain role in the process of free verse formation. Along with the ideological trends of the time, a new poetic approach was also evident in his poems, such as "Bolshevik writing", "Mayakovsky", "Today", "Stop the executioners", "Untitled poem", "Clouds", "Madrid" and others. The poem "Bolshevik writing" immediately introduced its author in the literary environment and became a creative manifesto of young people. Along with the political climate, new creative ways were defined in the poem:

*Mübarizə bu gün də var,
yarın da
Mən də onun ən ön sıralarında*²².

*The struggle exists today.
Will exist tomorrow as well
And I am in the forefront.*

Starting from the end of the 50s, a new stage is experienced both in R. Rza's creativity and in the life of free verse. This stage can also be called Rasul Rza stage of free verse. At this time, the poet also experienced the most perfect stage of his creativity and created the best examples for the further development of free verse. At this time, as his style was formed, cardinal changes took place in subject matter and problems of his poems. During this period, free verse in R.Rza's work was enriched in terms of form and content, and gained

²² Rəfilı. Mədəni ədəbiyyat yolunda. Rəfilı M. Pəncərə // – Bakı: – Azərneşr, – 1929.
– s. 73.

polyphony in terms of artistic description and means of expression. Nazim Hikmet called this stage of the poet's work "Second breath" and even wrote an article with the same name²³. This stage is further strengthened by the poem "Wish there was no rose". Because this poem, unlike "Lenin", was new in terms of subject and problematics. He also created the image of the repressed poet, or the image of that era. In our opinion, R. Rza enters a completely new stage with the poem "Wish there was no rose". If at the previous stage R.Rza's free verse differed little from the general free poets, in the 50s and 60s this difference began to grow more and formed a new stage.

There were certain reasons why R. Rza's creativity in the 60s and 70s formed a stage in free verse. Above all, the poet's creativity has reached its most perfect stage. Secondly, free verse has established itself not only in Azerbaijan, but also in the world, as well as in the poetry of the nations of the Soviet Union. Thirdly, even in the most difficult moments, R. Rza did not leave heading the free verse trend. Fourthly, the poet's poetry has passed a rich path in terms of form, structure, artistic description and means of expression. Fifthly, the poetic creativity of the poet has gone through a great evolutionary path and acquired a deep philosophical essence. All these were the factors that conditioned the poet's creativity as a new stage and raised him to the peak of poetry. Creative searches continued in his poems in the books published in these years, such as "The light falling on my window" (1962), "Vesna vo mne" (1962), "Feelings...thoughts" (1964), "Endurance" (1965), "While there is time" (1970), "Facing the wind" and etc. From poem to poem, R. Rza deepened the image of a human, searched for new colors, characters and tried to express his humanist thoughts. New human details, intellectual thinking have acquired a universal essence, that , thinks about the future of human and worries about humanity's fate,. Poems written by the poet about famous people of the world bring new shades to the image of human:

²³ Mim, Re. Sərbəst şeir haqqında ikinci söz // – İnqilab və mədəniyyət, – 1929, №3-4. –s. 55..

*O göyərçin ki,
gəzdi dünyanı diyar-diyar
ülfətin carçısı kimi,
sənin qəlbinin canlı parçası kimi.
Mən demirəm səni anlayıb,
sevməlidir hamı.
Heç olmasa unudulmasın
bütün dillərdə tərcüməsiz səslənən
ağ göyərçinin salamı²⁴.*

*The dove,
That flew around the world.
as the harbinger of the peace,
like a piece of your heart, a living piece.
I'm not saying everyone should understand,
everyone should love you.
At least they should not fail to remember,
The white dove's salutation,
which sounds in all languages without translation.*

In the 60s and 70s, R. Rza's poetry became polyphonic and had many melodies. His constant search for creativity determines the renewal of new elements and poetic breath in his poetry. R. Rza's free verse constitutes a new stage in terms of all its components (structure, idea, composition, poetics, artistic description and means of expression, etc.). This stage is also remembered as one of the biggest events of Azerbaijani poetry. In poetic understanding, new ways, artistic representation and means of expression are given ample space. Several generations of free verse are nourished by R. Rza's poetry. In the light of the poet's success in poetry, poets like A. Karim, F. Goja, V. Samadoglu, A. Salahzade, I. Ismayilzade, who came to literature after him, followed this path and brought it to a new stage of development.

²⁴ Nazim, Ə. Yeni vəzifələr ətrafında // – İnkılab və mədəniyyət, – 1928, №8. – s. 31

The provisions obtained in the second chapter are reflected in the author's articles published in scientific journals.²⁵

Chapter 3 of the dissertation entitled "**Problems of the formation of individual poetic styles in free verse**" consists of 3 paragraphs. In the paragraph "**Unity of form and content in the development of free verse**" Azerbaijani free verse is examined from the point of view of the development trend of style and genre. Beginning with the second half of the 1930s, free verse retreated to a certain extent, and its emergence from the mid-1950s was to some extent related to the general development process of literature and public opinion. After the 50s, this influence began to weaken and the individual intellectual style of poets began to form. This happened for two reasons; First, as time has changed, the rhythm and movement of time has also changed. Innovation determines the inner quality of Rasul Rza's poetry of this period. The rhythm of renewal and changes in the life of the society manifests itself in the tone of his poetry as well as in its content. Philosophical vision, imagery and harmony, rhythm were the basis of his poems. New features are added to the poet's poetics in the poems published in the early 1960s in the books "Light falling on my window" (1962), "Feelings...thoughts" (1964), "Endurance" (1965). "I am land", "Land", "Ask", "Poverty" etc. In his poems, this renewal and the formation of an individual style is more evident. In the poem "I am earth", the human factor and the philosophical aspect constitute the leading branch of individual style:

*Mən torpağam, məni atəş yandırmaz;
tərkibimdə kömürüm var,
külüm var.
Mən baharam çəmən-çəmən
Çiçəyim var, gülüm var.
Mən küləyəm, əsməyəm,
kim bilər ki, mən varam.
Mən buludam, səhraları susuz görüb,
ağlaram.*

²⁵ Томашевский, В. Стих и язык -М.-Л., // – Гослитиздат, – 1959, – с. 67.

