

**REPUBLIC OF AZERBAIJAN**

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**ABSTRACT**

of the dissertation for the degree of Doctor of Philological Sciences

**THE IDEA-ARTISTIC CHARACTERISTICS  
AND POETICS OF THE SYMBOL  
IN AZERBAIJANI POETRY (1920-1960s)**

Specialty: 5715.01 – Literary Theory, Literary Analysis  
and Criticism

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Applicant: **Gunay Aghamammad Garayeva**

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The dissertation was performed at the department of Literary Theory of Institute of Literature named after Nizami Ganjavi of the Azerbaijan National Academy of Sciences.

Official opponents: Corresponding Member of ANAS,  
Doctor of Philological Sciences, Professor  
**Tehran Alishan Mustafayev**

Doctor of Philological Sciences, Professor  
**Rahila Mammad Geybullayeva**

Doctor of Philological Sciences, Professor  
**Asif Abbas Hajiye**

Doctor of Philological Sciences, Professor  
**Shahla Badir Naghiyeva**

Dissertation Council ED 1.05 – of the Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at Institute of Literature named after Nizami Ganjavi of the Azerbaijan National Academy of Sciences.

Chairman of the Dissertation

Council:

Academician, Doctor of Philological Sciences, Professor  
**Isa Akbar Habibbayli**

Scientific secretary of the  
Dissertation Council

Doctor of Philosophy in Philology,  
Associate Professor  
**Ismikhan Mahammad Osmanli**

Chairman of the Scientific  
Seminar:

Doctor of Philological Sciences,  
Professor

**Mammad Iraj Aliyev**

## GENERAL CHARACTERISTICS OF THE RESEARCH

**Relevance of the topic and degree of development:** The symbol, as a model for perceiving and understanding the world, is one of the most widely used terms and concepts in many scientific fields (philosophy, theology, linguistics, art studies, literary criticism, sociology, psychology).

Until the 18th century, the symbol was accepted as a sign<sup>1</sup>, and although it gained the right to independence by mid-20th century, studies on the problem of the interdisciplinary nature of symbol do not remain confined to a single, specific field. The symbol becomes relevant as one of the complex issues underlying semiotics, mytho-poetics, hermeneutics, theory of archetypes, and the new methods and theories that emerged in the 20th century<sup>2</sup>. What is the essence of a symbol? What are the boundaries and differences between classical and modern understandings of the symbol? Symbols represent the original signs and language of communication for humanity. They are phenomena that actualize the spiritual, cultural, and historical connections between the past and the present through the functions of language and memory. A symbol enables the artist to express occurrences in the world, society, and public life using hidden codes and signs through figurative language. It is a method for understanding and perceiving not the biological, but the culturally constructed transcendent aspects of human spirituality that are not visible in reality.

The symbol, functioning as a transmitter of culture and

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<sup>1</sup> Тодоров, Ц. Теории символа/ Ц.Тодоров. – пер. с фр. Бориса Нарумова. – Москва: Дом Интеллектуальной книги, – 1999. – с.232-240

<sup>2</sup> Соссюр, Ф. Труды по языкознанию/ Ф. Соссюр. – пер. с фр. А.А.Холодовича. – Москва: Прогресс, – 1977. – 696 с; Елиаде, М. История веры и религиозных идей/ М. Елиаде. – пер. с фр. Н.Б.Абалакова, С.Г. Балашова, Н.Н.Кулакова. – Москва: Критерий, - 2002. – 622 с; Юнг К.Г. Человек и его символы:/ К.Г.Юнг. – пер. с англ. Е.С.Григорьева. – Москва: БСХ, – 1996, – 256 с; Барт Р. Избранные работы: Семиотика. Поэтика:/ Р. Барт. – пер. с фр. / Сост., общ. ред. и вступ. ст. Г.К.Косикова. – Москва: Прогресс, – 1989. – 615 с

cultural layers, “*carries out the mechanism of cultural memory*”,<sup>3</sup> transferring texts, images, and plots from one layer to another as a repository of memory. Although the richness of the cultural and historical layers of the symbol adds to its complexity, it remains new and original in terms of perception across all eras. A symbol is not a visible entity but a perceived reality - a reality constructed on the basis of the visible and perceived, without losing its own form and content.

Universality, timelessness, and the expansion of the boundaries of artistic thought in accordance with the demands and nature of the time inevitably lead to paradigm shifts between classical and modern understandings of a symbol, enriching its supposedly fixed and unchanging nature with new interpretations. Although classical symbols, grounded in religious and mythological belief systems and repeated with stable and clear meanings through cultural layers, carry deep philosophical weight and can be understood to a certain extent, in the modern stage, multi-layeredness, individual-intuitive approaches, and subjectivity result in changes in the criteria for understanding symbols and an expansion in their figurative potential.

The symbol, which becomes a collective representation of a concept previously accepted in a unified form, diversifies and gains polysemy and subjective features according to time. When examining the overall picture of 20th-century Azerbaijani poetry, and specifically its symbolic memory, one can observe within the system the ethno-cultural layers, historical and cultural connections, mentality, and shifting models of time and ideological influence found in changing symbolic systems. Therefore, the symbol does not merely fulfill a figurative function - it also serves a protective function by renewing systems of cult and value, and conditions the transformation and reinterpretation of cultural layers.

In the 20th century, the gradual descent of artistic thought into the deeper layers of culture and the subconscious, as well as the

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<sup>3</sup> Лотман, Ю. Избранные статьи: Статьи по семиотике и типологии культуры. (3 тома)/ Ю. Лотман. – Таллин: Александра, – т. 1. – 1992. – с.192

stream of consciousness, marked the beginning of a new stage in symbol theory and broadened the scope of research into symbols based on new methods and theories. In a text, the memory of the image is transferred to the symbol, and from the symbol to the plot. It is not possible to study and research the symbol solely within a single culture. The semiotic-semantic function of the symbol, which gives rise to mythological images, plots, myths, and archetypes, and the hermeneutics of its layers of meaning, demand its joint study and evaluation within the context of different cultures.

The symbol is a broad concept. Emerging from ethnic-cultural consciousness, it is directed at the individual's genetic memory and, being rooted in the nucleus of memory, loses its individual attribution in the artistic text and becomes generalized. As Yuri Lotman writes: *"The symbol structure of this or that culture creates isofunctional and isomorphic system of genetic memory of the individual."*<sup>4</sup>

One of the main reasons for the symbol being a complex and constantly transforming phenomenon is its presence within various theoretical systems and methodologies, its lack of independent status over a long period, and the way its boundaries overlap with closely related concepts and poetic categories. The close relationship between concepts such as sign-symbol, symbol-metaphor, symbol-allegory, symbol-literary comparison, symbol-image and others creates certain challenges in understanding the symbol as an independent concept.

It is important to highlight a notable aspect of symbol theory: while symbols retain their semantic essence, they are also capable of constant renewal and transformation. The main factor contributing to their multilayered and polysemic nature is the element of time (Eliade). This dynamic approach can be observed in various literary works: for instance, in Goethe's *Faust*, the pact with Mephistopheles acquires new shades of meaning in different cultural interpretations; in Baudelaire's poem *Correspondences*, symbols serve as a bridge

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<sup>4</sup> Лотман, Ю. М. Внутри мыслящих миров. Человек – текст – семиосфера – история./ Ю. Лотман. – Москва: Языки русской культуры, – 1999. – с.160

between emotional and spiritual worlds; and in Hussein Javid's tragedy *Iblis*, the figure of the Devil evolves beyond allegory to embody deeper philosophical and national concerns. In Jalil Mammadguluzadeh's play *The Dead*, the entrapment of characters at the boundary between the living and the dead carries symbolic meaning, functioning as a critique of a backward society. In Samad Vurgun's drama *Vagif*, the poet's image is presented not only as a historical figure but also as a symbol of the people's thought, and of the ideals of freedom and justice.

In modern times, the concept of the symbol gains new interpretations within postmodernist approaches. For example, in the works of Anar and Elchin, symbolism is used not merely as a literary device, but also as a code of meaning that interacts with the reader's subconscious.

Thus, the concept of the symbol emerges as a dynamic structure that is constantly being renewed and acquiring different semantic layers in various cultural contexts. This becomes especially evident when analyzing 20th-century Azerbaijani poetry. From the 1960s onward, the emergence of new streams of thought in poetry—such as associativism, a return to myth and folklore, and a revival of memory - expanded the creative potential of the symbol beyond traditional frameworks. This development is marked by the replacement of specific images with diverse, appropriate representations, and by the emergence of new layers of meaning in individual-intuitive contexts. Consequently, in understanding the nature of the symbol, and its interpretation and essence, poetic thought relies upon and draws from mythic models, archetypes, recurrent plots, and other elements.

It is not possible to understand the symbol without linking it to cultural texts and without considering the context of a specific time or ideological structure. Therefore, two fundamental criteria are essential to interpreting a symbol: the cultural factor and the temporal factor. A symbol can only be understood within the framework of these two dimensions.

Among the factors that make the theoretical analysis of this issue complex are: the ideological constraints imposed by the

principles of socialist realism during the studied period (e.g., censorship, Glavlit, the absence of space for covert meanings); and, on the other hand, the fidelity of poetry to its intrinsic laws, where figurative and metaphorical language, within the orbit of poetic consciousness, maintained its relevance as a reliable means of communication in the cultural-memory, poet-ideological structure, and individual-time dilemma.

In addition to determining the development directions of artistic symbolism in 20th-century Azerbaijani poetry, it is important to view the existing symbolic system as a continuation of traditional symbols, to explore the transformations of symbolism in accordance with time, and to study the evolution of its semiotic sphere within the framework of national literary criticism. These are some of the factors that underline the relevance of this research.

