

THE IDEA OF INDEPENDENCE IN BAKHTIYAR VAHABZADEH'S POETRY



Aida Mirzayeva

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by

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ABOUT THE AUTHOR



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Her monograph dedicated to the famous Azerbaijani poet Bakh tiyar Vahabzadeh (1925-2009) along with scientific works on modern literature were translated and published into a number of different languages.

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INTRODUCTION



It is known that social-political processes play an important role in the basis of the national ideology. From this standpoint the collapse of the Soviet political regime and gaining of independence by Azerbaijan at the end of the last century caused fundamental changes both in the social-political life and the literary-culturological sphere. As a result the ideological stereotypes in the attitude to the literary-theoretical legacy were destroyed and a new system of views based on the national-culturological fundament began forming. The intensive study of the modern literary process anew was caused by that necessity. From this standpoint analysis of the work of such poets as Huseyn Javid, Mikayil Mushvig, Almas Ildirim, Ahmed Javad, Mahammad Huseyn Shahriar, Ali Kerim, Rasul Rza, Khalil Rza Uluturk, Mammad Araz and others in the light of the new thinking in recent years is very significant. One of the urgent problems is embodiment of the idea of independence in the Azerbaijani poetry. From the standpoint of study of this problem, the choice of the people's poet Bakhtiyar Vahabzadeh's (1925-2009) creation is very expedient.

It should be noted that B. Vahabzadeh is one of the greatest poets who is famous for his original place and position in the history of Azerbaijani poetry. Such poems as "Gulistan", "Marziya" "Ways-sons" and others, numerous verses and publicistic works, are considered the most admirable samples of Azerbaijani literature.

Such problems as patriotism, national-moral freedom, respect for moral values, traditions, customs etc. take an important place in B. Vahabzadeh's rich and varied inner world. This peculiarity manifests itself in the poet's verses and poems. B. Vahabzadeh began his creation with verses; later he wrote poems and dramatic works, and he could never part with his magic poetic world. His independent thinking was reflected in his works and so he was markedly different from the other poets of that period.

B. Vahabzadeh's attitude to the poetry wasn't superficial. He was able to turn his poetry into the main, leading form of his creation and succeeded in creating a lot of valuable artistic works that made readers think. The poet's creation reflects the literary traditions of such outstanding Azerbaijani poets as Nizami Ganjavi, Imadeddin Nasimi, Mahammad Fizuli, Molla Panah Vagif, Ashug Alesker, Huseyn Javid, Ahmed Javad, Almas Ildirim, Mikayil Mushvig, Samed Vurgun and others.

Though the idea of independence takes an important place in B. Vahabzadeh's poetry, his work has not yet been studied in this aspect. So such a research of the poet's poetry

in this context is one of the most urgent tasks of the modern Azerbaijani literary studies and literary criticism.

Though B. Vahabzadeh's creation was elucidated by literary criticism and literary studies in a varying degree, some problems of his creation including the idea of independence have not yet been studied systematically in the monographic form. It caused a certain gap in the scientific works dealt with the urgent problems of modern Azerbaijanian poetry.

One of the factors that cause the urgency of this problem is the subjective, one-sided appreciation of B. Vahabzadeh's creation given by the Azerbaijani literary criticism during the Soviet period. So B. Vahabzadeh was often severely criticized; there were lots of unfounded conclusions and opinions about his works. Now it is necessary to reveal those preconceived opinions and biased judgement against a background of the analysis of B. Vahabzadeh's creation.

It should be noted that B. Vahabzadeh's works were written during the harshest periods of the Soviet political regime, and so some artificial stereotypes and conjunctive elements penetrated his works. Appreciation of the poet's works in the light of the national thinking makes it possible to reveal those moments.

Besides, study of B. Vahabzadeh's creation is very urgent from the standpoint of formation of the whole complete panorama of modern Azerbaijani poetry.

There are quite a lot of scientific research works dedicated to B. Vahabzadeh's artistic creation in the different aspects. Some of them contain the analysis of his poetry, too. Such Azerbaijani scientists as Yashar Garayev, Bakir Nabiyev, Shamil Salmanov, Jalal Abdullayev, Ifrat Aliyeva, Himalay Enveroglu, Nizami Jafarov, Hasan Hasanov, Asifa Telmangizi, Fatimat Mammadova and others stated their opinions on the poet's creation.

Besides B. Vahabzadeh's books were published in Azerbaijan and Russia during the different periods. Some Azerbaijani scientists wrote "Foreword" to these books and analysed his creation in the different aspects.

It should be noted that some scientific research works dedicated to B. Vahabzadeh's creation were written on the basis of the views, reviews, notices and different articles about the poet's published books.

Besides B. Vahabzadeh's creation was researched in one form or another in some scientific researches dedicated to the problems of the Azerbaijani poetry of the XXth century and also to the problems of the history and poetics of Azerbaijani poetry.

The problem of the independence was touched upon in the monographic researches dedicated to the modern Azerbaijani poets' life and creation (5).

Some researches dedicated to the Azerbaijani literary process during the Soviet period also touch upon the problem of independence in his poetry.

The different dissertations that have been written lately express the attitude to the problem of independence in the modern Azerbaijani poetry.

The 1st International Symposium "Bakhtiyar Vahabzadeh" dedicated to the research of the great poet's creative legacy was held on the initiative of Baku Caucasus University on 13-15 December 2012.

It must be noted that B. Vahabzadeh's creation is studied not only in Azerbaijan but also abroad, especially in Turkey.

The main purpose of this monograph is the comprehensive research of B. Vahabzadeh's poetry, specially the idea of independence in his works.

The following tasks are to be addressed for this purpose:

- ❖ The scientific-theoretical analysis of B. Vahabzadeh's poetry;
- ❖ Thematic classification and appreciation of B. Vahabzadeh's poetry;
- ❖ Identification of genres of the poet's poetry;
- ❖ Revealing the peculiarities of themes, problems and ideas in the poet's verses;
- ❖ Determination of the poet's individual creative style against a background of the analysis of his verses and poems;
- ❖ Special attention to the social-political and spiritual – moral problems raised in the poet's poetry;

- ❖ Revealing the artistic-aesthetic peculiarities of Azerbaijani poetry during a certain period of time against a background of B. Vahabzadeh's creation.

The main object of the research is B. Vahabzadeh's verses and poems. The poet's verses and poems "Gulistan", "Marziya", "The ways-sons", "The laughing will cry" and others are analyzed in connection with the aforementioned problem. While analyzing the poet's works the author refers to the critics' and literary scholars' works dedicated to B. Vahabzadeh's creation.

It should be also noted that B. Vahabzadeh's creation is presented in the context of the whole of Azerbaijani poetry.

The scientific research work is based on B. Vahabzadeh's "Works" in 12 volumes.

The scientific novelty of this research is description of B. Vahabzadeh's poetry in the context of the ideas of independence. For the first time the idea of independence in B. Vahabzadeh's poetry is systematically analyzed, the poet's creation is studied in the light of this raised problem.

In this monograph B. Vahabzadeh's poetry is systematically analyzed according to the thematic classification. Appreciation of the poet's works from the standpoint of themes and problems makes it possible to trace his creative evolution. This factor causes the scientific novelty of this monograph. B. Vahabzadeh's creation is studied not only against a background of aesthetic values but

also in the sociological context that makes it possible to trace all directions of the literary process of the period.

It should be also noted that B. Vahabzadeh's poetry is analyzed against a background of the literary-theoretical process of that period and is compared with the other poets' creation. When analyzing some problems the author expresses her own attitude to the poet's biography and reveals some facts.

1. THE URGENCY AND HUMAN ESSENCE OF THE PROBLEM OF INDEPENDENCE IN BAKHTIYAR VAHABZADEH'S WORK

The Azerbaijani people's poet Bakhtiyar Vahabzadeh whose poetical legacy is defined as "intellectual poetry", "mental poetry", "cognitive poetry", "deep poetry" etc. is famous for the variety of thoughts, content, ideas of his works. In the poet's opinion whose creation "was enriched by Fuzuli's poetry" (208,173) an artistic work that is out of thinking or ideas is just a group of words. A real master writes thinking and a real reader must read thinking" (162,144). But the intellectual way of thinking, cognition and mentality mustn't be considered in the context of cosmopolitanism. So B. Vahabzadeh's poetry is of great interest as an artistic sample that manifests itself against a background of unity of intellectual thinking and national-mental values.

Connection between the poetry and political-social conditions of the period" (251, 511) manifests itself in B. Vahabzadeh's creation. Both the form and the content of the poet's independence poetry are connected with the people, and it causes the national spirit of his creation. The national

spirit manifests itself in all spheres of his creative world, specially in his poetic style. Thus the poet's style embraces all wealth, simplicity and lucidity of the people's language. All problems raised by the poet in the artistic context reflect the national spirit.

This peculiarity manifests itself in the poet's description, and within his inner psychological world.

B. Vahabzadeh is famous not only in Azerbaijan but also all over the Turkic world. It is not random that in some researches the poet is appreciated as "The poetic star of the Turkic world"(261), "One of the most progressive poets of the Turkic world"(262). He lived and created during the harshest period of the Soviet political regime and left the richest literary legacy. The poet-thinker who was in the forefront of fighters for national statehood continued his work during the period of independent Azerbaijan and created a lot of valuable poetic samples.

Bakhtiyar Vahabzadeh who is "one of the most interesting phenomena of the modern Azerbaijani literature" (124,192) lived and created in the literary-cultural environment the outstanding representatives of which were such Azerbaijani poets as Samed Vurgun, Rasul Rza, Suleyman Rustam, Osman Sarivelli, Ali Kerim, Balash Azeroglu, Nigar Rafibayli, Huseyn Arif, Mammad Araz, Khalil Rza Uluturk, Ali Tuda, Gabil, Fikret Goja, Ramiz Rovshan, Mammad Ismail and others. The social-political and literary-cultural conditions of that environment

played an important role in his world outlook and creative evolution.

It should be noted that though "Bakhtiyar Vahabzadeh began his artistic creation rather early" the spirit, content, ideas of his works brightened the literature of "the 60's". The poet as a master was in the vanguard of the literary process during all periods and formed a new direction in the Azerbaijani literature by his perfect works and played an important role in its enrichment. Today it is impossible to imagine the Azerbaijani poetry without the phenomenon of Bakhtiyar Vahabzadeh" (136,16). First of all it is caused by the national thinking that predominates in the poet's creation, because B. Vahabzadeh's poetry played an exclusive role in the enrichment of the Azerbaijani verse by the national nuances. He wanted the national thinking to predominate in the literature and both the philosophical content, sense of ideological purpose of his works and their language, style, themes were directed on it (136,10).

Like the other representatives of the literary generation of the 60's B. Vahabzadeh was encouraged by the thaw in the Soviet political regime and enriched the literary process by his new original artistic samples." Undoubtedly there were numerous "artistic" works that were wholly devoted to the official ideology, considered the totalitarian regime to be "the best one in the world", admired and glorified it during that period. But they didn't determine the literary climate at all; such works were created according to the

artistic experience and theoretical-practical instructions of the "socialist realism". But it was impossible to call them "phenomena of the soviet literature" or "socialist realism" because two main methodological principles of this creative method were refuted and denied: absolute positive description of reality and criterion of total class, party-membership" (121,356). It should be noted that study of B. Vahabzadeh's creation in the context of the literary generation of the 60's confirms the aforesaid conclusion once more.

The poetic samples dedicated to the theme of independence take an important and leading place in B. Vahabzadeh's literary-artistic legacy. The poet was always in the centre of the social-political processes and it influenced his literary-artistic world very much.

The researcher Hasan Hasanov who dedicated his book "Azerbaijan's Bakhtiyar, or the way from 'Gulistan' to 'victims'" to B. Vahabzadeh's creation wrote: "The theme of freedom is the main theme in B. Vahabzadeh's creation. B. Vahabzadeh doesn't explain the freedom by means of pathetic verse. While analyzing it he tries to give its complete and real explanation: "Freedom is the highest belief. It isn't given by anybody. It can't be got from strangers. The people must gain it by means of struggle. The people must be ready to sacrifice themselves for the name of freedom" (66, 17).

Speaking about the ideas of freedom and independence in the poet's creation the scientist concludes: "Both freedom

of Motherland-state and individual freedom are the highest for B. Vahabzadeh. The poet has his own philosophical conception according to the human values. If there is no individual freedom in the state, there will be tragedies in it: mind and dreams will disappear, the truth will become hypocrisy, justice will become falsity; there will be neither belief nor trust; the truth and lie will be face to face; ignoramus will be up and an intelligent person will be down" (66, 18) "B. Vahabzadeh is one of the most famous and dearly loved persons of the Turkic world" (216). The human essence of the independent thinking was revealed in his poetry. Such themes as mother tongue, individual freedom, the other peoples' history of struggle for national independence chosen by the poet as artistic objects were vividly expressed in his poetry.

So it is expedient to study this problem in the following order:

- 1.1. The problem of mother tongue as a carrier of the independence ideology.
- 1.2. The poetic reflection of individual freedom in the context of a person and time.
- 1.3. The peculiarities of reflection of freedom ideas in the works dealt with the international themes.

1.1. The problem of mother tongue as a carrier of the independence ideology

The problem of mother tongue takes an important place in Bakhtiyar Vahabzadeh's independence poetry. The author always paid attention to this problem and tried to highlight its different moments and aspects in his works. The poet's attention to the problem of mother tongue wasn't accidental at all, because in his opinion a language is the first manifestation of a nation's existence; it is impossible to keep existence without a language. The famous specialist in Turkic philology from South Azerbaijan Javad Heyat wrote: "Language is a mirror of a society's culture and its perception of the world. It is a conveyer of ideas and concepts. The character of the language reflects the way the people chose to convey those ideas, concepts. Language gives meaning and offers intelligibility – letting human feelings and emotions appear; it gives reference to the expression of man. Language purposefully communicates expression.

In the human world, language and communication is unique because of its rational nature. "Thus language is the most important aspect in the life of all beings" (63, 179).

B. Vahabzadeh wrote the article "Answer to slander" dedicated to the problem of mother tongue during the period of the Soviet power and expressed his attitude to this problem: "To demand opening of the schools and nurseries

in the national language is people's usual and just demand, isn't it? If people have no right to be brought up and study the mother tongue what people are they?" (174, 30). Expressing his thoughts about the mother tongue the poet at the same time expressed his attitude to the intelligentsia's position, their role in the development of the language: "The people whose intellectuals don't speak in the mother tongue are to be sentenced to death" (174, 31).

The poet published the book "The voices from the chest" in 2002, where he expressed his attitude to the struggle for the mother tongue during the period of the Soviet regime in the foreword: "My great struggle during the Soviet period was a struggle for my mother tongue that was crushed underfoot and left behind doors. I carried out a struggle consistent both in my activity and my creation. Tens of my articles, verses and poems are dedicated to this theme" (192, 7).

The poet attached great importance to the mother tongue, considering it to be the most important factor of the existence of nation, and it was reflected in his researches. For example, corresponding member of the Azerbaijan National Academy of Sciences, professor Nizami Jafarov writes: "B. Vahabzadeh as a servant of the nation always worried about the most important problem of the mother tongue. Just this side of his versatile activity was enough to perpetuate his name in the history of Azerbaijan" (27, 68). Such conclusions occur in the different scientific works dealt with the poet's

creation. "B. Vahabzadeh appreciated language as people's inner world, national peculiarity, so he thought that language separation is mental, psychological, moral separation" (58,13). His verses "Mother tongue", "To my son", "Latin", "From the Motherland for a long time", "My mother tongue", "My complaint about myself", "Fakhriyya", "The stranger", "My mother" and others are dedicated to the mother tongue, its place and significance in the formation of the national-mental thinking. He criticized sharply those who were indifferent to their mother tongue and looked down on it.

Bakhtiyar Vahabzadeh "who was a tireless defender of his motherland, language, culture" (241, 394) wrote in his verse "Mother tongue" (1954) that mother tongue is the most significant for any people's, nation's future:

*When we began speaking for the first time,
our first word is "Mother".
Our first text-book is called Mother tongue.
Our first song is a lullaby,
that we soak with mother's milk
a drop at a time* (196, 101).

In this verse written at the beginning of the creation the poet considered mother tongue to be "nation's spirit, love, soul", springs from the "ancestors' mind, wit", from the "people's first breath".

The poet also considered mother tongue the most valuable legacy, wealth left by our ancestors for us. The people's great duty is to guard mother tongue like the apple of their eyes and give it as a gift to the future generation:

*This language is our spirit, love, soul,
This language is our common vow,
This language acquainted us with the world,
This language is the most valuable legacy
left by our ancestors for us,
And we must guard it like
the apple of our eyes,
And give it as a gift
to the future generation (196, 101).*

His verse "Latin" (1967) is dedicated to the Latin language that survived the fall of the Roman Empire, and as the centuries passed it continued to be an international language of the educated and social elite, accompanying the modified tongues of the common people:

*The Latin language!
Each word of it has great content.
The Latin language!
The nation died, but the language lives (198, 58).*

Prof. Kamil Guliyev considers the verse "Latin" to be one of the poetic samples that takes a special place in B. Vahabzadeh's creation: "The poet compares this dead language that was brought to Italy about 1000 BC by Indo-European immigrants from Northern Europe with the living languages and emphasizes its advantage. Though Latin doesn't have people, it is used at present, it is still alive. This dead language is used by poets, scientists, doctors, jurists"(90, 64). The scientist correctly determines the ideological line and reasons of this verse, and it should be noted that the poet hints at his people's oppressed life and protests against it. So Latin being a dead language is still alive, but his people being alive can't use his mother tongue. He expressed his rebellion by the following lines:

*Tell me, orator,
What do we believe in now –
our ears or eyes?
Our deed or words?
If we even have no right to say
"I am free, independent"
in our mother tongue,
Tell me who can say,
that you are free? (198, 59).*

At the end of this verse that is full of freedom loving the poet generalizes his conclusions about freedom, independence in the context of his thoughts about the lot of Latin.