*Mən ürəyəm, döyünməsəm
ölərəm²⁶.*

*I am earth, fire does not burn me;
I have coal,
I have ashes.
I am spring with green grass,
I have blossoms, I have flowers.
I'm the wind, if I don't blow
who knows that I exist.
I am a cloud, seeing thirsty desert,
I cry
I am the heart, if I don't beat
I will die.*

With the creativity of A. Karim, A. Kurchayli, N. Khazri, N. Hasanzade, F. Goja, A. Salahzade, I. Ismayilzade and others, individual styles in free verse multiply and diversify. In their work, the division of lines in free verse makes the concept, thought, and feeling more transparent and visible, which plays a certain role in the formation of an individual artistic style. The arrangement of verses, which perhaps, at first glance, seems small, fulfills a certain stylistic expediency with the function of visualizing and detailing the movement of thought. A. Karim was a pioneer in the formation of poetic styles. His poems play an important role in the formation of intellectual and individual style in poetry starting from the late 50s. For the first time, we observe the combination of metered and dimensionless poetry in his poetry and the formation of his individual style in the context of this combination. Of course, certain signs of this could be found in the poetry of B. Vahabzade and N. Khazri, who came to poetry before him, but this weight-rhythm grouping did not appear as a stylistic direction. Detail plays a major role in A. Karim's individual poetic style; the poet who gives symbolic meaning to the

²⁶ Mehdi, H. Əsərləri. 10 cildə -9 c., //– Bakı, – Yazıçı, – 1979, – s. 5.

image and thought also appeals to rational-philosophical generalizations. In his poems such as "Stone", "Hands", "Babek's Arms", "Wind of Baku", "My Life", "Mothers Cry" and etc., the poet presents a new poetic system. This system actually meant the formation of the poet's individual style:

*Yarıçılpaq,
Qədim insan
Düşməninə bir daş atdı,
Qana batdı.
Daş düşmədi
Amma yerə,
Uçub getdi
üfüqlərdən-üfüqlərə.
Deməyin ki, daş yox oldu,
Daş çevrilib bir ox oldu²⁷.*

*Half naked
Ancient man
Threw a stone at his enemy,
Was covered in blood instantly.
The stone did not fall from sky,
Did not fall down,
It flew away
from horizon to horizon.
Don't say the stone is gone
Turned into an arrow that stone.*

The poem "Babek's Arms" is characterized as one of the best examples of the formation of the poet's individual poetic style. The poet revives, visualizes and adds imagery to the event he describes in this poem. Here, too, the detail becomes the leader in the poem, but

²⁷ Axundov, A. Şeir sənəti və dil //– Bakı: – Yazıçı, -1980. – s.40-41.

the frequent changes and symbolic meaning of the detail increase its poetic function.

Together with A. Karim, this distinction took place in parallel in the work of B. Vahabzadeh, N. Khazri, H. Arif, C. Novruz, F. Goja in a slightly different way. In the 1960s, the individual style of poetry became more prominent. Considering this, Y. Garayev and Sh. Salmanov drew attention to the strengthening of the personal spiritual beginning in poetry and wrote: *"In fact, this process was not a new phenomenon. It had already made itself evident in the previous period, in the mid-50s, and therefore it is true that the 60s was not created suddenly, it was precisely at the beginning of this period, that "the qualities that gradually matured and took shape in the depths of the last decade were collected and, as they say, a dialectically contradictory development took place"*²⁸.

One of the factors that played a role in the formation of individual poetic style in free verse was the new generations who came to poetry. As time changes, the poetic expression methods, forms, artistic description and means of expression of the generations coming to poetry are also changing. The rejection of stereotyped poetic thinking by F. Goja, C. Novruz, A. Abdullazade, F. Sadig, A. Salahzade, I. Ismailzade, S. Sarkhanli, E. Bakhish, Y. Hasanbey, V. Jabrayilzade and others, also necessitated the formation of new individual poetic styles. Artistic research, detailing and chronicling of the described events and processes played an important role in their poems.

²⁸ Azərbaycan sərbəst şeiri ətrafında mübahisələr. Humanitar elmlərin öyrənilməsinin aktual problemləri. Bakı Slavyan Universiteti. //— Bakı, 2016, s. 137-143; Sərbəst şeirin Mikayıl Rəfili mərhələsi. Filologiya məsələləri. AMEA-nın M.Füzuli adına Əlyazmalar İnstitutu. Bakı, 2016, s.296-301; Azərbaycan sərbəst şeirinin formalaşmasında Nazim Hikmət faktoru. //— Sivilizasiya. Bakı Avrasiya Universiteti. Bakı, 2018, cild 7 say 4 (40), s.128-135; Sərbəst şeirin yaranması və formalaşması məsələləri. "Filoloji Elmlər İnnovativ Tədqiqatlar Kontekstində" adlı Beynəlxalq elmi-praktik onlayn konfrans. Bakı Slavyan Universiteti. // — Bakı, 24 dekabr, 2020, s. 170-173; Sərbəst şeirin nəzəri inkişaf problemlərinə dair. Azərbaycan Elm Mərkəzi, Respublika Elmi Konfransı. // — Bakı, 2021, s. 17-19.