Although there have been studies on the problem of artistic symbols in Azerbaijani literary criticism from different perspectives, this dissertation focuses on tracking the manifestations of artistic symbolism in 20th-century Azerbaijani poetry – a complex and contradictory phase of literary-aesthetic thought – not only as an aesthetic category, but also within a cultural-traditional context, and from a literary-philosophical viewpoint, considering time, society, and various methods and symbolic systems.

The universality and cultural-spiritual links embedded in symbols necessitate a multi-stage analytical approach. This dissertation examines the poetics of artistic symbols in 20th-century Azerbaijani poetry, and systematically explores and evaluates the historical, cultural, socio-political, and ideological factors influencing the shift in symbolic models – particularly evident in romantic literature, Republican-era poetry, Soviet literature, and post-Soviet literary output.

Determining the place and function of the symbol within an artistic text or plot requires a multidisciplinary perspective – philosophical, ethnographic, literary, linguistic, theoretical-stylistic, and so on. Scholars such as Y.M.Lotman, A.A.Potebnya, A.F.Losev, S.S.Averintsev, A.A.Auer, V.N.Toporov, A.V.Karpenko, and others have approached the symbol from various angles, conducting

systematic studies on the issue.

In contemporary literary studies, the symbol continues to be investigated from diverse scientific and theoretical angles, including intertextual, cognitive, and linguocultural perspectives; historical-philosophical, cultural-traditional, and poetic dimensions; and across different creative phases and literary periods. In the 21st century, research into the problem of symbolism in national literary criticism has become more intensive, with numerous dissertations and monographs exploring artistic symbolism through methods and theories such as mythopoetics, semiotics, linguistics, and other literary schools and theoretical systems.

In her monograph *The Artistic Symbol in Classical Azerbaijani Short Story*, Matanat Mashallahqizi (Abbasova) investigates the concept, essence, structure, and forms of manifestation of the symbol within the context of realist and romantic movements. She analyzes works by J.Mammadguluzadeh, A.Hagverdiyev, Y.V.Chemenzeminli, A. Shaig, S.M.Ganizadeh, N. Narimanov, and others to examine the types of artistic symbols in the short story genre and their manifestations in plot and narrative.

Aygun Gasimova's study *Folkloric Symbolism in 20th-Century Azerbaijani Poetry (1960-2000)* explores the use of folkloric symbols in poetry, the return to roots in artistic thought, and the role of symbolism in the formation of national identity and independence consciousness. The work presents analyses based on the historical-comparative method.

Etrabe Gul's doctoral dissertation *Symbols Related to Nature in an Intertextual Context* is dedicated to the conceptual study of natural symbols in Azerbaijani and world literature using intertextual, semiotic-semantic, mythological, and mythopoetic analysis. The research traces the definition of the symbol, the influence of terminological and etymological factors on symbolic meaning, highlights its referential and figurative properties, and investigates intertextual analysis between ethno-cultural systems. It studies the transformation of symbolic thinking from myth to folklore, and from folklore to literature, clarifying its cognitive content within the context of Eastern and Western traditions.



Moreover, researchers such as Q. Guliyev, A. Mammadov, A. Hajili, R. Geybullayeva, J. Beydili, T. Mammad, P. Bekirqizi, S. Qarayev, G. Gojayeva, and others have addressed the issue of symbolism in their studies from traditional and theoretical perspectives using intertextual, cognitive, semiotic-semantic analyses, literary schools and methods, mythological semantics, and mythopoetic thinking. In R. Geybullayeva's research, symbols are not studied as independent objects but are considered within the semantic associations of words and symbols across various cultural layers. Through semiotic and semantic-structural methods, these similarities are revealed as *"replicators or isosemantic units of cultural evolution," emerging at the intersection of literary criticism, linguistics, history, cultural studies, and theology*<sup>5</sup>. The transformation and transference of symbolic layers from one culture to another are also explored.

By synthesizing existing theories of the symbol and evaluating it within a historical-cultural context, this dissertation for the first time investigates: the manifestation of mythological and folkloric roots of symbolism in 20th-century Azerbaijani poetry; the transformation of symbolic systems within literary memory; the influence of ideology and temporality in the myth's transition into a social mechanism; and the reinterpretation of traditional symbols in contemporary literature.

**Object and subject of the research:** The primary object of this dissertation is the concept of the symbol, specifically the structural-semantic characteristics of the artistic symbol across various cultural and literary stages. The subject focuses on the study of the ideological-content peculiarities and poetics of Azerbaijani poetry from the 1920s to the 1960s, analyzed through the theoretical perspectives and poetic examples of Russian, European, and Turkish scholars.

**Goals and objectives of the research:** The main aim of this research is to trace the poetics of the symbol in 20th-century

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<sup>5</sup> Qeybullayeva, R.M. Arxetip semantik reinterpretasiya vahidi kimi və Azərbaycan ədəbiyyatında sufi terminləri// – Bakı: Azərbaycan Milli Elmlər Akademiyasının Xəbərləri, Humanitar elmlər seriyası, – 2016. №2, – s. 165

Azerbaijani poetry, examining its developmental mechanisms across different stages and providing a scientific-theoretical interpretation of the ideological-content characteristics within artistic texts. To achieve a systematic and conceptual analysis of the topic, the following objectives have been set:

1. To initiate the study by defining the theoretical designation of the symbol and providing a scientific explanation based on existing theoretical concepts.

2. To examine the various meanings of the symbol, including its understanding, terminology, poetic category, and artistic image, and determine its boundaries within literary studies, considering its complex functions across different scientific disciplines.

3. To justify the symbol's role as a component of the artistic image and its function as a carrier of image and idea, providing an interpretation of the image-symbol relationship.

4. To investigate the ethno-cultural origins of the symbol in Azerbaijani poetry, exploring the connections between myth and symbol, the interpretation and transformation of mythopoetic images from folklore, and the modeling of mythological images and plots within the symbolic system of classical poetry.

5. To analyze the impact of ideological pressures on poetic thought in Soviet proletarian poetry, examining the presentation of the symbol in new interpretations within universal, traditional, cultural, historical, and ideological contexts through theoretical-practical analyses.

6. To identify the characteristics of the new symbolic model "neosufism" in the interpretation of classical symbolism, and its influence on the symbolic system and romantic literature in 20th-century Azerbaijani poetry.

7. To explore the semantics, functions, and typology of nature images and symbols, the tandem of time and society in nature symbols, and the integration of eco-culture into eco-society through artistic symbols.

8. To investigate the issues of symbolic polysemy and intertextuality in artistic symbols.

9. To interpret the poetics of artistic symbols in 20th-century

Azerbaijani poetry, examining the role of the symbol in plot formation, and the relationships between symbol-metaphor, symbol-allegory, symbol-artistic detail, color symbolism, and the symbolic designation of colors.

**Research methods:** In analyzing the poetic function of artistic symbols in 20th-century Azerbaijani poetry from the 1920s to the 1960s, the research employs comparative-typological, intertextual, and semiotic approaches, considering the signifying characteristics of the symbol. The multiplicity and functional richness of the symbol allow for the use of historical-comparative, theoretical-typological, and structural-semantic methods. The dissertation references relevant studies by Azerbaijani, Russian, Turkish, and European scholars.

**The main provisions of the defense.** The main provisions of the research are:

- In the 20th-century literary-theoretical thought, the theory of symbolism encompasses two stages: the early 20th century (when the symbol is still part of various theoretical systems) and the period after the 1960s (when the symbol is studied as an independent concept).

- There are foundational concepts in world literary-theoretical thought regarding the symbol problem. The interpretations of A.A.Potebnya, V.Ivanov, A.N.Veselovsky, V.V.Vinogradov, E.Cassirer, F.V.Schelling, S.Todorov, A.F.Losev, R.Barthes, K.Levi-Strauss, V.Y.Propp, Y.M.Lotman, J.Baudrillard, V.A.Uspensky, E.M.Kovalenko, and others serve as the basis for interpreting the theoretical aspects of artistic symbols, with the function of ideological change in the symbol being a distinguishing feature.

- The symbol functions as a component of the artistic image and as a generalized type of poetic category, serving as a carrier of idea in the function of imagery.

- In 20th-century Azerbaijani poetry, new constructions and interpretations of symbolic images based on mythology and folklore, the "occupation" of traditional symbols, and the transformation of symbols from mythological thinking and folklore into ideological

symbols have emerged, leading to the creation of new mythological symbols in Soviet myth and proletarian poetry.

- Between the 1920s and 1950s, in Azerbaijani poetry, the change of symbolic ideas in images within the new symbolic system formed by Soviet ideology and proletarian literature, and the emergence of images corresponding to stabilized national symbols, were observed.

- In 20th-century Azerbaijani poetry, the shift in symbolic models from national romanticism to neomythologism and from Sufism to neosufism conditioned the emergence of new symbolic models.

- In the formation of artistic symbols in 20th-century Azerbaijani poetry, both traditional and universal natural elements played a leading role. The formation of new stylistic directions in poetry towards the mid-20th century, changes in image-symbols transitioning from eco-culture to eco-society, and the transformation of traditional understanding in artistic symbols were observed.

- Artistic symbol and ecopoetics. The triad of symbol, culture, and society is confirmed as a new symbolic model in the integration from eco-culture to eco-society.

- By the 1960s, the return of artistic thought to the past, memory, and folklore, and the dynamic functioning of artistic symbols, were observed. The synthesis of existing image-symbols in the subtext of culture with the individual-intuitive memory of poets and the phenomenal memory of national culture represents a new form of integration of tradition.

- In the relationship between plot and symbol, the artistic symbol possesses a directing, changing, and idea-creating function in the development of the plot. In artistic texts, the symbol generalizes the function of poetic categories and directs the image towards the emergence of a specific idea.

**Scientific novelty of the research:** This dissertation systematically and conceptually examines the poetics of artistic symbolism in Azerbaijani poetry from the 1920s to the 1960s. It identifies the role and function of symbols within artistic texts and narratives, clarifies their relationship with artistic methods, and

explores their significance within temporal and cultural contexts.