"Language" being a poetic image in the verse, expresses the nation, so the poet hints veiledly at the nation's future:

*Now, tell me,
What language must we call dead:
Our motherland exists,
Our nation exists,
But our language is a prisoner
In the small, miserable hovels.
Can we call dead this language or the centuries –
old language whose people died
but it is still alive? (198, 60).*

The poet's verse "From the Motherland for a long time" (1989) is dedicated to the fall of the Soviet Empire when return to the mother tongue increases, to the problem of the status of the Azerbaijani language as an official one. Mother tongue at last got status of the official language, and this fact made the poet very happy. The poet as a citizen can't hide his joy and expresses it veiledly in his verse:

*You were driven out from your,
motherland for a long time,*

*the strange language was recognized
as a native one.
I wish to see you in your motherland forever!
Be always at our best! (203,201).*

The poet approaches to this problem in the specific light in his verse "My mother tongue" (2000). The poet considers mother tongue to be a basis of any nation, people. While mother tongue lives, the nation live, too. If people lose their language, they are not able to be nationalized and build their national state. B. Vahabzadeh appreciated his mother tongue very much and put on the same level as "existence of nation, homeland", and it demonstrates his sensitive attitude to his people's future:

*My mother tongue –you are my essence,
My passport, my domination over myself,
My "the I", my speaking mind and wit.
The nation's existence,
the homeland's existence are connected
with you, my language (203, 103).*

The poet compares his mother tongue with the flag with a star and half-moon on it, and by this way he expresses his longing for independent statehood. First of all it reflects the poet's civil position:

My name is haram without you,
My motherland is haram without you.
You are halal* like mother's milk,
my mother tongue
Wherever you are—there I am,
Oh, my star, my half-moon,
my mother tongue (203,103).*

The Turkish literary scholar Erdal Karaman wrote in his article "Bakhtiyar Vahabzadeh's struggle for mother tongue": Vahabzadeh devoted his life to the struggle for his mother tongue on the same level as freedom. It manifests itself in his articles and verses. So a person who doesn't know his mother tongue can't belong to this nation" (259).

The most important moment is that the poet puts "mother tongue" on the same level as "freedom". This aspect is the most significant and important in the poet's creation.

B. Vahabzadeh emphasized repeatedly the role of mother tongue in the formation of the national thinking in his verses. In poet's opinion any nation's existence is caused by degree of preservation of mother tongue:

*Haram – is an Arabic term meaning "forbidden". The term also denotes something "set aside". In Islamic jurisprudence haram is used to refer to any act that is forbidden by God, and is one of five Islamic commandments that define the morality of human action

*Halal (Arabic halal- "permissible") – refers to what is permissible or lawful in traditional Islamic law.

Why my mother must be "madar",
Why my father must be "padar"*
Why my relatives must be crushed
underfoot by strangers
in this intricate trade?
... Why my mother tongue must tremble
with fear in front of the strange language?
Why my relative must be stranger,
why our words must be droven
out of our language? (200, 487).*

B. Vahabzadeh's verse "My complaint about myself" (1993) is dedicated to the indifferent attitude to mother tongue that continued even after the acquisition of independent by Azerbaijan. The poet can't resign himself to such an indifferent attitude to mother tongue that inspired the people to struggle for independence:

*Sometime all advertisements used
to be in Russian
Now they all are in English.
We respect even dog's language,
only our mother tongue doesn't suit us (201. 128).*

*Madar – In Persian - mother

*Padar – In Persian- father

The same motive occurs in many verses written by the poet. His emotion and anxiety are reflected in his verse "where is our tomorrow going" (1997):

*If we don't like our sea
and swim in the other pool,
If we speak foreign language
and ignore our mother tongue,
our belief is rotten or we don't have it all.
Thus our God turned away from us* (201, 209).

The problem highlighted in this verse occurs in the other form in the poet's verse "The stranger" (1999). The poet tells about the noble, aristocratic, secular families that learn two languages—Russian and English but ignore their mother tongue. The poet can't bear such an attitude to the state language and as a citizen and patriot expresses his anger and makes a strong protest:

*The aristocratic children know two languages:
English at school, Russian at home.
It turns out that nobody needs the language
of the independent country* (201, 308).

The poet states categorically that to turn one's back on the mother tongue means to turn one's back on the nation,

and no one gives a guarantee that people brought up in this way won't sell their motherland to enemies.

His verse "My mother" (1968) is devoted to his mother. Though she was an illiterate, she was a very wise, warmhearted woman with broad soul. The poet emphasizes that it was his illiterate mother who taught him to write and read in the mother tongue:

*No, I am nothing,
I am a lie.
The author of my books of words
is my mother* (197, 263).

The poet's verse "Fakhriyya"* (1996) dedicated to the great Azerbaijani poet-satirist Mirza Alekber Sabir (1862-1911) deals with the problem of mother tongue. The objects of the poet's criticism are those who worship the foreign culture, language and ignore their mother tongue:

*For centuries we ignored
our mother tongue
and jabbered strange language
considering it honorable* (201, 162).

B. Vahabzadeh's works dedicated to the language problems of compatriots living in South Azerbaijan demonstrate his wide approach to this problem perceived by him as a part of the independence problem. The poet-thinker thinks over South Azerbaijan. The early XIX century was a traumatic time for the Azerbaijani people. Their lands were divided as a result of wars between Russia and Iran in 1804-1813 and 1826-1828. Following the Treaty of Turkmenchay in 1828 Azerbaijani lands north of the river Araz were included in the Russian Empire. Azerbaijanis living south of the river were allocated to Iran. Unfortunately Azerbaijanis living in South Azerbaijan have no right to read and write their mother tongue. B. Vahabzadeh protests against such injustice:

*My brother, your language became a stranger
in your motherland,
My brother, you became an orphan despite
having parents.
Your language didn't see any schools,
it was driven out of tribunals.
Strangers became relatives, relatives
became strangers (199, 266).*

Some episodes of the poet's poem "Shebi-hijran" ("Night Parting") dedicated to the great poet Fizuli's life and creation deals with the problem of mother tongue on one

way or another. It demonstrates the greatest importance attached to mother tongue by the poet.

Undoubtedly B. Vahabzadeh's verses dedicated to the problem of mother tongue are not confined to the analyzed sources. There are quite a lot of artistic examples in the poet's creation dealing with this problem one way or another. As the main attention was given to the most characteristic works we confined ourselves to the analyzed verses.

1.2. The poetic reflection of individual freedom in the context of a person and time

Detection of the individual freedom in the context of person and time in B. Vahabzadeh's poetry demonstrates his wider approach to this problem. It means that the poet as a master emphasizes the importance of the facts that cause nation's free, happy life authority among the other peoples of the world, their national self-consciousness and formation as citizens.

In prof. Yashar Garayev's opinion "In Bakhtiyar's verses interest in time means interest in people's mental literature, mental "now" and past. Time makes him think and worry from the standpoint of connection with the people's history, future, experience of mental and moral life. The poet goes

through the pages of "The history of motherland" both from the standpoint of the past and future" (18, 61).

The literary scholar completes his conclusions: "Bakhtiyar Vahabzadeh is one of the outstanding and brilliant Azerbaijani poets. His poetic "The I", individual style, lyric hero are remarkable for their original peculiarities in Azerbaijani poetry" (18, 65).

Academician Mammad Arif characterized B. Vahabzadeh as "an author of the intellectual and philosophical works"(18, 181) and emphasized such a peculiarity of his creation as irreconcilability with the time, period and environment.

This aspect manifests itself in the different forms in his works dedicated to the various themes. The poet opposed the time, environment, but his greatest dissension was with himself. His affirmation "I am pleased only with the fact that I am displeased with me" causes his creed of life.

The critic-literary scholar Vagif Yusifli writes: "In my opinion after Mirza Alekber Sabir Bakhtiyar Vahabzadeh is one of the poets who is in severe opposition to the epoch, world. Genius Mirza Alekber Sabir's work "Hophopname" was laughter through tears, it appealed to people for self-consciousness, discernment. But B. Vahabzadeh's "Bakhtiyarname" was neither tears nor laughter. It was the wise poet-philosopher's wrathful, frenzied, rebellious appeal: "Oh, my people, be conscious of yourselves and think... look for way of salvation from troubles that pursue, wreck you for

many centuries, take your history for a model!" (212). Undoubtedly one cannot disagree with these conclusions as B. Vahabzadeh really was in opposition to the period, time, power and himself. His creed "I am pleased only with the fact that I am displeased with me" confirms their truth.

Ramazan Qafarli, one of the researchers of B. Vahabzadeh's legacy noted in the foreword "If a person doesn't reconcile himself to the time..." written to volume eight of the complete works of B. Vahabzadeh (12 volumes): "Bakhtiyar Vahabzadeh all his life fight against the time, strokes of fate and tried to solve the fateful problems of humankind. He changed his pen into the bayonet and fired his words. He didn't extol all the important events and forces at all" (203, 3). We should add that the problem of a person and time and artistic expression of the individual freedom in this context was reflected in the poet's works in the original form. Thus the poet succeeded in reflecting the problem of a person and time in most of his works.

B. Vahabzadeh's verses "Measure", "He couldn't understand", "Houseplants", "You are looking for the light", "Two crimes", "I raised my hand", "Introduction in the dungeon", "Caution", "Two blind men", "There is a thought...", "Thinking-word", "Patience", "Aspiration", "Poets", "How do you do, Nasimi", "The letter to Yevtushenko" and others are of great interest as the poetic sources that reveal individual freedom in the context of a person and time. The poet was able to approach to this

problem in quite another perspective and tried to reveal its different aspects.

In the verse "Measure" (1963) the poet criticizes the parents who deprive their children of action, bring up their children in fear, prevent their comprehensive development. Saying "there is no need to measure a free child's heart" the poet emphasizes the significance of bringing up children and youth for the nation's sound future.

One of B. Vahabzadeh's verses that reveals the problem of individual freedom in the context of a person and time is "Two blind men" (1968).

This verse is remarkable for its original way of expression. The lyric heroes of this verse are quite different. Though one of them is blind his mind isn't blind at all, so he can see, understand and appreciate the world and people. The other hero isn't blind, but his mind is blind, so there is no use in his vision.

Using such contradistinction the poet hints at the close connection between individual freedom and inner life:

*A blind man isn't blind yet,
I say that a man who doesn't
want to see is a blind man.
Even life itself would call
Such a dummy a blind man* (197, 267).

Quite different thoughts about the individual freedom occur in the other B. Vahabzadeh's verse "The wings of my thoughts" (1969). The main peculiarity that attracts attention in this verse is the poet's original approach to the problem. It follows from this verse that freedom of thought forms the basis of the individual freedom in any society. If person's thoughts, spirit are not free, society even being free cannot secure individual freedom. The lyric hero of the verse "The wings of my thoughts" differs from the other members of society. He is remarkable for his "wings of thoughts", power of imagination, so he can perceive "the universe as his motherland".

The poet considers his thoughts, ideas to be free, boundless and higher than him:

*I am free, free!
I have an endless road.
I have wings of my thoughts
that lift me from the earth,
there are no bounds for them* (197, 282).

It should be noted that the problem of individual freedom raised in the verse "The wings of my thoughts" was expressed in the other aspect in the verse "Such an idea..." (1970).

The author emphasizes the freedom of thought as a basis of the individual freedom in this verse, too. The poet

wants to be an owner of such an idea that can put everything in order by its power:

*Such an idea that will be my leader,
and I'll be its soldier.
Let mornings come with its love,
I want to mobilize myself for it.
Let it play with me as a ball,
Let it drag apathy out of my soul* (199, 26).

In the verse "Thinking-word" (1975) the poet looks for freedom in his inner world. The main idea of this verse is person's inner freedom caused by the change in his spirit:

*My soul that is invisible for me,
my sensation,
my love –
My freedom – my inner world.
I am both a judge and convict
in my inner world* (199, 131).

The same thoughts are continued in the verse "Aspiration" (1978). The objects of the poet's serious criticism are people whose life is unprincipled, aimless, without any wishes, without social thinking. In the poet's opinion the important role of the aspiration, idea as a basis of the individual freedom is caused by their significance in

formation and perfection of a person. So the poet considered aspiration, conviction to be "a course of life" and "higher than life":

*I am a master of my will,
I am a slave of my conviction.
I am ready to die
in the name of my conviction.
It taught me to live
and filled my life with meaning.
It let me perceive myself,
It gave me as a present
to my motherland* (199, 153).

It should be noted that B. Vahabzadeh's creation differs from the other poets' creation of that period by the ideological-aesthetic value of his works based on the deep social ideal and idea.

This aspect is the main peculiarity not only of his creation but also of his biography. The poet raised this problem repeatedly in his works and expressed his attitude to it as a citizen. In his small verse begun with the words "When falling in love with the great idea" (1982) the poet emphasizes the important role of the idea in the formation of the individual freedom:

*When falling in love with the great idea,
A person revives.
The troubles disappear
In the call of this idea,
the aim comes true.
A man improves himself
and becomes a person on this
creative level (200, 171).*

The lyric hero of the poet's verse "Patience, (1979) opposes to philosophy of patience, tolerance, expectation and called them "slavery, servitude". The poet comparing his heart with his mind in this verse thanks his heart for its impatience. In the poet's opinion there is restraint of freedom behind every person's patience. The specific features of individual freedom in the context of a person and time are expressed in the final lines of the verse:

*Patience –it is torture,
complaint from head to foot,
Tell me, is it your life?
Not to suffer –freedom
to suffer –servitude,
One day freedom is worth the life! (199, 237).*

B. Vahabzadeh as a real master distinguished poetry from the other kinds of art and realized completely the

creative persons' social and mental-moral mission. The poet's verse "The poets" (1969) considered the poets to be "a rebellious voice of society" is typical from this standpoint. In this verse the poet gives answer to those who consider the monument to poets to be their luck. The poet tells them about poets' "sleepless nights", their "love of truth", "irreconcilable attitude to a lie", "their self- sacrifice", "their burning" in the name of Motherland and nation, they are afraid of neither death nor exile:

*You are afraid of neither death nor exile,
You burnt and threw Yourself into the fire.
You created your works With your heart blood,
in the dungeon (197, 284).*

In the verse "How do you do, Nasimi" written on the occasion of the monument to Nasimi (1978) the poet created the poetic character of the master who can sacrifice his life, who can look into the death's eyes for the truth. The poet not only enlivens Nasimi's marvelous creative world but also pays the main attention to his person. Emphasizing Nasimi's heroism that shook the centuries the poet speaks about the heroes who can die in the name of the idea and about their immortality. So millions of people admired Nasimi for centuries:

*The time gives birth to heroes.
History taught us a lot.
Some men held forth on courage
for forty years,
but they were frightened
of death instantly (199, 163).*

The poet's play "A cry" is also dedicated to Nasimi's life and struggle. In this work written in verse "the poet proceeding from Nasimi's philosophy was able to express safely the highest truth and explain cognition of God by a person in mysticism"(62, 70). In the center of this play is Nasimi's greatness, freedom-love and completeness of his person.

The outstanding Russian poet Yevgeni Yevtushenko made a strong protest against the attack of Russia on the Chechen Republic and rejected the "Order of friendship of peoples". In connection with it B. Vahabzadeh wrote the verse "A letter to Yevtushenko" (1995) where he characterized the poet's mission in the context of individual freedom. The poet approved his brother-writer's brave action:

*A poet is a language
of the truth that is made
to be silent, a poet is a defender
of justice, truth.*

*A poet is ready to sacrifice himself
in the name of truth,
But he will never give up
his love and conscience (201, 119-120).*

The poet does an excursus into the history of Russian colonization and compares Pushkin's verse "Bend your head, Caucasus" written at the beginning of the XIX century and Yevtushenko's verse.

Pushkin justifies the colonial policy of Russia by this appeal, but Yevtushenko protests it. B. Vahabzadeh approves of his contemporary's position and appraises it in the context of individual freedom, idea and conviction. The poet notes that Pushkin's defense of Russian policy and Yevtushenko's defense of freedom ideal broke the historical chronology: "a master" became "a pupil" and "a pupil" became "a master".

B. Vahabzadeh's verse "He couldn't understand" (2006) is dedicated to the problem of individual freedom in the artistic-symbolic form. An elephant is presented as a symbolic-metaphorical character is the embodiment of freedom, and the poet tries to hint at its importance by this way:

*When Elephant was a baby,
He was put into irons
Why?*

*Because they were afraid
of Elephant's future,
heavy blows very much.
Months, years passed by.
Baby—elephant grew to an
enormous elephant (203, 77).*

Further the poet emphasizes that Elephant became accustomed to his slavish life and was pleased with it. Thus the poet tries to hint at those who live in a colonial regime and don't aspire to free life:

*Elephant thought
that these irons were ornaments for him.
Elephant thought that his
Ancestors lived like this.
Such confinement didn't trouble him.
"Perhaps it is my right", - he said (203, 77).*

B. Vahabzadeh's verse "House plants" (2006) is also dedicated to individual freedom in the disguised form.

The poet compares the flowers grown in the fields, meadows, hillsides with the houseplants. The poet thinks that such flowers mustn't be brought to houses and pulled off their roots.

The poet protests about it and comparing such flowers with people who are pulled off their roots comes to the

original conclusion. In the poet's opinion the person's inner world is the main source for freedom:

*My hands are tied with pangs,
my tongue is dumb,
My freedom is endless
in my love and dream (200, 478).*

The verse "Caution" (1970) is one of the most original works in the poet's creation. It is dedicated to the typical features of the individual freedom. The poet emphasizes the great importance and significance of the "boldness" in the formation of the person and shows that all victories are based on the "bold word" and "bold step". On the contrary "the cautious word", "cautious step" being accompanied by "cowardice" can never express person's or people's "truth". Comparing "caution" with "slavery", "caution" with "freedom" in this philosophical verse the poet tries to reveal the meaning of each of these notions. Proceeding from his experience of life the poet shows that he never suffered from the bold steps. On the contrary all his reverses were caused by cowardice and caution:

*Oh, those who count their steps
Walking along the road,
Why is the half of your road wrong?
Only those who walk boldly
either get everything or perish (199, 114).*

The same problem is touched upon in the other poetic form in the poet's verse "Honour or mind?" (1985).