In his poems, B. Vahabzade gives a poetic map of the act of moral responsibility in front of time. In the poem "Something is missing", the poet draws the contours of understanding the world, that the desires of a person and reality do not always match. A person writes, reads, lives, achieves something, but always feels that something is missing:

*Könlümüzdən
Keçənlərin arxasınca biz qoşuruq
Çalışırıq, vuruşuruq.
Səsə düşür məramımız,
Əməlcə bu səsə çatmır.
Düzü budur:
Sözümüzdə hər şey çatır,
Özümüzdə nəşə çatmır²⁹.*

*We chase the desires,
Born in our heart,
We work, we fight.
Our goals make noise,
Our deed does not reach this voice.
The truth is:
In our words there is everything,
In us, something is missing.*

The poet's poetic ideas about human and time continue not only in a few poems, but throughout his entire work. No matter what the poet writes about, time and human are at the center of the context of lyrical-philosophical thoughts. In B. Vahabzade's free poems, philosophical and poetic conclusions about period, time, the world, and life constitute the main line of his creativity. However, it should also be said that the pathos of hope and faith occupies the main place in these poetic conclusions. In dozens of poems, such as "Waiting", "Water flowing from my garden", "I am Mountain flood", "They say",

²⁹ Nazim, H. Günəşi içənlərin türküsü //– Bakı: – Azərənşr, – 1927. – s.43.

"Father's home", "Disarmed", "Watch", "Head", "Echo" etc., the tandem of time and human is observed with successful poetic conclusions. In the free poems of B. Vahabzade, contrasts and parallels are revealed in different ways. These can be grouped as follows:

- a) in the poetic-stylistic structure;
- b) in contrasting ideas and rhymes;
- c) in contrasts- emphasis;
- d) on the principle of reciprocity;
- e) cross figures and contrasts;
- f) in associative sounding and coordination, etc.

In this stage, the poetic style structure takes the main place in free poems; poetic diversity and polyphony form the basis and structure of the poem.

New stylistic directions are investigated in the 2nd paragraph of the 3rd chapter entitled "**New directions and trends in Azerbaijani free verse**". It is noted that after A. Karim, A. Salahzade, R. Rovshan, I. Ismayilzade, V. Samadoglu and others played an important role in the further development of free verse. Their poems enriched the free poetic form not only in terms of structure, but also in terms of poetics. However, there are some poets who were not recognized as free poets because free verse and syllables were used in their work together, or their work received little attention. In the creativity of B. Vahabzadeh, N. Khazri, Kh. Rza, M. Araz, F. Goca, F. Sadiq, N. Hasanzadeh, Gabil and others, free verse was developed in terms of weight, phonetic system, artistic description and means of expression, and rhythm. However, these poets played a certain role in the new development and organization of free verse. In their poems, the rhythmic-intonational unity typical of our free verse occupies the main place. Rhythmic units-tacts occupy an important place in the basis of these poems. As different number of syllables in syllabic metre is the basis for poetic text, rhythm-intonation forms the same function in free metre. In this sense, the free poems of Fikret Sadig can be specially mentioned. Fikret Sadig came to free verse in its third and ascending phase.

The creativity of Fikret Goja is prominent in the development

of Azerbaijani free verse, in terms of form, structure, rhythm, intonation and harmony. We can even say that these “two Fikrets” enriched this poetic form from the 50s to the 2000s. F. Goja's poems have been published since the mid-1950s. At that time, free verse was experiencing its most difficult days. Even with the exception "Lenin" by Rasul Rza, which he considered his master, he had difficulty considering this poetic form to be on the same level as the syllable until the mid-50s. M.J. Jafarov is of the same opinion that "*this model of the poem...did not find its full national form until the 50s*"³⁰. In this regard, the role of new forces in expanding the boundaries of free verse is undeniable. Therefore, poets such as A. Karim, F. Sadig, A. Kurchayli, F. Goja, N. Hasanzade turned to the free form, which increased the popularity of this poetic form. The specific language in F. Goja's poems succeeded in creating concrete imagery with details, fragment-lines. In addition to revealing the inner essence of the object he describes, he creates new examples of poetic form with the rhythm and intonation he follows. S.Abdullayev highly appreciates this visibility and fragmentality in the poetic speech of the poet and writes: "*In F. Goja's poems, we come across examples of the use of repeated words as fine description details, situation-elaboration strokes*"³¹. One of the most important features of F. Goja's free verse is the detailing and concretization of the subject in the poem. Very interesting and diverse examples of poetic detailing and concretization can be found in his work. In the poem "The Dead Are Not Afraid" he expands the field of thought by using repeated and close words, and acquires scale dimensions with concrete word-radius.

At this stage of free verse, along with syllables and allusions, Gabil's free poems, which create the best poetic examples in free form, play an important role in the development of this poetic form. In this respect, Gabil's work is similar to F. Sadikh's use of form. In his poetry, free verse enriches the map of poetic thoughts, brings new dimensions, intonations to his poetry and moves it towards the future.

³⁰ Gülən adam. Sərbəst şeir haqqında ilk söz //– Maarif işçisi, –1929, №1. – s. 71.

³¹ Vurğun, S. Əsərləri (yeddi cildə) -I cild, //– Bakı: – Elm, – 1985. –s.208.

The poetic melody in his poems accelerates the development of the idea and gives it a new poetic life. If his syllabic poems are based on metre, his free poems are based on rhythm. With this rhythm, the poet was also able to express a citizenship concern:

*"We sound foreign, / When our place is wrong", "We are facing a tragedy, / When our place is wrong", "We are unnecessary, / When our place is wrong"*³² etc. Independent repetitions after stanzas strengthen the idea of the poem and bring richness to poetic conclusions.