1. The dissertation adopts the modern interpretation of the symbol, analyzing its structural-semantics and cultural-canonical manifestations. It systematically reviews existing global literary-theoretical concepts related to symbolism.

2. The study investigates the placement of symbols within artistic imagery systems, their interrelations, and the role of symbols as carriers of ideas in the evolution of poetic thought. It substantiates the nature, essence, and function of symbols within artistic narratives.

3. The research examines the mythological and folklore origins of symbols in Azerbaijani poetry, analyzing the transformation of mythological images and archaic motifs into symbolic representations within classical poetry. It also explores the ideological modulation of symbols during the Soviet era.

4. The renewal of the symbolic system in the transformation of model, image, and motif in 20th-century Azerbaijani poetry, as well as the model change in the transition from Sufism to Neo-Sufism, has been analyzed based on theoretical and artistic materials and substantiated with scientific and artistic evidence. The research emphasizes the presence of an idea within the image as a distinguishing feature that sets the artistic symbol apart from other poetic categories. The repetition of the same symbol across different periods and contexts is characterized by the presence of a specific idea. While the symbol may retain its traditional semantic meaning in repetition, the idea changes and renews, meaning the idea itself does not repeat; rather, it reflects the philosophical and ideological thinking of a different time and era. In this regard, highlighting the factor of time in symbol theory and conducting analyses within this context, with the understanding that time is an image born from the essence of the artistic symbol or symbolic model, is one of the key factors substantiating the scientific value of the study.

5. The study delves into the transformation of symbols originating from tradition in romantic poetry, focusing on the shift from divine love to social interpretations.

6. The semantics of nature images and symbols in 20th-

century Azerbaijani poetry, the role of natural elements in the formation of artistic symbols, and the departure of the image-symbol from the traditional structural model toward a more individual-intuitive character in the symbolization of natural objects have expanded the polysemy of the symbol. The dissertation is the first to investigate innovations in the semantic richness of the artistic symbol concerning the tandem of time and society, as well as the transition from eco-culture to eco-society.

7. The dissertation explores the impact of polysemy on symbolic imagery, the ideological context in traditional symbols, and issues of intertextuality within artistic symbols.

8. The issue of the poetics of the artistic symbol in 20th-century Azerbaijani poetry has been addressed, with an analysis of the role of the artistic symbol in the formation of the plot. The relationship between plot and symbol, the function of the symbol in the artistic text, and the role of poetic categories in the construction of the plot have been explored.

9. The interplay between symbol-metaphor, symbol-allegory, and symbol-artistic detail, as well as their similarities and differences, has been studied based on theoretical and artistic materials. The traditional and contemporary meanings of colors, as well as the poetic significance of individual colors, have been substantiated.

**Theoretical and practical significance of the research.** This research is of both theoretical and practical significance. The findings provide a new framework for understanding the layered meanings of symbols in literature and culture, illustrating how they evolve over time. By examining the interplay between symbolic imagery, semantic content, and associative connections, the study enhances comprehension of the evolution of poetic thought and the construction of meaning.

The interdisciplinary approach integrates literature, philosophy, linguistics, and cultural studies, allowing for a broader evaluation of texts within expansive cultural and symbolic systems. The dissertation's insights contribute to resolving debates surrounding poetic categories in literary theory and offer a

historical-theoretical perspective on the symbolism problem.

Practically, the research can serve as a resource in literary studies and as a textbook in literary theory courses, aiding in the understanding of symbolic poetics and its evolution in Azerbaijani literature.

**The approbation and application of the research** The main findings and conclusions of this dissertation have been published in scientific journals recommended by the Higher Attestation Commission under the President of the Republic of Azerbaijan, as well as in reputable international journals indexed in Scopus, Web of Science, and Copernicus databases. These findings have been presented at international conferences held both within Azerbaijan and abroad.

**Name of the organization where the dissertation work was carried out.** The dissertation was carried out at the department Literary Theory of Nizami Ganjavi Institute of Literature of the Azerbaijan National Academy of Sciences (ANAS).

**The structure and total volume of the dissertation.** The dissertation consists of an introduction, four chapters, and a conclusion, with a total volume of 402015 characters (Introduction: 22783 characters; Chapter I – 72053 characters; Chapter II – 111939 characters; Chapter III – 92238 characters; Chapter IV – 88625 characters; Conclusion – 14377 characters).

## MAIN CONTENT OF THE DISSERTATION

In the “**Introduction**” of the dissertation, the relevance and degree of study of the topic, the aims and objectives of the research, and its theoretical and methodological foundations are discussed. The main provisions submitted for defense are presented, and the scientific novelty as well as the theoretical and practical significance of the dissertation are justified.

Chapter I of the dissertation, entitled “**The Scientific and Theoretical Nature of the Symbol**,” consists of two paragraphs. In the first paragraph entitled “**The Concept of Symbol. Leading**

**Concepts about the Symbol in World Literary-Theoretical Thought**”, the historical and theoretical development of the concept of the symbol, which is one of the main directions of literary-theoretical thought, is examined. The theoretical perspectives and leading concepts of F.Saussure, E.Sapir, A.A.Potebnya, A.N.Veselovsky, V.V.Vinogradov, A.F.Losev, Y.M.Lotman, Y.S.Stepanova, N.D.Arutyunov, V.Turner, S.Todorov, E.Bates, A.V.Karpenko, E.M.Kovalenko, and others are systematized and summarized. It is noted that the function, place, and cognitive model of the symbol differ across various scientific fields. In fields such as logic, mathematics, philosophy, linguistics, etc., the symbol is used as a term, while the term “artistic symbol” is more commonly used in literary studies.

The etymology of the word “symbol” is reviewed in this paragraph, emphasizing that the root of the word comes from Greek and generally means “sign”, “token”, or “metaphor”. It is also noted that different words and concepts dominating in literatures of different peoples correspond to the notion of symbol. In Azerbaijani literary studies, the symbol is sometimes replaced by the term “emblem”, meaning a hidden sign or expressing something through certain gestures. However, the emblem is considered a concept more tied to environment and areal limitations, whereas the symbol tends to be more ancient, global, and universal.

One of the main characteristics of the symbol is that it points beyond the object it draws attention to. From the perspective of the sign function, two sides of the symbol are visible: those with overlapping features and spatiotemporal connections with the signified, and others whose relation to the signified is conditional. Thus, the symbol primarily points to something beyond itself, and the complexity of the symbol arises from the meaning carried by what it signifies beyond the sign itself. This meaning differs from direct presentation, demonstration, or explanation. A common feature between the sign and the symbol is that both have two sides—the literal and the figurative. However, in the case of signs, there may not always be a direct connection between the signifier and the signified; this is somewhat accepted. In symbols, however,



this connection is mandatory. The signified is real, true.

The problem's terminology, concepts, and poetic category have been studied through various philosophical, theoretical, and stylistic approaches. In the philosophical and theoretical views of A.A.Potebnya, A.Ivanov, A.N.Veselovsky, V.V.Vinogradov, A.F.Losev, and others, the problem of the symbol, symbol-sign, and symbol-image relationships are interpreted. From the 1970s onward, serious studies have been conducted on the investigation of the symbol problem and its analysis as a concept within the framework of various cultures.

Generalization in the symbol is what distinguishes it from other poetic categories. According to S. S. Averentsev, the semantic structure of the symbol *"is aimed at giving a unified image of the world through each specific event"*<sup>6</sup>. In this context, the multilayered nature of the symbol has led to the emergence of many theories in philosophical thought. Approaching the problem from psychological, cultural, culturological, historical, and linguistic perspectives, and using different methodologies, requires understanding the problem from various angles and interpreting it on a literary level.

Research on symbol theory in literary scholarship mainly falls into two phases in the early and late 20th century. Although some initial concepts and theories were not directly connected to the symbol, the later phase significantly emphasizes the independent study and analysis of the symbol.

The stability of any culture is measured by the depth of its symbolic system. Y.Lotman notes, *"The essence of the symbol is dual. On one hand, it realizes itself in its unchanged essence by penetrating the depths of cultures. In this respect, we observe it repeatedly (acting as the reminder of culture). On the other hand, the symbol actively interacts with the cultural context and changes*

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<sup>6</sup> Аверинцев, С.С. СИМВОЛ/ С.С. Аверинцев. – Киев: София-Логос. – Дух і Литера, – 2001. – с.156

*under its influence*”<sup>7</sup>.

One factor complicating the problem based on existing theories and concepts is the close connection and similarity of the symbol with other poetic categories such as sign, image, metaphor, allegory, etc. In the paragraph, the complex delineation and the sometimes synonymous and sometimes functionally similar relationships between various types of figurative expressions are summarized, concluding that the symbol is the highest layer of imagery. Unlike other figurative elements, the artistic symbol does not limit itself to description and presentation but is based on a generalized idea. The distinguishing feature of the symbol is the renewal of the meaning layer of the image according to the changing idea at each stage. This is essentially the main difference of the symbol from related poetic categories.

It is emphasized in the second paragraph of the chapter entitled **“The Symbol in the System of Artistic Images. The Poetic, Imagery, and Ideational Function of the Symbol”** that in numerous aesthetics and encyclopedic dictionaries, the symbol is understood as a sign or artistic image, but the boundaries between them are often not clarified and sometimes confused. While providing a detailed explanation of these issues, S. S. Averentsev considers the object image and deep meaning as two poles, one of the key aspects in defining the symbol, stating: *“Every symbol contains an image, and every image contains, at least to some extent, a symbol. The category of image implies similarity to an object, while the category of symbol highlights another aspect of the same essence. The object image and deep meaning act as two poles within the structure of the symbol. The image ‘transparently’ transforms into a symbol, and the meaning is illuminated from within it”*.<sup>8</sup>

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<sup>7</sup> Лотман, Ю.М. Символ в системе культуры. Статьи по семиотике и топологии культуры (3 томах)./ Ю.М. Лотман.. – Таллин. – Александра, – т.1. – 1992. – с.192

<sup>8</sup> Аверинцев, С.С. Собрание сочинений./ С.С.Аверинцев. – София – Логос. – Словарь. Под.ред. Н.П.Аверинцевой и К.В.Сигова. – Киев: Дух и Литера. – 2006. – с. 386

Based on this idea, the main leading feature of the symbol as an artistic image is considered to be the presence of an object image, deep meaning, and the connection and generalization between the image that departs from the real representation and is formed beyond the text at its core. The symbol should manifest three main aspects in the image: object – meaning – idea.