If "caution" and "boldness" are compared by the poet in the verse "Caution", "caution" and "honour" are contrasted in this verse, and the poet prefers "honour":

*I would change the mind that
call us to caution
for pinch of honour (200, 116).*

In the poet's opinion there is always fear behind the caution based on the mind, so all victories were stimulated by honour steps. In other words honour is the most important factor that leads the nation to freedom and "changes the map of the world". The proverb "A fool may give a wise man counsel" used in the verse for example isn't accidental. Actually it sounds like the poet's sarcasm as regards the people's attachment to "patience" and "caution" that caught their mentality:

*Honour is freedom,
Honour walks all over the globe
for this idea.
Now honour is creating
and changing the political map
of the world (200, 116).*

A person's social mission was chosen as an artistic target by the poet in the context of a person and time in his verse "You are looking for the light" (1991). The lyric hero of this verse is displeased with the society, but he does nothing to change it. When talking to the different people this coward just demonstrates his dissatisfaction. In poet's opinion such a person likening his thoughts to "a sword" hides them in "a scabbard":

*I see that you always question
about the light
Thoughts in your talks.
Though you are a sword
in this darkness of time.
You are still in the scabbard (201, 56).*

In the poet's opinion everybody must fight for the development of the society and his work, activity, deeds must be an example to others. It is possible to speak about the patriotism and struggle. Only owing to self-sacrifice:

*The other's light is illusory,
First grief must be dispelled in your heart.
If you are looking for the light, light yourself,
You must have the light to destroy darkness (201, 56).*

The lyric hero of the poet's verse "Two crimes" (1993) is a citizen who lives by people's troubles. Sometimes he speaks about the people's problems at the highest meetings. Though this lyric hero who loves his nation very much touches upon this serious problem in his bold speech, some people try put him out from this way. They try to convince him in every way that one man no man, one man isn't able to solve the problems of the whole country. The lyric hero being sick of these reproaches decided to fall silent and made an oath not to meddle in the social problems and speak about nation's troubles. But now the same people reproach him with his silence and indifference:

*This life is a lie, but my conscience is truth,
But what can I do,
My talk is crime, my silence is also crime!
Now I am afraid,
If I tell a lie, I'm afraid of God,
If I tell the truth, I'm afraid of people* (101, 88).

When characterizing individual freedom in B. Vahabzadeh's creation it is necessary to analyze the poet's philosophical ideas caused his poetic creed.

Thus the poet giving attention to the connection between individual freedom and truth says that those who can't tell the truth aren't free and expresses his poetic

conclusions in this connection in his verse "The nice captivity" (1994):

*I have lost my freedom,
I have to bear a lie.
To be a captive of the truth
Is the nicest captivity!* (201, 101).

The contrast "freedom-captivity" and "lie-truth" is of great interest in this verse.

The problem of split personality is presented in the original form in the poet's verse "I raised my hand" (1998) that is one of the most perfect masterpieces in his creation. There is a serious difference between the lyric hero's inner world and outward world. He suffers from his deeds that contradict his ideas, he suffers from himself that he commits a crime against his pride. The poet reflects his lyric hero's suffering and emotion in the poetic form:

*I turned into the different persons,
I became a slave of my outside world.
I broke agreement with my inner world long ago,
I raised my hand my ideas* (201, 262).

The verse "The calendar in the prison" (1997) is remarkable for its social themes. The poet tries to highlight the most significant and main aspects of individual freedom.

In the poet's opinion a prison doesn't mean restraint of individual freedom at all. So a person can preserve the freedom of his inner world in any space, even in the prison. The lyric hero of the verse "The calendar in the prison" crosses out the time that is the most valuable property in the name of freedom. He does it because he realizes the necessity of freedom for free life:

*The floor is his world,
The ceiling is his space,
He scolds the time in the name of freedom.
The days crossed out is his punishment,
the other days are his sins (201, 391).*

B. Vahabzadeh's poem "Crying-Laughing" (1962) devoted to the greatest Azerbaijani poet-satirist M.A.Sabir, one of the founders of the literary school "Molla Nasreddin" deals with the problems of freedom and independence that are embodied in the context of individual freedom:

*I want to see,
Let my eyes be free.
I want to speak,
Let my words be free.
I want to cry,
Let my tongue be free.
Let my lips be free.
I want to hear,*

Let my ears be free (198, 215).

As it was mentioned this poem is devoted to M.A. Sabir, and it is not accidental at all. Thus the poet was able to express his ideals against a background of the great thinker's creation. In other words this theme makes it possible to give attention to the most urgent problems that worry Azerbaijani people most of all. The poet used the great satirist's ideas in most episodes of his poem in order to reflect the urgent problems:

*Those who wake up after us
could get their rights.
We are still crying,
We hope for the wheel of history.
No, I must shout,
No, I must cry out! (198, 220).*

The poem "Crying-laughing" as one of the original artistic sources devoted to the individual freedom is still preserving its ideological-aesthetic value.

Prof. Vagif Sultanli wrote in his foreword "Unity of feeling and cognition" to the young literary scholar Asifa Telmangizi's book "Bakhtiyar Vahabzadeh's creation": "Bakhtiyar Vahabzadeh as one of the outstanding masters was always opposed to the period, time, environment, society, power and even to himself. This opposition caused significance and urgency of his creation. The poet writing in

one of his verses "I agree only with the fact that I disagree with myself" thought that mental-moral freedom forms the basis of art" (136,6). Such an appreciation of the individual art is one of the characteristic peculiarities of B. Vahabzadeh's creative creed. Regardless of the theme love to individual freedom shows itself in the inner layer of all poet's works. Precisely individual freedom is one of the factors that leads to the social-political freedom in the poet's works.

1.3. The peculiarities of reflection of freedom ideas in the works dealt with the international themes

It is known that during the Soviet political regime creation of the artistic works dealing with international themes was a part of ideological propaganda (propagation of communism, defense of the international proletariat's "interest" etc.). Despite this, some masters' works differ from it and don't answer the ideological propaganda, for example:

Samed Vurgun's poems "The negro's desire", "The European memories"; Suleyman Rustam's "Chinese brother"; Mammad Rahim's "The spring epos with a bayonet"; Ahmed Jamil's "The peoples are rising"; Osman Sariveli's "To the bourgeois diplomats"; "Simple questions", "From climate to climate", Rasul Rza's "The ballad about Negro child Willi", "An elephant and elephant driver",

"Beggars", "In the Algeria Square", "The reddening flags", "The voice of truth", "Two worlds"; Nabi Khazri's "Motherland and foreign land"; Khalil Rza Uluturk's "The voice of freedom"; Jabir Novruz's poem "West Berlin". All these works take a special place in Azerbaijani poetry as poetic examples dedicated to the international themes. B. Vahabzadeh as the other masters of that period gave special attention to the international themes.

The poet was persecuted repeatedly because of his ideas, creed, struggle for justice and truth. Reflecting the ideas of freedom and independence the poet appealed to the other peoples' lives and changing time and space said his words and expressed his heart-rending feelings, emotions and thoughts. The idea of independence was created in more radical form in B. Vahabzadeh's verses and poems dedicated to the international themes.

Besides B. Vahabzadeh used creatively the other world poets' works dedicated to the freedom and independence: Robert Burns (1759-1796); Sundore Petechi (1823-1849); George Gordon Byron (1788-1824); Frederico Garcia Lorca (1898-1936); Musa Jalil (1906-1944); Pablo Neruda (1904-1973) and others.

"The poet describing the disastrous situation of peoples' fighting for their freedom was sure sincerely that they will be owners of their countries sooner or later. The poet saw the light horizons after the dark night. When describing such edifying events he was an optimist. This optimism resulted

from the poet's belief in the future. It is very interesting that though most of these verses have concrete addressees, i.e. they are dedicated to the concrete country, they reflect many peoples' fates and troubles" (47, 97).

It should be noted that this feature is typical for other works written by the poet on the international themes during the period of the Soviet political regime, too.

When reflecting the ideas of freedom and independence during the period of the Soviet colonization the poet appealed to the other peoples' lives in order to avoid censorship. When appealing to such themes the poet used a principle "Make remarks intended for somebody, but not directly addressed to him".

B. Vahabzadeh's verses dedicated to the international themes are very valuable artistic examples not only in his creation but also in the whole Azerbaijani poetry: "Egypt", "A free day is your future", "Memories", "In front of the pyramids", "Istanbul", "The open city", "From the hungry to the sated", "Light-darkness", "The hidden smile", "In front of the ruins of Pompeii", "I am ready", "Former Baku", "Cry", "Two worlds on the same face", "Guilty without guilt", "A neutron bomb", "The frontier trees", "Independence", "The sounds of the day's steps", "The happy death", "The old bayati"*, "Look at this suffering!...", "Soldier-poet", "Hyde Park", "The right was called wrong",

*Bayati- is the name of one of the oriental musical modes.

"A. Liliyental's letter to Carter", "The dawn". Appealing to the other peoples' history in these verses the poet tries to reflect the problem of Azerbaijan independence.

The poet touches upon the problem of the British domination in Egypt in his verse "Egypt" (1956). The poet shows the real artistic picture of the Arabic people's hard slave life.

The country with very ancient history and culture was occupied by the foreigners. The poet thinks that the reason of it is not only the people's backwardness but also their obscurantism and fanaticism. These people set hopes upon God, blindly submit the fate and troubles instead of fighting. The poet considered it to be the national tragedy.

It is interesting that the poet isn't content with explanation of the reason of their obscurantism, he also appeals to the Arabic people for struggle. He wants them to throw off shackles and turn foreigners out once and for all:

*They sold their motherland, their people,
Egypt doesn't know when it was sold.
The foreigners pranced there,
but Egypt didn't wake up.
Perhaps "It's God's order", - they say
They make no complaint, they didn't speak,
they say "Hope".
Such a great country bent before
the foreigners.*

*They didn't protest,
they just groaned* (196, 151).

Undoubtedly B. Vahabzadeh by this way hinted at the fate of Azerbaijan that groaned under the yoke of the Russian-Soviet colonization. The poet showed his people's tragedy against a background of the Egyptian people's tragedy. In the verse "In front of the pyramids" (1959) the poet creates the character of the Arabic beggar who passes a beggarly existence in his native country. Every day he begs alms from the foreigners who occupy his native land and tries to live in this way. Every time he bears their humiliation, insults, curses. Having chosen begging as a profession he drags out a miserable existence and never thinks of his past history. He doesn't want to learn a lesson from his ancestors' life who erected such stately pyramids that are admired by the whole world to this day. The poet calls the beggar to rise, put an end to this slavery life and fight for free life like his ancestors:

*The foreigners rise like pyramids
in the Arab's motherland;
The Arab is afraid of walking
in his motherland like a boor.
My brother, when begging think
of your past!
Be proud of the pyramids erected*

by your ancestors (196, 300).

The poet's verse "A broom" (1959) reflects the bitter and sad panorama of the Egyptian people's life. The hero of this verse is a bootblack who warns his living by cleaning the rich foreigners' shoes. This Egyptian groans under the yoke of the colonization of his motherland. The poet calls his hero to give up his profession, take a broom, and sweep out those who drive him to this condition.

In Prof. Ifrat Aliyeva's opinion, B. Vahabzadeh's verse "A broom" resembles the Tadjik poet Mirza Tursunzadeh's verse "The pilgrim travelling about India". M. Tursunzadeh says to the bootblack who cleans the capitalists' dirty shoes that these shoes trample his right:

"You must not clean their shoes, you must clear your motherland of them" (47,82). Undoubtedly it is naturally that B. Vahabzadeh and M. Tursunzadeh created the works based on the same motive and touched upon the same problem, because their attitude to their peoples' history and fate was the same.

The poet's verses "Aladdin's lamp", "Beg yourself" and others written during his travelling about Iraq express in artistic form the Arabic people's desire for freedom and independence. The verse "Aladdin's lamp" (1959) written on the basis of the Arabic tales "One Thousand and One Nights" contains the artistic comparison of the history of the Arabic people when they lived in the slavery with the period when they got rid of the colonization:

*For the space of many centuries
The banks of the river Tigris
didn't see the light,
The Arabic people didn't live serenely
- in their country,
The grief trembled in their voices,
An Arab slept in the darkness
and woke up in the darkness.
The Arab's own lamp was burning
in the foreigner's house (196, 297).*

Years later the Arabic people rose and succeeded in turning foreigners out. The Iraq people again got independence and freedom. Aladdin's lamp burning in the enemy's hands was returned to motherland and the nation got the light and freedom.

*The Arab's patience was exhausted,
He snatched the lost out of
the foreigners' clutches.
Aladdin's lamp took fire in Motherland.
- on the bank of the river Tigris.
Really those are happy
who took themselves the gifts of
their native land (196, 298).*

The verse "Beg yourself" (1959) is about the slave Arab who prays in front of Imam Hussein's tomb and implores him for safety. The poet calls his hero to break away from the tomb and rely upon himself:

*I look at his build, his build like a mountain,
but despite his build he is like a trembling leaf.
I say to myself: - You, miserable
Moslem, you believe in God so much,
God didn't give you your hands to open them,
God didn't create you for slavery (196, 299).*

The poet's verses "On the bank of the Tigris", "The cranes", "Rosary", "From the hungry to the sated", "In front of Tagi-Kasra", "Baba gur-gur" (1959) are of great interest as the poetic examples based on the same theme.

The verses are rich in folklore motives and ethnographic details, and first of all they express vividly the struggle against colonization and slavery.

The verse "Independence" (1961) on the one hand describes the Morocco people's hard life who have to live in Spain captivity, and on the other hand it reflects the real peculiarities of their struggle for freedom and independence. In the poet's presentation unlike the Morocco people's life in hunger, extreme poverty the Spanish people's life is free and happy. The poet emphasizes that there is wealth stolen from

Africa behind their prosperity and greets the Morocco people's protest, resistance and struggle for independence.

It's interesting that the name of this verse was taken from the name of the party formed in Morocco in 1943:

*Enough! You were tortured
for many centuries,
Your skin came under the hammer.
we know well: those who were made
to cringe before enslavers!
My motherland has already risen,
Let epoch knell down before it.
I kiss you, my brother, I kiss
Your lips that are saying
"Independence!"* (198, 23-24).

The verse "Guilty without" (1961) written during the poet's travelling about Greece deals with the problem of individual freedom against a background of fascism on the one hand and national freedom on the other hand. The main problem that sets the poet thinking is two thousand young patriots who struggle for liberation of Greece from the German fascism and are in Egin prison for sixteen years. The poet describes their love for their country and their homesickness.

The poet's verse "In front of the ruins of Pompeii" (1961) is about the foreigners that were able to get wealth

from their ruins and about the Azerbaijani people who can't be an owner of their wealth:

*And what about us?
We haven't awoken from the voice
of the century yet.
Both our love and contempt have frozen.
The foreigners get rich from their ruins
but our wealth became our enemy* (202, 24).

The poet's verse "I am ready" (1965) is dedicated to Roger Allen La Porte (1943-1965), a protester of the Vietnam War who set himself on fire in front of the United Nations building in New York City on November, 1965, to protest the United States involvement in the war. This verse being one of the poet's best samples vividly expresses the spirit of freedom and independence:

*The independence of Motherland
is matter of honour
for every nation and everybody* (197, 215).

B. Vahabzadeh's verse "The Crimea, Yalta, Gizildash" (1961) from his anthology "The voices from the chest" expresses the protest against colonization. This verse written during the poet's travelling about the Crimea reflects his

observations and artistic thoughts about the future of this land:

*The Crimea, Yalta, Gizildash...
The artain people's native land -
Oh my God! This land became strange
for these people and became a motherland
for foreigners.
Tell me, is it possible to distinguish good
from evil here?
You see, the truth's eyes were put out.
The owners of this land are under the ground,
The foreigners are on the ground
and they are owners of this land (202, 23).*

It is obvious that the poet thinks of his people's lot against a background of the Crimea's lot and tries to show that the Crimea lives in slavery.

The poet's verse "The happy death" (1966) dedicated to the death of Jawaharlal Nehru, the first Prime Minister of India and a central figure in Indian politics before and after independence, is of great interest as an artistic example that expresses the ideas of freedom and independence. Though this verse was written in connection with the Indian thinker's death it contains brief review of the history of colonization of India and the bitter truth about intrigues played by English domination. In the poet's opinion despite duration

of the English colonization in India the invaders weren't able to resist the Indian people's will. The Indian people being inspired by Mahatma Gandhi's, Jawaharlal Nehru's freedom loving ideas, their dedication and heroism rose, threw off shackles and succeeded in turning the foreigners out:

*Plenty of prisons were destroyed, wrecked,
Motherland didn't wait
for a decree from London.
Nobody counted on alms from "Autocrat" -
England (197, 390).*

In his verse "The happy death" the poet attracts readers' attention to the legendary detail connected with Jawaharlal Nehru's death. Soon Nehru's will, who didn't want a grave and so his corpse was burnt, his ashes were put into the silver urns and scattered over India from an airplane. Soon millions of flowers grew and came out from these ashes, and the Indian people who longed for freedom for many years picked them and put on Motherland's wounds. The poet thinks that such persons as Jawaharlal Nehru and their immeasurable deeds don't go into the monument on the tombstone. The greatest monument in his memory is free, independent India:

*The state created by him -
What is the free Motherland?*

Free India is the greatest

Monument in his memory (197, 393).