The poem "The tram goes to the park" has its own rhythm and intonation, besides, the content of the poem best reflects the citizenship position of the poet. In this poem, the poet describes human spirituality, the variety of tastes and thoughts from different angles with an extremely new intonation. The poet poetically expresses his thoughts about the city, the world, and people in this direction:

*Gecə saat bir,
Tramvay parka gedir
Ləngərlı.
Bu ləngər bilinməzdi-
Vaqon dolu olsaydı sərnişinlərlə.
Uzundur parkın yolu,
Küçələr sükut dolu*³³.

*In the night, one o'clock,
The tram goes to the park
In a balanced way.
This balance would not be felt-
If the carriage was full with passengers.
The road to the park is long,*

³² Vurğun, S. Əsərləri (yeddi cildə) -I cild, // – Bakı: – Elm, –1985. –s. 154.

³³ Müşfiq, M. Seçilmiş əsərləri //– Bakı: –Xalq Bank, -2013. –s. 70.

There is silence in the streets all along.

Gabil's free verse and the freedom in his poems are sometimes confused. Polyphonism in the structure of his poems increases the delivery of content shades and the possibilities of emotional impact. He creates a new intonation in the poetic space with the same emotion in the poem "Only if I had somewhere to go".

In the creativity of M. Araz, Kh. Rza, S. Rustamkhanli, S. Sarkhanli, new examples of free verse on traditional topics are created. If earlier free verse was written mostly on free themes, in the 70s and 80s national spirited themes were added to it, which expanded the theme arena of free verse. M. Araz's poem "A gift from Turkiye to Nazim" can be considered one of the best examples in terms of associative thought, artistic detailing, and breadth in the associative sphere. The fact that the poet Oshanin brought a handful of soil from Turkiye and poured it on the grave of a Turkish poet who died far from his homeland creates an associative thought in M. Araz, and with this detail, the fate of N. Hikmet is revived. "They say,/ Oshan brought the soil of Turkiye,/ and sprinkled it on Nazim's grave/ and Nazim's grave / sprinkled it on Nazim's heart" the closeness and familiarity of the word groups in the poetic text "In that land/invisible lips/ of a mother were brought/ her lips Kissed Nazim's grave/ And Nazim's grave/Kissed Nazim's heart" association determines the maximum expression of the poetic form, and we once again understand the fate and identity of Nazim Hikmet, who said "my heart attack" throughout the poem.

There are many aspects that embody and characterize the main features of free verse in the 1960s. Associative perception and poetic capacity of thought are factors that ensure the originality of the free verse of this period. This stylistic richness also plays an important role in determining the development of Azerbaijani free verse and determine the poet's poetic style.

In the 3rd paragraph of this chapter entitled "*Ali Karim's style in Azerbaijani free verse*" Ali Karim's contribution is investigated. Critic J. Yusifli succeeds in revealing the stage-organizing function

of the poet's creativity in all its details³⁴. Literary critic Vagif Yusifli also dedicated a sub-chapter called "Ali Karim stage in poetry" in his monograph "Years and Ways of Poetry" and *agreed with the opinion of critic J. Yusifli*.³⁵ In our opinion, this statement is completely correct and fully reflects the essence of A. Karim's poetry, as well as his free verse. Long before these researchers, the literary critic A. Abdullazade, even though he did not call Ali Karim's work a new stage in poetry, came to certain conclusions by analyzing the innovative nature of R. Rza's poetry in terms of subject, content, and problems. One of his conclusions is: "*Both Rasul Rza and Ali Karim present the poetic idea not in a direct, journalistic way, but through images, similes and allusions, metaphors and associations...*"³⁶.

In the first poems written by A. Karim in free verse, uniqueness, philosophical generalization, imagery reflect the essence of poetic thought with originality. Several factors play a role in Ali Karim's free verse forming the stage in Azerbaijani literature with, which can be shown as follows:

1. The novelty and diversity of the search for form and craftsmanship in A. Karim's poetry;
2. The lack of inclusion in any of the existing poetic schools (Samad Vurgun and free verse) in the 50s and 60s and the uniqueness;
3. Maximum use of the semantics of the word;
4. Giving priority to the human factor and human emotions and thoughts in his poems;
5. Increasing stylistic independence and shades of expression of associative poetic thinking in poetry;
6. Visualizing the essence of the topic with poetic details;
7. Parallel description of the depth of philosophical thought with images, plates and imagery;
8. The originality of the form, structure, metre, rhyme and division system of free verse; and so on.

³⁴ Rəsul, R. Çapey. // – Bakı: -Azərənşr, -1932, -s. 26.

³⁵ Rəsul Rza xatirələr işığında (məqalələr, xatirələr, çıxışlar) // – Bakı: -Azərbaycan Milli Ensiklopediyası, – 2001. –s.12.

³⁶ Rəsul, R. Seçilmiş əsərləri. 5 cildə, // – II c., -Bakı: -Öndər, -2005. –s.12.

A. Karim's free verse is based on a simple construction rather than a complex construction; poetic meaning is given to the evolutionary path of any detail of life. But in the mold of this simplicity, a second idea is born that is complex and roots a little deeper. In this idea, the poetic intention of the poet is revealed. The meaning of the title of the poem and the poetic result born from the poem are sometimes completely different. In many of his poems, such as "Telephone girl", "Flower and bread", "Loneliness is not emptiness", "Ballad about the index finger of the geography teacher", "Springy doors of the subway", "N3702" and others, there is a certain distance between the title of the poem and its content.

In A. Karim's free poems, everything is animated and visualized through artistic details and metaphors. In this way, the possibilities for the philosophical expression of the thought and the giving of the poetic realizations expand. The poet makes everything visible through original metaphors and similes; he paints a picture of sadness and joy, and separation and reuniting. It makes the reader think by adding unknown meaning to known artistic details.