The dissertation, drawing on the theoretical views of S.S. Avarentsev, L.V. Polukarova, and P.D. Minichkin, classifies the nature, essence, and function of the symbol as an artistic image within the artistic plot in three directions with a semantic triangle:

1. The presence of an object image;
2. The semantic content and polysemy of the depicted image or object;
3. The establishment of a logical associative connection between the similitude and the thing it resembles and conveys meaning.

By applying this semantic triangle to M. Mushfiq's poem "Göy göl", it is seen that Göy göl (Blue Lake), as an artistic image, becomes the main object for the poet's thought and lyrical perception, transforming into a symbol and fulfilling dominant "unifying and concretizing" functions.

The analysis concludes that the symbol as an image type is one of the main leading components that directs, changes, and shapes the development of the plot and carries the idea. In the artistic text, the symbol is an image. The joining of the "family of metaphors" in plot development and the generalization of a specific idea in the dynamic development of the branched text transforms the image into a symbol. The place and position of the symbol in the artistic plot and its formation process are realized through three aspects: the presence of an image that is object-based, descriptive, nature-representing, etc.; the semantic meaning and polysemy of the depiction in the object; and the existence of a common unity between the thing resembling and the thing being compared.

The artistic symbol is determined by the participation of various poetic categories and contributes to the revelation of the idea. Thus, the symbol is a generalized image type of poetic

categories included in the text that stimulates the development of thought.

The main scientific results obtained in the chapter have been reflected in the following publications<sup>9</sup>.

Chapter II of the dissertation entitled **“Ethno-Cultural and Literary Sources of the Symbol in Azerbaijani Poetry”** deals with the role of ethno-cultural and literary sources in the designation of symbols in 20th-century Azerbaijani poetry is explored within the contexts of myth and folklore, classical Eastern poetry, and Azerbaijani Romanticism. This chapter consists of three paragraphs. In the first paragraph, entitled **“Mythological and Folklore Sources of the Symbol”**, is noted that symbols are the immortal cells of culture. These cells preserve informativeness in the subconscious and transform into the genetic memory code of culture. New symbolic system of every culture is formed based on a system living in the ethno-psychological memory, the subconscious layer. Mircea Eliade wrote: *“...symbols never lose their psychic vitality; their images may change, but their functions remain unchanged”*<sup>10</sup>. Socio-political issues and contemporary paradigms can transform and renew symbolic content in models, images, and motifs inherited from tradition and preserved in memory.

The paragraph provides a detailed explanation of the relationships between myth and symbol in poetry, their common and distinct features, and the stages of symbol manifestation in myth. Since the early 20th century, it is noted that mythological plots, mythological images and elements, ethno-mythological archetypes, legends, and tales, as well as symbols derived from folkloric thinking, have appeared in a complex and mixed form, in connection with methodological changes and the emergence of national statehood traditions and ideologies.

To comprehensively track this dynamic phase in 20th-century

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<sup>9</sup> Qarayeva, G. Bədii obrazda poetik kateqoriyaların funksionallığı // – Bakı: Poetika.izm, – 2019. №1. – s. 24-29; Qarayeva, G. Poetik fikrin təkamülündə bədii obraz və simvol // - Bakı: Poetika.izm, – 2024. №2. – s. 48-55

<sup>10</sup> Eliade, M. İmgeler Simgeler./Eliade.M. Çev:Mehmet Ali Kılıcbay. – Ankara: Gece yayınları, – 1992. – s. 206

Azerbaijani poetry, the problem is studied in several directions:

1. Ethno-mythological archetypes. Symbols derived from mythological thinking. Transformation of mythological images into symbols.

2. Symbols derived from folkloric thinking.

3. Ideological symbols. The ideological context in symbols and new ideational symbolic images.

4. Soviet myth and new mythological images-symbols in proletarian poetry.

The dissertation addresses universal root symbols such as the mountain and the sun, moon, and stars, which are renewed through various historical periods with their variability and dynamism; as well as active folkloric symbols like the crane, hunter, deer, etc. It analyzes how these symbolic images in 20th-century Azerbaijani poetry are sometimes portrayed with their traditional indicative features and other times with different transformations infused with new ideas. It is noted that between the 1920s and 1950s, the artistic mindset shaped by Soviet ideology conditioned the emergence of a new symbolic system. Although some of these images stabilized as symbols in national thought, their symbolic ideas were altered, concretizing as central images of Soviet society with new perceptions and understandings. In this regard, images created as adequate counterparts to the mountain eagle, falcon, raven, and demon figures, as well as the collective consciousness and the feeling of faith as a driving force behind people's hopes for a happy future, drew attention with the replacement of new understandings and literary hero types.

The criteria for the use and processing of mythological images and motifs in Soviet-era Azerbaijani poetry were different. The poetic system often presented traditional symbols such as gold, falcon, eagle, spring, and sun, and image-symbols from Turkish mythology and folklore in new interpretations, where the image separated from and was alienated from its traditional meaning. On the other hand, ideological propaganda and the accepted realities of the constructed society created conditions for new mythologization. Here, the transformation of individual objects and types of literary

heroes and spaces into mythological images is notable. Examples include the sickle, hammer, Lenin, Red Square, etc.

During that period, traditional images changed trajectory and were replaced by new ones. Concepts related to aviation caused ornithological symbols to deviate from their genuine mythological meanings and be presented in a new myth model of ideological and social rhetoric. The paragraph notes that ideologically based symbolic images such as falcon, eagle, hawk, raven, and kite function within “aviation texts” and are presented within a new mythological model, reflecting subconscious and socio-cultural contexts.

The mythological-symbolic image has a dual function. On the one hand, the image is symbolized precisely in the mythological context, and its semantics is entirely based on mythological thought. Sometimes, the attribution of mythological systems, beliefs, and mythical worldview possibilities to an image turns it into a mythological image. In S. Vurghun’s poem “Kur (Kura) River” the mythologization of the Kur River is emphasized by motifs such as “its bringing success,” “being given in human form”, and “having a real status”, while simultaneously, the river symbolizes the idea of “blessing and enriching the places it passes through”. Although the symbolic depiction of the Kur is conditioned as a manifestation of mythical thought, it is not a myth dependent on mythological text or belief.

Since the second decade of the 20th century, myth itself has become a social mechanism. This corresponds to the replacement of the literary hero by the ideological hero and the transformation of the leader image into a new mythological hero, thus presenting a new myth model. Traditional myths have always relied on collective memory and archaic societal concepts; they possess abstraction and multi-layeredness, expressing general ideas that attempt to understand and interpret the world, humanity, and the meaning of existence. Socially structured myths, on the other hand, emphasize the power of social and political structures of a particular society or system. After a certain stage, they turn into history. Unlike traditional myth, myth created through social mechanisms is

concrete and ideologically charged.

In Soviet-era Azerbaijani poetry, Red Square, Red Banner, Lenin, and similar symbols were formed as new symbolic units of collective consciousness. The “golden soldier,” a mythological figure in proletarian poetry, was a new hero type in the symbolic modification posed against traditional literary heroes. Red Square, red banner, golden dawn, golden soldier, golden morning, golden sun, hammer, sickle, etc., were new “mythologems” of Soviet mythology and proletarian poetry.

Based on observations and analyses of the issue during 1920–1960, it can be stated that the transformation of myth into a social mechanism enabled traditional mythological models to acquire new structural possibilities. Throughout the century, deconstructions, identity, transformations, and modifications in mythological structures led to the renewal and replacement of myth models with certain changes. Alongside creating new symbolic images with mythological structures, Soviet-era and proletarian literature did not take a monolithic approach to images derived from Turkish mythological conceptions; although most had dynamic characteristics, they were depicted within a completely new ideological context, and symbols related to Turkism were subjected to strict control. The new phase of symbol activation in 20th-century Azerbaijani poetry coincides with the late 1950s and 1960s. This phase can also be considered a “return to national roots.” Towards the second half of the century, the weakening and softening of strict ideological attitudes, along with increased interest in the human factor, created conditions for the rebirth of symbols.

In the second paragraph of the chapter entitled **“A New Interpretation of the Classical Eastern Symbolic Model in 20th-Century Azerbaijani Poetry,”** the manifestation of the classical Eastern symbolic system is analyzed through a comparative examination of classical and modern poetic examples.

With the formation of national ideology and the intensification of socio-political content, changes in thematic-ideological focus – from spiritual mysticism to social mysticism – and the transformation of models, images, and motifs reflect a shift from

Sufism to neo-Sufism. In this process, the transformation of status and the ideological redefinition of two leading images in the symbolic model acquire a dynamic character, depending on historical, ideological, and social perspectives. The paragraph investigates the renewal of Sufi symbols during the transition from Sufism to neo-Sufism and analyzes the transformation of the lover–beloved relationship by using Mehmet Kaplan’s concept of social mysticism and Tahira Mammad’s theory of "neo-Sufism" as its theoretical foundation. Extensive analyses are conducted on the works of M. Fuzuli, Q. Burhaneddin, I. Nasimi, Sh. I. Khatai, M. Hadi, H. Javid, A. Shaig, A. Sahhat, and others.