The poet's verse "The old bayati" (1967) expresses his strong protest against the policy of the USA that supported occupation of Palestine. The poet was very indignant because of the position of some powerful states and power centres of the world that supported this occupation. Some information from the newspaper was given as an epigraph at the beginning of the verse: "The representative of Pakistan said at the United Nations Assembly: 'Israel like the previous colonizers presenting their aggression as favour affirms that they as if 'bring culture' to the occupied territories'" (197,400). Really information got by the poet from the newspapers prompted him to write this verse. In the poet's opinion the occupants' presentation of their aggression as "culture" is diversion against the whole cultural world:

You deny your evil deed

shielding yourself by culture.

Do you think that the bombs

that you drop on our heads are bunches?

One nation is the other nation's slave,

since when has it been considered

to be culture? (197, 401).

B. Vahabzadeh's verse "The dawn" (1972) takes a special place among his other verses dedicated to the international themes. This verse reflects the poet's strict, radical position. There is an epigraph at the beginning of the verse with the reference to the newspapers: "Dissidents have been fallen into the Blacklist in the USA lately. One of them is Linus Pauling, one of the greatest scientists and humanitarians and a much respected and beloved defender of civil liberties and health issues. He is the only person ever to receive two unshared Nobel Prizes –for chemistry (1954) and for peace (1962)" (199, 307). The poet expresses his protest against the restriction of pluralism of opinions in the society and transformation of the country into the prison camp of the equally thinking:

If millions of citizens of the country

think quite differently

What is the government for?

We are voices of the same thought.

Linus said: No, no, are we all

one-colour incubator chicken? (199, 307).

The Azerbaijani critic-publicist Azer Bagirov appreciating the verse "The dawn" as an artistic sample that exposes all abnormalities of the Soviet regime wrote: "The epigraph given here is nothing other than a means of covering up tracks like in many B. Vahabzadeh's poems and

verses. If we change "USA" for "USSR", "FBI" for "KGB", "The White House" for the Kremlin, "Pauling" for "Sakharov", "government" for "party" this verse will turn into the work that reflects the reality of the totalitarian Soviet regime" (182, 21). Undoubtedly these critic's conclusions must be agreed upon. Such an original approach causes appreciation of the poet's creation in the national-theoretical sphere. It should be noted that in the 30-40-ies of the last century the literary-artistic legacy created during the period of the Soviet political regime was appreciated precisely in the light of it in Azerbaijani emigrant literary critique and literary studies.

The poet's verse "The right was called wrong" (1980) is dedicated to Yasser Arafat, a Palestinian political leader, chairman of the Palestine Liberation Organization from 1969 to 2004 and President of the Palestinian Authority from 1994 to 2004. The poet describes him as a heroic freedom fighter who symbolized the national aspiration of his people. The majority of his life was dedicated to fighting against Israel. The main problems that trouble B. Vahabzadeh are the following: injustice in the world, "the right is called wrong", "the mighty of this world are considered to be right, the weak are considered to be wrong", "those who are on the other side of the ocean know the people's trouble better than the people themselves".

The poet's verse "A. Lillyental's letter to Carter" (1980) consider them to blame for occupation of the Palestinian

territories and for Palestinian people's disastrous situation against the background of letter written by the editor-in-chief of the journal "The Middle-East perspective" A. Lillyental to the president of the USA Carter:

*You treaded down the weak,
You greeted the powerful,
You presented the nation's right to another...
Jew is strong,
But where was Arab born?
...A bird can't be without a nest,
Can the people be without a Motherland (200, 134).*

The verse "Neo" (1968) written under the influence of the Tashkent conference of Asia and Africa writers that was held in 1968 reflects the poet's strong protest against neocolonialism. This conference united the Masters of the Pen from two different continents, and all of them who mounted the rostrum didn't speak about literature, art, culture, they all spoke only about politics and made a strong protest against neocolonialism. This fact attracted the poet's attention. The poet greeted his brothers –writers who understood well that those who hid behind the "neo" intrigued against the peoples, nations and hooked them. The poet supported their love of freedom:

*It is terrible grief to be a patch for the others,
It is terrible grief to lose freedom
and crave for it.
It is terrible grief to have eyes and can't see.
It is terrible grief to have a tongue
and can't speak* (197, 434-435).

Azer Bagirov, one of the researchers of B. Vahabzadeh's legacy, Honored journalist of Azerbaijan, thinks that "reading the verse "Neo" the sensitive readers can easily understand that freedom and democracy are only on the paper called Constitution, and this verse hints at the people of the USSR who "can breathe freely" (182, 22). Such moments are typical for the poet's other verses dedicated to the international themes.

The poet's verse "The soldier-poet" (1970) dedicated to the famous national Hungarian poet and liberal revolutionary Sandor Petofi (1823-1849) is very original because of the poet's approach to the problem of national freedom quite in the different aspect. This verse became one of the factors that caused B. Vahabzadeh's artistic load.

Giving a poetic explanation of the epigraph "Freedom is my God" from Petofi's poetry B. Vahabzadeh compares freedom with God because of its "unavailability" and likens it to "the magic, miraculous" divine force: A man called God inaccessible, you called freedom "God" because of its unavailability" (199,303).

The poet created the generalized character of the peoples who lived under the yoke of colonial regime, considered their servile life to be happiness and passed servitude as "valuable message" from generation to generation. In the poet's opinion to be a slave doesn't mean tragedy, the real tragedy is to cringe before slavery and resign yourself to it:

*You may be a slave
If the time makes you.
It is more awful
to resign yourself to slavery!* (199, 303).

B. Vahabzadeh shows that Sandor Petofi being a gifted poet parted with the magic-mysterious world of the art and became "a private Soldier" fighting for his people's freedom. Petofi is proud of being a Soldier, not a poet, and B. Vahabzadeh connects it with his civic position and ideas. The verses written by this heroic person serve to his mission of struggle for freedom.

The verse "Look at the grief!" (1971) was written against a background of the assembly of UNO in the central residence in America in front of which the flags of 126 countries fly. B. Vahabzadeh subjected to criticism and denounced the colonial policy of the great powers. The speakers mounting the rostrum by turns called the bombs dropped by the USA on the Vietnamese and other

submissive peoples "Flowers of justice", annihilation of peaceful population "triumph of victory", babies' weeping "laughter" and all these disgraceful speeches roused the poet's ire. The poet was also very indignant because of the great powers that realized their expansionist and colonial policy under the name "freedom, democracy":

*Here "love" means "contempt",
"Freedom" means "slavery" (199, 301).*

Another noteworthy feature of this verse is a hint at a change of the world map. It was a very bold position for that period demonstrated by the poet who hinted at independence of Azerbaijan in the future.

The verse "Hyde Park" (1978) written by the poet under the impressions from his trip to Great Britain contains his poetic thoughts connected with the problems of human and national freedom in the context of freedom of speech. While walking in Hyde Park, one of the greatest city parks in the world set in the heart of London, the poet watched people expressing their political views frankly, without any fear and confusion. It evoked the poet's associative thoughts and caused creation of this verse. The poet was astonished that the government of Great Britain allows freedom of speech, freedom of ideas and opinions but it deprives the peoples who have very ancient history and culture of their freedom

and independence, seals their freedom-loving thoughts and ideas:

*Those who think and understand are strangled,
The people are enslaved.
We saw lie instead of reality
on the pedestal of truth.
The country that says: "I have freedom"
Destroyed the countries,
and wallows in blood (199, 473).*

The poet's verse "To Taras Shevchenko" (1984) dedicated to the Ukrainian heroic, freedom-loving poet reflects the ideas of freedom and struggle against the slavery and autocracy. Both Taras Shevchenko's biography and his creative development make it possible for the poet to express his ideas about freedom:

*Taras was born as a prisoner
in his Motherland.
So he hated autocracy,
torture, slavery (200, 53).*

The poet presents Taras Shevchenko as a steadfast, staunch hero who didn't recant, who didn't leave the arena of struggle despite threat, intimidation, exile, arrest and torture. This heroic poet wasn't silent even in prison, he

proclaimed his determination and said that he would go on fighting for his native people's freedom till they were saved from slavery and autocracy.

This verse that is imbued with rebellious spirit and protest was written in a very original style.

B. Vahabzadeh's other poems dedicated to the international problems ("The roads-sons", "An eternal monument", "Contrasts" and others) take a special place not only in the poet's creation but also in Azerbaijani poetry generally.

The poet's poem "The roads-sons" (1962-1963) is dedicated to the Algerian people's national liberation struggle against French invaders. In the famous Azerbaijani poet-literary scholar Mehdi Huseyn's opinion: "We see the generous people who love their Motherland and hate imperialism in this dramatic poem. The poet's love of the Algerian people is expressed brightly both in the description of the main events and in his lyrical digressions" (18, 21). Undoubtedly the Azerbaijani Soviet critique wasn't able to reveal the poet's real intention hidden in underlying theme. It is obvious in M. Huseyn's conclusions.

The real appreciation of this poem was given in the researches written during the period when Azerbaijan gained independence. In this sense the critic-publicist Azer Bagirov's conclusions deserve attention: "Though the poem "The roads-sons" is dedicated to the Algerian people's national liberation struggle, there are a lot of motives that

have something in common with the history of Azerbaijan in it. The problems and troubles of native Azerbaijan are described against a background of the Algerian people's struggle who were under the yoke of colonization almost at the same time with the Azerbaijani people. This poem was written on the eve of celebration of the 150 anniversary of "voluntary" joining of Azerbaijan to Russia. Having taken this fact into consideration we can say that it was very brave action for that period. The real target and meaning of the line "Being a slave in my Motherland I cried for one and a half century" are clear and evident" (182, 20).

It should be noted that the poet-literary scholar Khalil Rza Uluturk rightly determined the implication of this poem and gave an appreciation of it: "The ideas and wishes of this poem are not only the Algerian people's purpose but also all colonial peoples' purpose and longing for national independence" (141, 187).

Though B. Vahabzadeh's poem "The roads-sons" is dedicated to the Algerian people's struggle for the national independence the poet expresses "in a roundabout ways" the Azerbaijani people's troubles, wishes and dreams:

*We lost our honour, dignity, shame,
Do you call it culture?!
We were robbed in our houses
and called barbarians.*

Nobody asks these strangers:

"Who are barbarians—you or we?" (198, 265).

Analysing B. Vahabzadeh's creation in the national aspect the Turkish literary scholar Husniyya Mayadagli emphasizes that the poet reflected in his different works written during the most difficult periods of the USSR and dedicated to the international themes the Azerbaijani people's lot (248, 28):

*We weren't born to be slaves
in this world,*

*Listen, listen to us, father,
Look, these sounds of bullets*

are my people's voices who say:

We are people, too.

It's their song of freedom.

*...Look, these sounds of bullets
are sounds of shackles broken
on our arms* (198, 281-282).

The artistic characters of Ben-Osman, Mustafa, Nana, Salim and others created by B. Vahabzadeh in his poem "The roads-sons" attract attention. The poet succeeded in enlivening each of these characters on the high artistic level. The famous Russian critic V.G. Belinski wrote: "Artistry is in presentation of something by such a feature, such a word

vividly and thoroughly that without it is impossible to express it even in ten volumes. That is why there is too much verbosity in all works that are for from artistry... A real master doesn't need verbosity at all: the thought the explanation of which sometimes needs a volume can be expressed by him with a few features and words" (21, 226).

Such an approach to B. Vahabzadeh's poem "The roads-sons" shows that the poet used the principles of artistry both in creation of the characters and in the idea-aesthetic aspects.

The poet's poem "The eternal monument" (1951) is dedicated to the events that take place against a background of occupation of Norway by German fascists during the Second World War. Though the main hero of the poem sculptor Vagner is of German nationality he didn't reconcile himself to the fascists' expansionist politics, on the contrary he fought against them with all his strength. The poet expressed the Norwegian people's desire for freedom and independence against a background of the sculptor's character. It should be noted that though the main target in the poem is expansionist politics of fascist Germany, the poet hints at his native people who are tortured under the yoke of colonialism. The poet succeeded in expressing his purpose and intention not only in the events and incidents that form the plot line but also in his lyrical digressions.

The artistic object of B. Vahabzadeh's poem "Contrasts" (1966-1967) is the Vietnamese people's struggle for their independence against American aggressors.

The poet describes the unarmed Vietnamese people's struggle against American occupants armed by the modern weapons. The poet connects the reasons of the Vietnamese people's victory in this war with their struggle for justice and truth:

*Vietnam, both strength and truth
Are in your hands,
All your strength is in your conviction.
Your are thousand times
stronger than your enemy,
because he is wrong but you
are right (198, 420).*

The poem "Contrasts" like the poems "The roads-sons". "The eternal monument" embodies the Azerbaijani people's ideals of independence and freedom in the indirect form:

*Every day there is tumult
in a certain country,
Evil and torture are transitory.
The history of mankind is struggle
for freedom from of old.
Freedom is got and never forgotten,*

*Freedom isn't given as a message.
The given freedom isn't freedom at all,
It's quite a different colour
of slavery (189, 426).*

Expressing his poetic thoughts of freedom in the other case the poet emphasizes its harmony with happiness. The poet appreciates loss of freedom as the beginning of all troubles.

In the poet's opinion freedom is such valuable wealth that loss of it draws the line before wishes, dreams and even "the world seems tight to dream":

*Freedom!
If you lost freedom
The world seems tight to dream.
As soon as a man loses his freedom,
misfortunes never come singly" (198, 421).*

In the professor I. Aliyeva's opinion "the main peculiarity of B. Vahabzadeh's works dedicated to the international-political themes is his anger and hatred of reaction that don't inspire readers by common words. The events take place during the concrete period and within the concrete space. Such verses and poems reflect mankind's strong hatred of aggression of imperialism that causes disaster" (48, 78). The scientist notes that the poet elucidates some people's

problems of freedom and independence in his verses dealt with the international themes: "The historical development, life and fate of peoples fighting for their freedom and independence are vividly shown in his lyric poetry" (48,78).

The analysis of the studied examples shows that B. Vahabzadeh continually propagated the ideas of freedom, independence and independent statehood in his poetic creation during the most complicated periods of the Soviet political regime and made a strong protest against slavery, servitude and colonization. When rigid censorship and hard conditions of the social-political environment of that period didn't allow the poet to express his thoughts directly he appealed to the international themes, tried to express his ideas of freedom against a background of some people's history and struggle and achieved his purpose.

2. THE NOVELTY OF IDEA-CONTENT AND IDEOLOGY IN THE POETRY

The XX century is remarkable as the history of the Azerbaijani people's struggle for their freedom and independence. Though Azerbaijan gained independence after the collapse of the Soviet Union that used to cover approximately one sixth of the earth's land surface, a large part of its territory is still in the Islamic Republic of Iran.

It is known that Southern lyrics takes an important place in the patriotic poets' creation. After exposing Stalinism it became possible to blame dictatorship and to create interesting and worthwhile works. The first and only president of the Democratic Republic of Azerbaijan (1918-1920) Mammad Amin Rasulzadeh did his utmost to propagate the ideas of Turkic and Azerbaijani during that period. He believed that there will be the united, independent and democratic Azerbaijani State as a result of unification of North and South Azerbaijan. Such famous Azerbaijani poets as Samed Vurgun, Suleyman Rustam, Mammad Araz, Khalil Rza Uluturk, Balash Azeroglu, Madina Gulgun, Ali Tuda, Fikret Sadig, Mirvarid Dilbazi, Nariman

Hasanzadeh, Fikret Goja and others reflect the problem of South Azerbaijan in their works in the different forms during that period. B. Vahabzadeh's services to bringing of the problem of South Azerbaijan to the literature more bravely are irrefutable. Thus poetry is necessary for him only as a path and way leading to "Independence", or rather B. Vahabzadeh changed the nation's freedom into the great ideal of the national poetry. Though the South trouble was understood as a very sad theme in most Azerbaijani poets' creation, it was B. Vahabzadeh who changed this theme into the accusation of two empires in his poem "Gulistan".

The problem of South Azerbaijan takes an important place in B. Vahabzadeh's creation that is caused by some reasons. First of all the poet as a citizen made a strong protest against division of his native people and motherland into two parts. On the other hand the poet chose exactly this theme in order to raise the problem of the national independence openly during the harshest periods of the Soviet political regime.

At the end of the last century the problem of Nagorno-Karabakh that arose against a background of collapse of the Soviet regime opened quite a new page in the poet's creation and caused the expression of the idea of the national independence in the original form. Like the other poets and writers of that period B. Vahabzadeh broadened his poetic quest and subjects of his works and enriched his poetry with new qualities and nuances.

So it is expedient to study this problem in the following order:

- 1) the artistic solution of the problem of South Azerbaijan and national-mental integrity;
- 2) The tragedy of Nagorno-Karabakh in the light of the national-mental memory.

2.1. The artistic solution of the problem of South Azerbaijan and national-mental integrity in Bakhtiyar Vahabzadeh's poetry

The poetic samples dedicated to South Azerbaijan form a very significant part of B. Vahabzadeh's independent poetry. The chronological review of the poet's creative path reveals his quivering attitude to this theme. Thus the poet repeatedly appealed to the theme of South Azerbaijan both in his poetry and in the literary-critical and publicistic works. He tried to popularize this problem and change it into the people's common trouble by his significant and valuable works.

It is known that as a result of the Treaty of Gulistan (1813) and the Treaty of Turkmenchay (1828) Azerbaijan was divided into two parts. The Treaty of Turkmenchay was an agreement between Persia (modern-day Iran) and the Russian Empire, which concluded the Russo-Persian War (1826-1828). By the treaty, Persia ceded to Russia control of

several areas in the South Caucasus. The boundary between Russia and Persia was set at the Araz river. These territories comprise modern-day Armenia, the southern parts of the modern-day Republic of Azerbaijan, Nakhchivan, as well as Igdir Province (nowpart of Turkey). Like the 1813 Treaty of Gulistan, this treaty was imposed by Russia following military victory over Persia. By this final treaty Russia had finished conquering all the Caucasus territories from Iran, comprising modern-day Dagestan, eastern Georgia, Azerbaijan and Armenia, all which had formed part of its concept for centuries. The area to the North of the river Araz, amongst which the territory of the contemporary nations of Georgia, Armenia and the North Caucasian Republic of Dagestan were Iranian territory until they were occupied by Russia in the course of the XIX century.