The provisions obtained in the third chapter are reflected in the author's articles published in scientific journals.³⁷

³⁷ Azərbaycan sərbəst şeirinin 40-50-ci illər mərhələsi və onun inkişaf yolu // – Bakı Slavyan Universiteti. Elmi əsərlər. Bakı, 2019, № 2, s. 216-221; Səməd Vurğun yaradıcılığında sərbəst şeir // – Bakı Dövlət Universiteti, Dil və ədəbiyyat. Beynəlxalq Elmi- nəzəri jurnal. Bakı, 2019, №4(112), s. 113-116; Верлибр в творчестве Микаила Мушвига //— «Вестник» Московского Государственного Лингвистического Университета, гуманитарные науки, 7 (823). 2019, с.167-179; Azərbaycan sərbəst şeirinin axtarış mərhələləri və Nazim Hikmət yaradıcılığı // – Filologiya və Sənətsünəşliq. Azərbaycan Milli Elmlər Akademiyası. Bakı, 2021, № 1, s. 125-130; Проблемы Формирования Индивидуального Поэтического Стиля В Вольной Поэзии // – Сборник научных статей по итогам работы Международного научного форума НАУКА И ИННОВАЦИИ СОВРЕМЕННЫЕ КОНЦЕПЦИИ, Москва, 2021. с. 62-69; Azərbaycan sərbəst şeirinin Rəsul Rza mərhələsi //— Humanitar elmlərin öyrənilməsinin aktual problemləri. Bakı Slavyan Universiteti. Bakı, 2018, №5, s.86-93;

The paragraph **"Associativeness and polyphony in Azerbaijani free verse"** of the 4th chapter of the dissertation entitled **"Problems of Free Verse on the Eve and Period of Independence"** examines the help of young forces who are new to poetry in the development of free verse. Form innovations in their poems, poetic polyphony, expression and description means that the ear is not used to, signaled the arrival of a new force in poetry. By defending these young people, R. Rza stood guard at the new stage of free poetry. In his article "The word of care and care itself", the famous poet treated the creativity of each of the young people with care and demand³⁸.

A. Salahzadeh, V. Vakilov (Samadoglu), I. Ismayilzadeh, as well as many young people whose first poems were published in these years, were among the young people whose creativity he highly valued and had high hopes for. In his first poems such as, "Bread-scented smoke" (1961), "Paddle Arms" (1962), "Matchsticks" (1963) and others, A. Salahzade made precise and memorable poetic observations, used artistic description and means of expression. This originality was also manifested in the poetic images and language of the young poet. In the poem "Paddle Arms" he describes the fishermen's fishing adventure in the sea in extremely poetic language. The subject of war has been the object of poetic description in different ways in the works of F. Goja, J. Nowruz, N. Hasanzade, I. Ismayilzade and others. R. Rovshan, S. Rustamkhanli, S. Sarkhanli, Y. Hasanbey, T. Abdin, A. Mustafazade and others whose first poems were published in this period, slightly expanded the ranks of free verse; new individual stylistic directions were opened in this poetic form. The theme of war occupied a special place in the works of free poets. In these poems, the material and moral losses caused by the war were described in a fairy-tale way. A. Salahzade wrote his first free poems according to the "rules" of this sermon; he expected the most important conditions for this metre - rhythm, harmony, intonation - and preferred to convey his thoughts poetically. In the poems he wrote about the war, not pathos, but visibility is the main place

³⁸ Rəsul, R. Seçilmiş əsərləri. 5 cilddə, -I c., //— Bakı: Öndər, -2005. —s.28.

*Doğulduq 41-də,
davayla yaştd olduq,
Özümüz də bilmədən
dördcə il
dava havasında yaşa dolduq.
dörd yaşımızda,*

nə yaxşı,

dörd yaşında qaldı dava!

*Qırx birdə doğulanlar!..
Bu bir nəslin yaş Adı.
Doğulduq dava ili,
Qaldıq dava yaştd!..³⁹*

*We were born in 41,
Became peers with the war.
Without even knowing it
four years,
we grew up in the atmosphere of a war.
when we were four,
how fortunate,
War remained 4 years old, forever!
The ones born at forty one!..
This is the name of a generation.
We were born same year as the war,
We remained as the peers of the war!..*

The poem "1941" by I. Ismayilzade, who has just begun to create in these years, has its own artistic weight and logic. In addition to being the first poem written about the war under this name, the diversity of the idea-content layer of the poem indicated the formation of a new direction in free verse. The number "1941" is the poet's birthday, but everywhere is taken as the year the war began. This number evokes the same association in everyone, but the fact that this history is the birth of the lyrical hero (here, the poet) makes it

³⁹ Əli, K. Seçilmiş əsərləri. 2 cildə -I c., //— Bakı: -Azərənşr, -1974. —s. 54.

necessary to look at it from a different perspective. This number was written by a soldier of the country with a "battle trench" and a "horseshoe heel" passing through the earth:

Badələrin səs ilə
oyatmaq istəmirəm,
xatirə beşiyində
uyumuş həsrətləri,
Küsəyən qardaşımın

*qabda qalan payıtək
soyumuş həsrətləri
oyatmaq istəmirəm*⁴⁰.