In the gallery of classical poetic imagery, the well-established and standardized figures of the beloved, the rival, and the lover were redirected during this period to express entirely new ideas and meanings. One of the noteworthy aspects of this transformation was the emergence of a parallel between the symbolic system of classical poetry and the imagery of folk poetry, resulting in a renewed symbolic content based on both traditions. Faced with the threat of Bolshevism, stripped of freedom, and disillusioned with the idea of an independent state, the lyrical subject sought to express their emotions and experiences not overtly, but through artistic symbols. This is evident in poems such as “Yesterday in Those Eyes”, “To Live” by J. Jabbarli, “To the Eastern Beauty”, “Let Him Come” by A. Shaig, “Don’t Cry”, “To Madonna”, “Let It Be”, “The Forgotten Love” by A.Javad, “The Poet and the Citizen” by M. Mushfig, “My Beloved” by H.Sanili, “Be Coy With Me, My Beloved” by S.Mansur, “Separation”, “For a Girl”, “Exile” by Umugulsum, “Separation”, “In Foreign Lands”, “Unattainable” by A. Dai, “A Personal Confession”, “Bitter Smile”, “Dim Light”, “Separation”, “Where”, “I Will Weep” by B.Seyidzadeh and “She Has Been Mine Since Eternity”, “To That Beauty”, “A Voice from Afar”, “If I Could Be Yours”, “O, Friend”, “Baku” by A. Ildirim and others, where the familiar figure of the beloved is presented in a new symbolic model.

In the symbolism of these poems, two lines of poetic memory dominate: the epic traditions and narrative style of folklore, and the



mystical-Sufi worldview of classical poetry.

Symbolization is governed by the "immanent laws" of national literature, and each new stage of poetic development demands that the existing imagery in poetic memory and subconscious be reinterpreted through the prism and context of the contemporary era. This is exemplified in the dissertation through the new symbolic interpretations of traditional images such as spring, rival, and wanderer.

Thus, the research reveals that the unique symbolic model and symbolic imagery of classical Eastern poetry constituted what René Guénon termed the "language of the birds". While this system thrived with rich traditions until the 19th century, it was revived and transformed in 20th-century romantic poetry, appearing with completely new meanings through various reinterpretations and transformations. From the 1920s onward, this system—originally rooted in religious, philosophical, and scientific worldviews—underwent changes in a new socio-ideological context, leading to shifts in how symbolic images were interpreted.

In the third paragraph of the chapter entitled **"The Symbol in the Poetic System of Romantic Poetry"** the transition from Sufism to neo-Sufism and from mythology to neo-mythologism in Romanticism is not characterized as a mere repetition of tradition, but as the formation of a new poetic system through the transformation of the symbol.

In this symbolic model shift, the combination of the expressive system of classical Divan literature with the symbolic units of 20th-century Azerbaijani romantic literature gives rise to new model types.

It is noted that in 20th-century Azerbaijani romantic poetry, the use of folklore motifs and mythological images was diverse:

1. Use of folklore, legendary and mythical characters, mythological plots, and religious narratives: the Simurgh bird, fairy, moon, stars, sun, angel, Noah, Adam, and the "Golden Apple" garden.

2. Use of demonic forces: the Devil, divs (demons), deconstructed social characters, etc.

This section of the chapter examines the broad and meaningful symbolic interpretations of folklore images, mythological plots, and demonic forces in poems such as “Morning Star”, “From the Araz to Turan”, “We Are Gnawing” by A. Shaig, “Dream”, “The Poet and the Muse of Poetry” by A. Sahhat, and “It Was Night” by H. Javid are among others.

The analysis and research are summarized with the conclusion that the symbol, possessing a complex and multifaceted function in terms of poetic structure, had a unique and distinctive symbolic system in romantic literature. The merging of images that had evolved through various stages into romantic literature represented both a renewal and rebirth of the symbolic system. Although referencing mythological and religious symbols in Azerbaijani Romanticism created a link with global Romanticism, the use of these sources varied according to the mindset, psychology, and socio-political conditions of each nation.

In literary thought, symbolism is not merely a matter of "aesthetic expression." It also serves as a call to an ideal and a bearer of new ideas. While recourse to traditional elements is a general and characteristic feature of the Romantic creative method, the application of symbolic models differed in each context.

In Azerbaijani Romanticism, the “*Turkic metaphysical mindset and Sufi worldview*”<sup>11</sup> was not identical to the mythological and religious memory seen in Western Romanticism. In national Romanticism, the presence of Sufi-symbolic elements – rooted in the Turkic ethnic memory and medieval Islamic thought-formed the basis for a model transformation and paved the way for the presentation of a new symbolic system through neo-mythologism and neo-Sufism.

Although European literature gave birth to the literary movement of Symbolism from within Romanticism, historical circumstances, the formation of new ideologies, and the intensification of the socio-political climate in Azerbaijan did not allow Symbolism to emerge independently outside of Romanticism.

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<sup>11</sup> Turan, Azər. Cavidnamə:/A.Turan. – Bakı: Elm və təhsil, – s. 175

Nevertheless, for a long period, Azerbaijani poetry was able to enrich artistic thought with new ideas through the distinct symbolic mechanism of the romantic symbolic system.

Several articles related to the second chapter of the dissertation have been published in various academic journals<sup>12</sup>.

Chapter III of the dissertation, entitled **“The Semantics, Functionality, and Typology of Nature Images and Symbols in Azerbaijani Poetry of the 1920s-60s”** consists of four paragraphs. In the separate sections of the chapter, the role of nature in the creation of artistic symbols, the transition from eco-culture to eco-society, the time-society tandem, symbolic polysemy, and intertextuality in artistic symbols are addressed.

In the first paragraph, entitled **“The Role of Natural Elements in the Formation of the Artistic Symbol”**, various symbolic shades of traditional nature imagery are analyzed based on examples from A.Javad, A.Ildırım, S.Vurgun, N.Khazri, Q.Qasımzadeh, Kh.Rza, M.Araz, M.Yagub, H.Kurdoglu, M.Aslan,

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<sup>12</sup> Qarayeva, G. Romantik şeirdə simvol fərdiliyi// - Bakı: Azərbaycan ədəbiyyatşünaslığı, – 2020. № 2, – s. 71-78; Garayeva, G. XX. Yüzyıl Azərbaycan ve türk romantik şiirinde neo-tasavvuf // - İstanbul: Dergi Park. Akra Kültür Sanat ve Edebiyat Dergisi, – 2021. – s 25, c 9, – s. 91-102; Garayeva, G. Sovet mifoloji modelində simvol transformasiyası// - İstanbul: Dergi Park. Akra Kültür Sanat ve Edebiyat Dergisi, – 2023. s 30, c 11, – s. 43-53; Garayeva, G. XX.Yüzyıl Azərbaycan şiirinde folklor sembolləri// - Kıbrıs: Folklor/Edebiyat. DOI: 10.22559/folklor.2278, – 2023. №1, - c. 29, - s. 113, – s. 31-48; Garayeva, G. Criteria for the nationalization of the artistic symbol// – Malatya: Dergi Park.Usbad Uluslararası Sosyal Bilimler Akademisi Dergisi, s.17, - s.179-193; Qarayeva, G. Azərbaycan ədəbiyyatında dağ simvolu// - Bakı: Filologiya məsələləri, - 2025. № 2, – s.321-326; Qarayeva, G. Simvolda milli müəyyənlik// “Müqayisəli ədəbiyyat və mədəniyyət: Ədəbiyyatın və mədəniyyətin başlanğıc meyarları. (Konfrans materialları), – Bakı: – 27-28 noyabr 2015. – s. 11; Qarayeva, G. Azərbaycan və türk şeirində günəş, ay, ulduz simvolları// Azərbaycan-Türkiyə münasibətləri II Beynəlxalq Elmi Konfransının materialları, – Bakı: – 12-14 oktyabr 2017, – Kastamonu: - 2018, - s.263-270; Garayeva, G. XX.Yüzyıl Azərbaycan ve Türk Şiirinde Tasavvuf Simgesinin İdentifikasiyonu// XVIII.Türk Tarih Kongresi, – Ankara: – 1-5 Ekim 2018. – XII c, (Kongreye sunulan bildirilər), - Türk dili ve Edebiyatı Tarihi: 2022. – s. 201-215

and others. Special attention is paid to the rich and diverse semantic interpretations of the *mountain* image. It is noted that while the mountain image carries impulses derived from ethnic, mythological, and folkloric thinking, it is also symbolized as a moral-aesthetic category representing greatness, majesty, and elevation. The symbolic meaning of the image does not disappear but evolves and renews. As a functional mechanism, the symbol retains its original essence while being imbued with new meanings in every era. If the symbolic meaning of an image is not renewed and merely repeated in the same context, the symbolic content is lost, and it becomes a motif. In 20th-century Azerbaijani poetry, the mountain image is one of the symbolic motifs with rich symbolic functionality.

Alongside the mountain image, other natural elements such as the tree retain their traditional semantic meanings (e.g., tree of life, human lineage, ancestry, etc.), while individual types like plane tree, oak, willow, and poplar are symbolized in various ways. The replacement of the moon image with moonlight shows that the diversity of semantic shades in the symbol leads the image away from its traditional structural-semantic model toward carrying an individual stylistic character.

In the second paragraph, entitled **“The Time-Society Tandem in Artistic Symbols”**, the time factor is highlighted as having special importance in symbol theory, serving also as a defining feature of the symbol. It is noted that time is the factor that enables change in the symbol, differentiation of symbols that exist in memory within various symbolic systems, their recreation, and ultimately grants immortality to the symbol. The context of time and social environment influences changes in symbolic types according to the moment of expression. As time and ideology change, symbols are renewed, altered, and take on new semantic nuances. To clarify this, examples from the works of M.Mushfig, M.Ismayil, and M. Yagub illustrate how the same object-a solitary tree - can be interpreted symbolically in different ways depending on the time and societal change.