As a further direct result and consequence of the Gulistan treaty in combination with the successive Turkmenchay treaty the formerly Iranian territories became now a part of Russia for around the next 180 years except Dagestan, which remained a Russian possession ever since. Out of the greater part of the territory three separate nations would be formed through the dissolution of the Soviet Union in 1991, namely Georgia, Azerbaijan and Armenia. Lastly, and equally important, as a result of Russia's imposing of the two treaties it also decisively parted the Azerbaijanis ever since between the two nations.

So the problem of South Azerbaijan is still very significant, and it was always the centre of attention even during the harshest periods of the totalitarian Soviet regime.

This problem troubled not only B. Vahabzadeh but also all patriotic poets and writers on both sides of the river Araz. Such famous masters as Samed Vurgun, Mahammad Huseyn Shahriar, Suleyman Rustam, Rasul Rza, Habib Sahir, Nabi Khazri, Bulud Garachorlu Sahand, Mahammad Biriya, Mammad Araz, Khalil Rza Uluturk, Ali Tuda, Fikret Goja, Fikret Sadig, Mammad Ismayil, Balash Azeroglu, Madina Gulgun, Hokuma Bulluri, Hamid Nitgi, Yahya Sheyda, Savalan, Eldar Bakhish and others elucidated this problem in the different aspects in their verses.

It should be noted that "the literature dealt with the theme of South Azerbaijan during that period reflected the romantic side of life more brightly and vividly in comparison with harsh reality of the life. The reason is connected with the romantic stage of the problem of South and idea of unity of Azerbaijan, because within the Soviet political regime it was possible to approach this problem that was very important for Azerbaijan's future only in the romantic aspect" (133, 175).

This is correct. Really, the problem of South Azerbaijan was embodied artistically in the romantic aspect during the period of the Soviet political regime, but formation of the independent state in the South of Azerbaijan caused the elaboration of this problem in a different context.

The verses dedicated to the problem of South Azerbaijan written during the period of the Soviet political regime can be divided in a few parts according to their objects. Most of verses are written with the appeal to the river Araz. The second part is connected with the historical persons' names that were the immediate selfless fighters for the freedom and independence of South Azerbaijan. Finally the poetic samples that describe the peoples' liberation struggle in South Azerbaijan. It should be noted that such division of South themes has a provisional character. "Actually all artistic examples are the complement of one another by their spirit and structure. The only difference is that their objects of appeal are various.

It doesn't matter—the main purpose is to help the struggle of the people living on the other side by giving poetic description of both historical and modern events" (34, 85-86).

It should be noted that M.H. Shahriar's poem "Heydar Babaya Salam" ("Greetings to Heydar Baba")^{1*} written in his native language broke the cultural isolation and silence of South Azerbaijan. It was responsible for reviving literary Azerbaijani language in Iran. This poem became known not only in South Azerbaijan but also all over the Turkic world and signaled a new chapter in the literary history of South

Azerbaijan, as the Azerbaijani language at that time was not officially recognized. In this connection prof. Almaz Aligizi wrote: "The poem "Greetings to Heydar Baba thanks to professor Hamid Mammadzadeh's great work quickly spread throughout North Azerbaijan and gained thousands of admirers. This poem won affection from all Turkic countries. The nation that generated such outstanding persons as Khagani, Nizami, Nasimi, Sabir, Huseyn Javid, Samed Vurgun followed Shahriar with grief in one eye and joy in the other one. It is not random accidental at all. "Heydar Baba" won Azerbaijani people's hearts, because it was written sincerely, frankly, without any instructions and dictation of ideology, directives, rules and programmes of the party and leaders. Shahriar stigmatized tyranny openly, contemptuously revealed all ugliness of the system, and it brought life to people's hearts who suffered from the totalitarian regime in North Azerbaijan, too" (43, 143).

This wonderful poem written in colloquial Azerbaijani became very popular among the Azerbaijanis in Iran and in Soviet Azerbaijan and in many places of the Turkic-speaking world. In this poem Shahriar expressed his identity as an Azerbaijani attachment to his homeland, language and culture. Equal to Shahriar's best poetry in Farsi "Heydar Baba" proved that he could write Azerbaijani with equal elegance and power. This poem exercised influence on all Turkic-speaking world. Prof. Sabir Amirov appreciating this poem wrote: "This poem is about Shahriar's childhood and

*Heydar Baba – is the name of a mountain overlooking Shahriar's village near Tabriz, Iran.

his memories of his village near Tabriz, his mother's lullaby. Describing Heydar Baba the poet uses the Azeri word *dağlı* that means both "mountainous" and "afflicted", perhaps implying by the latter the oppressive policies of the Pahlavi regime toward Azerbaijanis. Here, in every part of Azerbaijan, Heydar Baba rises up and becomes a gigantic wall that supports and protects Azerbaijan against its foes" (52,60).

Besides the problem of South Azerbaijan has become very urgent in Azerbaijan country under the influence of the scientific researches carried out lately. It should be emphasized that the second volume of the book "Contemporary Azerbaijani literature" (2007) intended for higher schools by the Chair of Contemporary Literature includes quite a big part "Azerbaijani Literature of South Azerbaijan" (105, VII, 199-281).

B. Vahabzadeh wrote the works dedicated to South Azerbaijan during the earliest periods of his creation that was caused by his independent ideology. The poet's verses "To my South sister", "From Motherland to Motherland", "To Shahriar" and others are of great interest.

The verse "To my South sister" (1951) expresses the trouble of South Azerbaijan in the original artistic form. The verse describes a certain woman's hard, sad, hopeless life, the carpet weaving factory where she works in difficult conditions. Giving this description the poet tries to reflect in

disguised form his thoughts about the Azerbaijani people's fate and tragic lot:

*Oh, my sister whose heart is full of grief,
I know your sad songs.
Are there dewdrops from foggy
Tabriz's fog
on your eyelashes? (196, 84).*

The small verse "From Motherland to Motherland" (1962) expresses the poet's artistic thoughts about division of Azerbaijan that caused the trouble and pain in the nation's history, fate and mental-spiritual world:

*This side of the river Araz is my Motherland.
The other side of the Araz is my Motherland.
But I have no chance
to see my Motherland (197,88).*

The citizen-poet can't bear division of his Motherland into two parts: the nation that has ancient history lives within the different borders. Such injustice as regards his people infuriates him. The poet compares his trouble with Fuzuli, the greatest Azerbaijani poet thinker (1483-1556), who lived in Bagdad but pined for his Motherland. But unlike Fuzuli he looks at his Motherland from Motherland not from the foreign land:

*My trouble, my grief is heavier
than mountains,
I swim with the Araz's water.
Fuzuli looked at his Motherland
with anguish from the foreign land,
but I look at my Motherland
from my Motherland (1971, 88).*

B. Vahabzadeh's poem "Gulistan" (1959) is one of the poetic samples written during the period of the Soviet political regime. At that time the poet was a young man who tried to publish this poem creating a threat to the members of his family. As it was impossible to publish this poem in the central press he presented the poem to the editor of the newspaper "Sheki fehlesi" ("The Sheki worker") Mahyaddin Abbasov who ventured to publish this work. The poem was published in 1960 in October numbers 23 and 26 and caused a great commotion that is remembered to this day. The poet made an artistic excursus into the history of division and colonization of Azerbaijan in the high poetic form and created a vivid panorama of the people's tragedy made by empires. The poem "Gulistan" dedicated to the memory of Sattar khan, Sheih Mahammad Khiyabani and Seyid Jafar Pishavari deals with the history of division of Azerbaijan between Iran and Russian empires. The problems raised here are very significant, particularly the problems of women.

It is not by chance that as soon as this poem was published it attracted attention of censorship and the whole edition of the newspaper was confiscated.

The historical studies of the Soviet period considered the division of Azerbaijan "annexation", but it is defined as "occupation" in the poem:

*This pen pierced the breast of Azerbaijan
with its point.
Azerbaijan raised its head, but was made
to fall silent (196, 596).*

It is interesting that the poet refers this "occupation that divided Azerbaijan into two parts not only to history but also to the present" in his poem (211, 190).

It must be emphasized that "the idea of the national unity of Azerbaijan began from Bahtiyar Vahabzadeh during the Soviet period" (211, 190).

The poet tries draw attention to the executioners of the empire that signed the division of Azerbaijan, to their indifference to the people's wishes and dreams at the beginning of his poem.

There are glimmers of the further tragedies predestined for Azerbaijan behind this indifference:

*He signed the document with
great pleasure grinning.*

*The people were divided into
two halves and doomed to the
long-cherished separation
with a stroke of the pen*

*When signing the paper he laughed,
He wasn't sorry for the separated
hearts' voices
He laughed at the people's
historical tragedy (196,596).*

There is desire for reunion of the split country in the spirit and essence of the poem "Gulistan". In the poet's opinion, "though the country was divided on paper, it is entire by its soul, and no document, no stamp can destroy this integrity:

*Masters didn't know that this land is united;
Both Tabriz and Baku are Azerbaijan,
It is easy to divide the people's Spirit,
language on paper (196, 603).*

The main attention is paid not only to the historical facts in the poem "Gulistan". It calls the people to the struggle for freedom, independence, integrity:

*Where are these people's valorous sons,
Open the passages, open the roads.
Where is Koroglu* of this century,
Sword Koroglu, Word Koroglu? (196, 597).*

Though there are some pessimistic, hopeless lines in the poem "Gulistan", they have superficial character and this work attracts attention as a sample based on the fighting spirit. This work ends with the lines from Shahriar's famous poem "Greetings to Heydar Babal". The poet expresses separation, loss and distress by these lines:

*I would like to fly with this wind
and to flow together with your
mountain stream,
I would like to cry with my people that
are far from us,
I wonder who separate us,
Who died and who stayed in our country (196, 604).*

After publication of the poem "Gulistan" B. Vahabzadeh was subjected to pressure and persecution for

* Koroglu – is the main hero of the epos with the same name in Azerbaijan and other Turkic countries. The epos tells about the life and heroic deeds of Koroglu as a hero of the people who struggled against unjust rulers. The epos combines the occasional romance with Robin Hood –like chivalry. Thus this epos is a heroic legend in the oral traditions of the Turkic peoples.

long years. Prof. Sh. Huseynov expressed his attitude to this problem: "In the early 70's two professors of the university sent a signed letter consisting of 9 paragraphs to the Central Committee and said that B. Vahabzadeh had to be held away from the University. One of these professors has since died, the other one is still alive. The Central Committee sent the letter to the University and told them to take all due measures. I collected all the facts that refuted those paragraphs in the documented form and gave them to Bakhtiyar. They tried to hold him away from the audience, but we didn't allow them to do it" (70, 404-403).

The poet's verses written later were also dedicated to the problems of South Azerbaijan. The poet's verses written in such an aspect express the divinity and holiness of his patriotism in the artistic form.

The poet attracts readers' attention to the problem of the integrity of Azerbaijan and protests against those who present their motherland in the divided state:

*If we have one mother
We have one Motherland,
Neither mother nor Motherland
can be two (201, 232).*

B. Vahabzadeh's verses "To Shahriar", "From master Shahriar to Suleyman Rustam", "The letter to Sahand", "To our brother Sahand", "Parting in the meeting", "Answer to

Sahir", "We are the same age", "You are neither one thing nor the other; "I am between Baku and Tabriz", "To Azeroglu", "The law of history", "When going to the death", "Meeting in foreign land", "The nice words", "For Yasaman", "A knife-pen", "Dumb-deaf", and a lot of others are dedicated to the problems of South Azerbaijan. The poet as an ardent patriot expresses his poetic attitude to his native people's tragedies in these verses. The poet tries to appreciate the Azerbaijani people's tragedy both in the personal and social planes. In the verse "I am a son of Azerbaijan" (1966) the poet approaches to the problem of division of his motherland from the original standpoint and says that he considers Tabriz and Baku to be holy Mecca and Medina for him:

*What can we do...
I was divided into two parts
on the ill-fated ways of the epoch.
I changed into the body with
two heads and one heart.
Both Tabriz and Baku are my
Mecca and Medina (197, 199).*

The verse "When going to the death" (1972) dedicated to the outstanding representative of the Iran movement "Meshrute" Siggatul -Islam shows that Azerbaijani people don't lose their freedom-loving spirit despite the tragedies.

The poet believes that sooner or later the Azerbaijani people will throw off the shackles and win. He has no doubt that the sun of freedom will rise and shine owing to the brave, fearless sons who look death in the eye.

B. Vahabzadeh's verses "To Shahriar", "From master Shahriar to Suleyman Rustam", "Dumb-deaf" and others were written with address to Mahammadhuseyn Shariar and under the influence of his creation. Despite strict prohibitions of the Soviet political regime, these two poets as far as possible kept up relations and contacts and tried to trace each other's creative success. Shahriar mentioned Bakhtiyar Vahabzadeh as a great master and patriotic poet in his verses (135,106), and B. Vahabzadeh expressed his great love to Shariar in his different works.

In the verse "To Shahriar" (1965) B. Vahabzadeh as a poet-citizen expressed his thanks to the author of "Heydar Baba" for his works written in the mother tongue after the years of separation. Shahriar writing in the Persian language was separated from his mother, relatives, people. The poet was proud of master Shahriar who turned to his nation:

*As the proverb says, what is said
on behalf of people isn't a lie.
I bow my head before the head that bows
before Heydar Baba,
And just now I say you "brother" (197,145).*

The poet's verse "From master Shahriar to Suleyman Rustam" (1980) expresses nostalgia and mental anguish because of the division of Azerbaijan into two parts:

*Neither you nor me can go along
Khudaferin* Bridge.
Only our verses can cross this bridge.
Our verse goes, comes
and creates a bridge between us (200, 33).*

There is the following lines in the poet's verse "Dumb-deaf" (1978) addressed to M.H. Shahriar:

"When we began speaking both dumbness and deafness go away, because our dumbness results from our deafness". These lines were given as an epigraph by B. Vahabzadeh who tried to express his poetic conclusion by these words. In the verse "Meeting in foreign land" (1978) the poet creates a sad and painful panorama of Azerbaijan people's nostalgia. The lyric heroes of this verse are two brothers who have to go abroad in order to meet after long separation, as their visit to each other's countries is forbidden. The poet describes two brothers that choose a foreign country for their meeting with pain in the heart. The poet shows their perturbation during their meeting very really. The poet accuses those who

*Khudaferin – the name of the ancient bridge over the river Araks that connects its northern and southern banks.

separated the Azerbaijani people's children and made them suffer and is outraged at such an event that takes place in the modern world:

*One of two brothers is from this bank
of the river, the other one is
from the other bank of the river.*

*They stand in the foreign land
opposite each other*

What separation is it?

What meeting is it?

This meeting has one name: miracle! (199, 484)

After formation of the Islamic Republic of Iran the citizens got relative freedom and Azerbaijani people of South Azerbaijan began publishing newspapers and journals in their native language. It evoked the poet's hope and belief in his native people's freedom.

"Mother Tabriz, a cradle of revolutions", "won those who were much stronger", and it inspired B. Vahabzadeh. In this connection the poet wrote the verse "The law of history" (1979) dedicated to his compatriots' struggle for truth and justice. The poet welcomed and congratulated them:

*Tyranny took justice's place for centuries
and shed people's blood
in the streets of Tehran and Tabriz.*

*All appearance it is a rule:
if hearts' fire don't break darkness,
if the earth isn't tinged red because
of the children's blood,
the dawn will not turn scarlet
The flowers of freedom will be
poured with blood! (199, 266).*

Soon the new wave of tyranny and tortures began and it evoked the poet's deep sadness and grief. The people were oppressed, persecuted, their rights were violated, their groaning was heard.

The poet's verse "The nice words" (1979) written as a result of this bitter impression exposes the heads of Iran Islamic regime that came to power with the slogans "freedom, happiness, democracy" and soon began to violate people's freedom, happiness and democratic rights. The poet shows that "there is no freedom there, but the word "freedom" is often used there and thus he reveals the essence of regime of despotism and oppression:

*Freedom, happiness, democracy!
The whole world applauds these words.
In reality each of them is ruse hypocrisy.
I'm sorry for these words (199, 269).*

Then the poet attracts attention to the reasons that made Iran turn into the center of tyranny and torture. In the poet's opinion tyranny, torture covered themselves with humanism so they were able to exist some time under the guise of it:

*Iran fought for liberty
and was able to turn the Shah out.
Those who raised weapons in
the name of freedom
then ruined freedom (199, 269).*

But there is nothing eternal either in nature or in society. From this standpoint the poet emphasizes that sooner or later those who ruined freedom will be obliterated from the history.

B. Vahabzadeh's verse "We are the same age" (1981) that takes a special place in the poet's creation was written on January 23, 1981 on the occasion of his phone conversation with master Shahriar. The poet expressed his reflections on fate of Azerbaijan:

*The epoch has very strange games:
Someone who was named "mountain"
yesterday is destroyed today.
The empires that used to say "It's me—it's me",
Are their yesterday's slaves slaves today (200, 37).*

B. Vahabzadeh's verses "The letter to Sahand" (1968), "Parting in the meeting" (1970), "To our brother Sahand" (1971) dedicated to one of the outstanding poets of South Azerbaijan Bulud Garachorlu Sahand express the poet's grief because of separation, parting on the one hand and his longing for unity, integrity on the other hand. In his first verse addressed to Sahand the poet tells his pen brother about the Azerbaijani people's tragedies. He mourns over Azerbaijan that was divided into two parts:

*Everything that is whole is beautiful
in the world.
Let halved happiness belong to our enemy.
Hey!.. If you are halved,
don't say that you exist.
The son that knows the bitterness of grief,
How can he live
in the halved motherland (197, 275-276).*

The poet courageously gives very keen conclusion at the end of the verse:

*Where?...
Nobody asks where your half is?
Why don't you raise your protest voice?
We haven't seen anywhere the holistic
map of Azerbaijan yet...(197, 276).*

The poet's verses "Parting in the meeting" and "To our brother Sahand" reflects his lively impressions of Sahand's visit to Baku and meeting with him that left deep traces in the poet's mental world. After the long parting B. Vahabzadeh met Sahand and the outstanding scientist Khudu Mammadov in Baku in his flat, and this meeting reopened his old sores. Though he met his native brother after long parting, it intensified his sufferings. It is interesting that both of these verses reflect both B. Vahabzadeh's and Sahand's reflections on the fate of Azerbaijan:

*As soon as you saw me,
you threw your arms round me
and burst into sobs.
We embraced.
But when will our Motherland
be consolidated? (199, 40).*

B. Vahabzadeh's verse "Answer to Sahir" dedicated to the famous poet of South Azerbaijan Habib Sahir (1971) contains the artistic analysis of the tragedies that happened to the peoples on both sides of the river Araks. Habib Sahir complained about his own fate against a background of the peoples', nations, tragedies. B. Vahabzadeh answered him in his verse: "When your motherland was sacrificed to glory", "there is no medicine for motherland's grief". B.