*I don't want to wake up
The longings,
Sleeping in the cradle of memories.
With the sounds of the glasses.
I don't want to wake up
The memories, that got cold,
Like the food of my touchy brother,
Left in his plate.*

One of the main characteristics of the free verse of the new era is associativeness. Free poems written in this period are rich in memorable, concrete, associative images. When approaching each subject, it finds its most important, unique features and builds on it. This feature is more prominent in the free poetry of A. Salahzade, F. Sadig, I. Ismayilzade, A. Abdullazade. It is known that the image of the Araz River is very rich in our poetry. A. Salahzade treats it extremely authentically; he creates the image of the river with a simple detail and an artistic image. In the poet's allusions and means of expression, there is an associative relationship between the simile and the object of the simile. This is best revealed in free verse in the poetry of A. Salahzade and I. Ismayilzade. Their poetry sounds like a poetic expression of figurative thinking. Poetic thinking and imagery

⁴⁰ Qarayev, Y., Salmanov Ş. Poeziyanın kamilliyi //–Bakı: - Yazıçı, -1985. –s. 60.

are the basis of his poetry. In his poems, he brings the aspects of subjects and life events to a poetic comparison in an original way, he poeticizes subjects and events with concrete details. Contrasts, associative ideas replace each other in the poetic text, and finally the poet's poetic conclusion leads to an effective ending.

One of the main characteristics of the free verse of the new period is poetic visibility. If we take into account that free verse is, first of all, a poem of the eye, then the essence of his poetry will become clearer. The visibility of the poem also makes it necessary to think about its meaning. The flexibility of the poetic text, often entering different situations, replace each other like a film frame. Sometimes this mobility happens even within a verse. Visualization of the event, subject and poetic visibility become one of the main features of R. Rovshan's early creativity. The poems written by R. Rovshan in these years were mostly written on syllables, no matter how free they were. His path to the book "The sky does not hold stones" (1987) also defines the new form characteristics of free verse. Starting from these poems, he prefers to create a new model of free poetry with national poetry and to synthesize them.

Every poem of R. Rovshan has its own element; creates an absolute image and deals with introducing and explaining this image. The mystique in each of these images makes the reader root for this spirit. The reader is also directed to the inner world of this character. The second main feature is the rich use of metaphorical images by the poet. Often, this metaphorical thought, which starts with the name of the poem, goes from word to verse, from verse to free division, from division to whole poem and continues throughout the poem. Here, too, logic and feeling replace each other, and in many cases complement each other. "A boy who stands and throws a stone at the sky, / the sky does not hold a stone", - the metaphorical thought with different variations helps to understand the self-awareness process of the lyrical hero.

The processes that took place during the unique development of free poetry in the 60s and 70s can be grouped as follows:

1. At this stage, free verse is stylistically enriched and expanded;

2. With the arrival of new forces, individual poetic styles multiply;
3. Associative poetry expands and asserts itself;
4. Flexible variations, positional elasticity of thought become more characteristic and effective for free poetic form;
5. Operative perception and rhythmic organization, intonation come to the fore in free verse;
6. Compared to the previous way of development, the freedom of free verse is slightly increased:
7. In free verse, poetic imagery, expressiveness, emotionality enters a new stage.

In the paragraph of the fourth chapter "**The eve and period of independence as a new stage of free verse**" the eve and period of independence as a new stage of free poetry are studied. Not only because from this period great changes took place in the political thinking of the people, as well as in the poetic thinking, and a new political era began. Often, matching the development of literature with historical events does not lead to correct results. Because this poetic form, which started in the 20s of the last century, has gone a long way forward step by step. During the period of independence, the abundance and uniqueness of the factors determining the development of free poetry distinguishes it from the previous stages. The characteristics of free poetry of this period can be summarized as follows:

1. The free verse of the period develops the tradition before it in a new stage;
2. The poetics of free verse is enriched and updated;
3. At this stage, more poets write and create free verse than in the previous period, a flow of free poetry takes place, and this poetic form, so to speak, becomes somewhat popular;
4. Free verse meets many individual styles;
5. There are changes in the language and poetic form of free poetry, colloquial speech and prose elements (epic) increase;
6. Since poetry meets the freedom that comes from political thinking, free verse is also written with free principles in terms of

ideas and poetics, that is, Azerbaijani free verse is a little closer to Western poetry;

7. As the poetic language of free verse, artistic description and means of expression change, the system of images also changes and is renewed.

One thing is clear that free poetry of the period of independence is extremely enriched in terms of subject, idea, structure, style, artistic description and means of expression. At this stage, poets such as F. Goja, F. Sadig, A. Abdullazade, N. Hasanzade, A. Salahzade, I. Ismayilzade, V. Aziz, who started their creativity in the 60s, preserved their individual styles. With the creativity of V. Samadoglu, R. Rovshan, S. Rustamkhanli, S. Sarkhanli, V. Jabrayilzade, T. Abdin, V. Bahmanli, T. Hamid, N. Kasamenli, Ch. Alioglu, E. Bakhish, V. Bahmanli, R. Behrudi and others, the palette of free poetry is diversified. In the 90s, the number of young poets who come to free verse is increasing. However, free poets distinguished by their individual styles have developed national free verse in terms of form and content.

The image creation function in V. Samadoglu's first poems was based on completely innovative thinking. Sometimes the poet managed to create the image in one verse, and sometimes in several verses. He created the image of his father S. Vurgun in one of the poems he wrote from the series "Reply to my father's letters" in the book "The luck of the day". Although it is very difficult for V. Samadoglu to write about his father, he expresses his thoughts about his father in an extremely original way in front of the statue of S. Vurgun. Every time he travels around the world, his father sends him off and welcomes him, creates different emotions in him than people who look at the poet's statue:

*Yanımdan keçənlər,
ayaq saxlayıb bir an
baxırlar sənə,
Səməd Vurğuna.
Mən də baxıram.
Baxıram*

*cavan ölmüş Məhbub nənəmin
Salahlıdan gedib
heykəl olmuş
qarayanız oğluna... ⁴¹.*

*Those who pass by,
Stop for a moment,
To look at you,
At Samad Vurgun.
I take a look too.
I look at,
The son of my grandma Mahbub,
Who died at early age.
The brunet son
Who came from Salahli
And turned in a statue.*