As many scholars have also noted, one of the key characteristics of the symbol lies in its complexity as an aesthetic

category - its polysemy and fluidity. However, a symbol cannot change or gain new meaning on its own. The symbolic content of a symbol only emerges when its figurative function is preserved and the artistic text encompasses three planes: artistic thinking, ideology, and the time factor. As the contours of intervention into time and the socio-political environment shift and renew, the object, element, or event that has acquired symbolic qualities transitions into a new context, and the symbol itself is renewed.

A symbol is an artistic mechanism. It has the potential to be repeated, renewed, and reintroduced within an entirely new context. What draws particular attention here is that the renewal of the symbol's characteristics occurs in accordance with ideology, time, and the psychology of society. If time and ideology do not change, symbols remain static and unchanging. The interpretation of the image, and the transformations that give rise to symbolic reinterpretations, are fundamentally shaped by the factor of time and the mechanism by which it is perceived and valued within that time.

The third paragraph of Chapter III of the dissertation, entitled **“Integration from Eco-culture to Eco-society in the Artistic Symbol,”** substantiates new human-nature relationships through the application of an interdisciplinary approach and the criteria of eco-poetics. The transition from eco culture, which is based on the harmony and unity between humans and nature, to ecosystem society is analyzed through symbolic transformations that reflect the breakdown of these bonds, emerging disharmony, and the development of ecological thinking. Using examples from the works of S.Vurgun, H.Arif, N. Khazri, F. Goja, Q. Qasimzadeh, M.Araz, M.Yagub, H. Kurdoglu, M.Ismayil and others, the paragraph clarifies aspects of the human-nature relationship and the connection between the concept of artistic symbol and eco-poetics. It is emphasized that this new tendency in 20th-century Azerbaijani poetry focuses on the philosophical-psychological reinterpretation of traditional and conventional symbols through eco-poetic language and on revealing the ecological consciousness embedded in human-nature interactions.

In the perception and comprehension of culture within the

context of universal culture, traditional cultural layers of symbols that once belonged to ecoculture acquire new features within the model of ecosystem society, which is based on renewed human-nature relationships. The study traces the transformations in human-nature relations within both the ecoculture and ecosystem society models.

The **fourth paragraph**, entitled “**Symbolic Polysemy and Soviet Censorship**”, examines how after the April 1920 Bolshevik coup, “polysemy” became one of major tools of Glavlit and a method used by Soviet criticism to ideologically suppress image-symbols associated with national ideology, Turkic mythology, collective memory, and the nation's historical past. This included the expression of ideas related to the short-lived independence period and freedom ideals by poets and intellectuals through symbolic representations. The chapter investigates how image-symbols that formed the symbolic system of national statehood were censored or repurposed, and how natural descriptions and objects were reinterpreted through politically oriented imagery.

Symbols like the moon, star, blue color, crane, Simurgh, wolf, which were tied to the Republic and Turkic ethno-psychological memory, were reexamined under the lens of polysemy. At the same time, images such as the tractor, cotton, which symbolized the new Soviet order, were also subject to dual interpretations. It is noted that after the fall of the national government, as in other spheres, artistic expression was brought under strict control. From the late 1920s to the early 1930s, traditional symbolic imagery was suppressed and replaced with new ideological symbols-amounting to an “occupation” of symbolic content.

The **fifth paragraph**, entitled “**Intertextuality in the Artistic Symbol**”, notes that from the late 1950s onwards, a return to memory, folklore, and tradition began in poetry. This marked the emergence of new stylistic and thematic nuances, enabling a reinterpretation of the past and a renewal of symbolic meaning within the poetic structure. This was the beginning of a new symbolic and poetic legacy.

Poetry is rich in functional memory-based images. The poet

channels these figures and symbolic spaces through personal memory, reflecting the national-genetic encoding and the historical-spiritual bonds of the people. As these images are used, they become increasingly symbolic and assume broader philosophical-aesthetic functions. Memory, as a phenomenon, is a living process that occupies a place in individual consciousness. A poet can collect their thoughts about the past and, depending on the spatial and contextual connection to memory, recreate and convey them through texts.

There is no poetry without memory. Every act of artistic creation is, to some degree, a call to memory. Regardless of time, an individual's thoughts are directed toward recalling impressions that persist in consciousness. French historian P. Nora coined the term "*lieux de mémoire*" (*sites of memory*)<sup>13</sup> to describe events that preserve, hold, and symbolize the historical past. Intertextuality is the act of preserving the "site of memory," transforming it into artistic thought, and recreating it. This process itself passes through various stages in literary creation. Initially, the poet may perform this process unconsciously. Naturally, the complexity of this process evolves from simple to complex, developing along vertical and horizontal dimensions.

In the dissertation, the memory line in poetry is conditionally analyzed from a national-genological perspective and is categorized into five directions: 1) Individual-subjective memory; 2) collective memory; 3) folkloric memory; 4) classical memory; 5) natural memory

Based on analysis-primarily of the works of R.Rza and M.Araz-it is concluded that from the 1960s onward, the return to the past, memory, folklore, and the reevaluation of literature through national criteria activated the functional role of artistic symbols in poetry. These image-symbols, drawn from the deep layers of culture, were transferred to artistic thinking, synthesized with poets' personal-intuitive memory, and fused with the phenomenal memory of national culture.

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<sup>13</sup> Нора, П. Мест памяти:/ П.Нора. – пер.с в фр.: Дина Хапаева. – Санк - Петербург: Санк-Петербургского университета, – 1999. – с.17

Various articles related to the third chapter of the dissertation have been published in different academic journals<sup>14</sup>.

Chapter IV of the dissertation, entitled **“The Poetics of the Artistic Symbol in Azerbaijani Poetry of 1920–1960s”**, consists of three paragraphs. The **first paragraph**, entitled **“The Role of the Symbol in the Formation of Plot”**, investigates the relationship between plot and symbol, and the function of the symbol as a key component in the development of the literary text. It is noted that, in a literary work, the symbol initially appears as an image. The dynamic development of this image throughout the text, the process of gathering necessary linguistic components around it, and the evolution of object-subject interactions in accordance with this mechanism lead to the emergence of a new quality and the realization of the main idea.

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<sup>14</sup> Qarayeva, G. Azərbaycan Xalq Cümhuriyyəti – simvolik polisemiya və sovet senzurası // – Bakı: Bakı Universitetinin Xəbərləri, – 2020. № 4, – s.51-58; Qarayeva, G. Məmməd Araz poeziyasında yaddaş intertekstuallığı // – Bakı: – Poetika.izm., 2023. № 2, – s. 25-35; Qarayeva, G. Bədii simvolda ekomədəniyyətdən ekocəmiyyətə integrasiya// - Bakı: Bakı Qızlar Universitetinin “Elmi əsərlər”i, - 2024. № 4, s. 185-189; Qarayeva, G. 1920-60-cı illər Azərbaycan şeirində təbiət obyekt və predmetlərinin simvolik funksiyası // – Bakı: Azərbaycan ədəbiyyatşünaslığı, – 2025. № 1, s. 81- 89; Qarayeva, G. Bədii simvolda lirik “mən”, zaman və cəmiyyət//– Bakı: Filologiya məsələləri, – 2025. № 1, – s.440- 444; Garayeva, G. Symbolism of Dzhumhuriyyet and the Transformation of Symbols in the Azerbaijani Poetry of 1920-1930-s// XII International Symposium Contemporary Issues of Literary Criticism The Idea of State Sovereignty and XX Century Literature. TSU Shota Rustaveli Institute of Georgian Literature, - Tbilisi: - 2018. – c. 98; Qarayeva, G. Rəsul Rza şeirində bədii simvol// Klassik Azərbaycan Ədəbiyyatı və İncəsənətinin Milli Özünütdədiqdə və Mərkəzi Asiyadakı Mədəni Tərəqqidə Yeri. Nizami Gəncəvi adına Azərbaycan Ədəbiyyatı Muzeyinin yaradılmasının 80-ci ildönümünə həsr olunmuş Beynəlxalq elmi konfransın materialları, - Bakı: - 23-25 dekabr 2020. – s. 183-184; Qarayeva, G. Məmməd Araz poeziyasında yaddaş// Heydər Əliyev 100. Azərbaycanşünaslığın aktual məsələləri. Ümummilli lider Heydər Əliyevin anadan olmasının 100 illiyinə həsr olunmuş XIV Beynəlxalq Elmi Konfransın Materialları, - Bakı: - (2 cildə)/ – c.2. – Bakı: 4-5 may 2022. – s. 122-124; Garayeva, G. The Tandem of Time and Society in Artistik Symbolism// XVII International Symposium. Contemporary Issues Of Literary Criticism. Literatures of Small Countries and Challenges of the Modern Global Word. TSU Shota Rustaveli Institute of Georgian Literature, – Kutaisi: - 25- 27 september 2024. – p. 664-670



Although lyric texts, unlike epic and dramatic works, do not have extended narrative structures or chronological event sequences, this does not deprive lyric works of plot altogether. Scholars such as M. Bakhtin, Y. Lotman, M. Gasparov, R. Jakobson, and V. Shklovsky emphasize the necessity of plot and argue that even in lyric poetry, a plot can be represented through the internal conflicts and emotional developments of the poet or protagonist. They note that the plot manifests “*through emotions, a dialogue with the self, and internal struggles*”.<sup>15</sup>

The symbolic function of the plot serves as a primary criterion for expressing emotional experiences, social and political perspectives of the individual, and most importantly, for revealing the author’s idea. The connection between symbol and plot and their dynamic development are often driven by natural objects, events, and phenomena. For example, in the poem “Lonely Tree” by M. Mushfig the plot at first glance appears to revolve around the description of a simple, understandable object:

*Deeply anxious, deeply sorrowful,  
Simple in landscape, simple in shape,  
A lonely tree looks down from a mountain peak...  
It ponders alone like a forlorn stranger.  
Encircled by a persistent fog,  
Each passerby speaks of it.  
As if, from the storm of calamities,  
A child was torn from its mother*<sup>16</sup>.