Vahabzadeh appeals his poet- brother-in arms not to rely on anybody, not to count on anybody's help.

B. Vahabzadeh often contrasts the generations in his verses:

*Why did so many slaves spring from
khans and high-born men?
Why did sparrows spring from eagles?
A chandelier doesn't suit us,
What is the need?
We have to be burning like
A chandelier ourselves! (202,63).*

The poet's original, verse "You are neither one thing nor the other" (1980) is remarkable for his peculiar approach to the problem of South Azerbaijan. The poet acutely expresses his poetic reflections against a background of the lyric hero's sad and bitter fate who was separated from his roof, clan Motherland, relatives and becoming estranged can lose his national belonging:

*You write: 'I have changed,
I take quite a different view of things.
Send me a textbook to learn
my native language'.
A textbook?
What does it mean?*

*What is the use of books?
You see, the native language
are learned from mother.
Your mother didn't do it,
She didn't teach you your mother tongue,
She taught you
to speak bosses' language (200, 40-41).*

Apparently the poet protests against the policy that divided Azerbaijani people into two parts and ruined the nation's integrity. The main conclusion of this verse is the following: if the nation, people aren't ready to sacrifice themselves in the name of their pride, spirituality, freedom, they will never gain independence and freedom.

The poet's verse "I am between Baku and Tabriz" (1969) is full of grief and sadness caused by division of Azerbaijan into two parts. This verse consists of four strophes and expresses social anxiety, grief and emotional excitement that make readers fall into deep thought.

The last strophes of the verse reveals the essence of the grief that troubles the poet:

*Bakhtiyar, how many "I" pass through your heart?
One of them is sad, the other one is merry.
Barbed-wire entanglements pass through my heart,
I am between Baku and Tabriz (197, 596).*

The critic Vagif Yusifli writes: "Bakhtiyar Vahabzadeh was a lider of the national unity in the Azerbaijani poetry. We are not going to overestimate his services to the history of the poetry at all. But the truth is that the idea of the national unity and integrity of Azerbaijan during the Soviet period originates from Bakhtiyar Vahabzadeh's poetry" (212). It should be added that B. Vahabzadeh was exposed to danger during the harshest period of the Soviet regime for his freedom-loving ideas. He was afraid of nothing and never abandoned his views. He left very valuable artistic examples.

B. Vahabzadeh's verse "To Azeroglu" (19610 is dedicated to the people's poet Balash Azeroglu, his pen-friend from South Azerbaijan. When meeting Azeroglu the poet tried to express all his emotions:

*I pine for you, you pine for me,
When will anguish be over, Balash?
We pine for our motherland in the motherland
What citizens are we? (202, 25).*

B. Vahabzadeh is saddened by the fact that the poet patriot whose pen name is Azeroglu² and his motherland are in the enemies' captivity:

*Our motherland's wings were clipped,
We were sons of the good*

²Azeroglu means "The son of Azerbaijan"

*But we became sons of the evil.
Why did you give yourself the name Azeroglu?
Where is Azerbaijan, hey Azeroglu?* (202, 25).

B. Vahabzadeh's verse "The knife-pen" (1982) dedicated to the outstanding cardiac surgeon and turkologist doctor Javad Heyat describes the wounds inflicted on the Azerbaijani people's history, culture, spirituality. Javad Heyat founded Varliq magazine in 1979. He treated people in the afternoon and wrote articles at night in order to support his people and heal their heartache. B. Vahabzadeh emphasizes that such persons as Javad Heyat can raise Azerbaijan:

*Write that we used to be whole
and then were divided.
Let your voice rise from the other side.
Write and let the light of your pen build a bridge
from Motherland to Motherland* (200,161).

The problem of South Azerbaijan is considered in the national-culturological aspect in the verse "The answer" (1984).

The epigraph to this verse explains the reasons for writing it: "The "scientists" that deny the Azerbaijani people's national existence and consider the Azerbaijani people to be transformers from the Persians have appeared

in Iran. One of them is Yahya Zeka, who is of Azerbaijani nationality" (200, 164).

It is known that Azerbaijani people's national, political, cultural rights have been violating in a very rough way in Iran for a long time.

To read and write in the native language is strictly prohibited; there are strict prohibitions on national press and publishing books. The patriots have to live in exile or abroad. Iranian-Persian chauvinists continue the policy of assimilation by means of numerous "researches" that deny the Azerbaijani people's historical roots, national-ethnic culture.

Such researches have no scientific foundations and are the results of sick imagination. The poet both enumerates all these tragedies and touches upon a more serious problem in this verse. Such people became the political instrument in the hands of those who slander and abuse the Azerbaijani people. All these facts infuriate the poet. Such pseudoscientists as Yahya Zeka who direct their power, ability, intelligence against their own nation are abruptly accused by the poet:

*Where is your honour, where is your glory?
Don't bend before a stranger in your house.
Why didn't your grandmother,
Mother sing a lullaby in the Persian language?
When your grandfather was
passing over the Altai Mountains*

*Your master didn't deny this boldness.
When Korkut* composed songs
in his native language
Sadi's* ghazals* hadn't been
created yet (200, 165).*

The poet's verse "For Yasaman" (1989) is about the eleven-year-old girl by name Yasaman from Tabriz whose uncle Habib lives in foreign land. B. Vahabzadeh was deeply impressed by Yasaman's letter to her uncle and wrote this verse that revealed the oppressive regime of Iran. The poet shows that such a regime makes patriotic people emigrate and leaves indelible traces in their inner life. The lyric hero of this verse little Yasaman calls her uncle to come to the motherland. The little girl is very afraid that such long separation will estrange relatives and they will hardly recognize one another. So the poet speaks through the mouth of the child about the importance of the national unity and integrity for any people:

*Look at the dictates of the epoch!
Why do the nation have to be
separated from the motherland?*

*Dede Korkut – Grandfather Korkut is a widely renowned soothsayer and bard, the main hero of the epic stories of the Oghuz Turks

*Saadi (1213-1291) – is a major Persian poet and literary

*Ghazal – the ghazal is a lyric poem with a fixed number of verses and repeated rhyme typically on the theme of love, and normally set to music.

*Why do the people have to be exiles?
What can we say about it?
Why do brothers have to be separated?
Why do mothers and their sons
have to be separated? (200, 91).*

B. Vahabzadeh's verse "Gulistan-Karabakh" (2006) dedicated to the memory of Khudu Mammadov, an outstanding Azerbaijani scientist, Academician, public figure, (1927-1988), is about the problem of Nagorno-Karabakh that was occupied by Armenian Dashnak invaders. When speaking about it the poet also mentions the history of division of Azerbaijan. Remembering the Treaty of Gulistan (1813)* the poet says that the process of division of the motherland is still going on:

*Here I remember "Gulistan",
As if a heavy stone was fastened
to my hands.
The Treaty of Gulistan as if
put our hands into irons
and we were sentenced.*

*The peace Treaty of Gulistan was concluded between Imperial Russia and Persia (modern day Iran) on 24 October 1813 in the village of Gulistan as a result of the first full-scale Russo-Persian war, lasting from 1804 to 1813. The treaty confirmed the ceding and inclusion of what is today Dagestan, eastern Georgia, most of the Republic of Azerbaijan and parts of Northern Armenia from Iran into the Russian Empire

*My occupied Karabakh reopened
my old wounds,
We had a new misfortune (203, 24-25).*

The poet is very anxious about the fate of his motherland: Azerbaijan has been divided for two centuries, and the same situation can be repeated as a result of loss of Nagorno-Karabakh.

The river Araks takes a special place in the poet's verses dedicated to the problem of South Azerbaijan. This river is a symbol of separation, parting and nostalgia in his poetry.

Professor M. Gasimli in his foreword "There can't be a fence between peoples" written to the poetic collection "The divided nation's cry" touches upon the following moment: "The river Araks has been a symbol of anguish, sadness and pain in the Azerbaijani literature, culture for a long time. The water of this river as if intensifies the power of our love to motherland and our pain for it" (118, 29). The poet's creation is analyzed in the context of the character of the river Araks and such an analysis causes the poet's love to his motherland and nation.

The theme of the poem "Marziya" (1984) written during the period of the Soviet regime was taken from the South Azerbaijani people's life. The poem is dedicated to the famous poetess Marziya Uskuyi (1945-1972) with a bitter fate. Her character embodies in the original artistic form suffering and pain of Azerbaijan:

*What can fear give us,
What can fear take from us,
That fear by name devil will generate
children-slaves.
Children-slaves will generate the
obedient ones.
It is much worse than extreme poverty,
Hunger, or disaster for the people (200, 481).*

In the poet's opinion every nation's existence, glory, honour, dignity are connected with the freedom and independence.

Marziya Uskuy led the persistent struggle for the Azerbaijani people's language, freedom who lived in Iran and was executed for it. B. Vahabzadeh became furious because of it. Undoubtedly when this poem was written North Azerbaijan hadn't gained independence yet. From this standpoint the poet's reflections on the freedom are addressed to the Azerbaijani people on the banks of the river Araks:

*If the nation is a slave,
If the nation is a mat,
If the nation's thoughts are poor,
It is not a nation.
The nation's national spirit is in the
dignity—in the love, honour, glory,
name and... in the freedom (200, 481).*

B. Vahabzadeh's poem "Independence" (1999) written as the second part of the poem "Gulistan" also deals with the problem of South Azerbaijan. This poem is dedicated to Mahmudali Chehregani, an Iranian Azerbaijani political activist who founded (1995) the Southern Azerbaijan National Awakening Movement, a political group that claims to represent the interests of Iran's estimated 12 to 23.5 million Azerbaijani minority (approximately 16-25 percent of Iran's total population):

*A stone bridge is our unity,
stone Khudaferin!
It became a heap of unnecessary stones.
It became a stone symbol of grief
for divided people (201, 665).*

The poet writes with bitterness that all peoples who lived in slavery have already saved themselves from it and gained freedom and independence, but Azerbaijan that has very ancient culture and history of statehood is still in captivity and hasn't thrown off yoke yet. The poet's bitter sadness and reflections on his people's fate are expressed in the artistic form in the following lines:

*Slaves armed themselves from anger
and could separate darkness from fog.
African slaves turned masters out.*

*My sigh and moaning have reached the heavens.
Our legal rights are violated.
Oh my God that helped African people
to gain happiness,
When will you help us? (201, 658).*

In the poem "Independence" the poet emphasizes that North Azerbaijan has already gained independence, but South Azerbaijan is still living in bondage, and he blames the Islamic regime of Iran that collaborates with Armenians.

In general the problem of South Azerbaijan takes an important place in B. Vahabzadeh's poetic creation for a number of reasons. This theme made it possible to raise overtly the problem of the national independence during the harshest period of the soviet regime.

Moreover the poet extended the thematic bounds of his poetic quest and enriched his works with new artistic quality and aesthetic nuances. The poet's artistic examples dealt with the problem of South Azerbaijan gave impetus to develop this theme in the Azerbaijani poetry in a wider aspect.

2.2. The tragedy of Nagorno-Karabakh in the light of the national-moral memory

The problem of Karabakh is one of the most urgent problems of the Azerbaijani artistic literature, including

poetry. It is the theme that writers and poets refer to most of all. The role of literature in the reproduction and transmission of collective memory becomes especially relevant. The literary representations themselves reflect and express those who already exist in the social imagination. In his article "Let mother earth know... (A war and modern literary thought)" professor Shamil Salmanov notes: "The most urgent task of Azerbaijani literature is to encourage a sense of mobilization and conscientiousness in each citizen" (129, 176). The Azerbaijani writers took on this mission, and their poetic works can be appreciated as the perfect examples that are remarkable for their deep content, forms and mastery.

It is known that most of B. Vahabzadeh's verses dealt with the ideas of independence are dedicated to the problem of Nagorno-Karabakh. Such verses on the one hand are about the Karabakh war, that left deep traces in the people's fate, moral-psychological life, on the other hand they reflect the hard, torturous way to the independence.

"The Karabakh events that began with the Armenian extremists' intrigues and provocation" (9,123) found their artistic embodiment and imaginative interpretation in B. Vahabzadeh's poetry. The poet paid a special attention to this problem and tried to describe the problems of Karabakh and independence in the artistic unity.

It should be noted that the working out of the problem of Karabakh in Azerbaijanian poetry is based on the real

chronology of the war and reflects the reality of history. This feature shows itself in the creation of such poets as Mammad Araz, Khalil Rza Uluturk, Gabil, Isa Ismayilzadeh, Fikret Sadig, Mammad Ismayil, Abbas Abdulla, Alekber Salahzadeh and others.

B. Vahabzadeh's verses "Perhaps I will awake", "Both the son and the father", "The wanderer", "Let revenge glorify you", "It wasn't a lesson for us", "The lonely grave", "Stop running, stop", "Don't sing, nightingale", "The Karabakh cafe", "We were shattered, it is known to everyone", "My complaint about myself" and others contain the artistic expression of the tragedies connected with the Nagorno-Karabakh war. The poet tries to reveal the reasons of the Azerbaijani people's tragedies and calls to learn from mistakes.

In the verse "Perhaps I will awake" (1984) written as an answer to Zori Balayan's* book "Ojag" ("Hearth").

B. Vahabzadeh wrote about the occupation of North Azerbaijan by Russia and Armenians that were deported from Iran to Azerbaijan and placed in Karabakh with the certain purpose. The poet appreciates this fact as a part of the politics of the Russian Empire. The poet emphasizes that these sworn enemies longed for Karabakh, a heart of Azerbaijan, for a long time and reveals the Armenians' guile,

*Zori Balayan – the Armenian publicist, writer who is famous for his nationalistic, chauvinistic "scientific works"

treachery and greed for this Azerbaijani territory. The poet catches this nation that "creates false history" out in a lie and falsification. The poet shows that Armenian publicist's scribble shook the Azerbaijani people up:

*Balayan, for God's sake prick me
with a needle,
Reopen my old wounds.
It has been so long since I felt this pain
let everybody feel it.
I think about tomorrow and say:
"Let leaders awake
and arouse the people (202, 121).*

In the verse "Both the son and the father" (April, 1992) the poet criticizes hard the leaders for their indifference to the sons of fatherland who fell victim:

*The person who was celebrating
His son's wedding during the massacre
and bloodshed in Karabakh
When the Azerbaijani people were killed
cannot be a head of the nation.
He isn't able to carry this heavy load
together with his people.
How can the person
who doesn't burn for his people*

*And doesn't regard the killed soldier
as his sons be a leader of the people? (201, 28).*

In this verse the poet expresses concern about the irresponsible leaders, their indifference to the motherland's fate, to the objective appraisal of the events. The poet thinks that such persons cannot be the leaders of the nation:

*Those who don't hear salvo
and din of the cannons
in Shusha, Shelli, Kerkijahan
In their flats in Baku.
Cannot be the leaders of the nation,
begad, by God (201,29).*

B. Vahabzadeh's verse "The wanderer" (1993) is dedicated to the fate of the people who had to be wanderers and exiles as a result of occupation of the Azerbaijani territories. The poet appeals to everybody not to be indifferent to their tragedy:

*Their homesickness burns them,
Their irony and words have been over.
Their bitter fate, tragedy,
misfortune are reproaches (188, 200).*

In the poet's opinion the nation's indifference to the refugees' and forced migrants' fate, reproaches in their address will be a serious hindrance to the people's unity and integrity.

The poet's verse "Rise!" (1993) written in the genre of a march is an ardent appeal to everybody, is a strong protest against occupation of Nagorno-Karabakh by the cruel Armenian fascists. This verse expresses the mobilization spirit:

*Rise!
Our triumphal procession
must reach Khankendi.
Son of Motherland!
This land brought up you –
Rise! Motherland relies on you* (188,194).

The verse "It wasn't a lesson for us" (1999) attracts special attention. The poet tries to reveal and explain the essence of the problem of Nagorno-Karabakh. In the poet's opinion, "those who don't have mental suffering, who don't think about Karabakh tragedy with a heavy heart are not from these people, from this land".

The poet thinks that loss of these territories was caused by absence of the national thinking, by the centuries-old servile submission and psychology:

*A tree has a root,
It had thrown off the lie before
it threw its leaves.
The truth is that our oath,
desire had been captured
before our land was occupied* (201, 441).

B. Vahabzadeh's verses "Our native land is in the others' hands", "Stop running, stop" and others criticize the "sons of the Motherland" that weren't able to defend their native country, and the native land was occupied by the enemies because of their cowardice, craven spirit. In the verse "Our native land is in the others' hands" (1994) is full of sadness, grief, suffering caused by lost of Nagorno-Karabakh:

*We gave Karabakh and ran to Baku
We opened the cafe "Karabakh" in Baku.
We gave Karabakh but we
Sing the songs about Karabakh
at the wedding parties.
My enemy performed this song,
but who sings this song?
While Karabakh is in the
enemies' hands
it is sacrilege to sing
about Karabakh* (188,224).