The development of free poetry in the 80s was more prominent in several factors; In this period, the arrival of new forces in free verse changed its rhythm and harmony, as well as renewed its structure and composition. The arrival of young people like V. Jabrayilzade and V. Bahmanli brought additional dividends to free poetry. In the free verse of this period, to be a little more precise, there are similarities with the syllable weight. While it is possible to put some syllabic poems into syllabic structure, it is also possible to put free-form poems into stanza system. Sometimes, the freedom in the composition of the poem is accompanied by syllable metre. We can also call it mixed style. As a whole, during this period, the boundaries of ideas and stylistic directions of Azerbaijani poetry expanded. Of course, it is not always justified to attribute the creativity of any poet or writer specifically to any trends and currents. Let's say that the factors that lead to symbolism in the creativity of the poet, who is called a symbolist, play

⁴¹ Vahabzadə B. Seçilmiş əsərləri. 2 cildə, -I c., //– Bakı: – Azərbaycan Dövlət Nəşriyyatı, -1974. –s. 187.

a key role. So, creativity is not in the trend, but any trends contain themselves and find confirmation in creativity.

During the period of independence, Azerbaijani free poetry changed not only in terms of subject and content, but also in terms of rhythmic behavior and intonation. At this stage, free verse has changed in terms of structure, enriched with new rhythm and intonation. The structure of free verse has been rich and multi-layered in the work of dozens of poets, such as Rustam Behrudi, Etimad Bashkechid, Rashad Majid, Salim Babullaoglu, Zahir Azamat, Gasham Najafzadeh, Ajdar Ol and others. R. Behrudi, who published the books "Hello, gallows tree" and "Shaman's prayer" in the late 80s, entered a new phase of his creativity in the 90s. In his work, free verse acquires a new intonation as well as poetic emotionality. In addition to metered poetry, the poet wrote many examples of free poetry that were published as books during the years of independence, such as "Earth is a meeting place", "The devil is more beautiful than an angel", "I loved religion over religion", "Like a crazy separation", published books of poems. Despite the fact that R. Behrudi writes both in syllabic and free form, his poetic language and the aesthetic information load of the artistic text are almost close to each other. As in his other poems, images such as Turk's memory, God, Life, Fate, Gallows tree, Repentance, Hell, Love, and the Devil prevail in his free poems and cover the content of these poems. These poems of his can be called poetic prayers. The poet himself admits this in one of his books and writes: *"Poets are people whom God loved and chose. God took them out of ordinary human life and gave them a different destiny, so that they should pray to him in a whisper. Instead, they sought to reveal God's secret"*⁴².

In the free poems of E. Bashkechid, the intonation background of the poetic text becomes a little more intense, stable (constant) sound units draw a continuous movement trajectory with increasing and rising intervals. In these poems, not only the internal structure of the poetic text changes, but also it manifests itself in the content layer. The use of ancient or archaic words in the poem's lexicon brings it closer to classical

⁴² Cəfərov, M.C. Şeirimizin dili və vəznə haqqında Füzuli düşünür //– Bakı: – Elm, – 1959. -s.213.

native language poetry and Dede Gorgud's poem. A second feature in the context of E. Bashkechid's free poems is the inclusion of prose components in the rhythm of free poetry. However, the idea in the literary text does not weaken the figurative vision of the described events, it clearly expresses the reader's feelings and thoughts:

*yenə də hər şeyi oxuya bilmirsən, gördün ki,
axşamın berrəngli, birmənalı üzündən
və kirimişcə (hətta bir qədər mütiliklə deyərdim),
cismini yatağa uzadırsan-
(onsuz da bu ömrü yaşaytub tükətmək mümkün deyil,
başına belə sovursan)⁴³.*

*you still can't read everything, you see
from the monochromatic, unambiguous face of the evening
and silently (I would even say with some meekness),
you stretch your body on the bed-
(it is impossible to live and exhaust this life anyway,
you just slide it over)*

A different direction stands out in the free poems of Rashad Majid. A fairy tale like narrative forms has a major place in the style of his poems. In the poetic text built on a simple structure, the intellectual texts are displayed actively and intensively, they move towards a clear understanding through details. This kind of poetic narrative technology opens a new path in the construction of free poetry. This kind of original architectural principle in the poet's artistic language serves the creative building in its construction.

In the last paragraph of chapter 4 "**Manifestations of modernism and postmodernism in free verse**" the creativity of those who came to free poetry in the newest stage is studied. Free poems of dozens of poets, such as Kamal Abdulla, Vagif Bayatli Oder, Adil Mirseyid, Hamid Herischi, Rashad Majid, Salim Babullaoglu, Gulu Agses, Etimad Bashkechid, Murad Kohnegala, Dayanat Osmanli, Zahir Azamat, Ajdar

⁴³ Abdullayev, S. Dil və bədii qavrayış //– Bakı: Yazaçı, -1989. –s.19.

Ol, Azad Yashar, Gasham Najafzadeh, Shaiq Veli, Rasim Garaja, Ibrahim Ibrahimli, Khanamir, Agshin Yenisey, Konul Hasangulu and others, defined a new way of this poetic form. They are sometimes called modernist poets. In fact, modernism was not only a literary phenomenon of the 90s, it started in the 80s. According to the critic V. Yusifli, the new modernist poets are different from the previous ones: "*From the end of the 90s of the last century to the beginning of the new century, the modernist poetry trend began to strengthen again in our poetry... Unlike the modernists of the 60s, the "new" modernists in poetry appeared in groups, not one by one.*"⁴⁴.