However, the phenomenon of *contamination* within the plot gives rise to new narrative directions, creating a symbolic plot through the unity of the tree with human (the lyrical “I”), society, and time. The image of a tree, harmonizing with the poet’s emotions and thoughts, evolves into a new symbolic content. The plot in the poem is constructed using a threefold symbolic formula: from the natural object,

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<sup>15</sup> Бахтин, М. М. Проблемы поэтики Достоевского:/ М. Бахтин. – Москва: Художественная литература, – 1972. – с.356

<sup>16</sup> Mikayıl, M. Seçilmiş əsərləri:/M.Mikayıl. – Bakı: Şərq-Qərb, – 2004. – s.163

to the symbolic item, to the source of the idea, guiding the realization of the poet's intent.

The lonely tree, described as “deeply anxious, deeply sorrowful,” standing atop a mountain, is juxtaposed with a lush forest filled with birdsong and the sound of running water. This contrast evokes both emotional and logical associations in the poet's perception. As new components are added to the plot, the depth of meaning increases, transforming a simple scene into a rich, thought-provoking, and unpredictable direction.

*A storm will break, and you will yellow,  
A lightning will strike, and you'll turn black.  
Grief clouds will hover above your head,  
The worms of death will tear your heart.  
I, too, was a lonely tree like you,  
Tired of solitude, I finally escaped.  
With my heart and soul, I joined the people,  
Since then, my thoughts have been at peace.  
Look, where I am now, where solitude is!  
To the free thoughts, to the free birds —  
Each eye of my heart is a nest,  
In this unhappy world, it lives alone<sup>17</sup>.*

Symbolization here directs reality away from its actual background into an abstract yet comprehensible concept, facilitating a transition from perceived reality to a deeper one through the creation of image-symbol connections.

It is further noted that just as a plot has its components, so too does a symbol possess components within the plot. As a type of image, the symbol is one of the primary elements that guides, shapes, and changes the development of the plot. Therefore, in a literary text, the symbol is an image. In the development of the plot, when a “family of metaphors” coalesces and contributes to the branching, dynamic structure of the text, the image transforms into a symbol, leading to the

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<sup>17</sup> Mikayıl, M. Seçilmiş əsərləri:/ M.Mikayıl. – Bakı: Şərq-Qərb, – 2004. – s.163-164

generalization of the main idea.

The role and position of the symbol in the artistic plot and its formation process can be categorized into three directions - the presence of a depictable image related to a tangible object or natural phenomenon, the semantic richness and polysemy of the object depicted, the unity between what is being compared and what it is compared to.

The formation of plot involves the interaction of various poetic categories, and these help to uncover the core idea.

The **second paragraph** of the chapter, titled “**The interplay of symbol-metaphor, allegory, and artistic detail**”, focuses on examining the similarities and differences between key poetic categories such as symbol, metaphor, allegory, and sign. It is noted that although there are shared features among these categories in studies related to symbolic theory, the boundaries between them are sometimes confused. The metaphorical image functions as the determinant of a specific word or object it is associated with—the direction is directly aimed at a particular object. However, in a symbol, meaning emerges not through the object that appears visually, but by going beyond its surface and interpreting hidden ideas and meanings behind it.

The similarity between symbol and metaphor lies in their mutual functionality and their potential to transform into one another. A symbol is inherently metaphorical, and the environment necessary for its emergence is often established through metaphor. At the same time, every metaphor carries a symbolic element to some extent. Although these elements draw upon one another for their formation, they are fundamentally distinct. The formation of a symbol is a complex process. In a symbolic system, a symbol retains its specific semantic capacity within artistic thinking over time, and there is a continuous need for this stabilized meaning across different eras.

While allegory and symbol share certain features, they also have considerable differences. Allegory is limited to a specific characteristic or moment, whereas a symbol is capable of being reborn and repeated over time. Allegory focuses on a defined, fixed attribute within an accepted image, centering around it, while a symbol encompasses the full spectrum of the image’s character traits.

Just like with metaphor, the relationship between symbol and allegory is interconnected and intertwined. Both contain didactic elements; however, in a symbol, didacticism arises from the logical idea of the text but is not explicitly developed, whereas in allegory, the idea of the text leads directly to didacticism. The symbol retains its semantic content while remaining open to repetition and renewal - a necessary trait. Allegory, on the other hand, is characterized by stability and specificity. In a symbol, the connection between depiction and meaning is vital, and the represented image must serve a functional role. Although focus is directed toward an object, being, or phenomenon, the meaning generated extends beyond the literal depiction. This depiction-meaning connection also applies to allegory, but in a more superficial, fixed sense. Unlike the symbol, allegory is precise and unchanging across time. In contrast, the symbolic system, as well as the hermeneutics of the literary text, is subject to change and renewal based on time and ideological frameworks.

This paragraph also clarifies the relationship between symbol and artistic detail. Among the various types of artistic detail, symbolic detail - whether used to create a portrait, convey the psychological state of the lyrical character, or visually depict an event or situation—is carefully analyzed. It is emphasized that what brings artistic detail closer to the symbol is the quality it acquires once it becomes symbolized. When a detail transforms into a symbol, it distances itself from its literal meaning, allowing the author to convey the idea and content to the reader in a more nuanced and accessible way.

The final paragraph of the chapter, titled **“The Poetic Functionality of Color Symbols in 20th Century Azerbaijani Poetry”**, explores how colors function and are interpreted in oral literature (fairy tales, legends, epics), in The Book of Dede Korkut, in classical literature, ashugh poetry, and modern poetic texts. It traces how the poetic use and meaning of color have evolved across various stages of poetic thinking. While the conceptual shades of color in Azerbaijani national poetry have largely remained stable in terms of function throughout the 20th century, it is the idea, not the form or function of color, that has undergone transformation.

The paragraph pays special attention to the symbolic shades of

red (scarlet, gold), black, green, yellow, white, and blue - colors that frequently appear in the poetic works of M. Hadi, A. Shaig, H. Javid, J. Jabbarli, A. Javad, M. Mushfig, H. Sanili, and others in the early 20th century. In modern poetry, color symbolism is examined from three main perspectives: national-traditional visuality, individual visuality, and social-temporal visuality.

Through the analysis of national poetic examples, it becomes clear that in early 20th-century Azerbaijani poetry, symbolic usage of red (scarlet, gold), green, yellow, and black was particularly prevalent. These colors embody the lived history of the nation, the people's past, their moral-ethical perspectives, and the psychological mindset of the era. In the 1960s, Rasul Rza's poetry series "Colors" introduced a new form of philosophical and psychological perspective on time and modern thought. This poetic model, which combines traditional and non-traditional approaches, and individual psychological experience with societal visualization, uses the varied shades of color meaning to reveal the nature of the time period—a hallmark of modern poetic thinking.

Various scientific articles related to the fourth chapter of this dissertation have been published in academic journals<sup>18</sup>.

In the **"Conclusion"** section of the dissertation, the scientific-theoretical findings obtained throughout the research have been summarized with the following theses.

- Although research of the concept and terminology of the symbol began relatively late, its roots are as ancient as primal attempts of humankind to perceive, sense, visualize, and internalize the surrounding world. In the early stages of creation, symbols embedded

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<sup>18</sup> Qarayeva, G. 1920-1930-cu illər Azərbaycan şeirində rəng simvolikası// – Bakı: Filologiya və sənətsünaslıq, – 2019. № 1, – s. 77-82; Qarayeva, G. Bədii yaradıcılıqda simvol-metafora əlaqələri// – Bakı: Azərbaycan ədəbiyyatşünaslığı, – 2024. № 1, – s. 100-107; Garayeva, G. The Role of the Symbol in the Formation of Plot// - Baku: Khazar Journal of Humanities and Social Sciences, – 2024. № 2, – 127-143; Garayeva, G. The functionality of symbol and artistic minutiae in Azerbaijan poetry of the 1920-1960s// – Poland, Warszawa: Colloquium-journal, - 2025. № 40. – s. 61-65; Караева, Г. Символика красок в модернизма Р.Рзы// – Тбилиси: - Contemporary Issues of Literary Criticism, – Modernism in Literature Environment, – Them, Names, 2016. – с. 485-494

in myth, archetype, and mystical systems of thought evolved into cultural factors and became universal. Over time, their national-historical contours transformed into functional mechanisms through the emergence of new teachings, theories, and schools, as well as the development and transformation of symbolic systems.

The dissertation conceptually investigates the problem based on the existing traditional criteria and symbolic systems of national poetry. It systematizes various theoretical concepts related to symbolism to clarify controversial aspects of Azerbaijani poetry from the complex and contradictory period of 1920–1960. The study elucidates symbol-sign relationships, highlighting similarities and differences. It establishes that until the 19th century, the symbol was generally interpreted as a sign, but later came to be understood and studied across different scientific fields as a concept, term, and poetic category. The dissertation references the views of scholars like G.W.F. Hegel, A.F. Losev, Y. Lotman, S.S. Averintsev, and others to explain the theoretical dimensions of the symbol.

According to the findings of the research, a symbol is not fixed or static; it is variable and capable of being reborn while preserving its semantic layer. However, the symbol's polysemy does not alter its semantic content—what changes is the idea. When the idea changes, the symbol is renewed and reappears in circulation, retaining its original semantic structure. This is a key distinction between the symbol and other poetic categories. The alteration of an idea based on the era or time period also transforms the symbolic content of the image. Another key trait of the symbol is its role as a carrier of ideas.

- As an idea carrier in the system of artistic images, the symbol plays a significant role in the evolution of poetic thought. Drawing on the theoretical insights of A.F. Losev, S.S. Averintsev, L. Timofeyev, P.D. Minichkin, A.V. Karpenko, and others, the dissertation classifies the function of the symbol as an image within the artistic plot.