The poet's verse "The cafe "Karabakh" (1998) is about the loss of the native land that created the negative peculiarities in the nation's moral world. So the loss of Karabakh would mobilize the people, but on the contrary it evoked indifference, carelessness, irresponsibility, immorality.

The poet thinks that the people whose large territories are occupied by the enemies mustn't rejoice to anything, on the contrary the people must choke with grief.

If the people don't appreciate the problem their deliverance from it is impossible. The same motive is expressed in the other artistic aspect in the poet's verse "Stop running, stop" (1993). The poet appeal to the soldiers in Nagorno-Karabakh that retreat under the onslaught of enemies when the battle is at its peak. This verse is full of patriotism and public spirit:

*Where are you running, son of Motherland?
Isn't this land you are running from yours?
Aren't this native land, this spring,
this brook yours? (201, 83).*

Then the poet abruptly reproaches and blames such "deserters sons of motherland". In the poet's opinion such cowardice and irresponsibility will be too hard for Motherland. The nation will always carry this pain:

*It is right to run forward,
Running back means running from the truth.
Your grandfather, father left the land
and house for you,
And what will you leave
for your children (203, 24).*

The poet's verse "There is no share from the land" (1966) describes the Armenian's intrigue and treachery in the original artistic form:

*You want the land from me now,
What brotherhood, comradeship are these?
You looked at the others' land so much
How many times have your eyes been put out?
It wasn't a lesson for you.
Perhaps you have odd blood
that has to be shed (202, 45).*

In the poet's opinion it is impossible to trust treacherous neighbours –the Armenian occupants that set their bag for the others' land. At the first opportunity they will resort to the dirtiest means to realize their vile intentions.

The poet's verse "We were shattered, it is known to everyone" (1992) consists of four strophes. It is dedicated to the problem of Motherland that must be defended from the enemies' occupation.

The poet emphasizes that the main condition of it is the national unity. In the poet's opinion "enmity among us" leads to the occupation of our motherland":

*We were shattered, it is known to everyone,
We are in the embarrassing situation
because of "You", "I".
If there is no enmity among us,
no enemy can invade
our native country (201,51).*

B. Vahabzadeh's verse "The great love to motherland" (1992) is also dedicated to the Karabakh theme. The verse was written in connection with the tragic fact: the outstanding Azerbaijani poet Khalil Rza Uluturk's son Tebriz was killed in the Karabakh war. The love to the native land is expressed in the artistic form in the verse:

*Someone weeps bloody tears
for the sake of the motherland,
Someone sacrifices his life...
But you are you.
Someone grudges money for the motherland.
But you sacrificed your own son (201, 33).*

Vahabzadeh's verse "We are still guilty" (1992) expresses in the poetic form the citizens' anxiety about the ready graves in Martyr's Lane*:

*Perhaps the buried isn't a corpse at all
The time buries us alive.
Perhaps we bury ourselves,
not martyrs in the ready graves (188,186).*

In the other lines of the verse the poet expresses his civil anxiety and says that martyrs that were killed for the sake of independent Azerbaijan must be avenged:

*The nation that grumbles
and gnashes the teeth horrendous.
The nations is still guilty –
it burns with thirst of revenge (188, 187).*

B. Vahabzadeh's verse "Don't sing, nightingale" (1994) expresses his pain, pessimism and hopelessness, his sad reflections on the loss of Nagorno-Karabakh. The poet cannot resign himself to such a loss: his native land is in the

*Martyrs' Lane, Alley of Martyrs, formerly The Kirov Park is a cemetery and memorial in Baku, Azerbaijan dedicated to those who were killed by the Soviet Army during the Black January (January 20, 1990) and later to those who were killed in Nagorno-Karabakh war.

enemies' hands. The poet appeals to the nightingale in order to ease his pain and suffering:

*Please, nightingale, don't sing this spring,
for God's sake,
The river under the stones
doesn't murmur any longer.
This river cannot froth and seethe without us.
Begad, by God, I don't believe that
the nightingale's song can match the
Armenian language.
Don't sing, don't sing, nightingale begad
by God (201, 106).*

The poet's verse "The old disease" (1994) is about the ambitions, self-importance that played an important role in the loss of Nagorno-Karabakh.

In the poet's opinion the enemies could easily get the Azerbaijani territories because of the power struggle. While brave sons shed their blood for the motherland in the battlefields some people preferred "the power struggle":

*This contempt cost us dearly
Why doesn't the victims' blood flood us?
The Karabakh land fell a prey to the envy
and hatred to one another (201, 110).*

The same motives in the other form are continued in the verse "I am ashamed" (1995) written later, during the period of cessation of hostilities. The poet thinks that the armistice isn't in favor of the Azerbaijani people.

Such a result as if erases the tragedy from the people's memory. The poet compares the Azerbaijani people's warlike history and present situation in this big verse. The poet describes brave ancestors that held out against enemies, the fortresses, trenches, forts built by them. These fortresses show the Azerbaijani people's honour, dignity, bellicose mood, invincibility. The poet also grieves for these constructions created by the ancestors that weren't preserved by the people. He thinks that they aren't worthy of them:

*I am ashamed of these fortresses built
by our ancestors.
I am ashamed of the babies frozen
to death in the tents.
We didn't consider the defence
of this land to be our duty
We lost our Motherland,
We didn't reach the height
of civic consciousness,
I am ashamed (201, 114-115).*

In the verse "I am ashamed" the poet also tries to reveal the reasons of defeat in Nagorno-Karabakh battles in the

original form. In the poet's opinion the main reason of it is struggle for power and posts. Unfortunately the main blow of this struggle falls on the ordinary people, because there are plenty of people who lost their native lands, houses and became refugees, wanderers, houseless in their motherland. The poet admires the small Chechen people that fought against the large Russian people. The poet shows the Chechen people as an example of courage and calls the Azerbaijani people to take an example from them:

*Tom Thumb Chechnya teaches
A lesson to giant Russia
and takes Russia down a peg.
I am ashamed very much.
The Chechen people's honour
is a lesson for us
I am ashamed (201, 117).*

B. Vahabzadeh's verse "My complaint about myself" (1993) consists of two parts. The poet thinks that the main reason of the loss of Karabakh is everybody's irresponsibility.

The people didn't fight against the treacherous cruel enemies properly; having left the battle-field they chased after money, prosperity, wealth:

*We weren't able to fight for ourlands,
we boasted of peace...
Our ancestors were like wolves,
but we became lambs that
eat grass from the hands (201, 126).*

The poet's verse "The lonely grave" is dedicated to the heroism of the Turkish soldier who hastened to the help of the Azerbaijani people in September 1918 when the Armenian-Dashnak bandit formations invaded Baku. This verse is about the Turkish soldier who was killed by an enemy bullet in the region Ajidara in Shamaha and was buried there. This verse is like a hymn to disinterested help, fearlessness, audacity:

*He responded to your call from afar
Came here and never returned
to his native country.
He routed the enemy's ranks to the right
and to the left with his detachment.
He is in the ground for the sake of your land.
He gave you back your land (189,44).*

B. Vahabzadeh's verse "A trench-table" (1996) expresses the poet's protest against the armistice during the decisive moment of the Nagorno-Karabakh war. It was signed under constraint of the great states. In the poet's

opinion the land got by weapons cannot be returned in peaceful way. In other words armistice isn't a way that leads to the victory. It gives opportunities to enemies to settle down in the occupied lands.

Naturally the policy, armistice have been going on since 1993. It gives the enemies more opportunities to settle thoroughly down in our native lands.

The poet believes that the time will come, all the secrets will be revealed, the guilty will be exposed, their "purposes will be clear:

*Those who cannot speak by dint of weapons
What will they say at the table?
They couldn't overpower their enemies,
They expect mercy from enemies...
Those who bent in the trench
Saying "I give myself up"
will bend at the table, too (201, 158).*

The analysis shows that such problems as refugees, forced settlers, wanderers, homesickness caused by the Nagorno-Karabakh war are the main themes of B. Vahabzadeh's poetry. Prof. dr.Yashar Garayev wrote in his book "History: near and from afar": The theme of refugees and "writers-refugees" added the new nuances in the image of war in the Azerbaijani literature and enriched both the poetry and prose with the common motives and colours.

The poetry and publicism have begun protesting against the naming of our ancient territories "Armenia" lately (85, 580).

The problem of Karabakh became one of the main themes of the Azerbaijani literature, and undoubtedly B. Vahabzadeh's great merits must be admitted.

In general such themes as the lost native lands, the Armenian aggressors' expansionist policy, refugees, forced settlers, wanderers etc. in the context of the Karabakh problem take an important place in B. Vahabzadeh's creation. The poet touches upon these problems in the context of the freedom and independence of Azerbaijan and tries not to lose sight of any problems that trouble the Azerbaijani people. It should be noted that the problem of Karabakh is a part of the problem of the national independence in the poet's verses.

3. THE IDEAS OF THE NATIONAL INDEPENDENCE AND FREEDOM IN THE POETRY



The problem of the national independence found its embodiment in the original form in Bakhtiyar Vahabzadeh's poetry. Such an appreciation of the poet's creation is caused by his sensitive attitude to this problem. First of all it is because of his great national consciousness.

The famous Kirghiz writer Chingiz Aytmatov (1928-2008) wrote in his foreword "I was created by belief, I am child of my belief" to the volume I of B. Vahabzadeh's two-volume "Selected works" (2004): "B. Vahabzadeh's poetic intellectual culture is national by its nature. It is necessary to be a verb in your native people's parts of speech and give your own gift to the people's alive language architecture. Besides, B. Vahabzadeh's poetic intellectual culture has greater significance and rises from the national level to the universal human level" (194,6).

These conclusions appreciate the phenomenon of B. Vahabzadeh in the national and human context and reveal the real essence of his creative creed.

Appreciation of the poet's creative world in a large human scale causes the elicitation of his artistic potential. The artistic manifestation of the problem of the national independence in B. Vahabzadeh's poetry are studied in the following directions:

3.1. Poetry as a school of patriotism and civic consciousness;

3.2. The artistic expression of events of January 20;

3.3. The struggle of North Azerbaijan for independence and its poetization in Bakhtiyar Vahabzadeh's poetry.

Undoubtedly the analysis of the problem of the national independence in B. Vahabzadeh's rich and many-sided creation on such a classification has a provisional character.

3.1. Poetry as a school of patriotism and civic consciousness

When determining the main essence of Bakhtiyar Vahabzadeh's creation "the modern literary critics use the following expressions: "the national poet", "the independent poet". It is not praise or overstatement at all, it is just an objective appreciation of the poet's high ideas. Such a high

appreciation of the poet's poetry is a result of his painful, hard creation. His works show that B. Vahabzadeh is a national independent poet in the true sense of the word.

It can be confidently asserted that the national, independent feeling and mind are main idea and pathos of his poetry" (29, 108).

Some scientific researches in the modern Azerbaijani literary criticism appreciate the artistic works dedicated to the theme of independence as samples of "civic poetry". So the expression "civic poetry" "is often determined according to the social pathos in the poet's works. If a poet writes about his motherland's tragedies, danger, about ecological problems, about numerous social troubles the mentioned expression can be used regardless of the artistic value of his verses" (209, 46).

Undoubtedly we cannot agree with these opinions. It should be noted that the expression "civic poetry" sometimes is used in a wider sense: "It is not true to confine civic poetry to certain themes. Let's trace the attitude of poetry to the important social-political problems of the previous ten years.

Haven't hundreds of verses dedicated to the Motherland's tragedies, pain, grief, social troubles lost their artistic-aesthetic topicality yet? Which of them tells us about brave soldiers that make a sacrifice themselves to Motherland in the name of the today's freedom? Are there such among them? Certainly, there are..." (209, 46-47).

Thus the ideas of patriotism and civic consciousness are not urgent problems only on the present stage of independent Azerbaijan but also during the previous periods. Such an approach to B. Vahabzadeh's creation makes it possible to reveal numerous literary samples in this context.

Prof. Yashar Garayev's conclusion "B. Vahabzadeh's poetry became a part of the modern poetic consciousness" (182, 121) is based both on the artistic aspect of the poet's works and on the patriotism and civic consciousness of his creation. Patriotism and civic consciousness are the important components of the artistic-aesthetic mind in B. Vahabzadeh's poetic works.

In B. Vahabzadeh's opinion "the greatest geni, writers, poets, art workers of the world dedicated their best works to Motherland" (162, 213).

The poet's reflections on patriotism and civic consciousness are reflected in his following verses: "A citizen", "Beautiful Motherland", "Let your mother die, Motherland", "The old disease", "Poor Motherland", "Love for motherland should come first", "Foreign land—Motherland", "The history of Motherland", "East or West home is best", "Motherland calls the whole nation for help", "Long live those who defend Motherland", "Motherland's trouble", "For the sake of this land", "We were born for our Motherland", "My native land", "Azerbaijan", "My first oath is Motherland", "The Martyrs' graves", "Bread-happiness",

"Bread-Motherland", "An oppositionist", "My first and last trouble is Motherland" and others.

B. Vahabzadeh "Who can always be the people's voice of conscience" (241, 394) dedicated his verse "A citizen" (1980) to the civic and public duty:

*Citizen! How wonderful this word sounds,
That is to say—
we are one Motherland's children* (200, 16)

In the poet's opinion "whose creation is imbued with thoughts about Motherland, nation, longing for freedom and independence" (105, V. II, p. 168) to be a citizen means responsibility to the people, nation, unselfish love to Motherland and self-sacrifice.

The poet's verse "Love for Motherland should come first" (1969) is imbued with patriotism and public spirit. The poet thinks that absence of patriotism and public spirit is the greatest tragedy:

*We got power from this land,
We were brought up by this land
for our Motherland.
A nightingale cannot live
without flowers, meadows,
We are branches without roots
without our Motherland* (197, 290).

It should be noted that "civic consciousness can be expressed in the poetry in the different forms, but it has a main form of expression. This form is caused by the attitude to the people's historical fate" (11,51). Undoubtedly demonstration of the civic position in the attitude to the people's fate is one of main targets of the patriotic poetry, and B. Vahabzadeh's creation contains the richest material in this context.

In the verse "An oppositionist" (1993) the poet touches upon a very important problem connected with the civic consciousness.

The main object of the artistic analysis in this verse is the problem of power-opposition. In the poet's opinion there mustn't be any discord in the attitude to the Motherland's fortune. The poet tries to reveal the following truth: Azerbaijan is our common Motherland, and there mustn't be any ambivalent attitude to the Motherland's fortune.

The enemies' target is neither power nor opposition, their main purpose is occupation of our native lands. In that case the problem of power-opposition must be relegated to the background, all forces must be turned against enemies—the Armenian invaders:

*Our Motherland is perishing
in the enemies' clutches.
But someone cries: "I am an oppositionist".
Against whom are you an oppositionist,*

son of Motherland?
This Motherland is both yours and mine.
Our Motherland's enemies
are not only mine, are they? (201,81)

The same motive is expressed in the other aspect in the verse "The old disease" (1994). This verse is about the nation's longstanding mental disorder. This mental disorder is absence of the social consciousness in the nation's blood memory. Precisely absence of the social consciousness causes civic opposition and as a result the national fanaticism:

We became enemies,
We aren't anxious about our Motherland together.
We hate one another instead of hating
our enemies (201, 110).

In his article "Reflections on Motherland" B. Vahabzadeh attracts everybody's attention to the following problem: "Motherland's children are all answerable to Motherland equally. Motherland is the only mother that unites her children with their different opinions and convictions" (174, 73).

The poet tried to express such ideas both in his publicistic writing and in his poetic creation. For example his verse "Azerbaijan" (1971) expresses the divinity, sanctity of

the poet's love of Motherland in the original poetic form. Unlike the poets that expressed their love of Motherland in aloof, rhetorical form B. Vahabzadeh does it in the vivid form, and so this verse is very impressive and telling:

Azerbaijan,
You are my love,
You are my oath,
my mother!
We both are the common land,
I am one of your parts (199,43).

The same patriotic motives are continued in the poet's verse "My first oath is my Motherland" (1972). From this standpoint the similar aspects of this problem are in the both verses:

My first oath is my Motherland,
I am both fire and water.
I was born by this earth,
I am much indebted to this earth (199, 79).

In the verse "The martyrs' graves" (1975) the poet compares his native land with the martyrs' graves and accuses persons of indifference to native land. He says that everybody is much indebted to Motherland. In the poet's opinion everybody must love Motherland not merely in

words but with deeds. The poet considers the martyrs' graves to be a symbol of heroism, patriotism, self-sacrifice and remembers the bloody pages of the Azerbaijani people's history:

There are many people who say:

"I love my motherland!"

It is easy to say it.

But Motherland will die and disappear

if nobody dies for the sake of motherland (199, 120).

When travelling about Germany B. Vahabzadeh met Turkish emigrants in West Berlin and talked to them. The verses "Bread-happiness". Bread- Motherland" (1972) were written under the impression of that meeting. The poet touches upon the problem of Motherland in the original aspect. He tells about the Turkish people who left their native country Turkey and went abroad to earn money. Their search for "bread" and "happiness" weren't crowned with success. The poet shows that a happy life and prosperity are impossible without Motherland. Such verses express the depth and essence of the poet's love of Motherland. It should be noted that the same motive is traced in his verse "My first and last trouble is Motherland" (2006).

This verse is about the composer Adil Babirov who lives abroad. The lyric heroes' searches for happy life abroad are shown against a background of the composer's fate. In the

poet's opinion it is impossible to live far from Motherland for life:

How can I live far from my Motherland?

My spirit lives separately from my body (203,59).

The verse "Motherland" has a very deep social content. It is imbued with deep patriotism. The poet emphasizes the sacredness and divinity of the love for Motherland and everybody's civic duty during the hardest periods:

Motherland calls the whole nation for help,

Sonny, no paradise will ever replace

Motherland in the world.

Those who rattle the sabre must know

that Motherland is neither sold

norgiven to strangers.

Motherland must beat like

a heart in the chest and gleam

like a star in every word (180, 63).