Poetic form changes in free verse is more evident in his creativity of V. Bayatli Oder, A. Mirseyid, Dayanat Osmanli, M. Kohnagala, H. Herischi, S. Babullaoglu and others. For an instance, Adil Mirseyid's poems have an extremely original structure and poetic idea. He is able to paint feelings and emotions like an artist. Salim Babullaoglu's poems also do not meet the standards of poetic traditional free verse. Elements of postmodernism prevail in the poems of M. Kohnagala and H. Herischi. The new free poets are more inclined to freedom in poetry, enrich the inner poetic possibilities of the poem, give preference to grammatical structures, tend to components such as alliteration, assonance, intonation, harmony, emphasis. It is true that some poetic pieces written in this period are only experimental in nature, and their poetic life is short.

In the 90s, A. Mirseyid defined his own poetic path and fully formed his individual style. Both of the two books of poetry published date back to the 90s. After the books of poems "The Man in the Mirror" and "The Cloud Man", he published the books of poems "Vernisage Man", "Moon Horseman", "Amor Fati". During this period, his poems were translated into English, French, Russian, Spanish, Estonian and etc. His poems differ from the poems of his predecessors and contemporaries in terms of subject and idea. The poet almost does not use punctuation marks in his poems, he attaches great importance to the sound structure, new and original means of artistic description and expression. Intonation plays an important role in the poem, as it does not use punctuation marks

⁴⁴ Qabil. Seçilmiş əsərləri //– Bakı: -Azərneşr, -1988. –s.72.

and intonation replaces punctuation marks. As one of the poets whose poems have a special intonation in the work of the 1990s, his tendency towards modernism and French painting is obvious. In A.Mirseyid's poems, the idea of creating a tableau, creating a portrait, and exhibiting human landscapes play an important role. The means of description and expression and the means of expression of painting take a joint picture. The epithets "window tree", "cloud spring" create a tableau:

*bahar bulud ağac pəncərə
tənhalıq rəsmlər fırçalar rənglər
vaxtın qanı damcı damcı damır güzgüyə
rənglərə fırçalara rəsmlərə ağ kətana
yaradandan küsmüşəm
məni xilas elə ana⁴⁵.*

*spring cloud tree window
loneliness paintings brushes colors
the blood of time drips into the mirror
on colors on brushes on paintings on white canvas
I am hurt from the creator
save me mother*

Modernism was represented not only by A. Mirseyid's poetry in the literature of the 90s, but was also continued by Dayanat Osmanli, Hamid Herischi, Murad Khokhnagala, Selim Babullaoglu and etc. Their poetry is dominated by the tendency to continue the traditional with modern methods, to find new forms of subject reflection, to create new shades of poetic expression, images and tools. Dayanat Osmanli came to literature as one of the founders of the "2+M" literary trend of innovative mystical poetry. In his very first poems, he revealed his original poetic thoughts born from the experiences of the unity of the mystical real world, his feelings and emotions. The poet himself called these poetic experiences "White poems".

⁴⁵ Qabil. Seçilmiş əsərləri //– Bakı: -Azər nəşr, -1988. –s.297.

It is possible to find signs of postmodernism in the works of poets like Rasim Garaja, Zahir Azamat, Khanamir, Hamid Herischi, Agshin Yenisey, Ibrahim and others. In their poems, there is a different approach to life, the world, and death, but if paid attention, it is not so difficult to see that this deformation is the opposite of the attitude of realist poets. Although the forms they apply to are often traditional, there is innovation in the means of artistic description and expression, differences in poetic divisions, situations, and endings with unexpected results.

The provisions obtained in the last chapter are reflected in the author's articles published below.⁴⁶

In the "**Conclusion**" part of the dissertation, the provisions and final conclusions arising from the general content of the research are summarized:

- Azerbaijani free verse has passed a rich and complex path in terms of poetics. The progress features of free verse in terms of individual style, form, content, and means of artistic expression have also changed and updated according to these stages;

- 1920s-1930s free poetry, which entered the literary process of Azerbaijan, caused certain protests like all innovations, but it went along with the syllable verse and strengthened its place and position in a short time;

- With the entry of Azerbaijani free verse into the literary process, its theoretical issues have become a topic of discussion. Although some pessimistic and contradictory opinions were voiced about the future of free verse in the literary process, critics such as M. Huseyn, M. Rafili, M. Rzaguluzade and A. Nazim appreciated free verse as a new poetic form;

- The role of Turkish poet Nazim Hikmet in the literary process was great during the initial formation stage of Azerbaijani free verse;

- The poems published by I. Hikmat and A. Nazim in the first stage of the formation of Azerbaijani free verse were valued under the name of futurist poetry. M. Rafili was the greatest representative of the early period of free poetry;

⁴⁶ Araz, M. Oxucuya məktub. Şerlər //— Bakı: Gənclik, -1978. —s. 169.

- R. Rza, the greatest representative of Azerbaijani free verse, not only participated in various stages of this form from its formation period to the 80s, but also determined its path and direction;

- The most difficult period of Azerbaijani free verse is the stage after the years of repression. At this stage, it can be said that free verse retreats from the literary process. With the beginning of the war, this process continues until the 50th year.

- Free verse enters a new stage in the 60s; one of the factors determining this stage was the creativity of R. Rza, and the other was the tendency of young people who had just started their creativity to use this form;

- The poetics of Azerbaijani free verse in the 1960s and 1980s is enriched, and the forms of expression multiply. The forces that come to the poem form a new style, and the free poem breaks out of the monotonous mold and acquires polyphony. Free verse changes and renews in terms of language, style, rhythm, harmony, intonation etc;

- On the eve and period of independence, Azerbaijani free verse has reached a new stage of its development. In this period, poetry also changes in terms of genre poetics, and the manifestations of modernism and postmodernism are formed in poetry.

The main content of the dissertation is reflected in the scientific works of the author mentioned below:

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