- The dissertation argues that while an image expresses, a symbol is an image with an embedded idea. Before becoming a symbol, an image is focused on a specific object. Upon becoming a symbol, the descriptive function diminishes, and attention shifts entirely toward meaning and the idea that arises from it. Both image and symbol are

deeply connected to objects and reality. The symbol's starting point is imagery; however, not every image becomes a symbol. The transformation of an image into a symbol requires association, logical connection, metaphor, generalization, and an embedded idea.

- In justifying the essence, function, and poetic characteristics of the symbol in 20th-century Azerbaijani poetry, it is essential to consider its ethno-cultural and literary sources, various symbolic systems, and its transformation and renewal across cultural layers. The dissertation explores the increasing interest in mythological plots, mythological characters, legends, folktales, and folklore-inspired imagery in 20th-century Azerbaijani poetry. It analyzes the myth-symbol relationship and shows how mythopoetic images from folklore and mythological plots modeled within classical poetry take on new ideological symbolism. The research categorizes the poetic period in several thematic directions:

- Ethno-mythological archetypes and symbols rooted in mythological thought

- Symbols derived from folkloric thinking

- Ideological symbols and new symbolic images within an ideological context

- Soviet myth and new mythological symbols in proletarian poetry

- After the 1920s, myth became a social mechanism. This resulted in the replacement of literary heroes with ideological ones, and the transformation of leaders into new mythological figures, creating a new symbolic model. The dissertation highlights the dual manifestations of Soviet myth and mythological worldview. In one case, the traditional image remains, but the context changes, allowing for symbolic transformation and the emergence of new ideas. In the other, a new myth model is created altogether. The symbolic images rooted in ethnic memory, myth, and folklore traditions are not limited to these changes. Ideological canons, socio-political events, and historical processes also influenced poetic thought and the perception of the world.

- The return to Turkish mythology, folklore imagery, and motifs from legends and epics—central to romanticism in early 20th-century

literature—contributed to the emergence of neo-mythologism, enriching mythologically structured images with new ideas. This renewed symbolic system, based on tradition but reinterpreted, expanded poetic possibilities. The dissertation traces these processes in both theoretical and artistic examples, observing their development stage-by-stage in 20th-century Azerbaijani poetry.

- The research also analyzes transformations of image into symbol through the lens of Sufism, a philosophical and poetic system deeply rooted in classical Eastern and Azerbaijani literature. It demonstrates how the formerly mythological, religious, and scientific symbolism of Sufism evolved into a new model—“neo-Sufism” - in the 20th century. By interpreting classical poetic symbolism in the context of modern Azerbaijani poetry, the study shows how this system was transformed and reinterpreted within a socio-ideological framework.

- The transition from mythology to neo-mythologism and from Sufism to neo-Sufism in romantic poetry manifested new methods of expression and representation within the romantic creative method. It is noted that national romanticism synthesized Turkish ethnic memory with medieval Islamic consciousness, resulting in a poetic worldview grounded in the symbolic complex of classical Eastern poetry. The shift to neo-mythologism and neo-Sufism thus gave rise to new symbolic models. While the emergence of symbolism in Azerbaijani literature is often attributed to Russian or Turkish influences, the national poetic tradition preserved its unique foundation by renewing the symbolic system inspired by the mystical outlook of classical Eastern literature.

- Nature, as a language of communication, is a fundamental poetic source of artistic thought. Imagery, parallelism, metaphor, allegory, symbol, and other tropes are primarily rooted in descriptions of nature - its objects, elements, imagery, and details. In the 20th century, the emerging contrast and disharmony in human-nature relationships and the rupture in their interconnection left a noticeable mark on the poetic system of Azerbaijani poetry. Nature, beyond being a bearer of aesthetic function, redefined the roles of traditional, universal core symbols as indicators of human moral, spiritual, and psychological states, becoming a primary means of expression with renewed philosophical and aesthetic significance. The dissertation notes



that, alongside traditional and universal nature-based image-symbols, the formation of new stylistic tendencies and stylistic polyphony in mid-20th century Azerbaijani poetry also expanded poetic thought through nature symbols derived from the poet's individual-intuitive memory and those that transformed in the shift to a socio-ecological society.

- The semantics, typological distinctions, and functions of frequently used image-symbols in Azerbaijani poetry - such as mountain, tree, rock, stone, sea, spring, and the river Araz - are analyzed based on the works of poets such as A. Cavad, A.İldırım, S.Vurğun, R.Rza, A.Kerim, M.Araz, Q.Qasimzadeh, N.Hasanzadeh, and others. The semantic multiplicity and renewed meaning layers of these image-symbols, and the transformation of their universal and typological features, are related to different associations and transitions arising from their role as models of individual-intuitive thought. As nature objects became carriers of social thought and were influenced by ecological awareness and consciousness, new perceptions altered traditional understandings of symbols. This not only deepened the relationship between image and symbol but also expanded the symbol's theoretical status and potential as an element of imagery.

- The dissertation explores how the semantics of symbols manifest differently under changes in time and society, and ideological shifts. It concludes that the transformation and variation of symbols depend on the poet's perspective on time and ideological structure, which leads to different associations in each poet's work. The same image-symbol can have varied interpretations in the works of different poets, reflecting their style and summarizing their moral, ideological, and political views. The diversity of meanings associated with the same symbol is often shaped by the poet's sociopolitical stance and the prevailing regime. Thus, a symbol cannot change or renew itself in isolation. The research asserts that an image gains symbolic content only when the artistic text engages three planes: artistic thought, ideology, and time. The transition of a symbolized image, object, or element to a new context occurs when the contours of societal and temporal influence are altered. A symbol reflects the defining traits of its time - capturing and generalizing its most pronounced features - and

is inevitably embedded in its historical context. Without changes in time or ideology, symbols remain static and immutable. Time is the main factor behind interpretation and transformation of symbols.

- The artistic symbol has also been explored through the lens of eco-poetics in the context of integration from eco-myth to eco-society. It is noted that in eco-myth, humans are not just part of nature but are nature itself. Their spiritual need for nature prompts communication and interconnection with it. However, in the eco-society model, this relationship deteriorates - disharmony between human and nature, breakdown of balance, and ecological crises emerge. This transition from human-nature to human-society relations, within the framework of the problems caused by ecological crisis, leads to the symbolization of psychological, philosophical, and social issues. This gives rise to new symbolic models in artistic thought, founded on ecopoetics and ecocriticism.

- In 1920s Azerbaijani poetry, polysemy was used as a tool of *Glavlit* (soviet censorship). Censorship of image-symbols as part of Soviet control deeply impacted literary-critical thought and image-symbol usage. The dissertation analyzes polysemy from various angles, including its application in poems rooted in Turkish mythology, national memory, historical past, independence-themed imagery, and politically charged nature depictions.

- From the 1960s, Azerbaijani literature experienced a return to memory and folklore, and a re-evaluation of literature through national criteria. This shift led to the emergence of intertextuality, one of the complex problems in linguopoetics. On the one hand, it became a form of self-reflection, self-presentation, and reinterpretation of cultural memory. On the other hand, it helped uncover common elements across cultures. The study explores the theme of memory in Azerbaijani poetry through symbolic context and concludes that folklore memory proves more resilient and enduring. Leading symbols in national poetry - such as Araz, rock, mountain, stone, spring - transition from the deeper layers of culture and collective human memory into poetic thought, fusing the poet's individual-intuitive memory with national cultural memory.

- The research provides both theoretical and artistic analysis of

symbol-plot relations, the function of the symbol within literary text, and the role of poetic categories in plot construction. It argues that just as the plot has its components, so does the symbol within it. The symbol is considered one of the key components that guide, transform, and develop the plot.

- In literary theory, studies on symbolism often highlight the overlaps and occasional confusion among terms such as sign, metaphor, allegory, and symbol. Sometimes they are used interchangeably or one is treated as a subset of another. The dissertation devotes significant attention to the relationships between symbol-metaphor, symbol-allegory, and symbol-detail, theoretically establishing both their similarities and distinctions. It is noted that the symbol is essentially a synthesis of these categories. While it is possible to divide a symbol into parts like sign, metaphor, or epithet, it is not possible to construct a symbol by simply combining these elements individually.

- In discussing the connection between symbol and artistic detail, the research concludes that the element which brings the detail closer to symbolism is a feature it gains after becoming symbolic. Authors may use any number of details in a text. However, in a symbol, meaning is concentrated around a single image. While details help visualize the character's psychological state, physical features, and unravel narrative events, once they become symbolic, they detach from their literal meaning and provide deeper interpretative opportunities for the reader.

- The dissertation also explores the poetic organization of color symbols in 20th-century Azerbaijani poetry. It investigates how traditional functions of color and their poetic manifestations change based on the socio psychological climate of specific periods, and how ideological factors become visible through color symbolism.

In conclusion, the dissertation investigates the poetics and ideological-semantic characteristics of the artistic symbol in 20th-century Azerbaijani poetry across multiple stages and perspectives - not merely within a narrow historical frame, but through intertextual analyses grounded in historical and ethno-cultural systems. It presents the artistic symbol through new interpretations, traces its transformations, examines how symbolic systems evolved across

different literary currents and stages, and studies its similarities and differences from related poetic categories. Drawing on analytical methods such as traditional-cultural, semiotic-semantic analysis, mythological semantics, mythopoetic thinking, and the impact of new theoretical systems, the research offers a conceptual approach to the problem of the symbol.

**The main content of the dissertation is reflected in conference materials and the following published works of the author:**

1. Qarayeva, G. 1920-1930-cu illər Azərbaycan şeirində rəng simvolikası// – Bakı: Filologiya və sənətsünaslıq, – 2019. №1, – s. 77-82
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Address: AZ1073, Baku, 117 Huseyn Javid Avenue, Academy Campus, Main building, IV floor, Electronic assembly hall of the Institute of Literature named after Nizami Ganjavi.

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