It should be reminded that "most of Bakhtiyar Vahabzadeh's verses about Motherland are manifestation of his divine and sincere feelings. These verses don't only express the poet's love of Motherland, they also reveal the philosophy of self-sacrifice in the name of Motherland" (136, 24).

This peculiarity of the poet's creative world reveals his civic position and purpose. The verse "Motherland's trouble" (1999) appeals to everybody for the national unity and integrity. The poet is very anxious about estrangement, disunity in Azerbaijan that has just gained independence. He says that it is necessary to put an end to all discords and disunity. Such appeals are in the poet's other verses about Motherland, too.

The patriotic and civic motives are not only in B. Vahabzadeh's verses but also in his poems. The theme of the poem "Motherland is me, I am Motherland" (1972) was given from the Japanese people's life. The love of Motherland is presented against a background of a Japanese citizen's self-sacrifice (199, 526-533). The name of this poem wasn't chosen by chance at all. The poet wanted to show that any person can both glorify and dishonor his motherland.

The Azerbaijani people's writer Suleyman Rustam (1906-1989) characterizing patriotic and civic aspects of B. Vahabzadeh's poetic creation wrote: "What do I like in Bakhtiyar Vahabzadeh's creation most of all? My answer to this question is: first of all his civic position, patriotism, then boldness, profundity. The word "Azerbaijan" may not be written near his signature at the end of his verses published abroad. The stamp "Azerbaijan" as if is put to his whole creation" (120).

Undoubtedly one cannot disagree with this conclusions that reveal the poet's creative world.

As mentioned above, most of B. Vahabzadeh's works imbued with the national spirit, patriotism and civic consciousness were written during the period of the Soviet regime. Despite the rigid censorship during that period the poet wrote with great boldness: "The main condition of bringing up our children in the international spirit is patriotism" (164, 308). Such divine love of Motherland is the basis of the poet's life and struggle. He demonstrates this love with more boldness in his poetic works.

The analysis shows that Bakhtiyar Vahabzadeh's poetry is very rich and remarkable for its ideas of patriotism and civic consciousness. This peculiarity is the key-note in the poet's whole creation and it played a decisive role in the formation of the idea of independence in his poetic thinking.

3.2. The events of January 20 and the artistic expression of the national self-consciousness

The tragic events of January 20 are reflected in Bakhtiyar Vahabzadeh's independence poetry in the artistic form. Such a sensitive attitude to this theme is caused on the one hand by his nimble mind and mastery, on the other hand by his irreconcilability, torment. "The idea of patriotism and national self-conscience shows itself in the original form in the Azerbaijani poetry. It is caused on the one hand by the

love of the Motherland that is traditionally poetized, on the other hand by the attitude to the social-political processes, the events of January 20.* So it is impossible to grasp the moments that cause patriotic spirit of the studied period without speaking about the events of January 20. It was a violent crackdown in Baku on 19-20 January 1990, pursuant to a state of emergency during the dissolution of the Soviet Union. These tragic events were reflected in the Azerbaijani

*On 19 January, the Presidium of the Supreme Soviet of the USSR approved the decree signed by M. Gorbachev, introducing state of emergency in Baku and some other places in the Azerbaijani SSR. The decree contravened legal acts in force at the time, which provided that the Presidium of the Supreme Soviet of the AzSSR would have to turn to the central government with the relevant plea.

Late at night on 19 January 1990, after demolition of the central television station and termination of phone and radio lines by Soviet special forces, 26,000 Soviet troops entered Baku, smashing through the barricades in order to crush the Popular Front. As claimed by Mikhail Gorbachev, gunmen of the Azerbaijani National Front opened fire on the soldiers; however, findings of the Moscow-based non-governmental organisation *Shield* found no evidence of "armed combatants of Azerbaijani Popular Front", which was used as a motive to crush the civilian population on 20 January.

The troops attacked the protesters, firing into the crowds. The shooting continued for three days. They acted pursuant to a state of emergency, which continued for more than four months afterward, declared by the Presidium of the Supreme Soviet of the USSR, signed by President Mikhail Gorbachev. The state of emergency was, however, disclosed to the Azerbaijani public only several hours after the beginning of the offensive, when many citizens already lay dead or wounded in the streets, hospitals and morgues of Baku.

Almost the whole population of Baku turned out to bury the dead on the third day, 22 January. For another 40 days, the country stayed away from work as a sign of mourning and mass protest.

poetry and filled it with the social-political content" (36, 14-15).

It should be noted that "the murderous events of January 20 were immediately reflected in the Azerbaijani literature. Such an effective attitude to this theme confirms the participation of the art workers in the thick of things, their emotions and hopes connected with the national struggle. The journalists, publicists, poets, writers used the potential and power of words during those hard days of information blockade, the state of emergency and told the people and international world the truth about the January tragedy (98,42-43).

When appreciating the events of January 20 from the historical-political standpoint B. Vahabzadeh paid special attention to some aspects: "...The events of January 20 were the logical result of the moral violence directed to us. We must not only remember this tragedy, mourn and be sad, remember the brave, courageous heroes, innocent victims but also derive conclusion from it and find the ways of prevention such tragedies in the future" (207, 149).

20 January 1990 is a day, which went down in history of the struggle for the freedom and territorial integrity of Azerbaijan, as a heroism page. Leading of the battle divisions of the Soviet army aimed against wide mass who got out in the streets and squares of Baku to protest against aggressive actions of Armenia, which was raising territorial claims to our country, against protection rendered to this country by

the government of the former USSR had brought to the unprecedented tragedy in Azerbaijan. On those terrible days valiant sons and daughters of our Motherland, the country's freedom, honor and dignity of whom was above all, sacrificed their own lives and rose to the top of shahid. Tragedy of January 20, which brought to huge losses and destruction of innocent people, demonstrated martial spirit, inexorability and pride of our nation, which couldn't stand the policy of the government of Gorbachev who headed a criminal empire treacherous towards Azerbaijan, intended to the freedom and independence. As a result of it, we gained our independence many years we had been dreaming of and our country had achieved sovereignty.

The global social grief in the Azerbaijani people's moral-spiritual world caused by the tragedy of January 20 was reflected in the other Azerbaijani poets' creation, too: Gabil, Nabi Khazri, Mammad Araz, Khalil Rza Uluturk, Balash Azeroglu, Fikret Sadig, Mirvarid Dilbazi, Medina Gulgun, Musa Yagub, Fikret Goja, Mammad Ismayil and others. Each of them expressed the original attitude to this tragedy and tried to reveal its political essence.

The Azerbaijani people's poet Gabil's verse "Marsiya" written in the style of the classical poetry is dedicated to this

tragedy. The poet compares the tragedy in Karbala* with the bloody events of January 20:

*Our young people, our children,
Our girls and young women died.
But they didn't die, they became martyrs.
Now our plains are like the plains of Karbala.
We were drowned in bloody tears.
The nights were crimsoned with blood,
My people, my nation wereraked with fire (80, 8).*

The poem "Martyrs" written by B. Vahabzadeh soon after the events of January 20 both played an important role in propagation of the ideas of freedom, independence and raised the theme of victims and martyrs.

"Having seen the fearless heroes who attacked the tanks without firing a shot I had no doubt about our historical heroes' audacity and courage. These ordinary young people whom we met every day became men of courage during a night and confirmed it by their death. That Saturday night changed them from ordinary men into the heroes" (205,

* Karbala – is a city in central Iraq located about 100 km (62 mi) southwest of Baghdad. The Karbala massacre is notoriously known for being one of the saddest days in Islamic history. On the tenth day of the sacred Islamic month of Muharram, in the year 61 A.H., approximately 50 years after the death of Prophet Muhammad his grandson Huseyn was martyred along with all the members of his family, including women and children. It is the saddest day in the history of Islam.

612). Really the Azerbaijani people shed their blood, the terrible tragedy took place, there were a lot of victims, but Azerbaijani people proved their strong will and readiness to die in the name of freedom. The nation that isn't ready to die will never gain freedom:

*They proved that though torture's hands
are long its life is short.
The people's freedom
will come sooner or later* (201, 686).

The far-seeing poet's lines became true. The problems raised by the poet are very important from the national and human standpoints. The poet tried to express all that he had to conceal before. The poem "Martyrs" reflects in the artistic form the Azerbaijani people's longing for freedom and independence.

"It should be noted that B. Vahabzadeh changed the theme of the tragedy of January 20 and victims into one of the main, urgent themes of the modern Azerbaijani poetry. His poem "Martyrs" is very significant from this standpoint. Publication of this poem evoked appearance of numerous poetic samples dedicated to the same theme" (36,19).

B. Vahabzadeh's poem "Martyrs" is very interesting both from the standpoint of theme, content and from the standpoint of form, mastery. The poem reflects the

Azerbaijani people's mental suffering, bitterness because of such a tragedy.

One of the attractive features of this poem is commotion in the people's inner world, memory caused by that tragedy. The poem poetizes in the high artistic form the heroes that sacrificed themselves in the struggle for their Motherland's freedom and independence. Though the poem is dedicated to very painful sad theme, there is no pessimism and hopelessness in it:

*A man is remarkable for his audacity,
A nation is remarkable for its good and evil.
The victims and martyrs sacrificed
themselves in the name of freedom* (176, 46).

In professor Yavuz Akhundov's opinion "Bakhtiyar Vahabzadeh dedicating his poem to the victims' memory is sure that the freedom will be gained at the cost of victims' blood" (240, 21).

It should be noted that in this poem the poet tries to reveal on the one hand the essence of this tragedy, on the other hand its philosophical-human aspects. So this poem won readers' love. The critic-literary scholar E. Mehraliyev analysing B. Vahabzadeh's poem "Martyrs" writes: "There is a very important and main idea among the poet's reflections on essence of sacrifice: to overcome fear. The poet understands it as the national awakening, the highest degree

of the protest against the empire's oppression. Sacrifice means destruction of fear in the nation's heart. Sacrifice is consciousness. The main idea of the poem is it. But B. Vahabzadeh doesn't express this thought just once. He develops this thought and expresses it in the different aphoristic forms..." (98, 62).

In A. Bagirov's opinion, B. Vahabzadeh's poem "The ways-sons" written in 1962 is the evidence of the poet's great sagacity and vision. The lines from his poem demonstrate his deep knowledge of the history of the Azerbaijani people's struggle for the national freedom: "The doomed land will never be a flower garden if it isn't washed in the victims' blood" (182, 23).

B. Vahabzadeh's verse "Executioner Yazov" (1991) is about the Russian general, defense Minister of the USSR Dmitry Yazov who was one of the central figures in the bloody events of January 20, 1990. The poet proves Yazov guilty of the tragedy and massacre of unarmed defenseless Azerbaijani people.

The Secretary General of the Communist Party of the USSR, Michael Gorbachev used the unrest and riots in Baku to justify the Soviet Army's intervention in the city. The military contingency sent to Baku consisted mainly of soldiers previously deployed in Afghanistan as well as the reservists some of whom were of Armenian origin conscripted from the Stavropol region of Russia for a short period in January 1990. Before being dispatched to Baku

they were instructed that the Islamic radicals and mojaheds took the power in the city, and the Soviet soldiers must protect the allegedly violated rights of Armenians.

However, in reality the true face of the Soviet assault was drastically different. As it was later stated by D. Yazov, then the Minister of Defense of the USSR, the use of force in Baku was intended to prevent the takeover of the power in Azerbaijan by non-Communist opposition and ensure that the Communist government remained in power.

On January 19, 1990, The Presidium of the Supreme Soviet of the USSR, without the consent of the Supreme Soviet of Azerbaijani SSR, imposed a "curfew in the city of Baku" from 20 January, 00:00 a.m. Troops entered Baku without informing the local population of the curfew and its rules. Moreover, on the eve of the assault the special forces of the Soviet Army attacked the state TV building in Baku, cutting off the national TV and radio broadcast to prevent the dissemination of news to the local and international community. Therefore, the people were deprived of access to information about the entry of the Soviet troops into the city. Official information about the curfew was aired on 20 January 1990 at 05:30 a.m., i.e. after dozens citizens had already been killed or wounded in the streets of Baku.

The poet is sarcastic about the fact that Yazov received the rank of marshal for his crime:

*The city was flooded with blood during the night,
nobody was spared.*

*The executor who killed my nation
was awarded the marshal rank (201,31)*

But the poet also writes that this executer-killer Yazov must be choked in that blood:

*Both Georgian, Lett and Russian—
all in succession became a target of his bullets.
This marshal who is an enemy of freedom
will be choked in the blood shed by him (201, 31)*

The outstanding Azerbaijani critic-philosopher Asif Ata analyzing the Azerbaijani people's tragedy in his essay "January 20" writes: "The world doesn't mourn for us because we have no World except our Motherland. The world mourns for those who left Baku, but the world doesn't mourn for those who were killed in Baku. The world doesn't have enough dignity to mourn for our children. The dead became the living's ancestors, but the living didn't become the dead's successors" (14). Thus the critic – philosopher shows the world's indifferent attitude to the bloody events of January 20. It was also reflected in B. Vahabzadeh's artistic works dedicated to the same problem.

B. Vahabzadeh wrote in his article "The road leading to the Saturday night": "That bloody Saturday night inflicted

such a wound on our hearts that it will bleed for a long time. The date "January 20" will be written with black letters in our calendars. The future generations will remember this black date and damn the killers forever. Alley of Martyrs will be our place of oath, the Saturday night will be the night of hatred to our enemies in our memory" (206, 411).

Generally B. Vahabzadeh played an important role in working up and development of the theme of victims in the Azerbaijani poetry. It is not random at all, as the poet's creation is dedicated to the idea of his people's freedom and independence.

Though the theme of victims in his verse "Azerbaijan" is connected with the ancient history, the events of January 20 play an important role in actualization of this theme again.

The active attitude of the literature, specially poetry to the events of January 20 is caused by the whole society's drawing into the process. Those events provoked by the Russian Soviet Empire became a part of the struggle for freedom and independence. That tragedy gained not only social-political but also general human significance and gave wide opportunities to poeticize it" (36,31).

B. Vahabzadeh's poetic works dedicated to the tragic events of January 20 prove the truth of this conclusion. Undoubtedly B. Vahabzadeh's poetry dedicated to the bloody events of January 20 isn't confined itself only to the verses analyzed in this work. The poet tried to describe those bloody events in the different aspects in his other verses, too.

It shows that the poet didn't perceived the events of January 20 only as a tragedy. He tried to show that the struggle for the national independence, the idea of freedom and independence are their basis. The poet gave special attention to the tragedy of January 20 not only in his poetry but also in his publicistic creation and tried to give an objective appreciation of those events in his volume documentary-publicistic work "The way leading to the Saturday night".

3.3. North Azerbaijan's struggle for independence and its poeticization in Bakhtiyar Vahabzadeh's poetry

The problem of independence of North Azerbaijan was always in the centre of B. Vahabzadeh's creation. The outstanding poet wrote in his article "Independence Day" (1992): "All our writers, poets, historians have been considering Azerbaijan Democratic Republic* to be an

*Azerbaijan Democratic Republic - The Azerbaijan Democratic Republic (ADR; - Azerbaijani: *Azərbaycan Demokratik Respublikası*) also known as Azerbaijan People's Republic (Azerbaijani: *Azərbaycan Xalq Cümhuriyyəti*) was the third democratic republic in the Turkic world and Muslim world, after the Crimean People's Republic and Idel-Ural Republic. The ADR was founded by the Azerbaijani National Council in Tiflis on 28 May 1918 after the collapse of the Russian Empire. Its established borders were with Russia to the north, the Democratic Republic of Georgia to the north-west, the First Republic of Armenia to the west, and Iran to the south. It had a population of 2.86 million. Ganjawas the temporary capital of the Republic as Baku was under Bolshevik control. The name of

exploter state and its creators to be enemies of the people since the 20-ies of the XX century. Why aren't they ashamed of their conscience? They did know the truth. They didn't write the truth, but they could keep silence at least... Both poetry, prose and dramatic art, critique have been stigmatizing that Republic for seventy years. It is awful to survey it now" (206, 64).

Prof Yavuz Akhundlu wrote in his book "The independent poets": "The Azerbaijani people's struggle for the national freedom and independence that began in 1988 marked quite a new stage in Bakhtiyar Vahabzadeh's creation. The theme of independence became the main one in his creation. It is not random at all, because B. Vahabzadeh was longing for his people's, nation's independence all his life, and he wasn't afraid of persecution and even insulting. At last the moment came and he told his native people about all his cherished dreams and was in front of the struggle for the national independence (8,32).

The problem of independence of North Azerbaijan always troubled B. Vahabzadeh. "The problem of the national independence was the first one among the numerous national, social problems that troubled the poet" (58,5). The poet's close friend and like-minded person Shahmar Alekberzadeh wrote: "The Azerbaijani great poet

"Azerbaijan" which the leading Musavat party adopted, for political reasons, was, prior to the establishment of the Azerbaijan Democratic Republic in 1918, exclusively used to identify the adjacent region of contemporary north-western Iran.

Bakhtiyar Vahabzadeh became a flagship of the Azerbaijani civil poetry in the middle of the XX century" (138, 65). His verses "Freedom", "Slavery-freedom", "March of the Motherland", "The Azerbaijani Soldier", "Azerbaijan", "Let obliviousness be forgotten", "My first and last trouble is Motherland", "Rize, leading people", "Evil to devil, good to God", "Ataturk", "In memory of M.E.Rasulzadeh", "The renewed union", "My grandson-independence", "Self-awareness", "If our independence isn't preserved" and others are dedicated to the different aspects of this problem.

B. Vahabzadeh's verses written during the harshest period of the Soviet political regime later were published in his collection "The sounds from the chest". Such verses as "My patience" (1972), "I am master of my "I" (1974) and others contain the poet's ideas about the national independence. Undoubtedly publication of such verses was impossible in those years, so the above- mentioned verses were published rather later. In the verse "My patience" the poet expresses his poetic attitude to the problem of freedom in the comparative context (the traditional comparison of the different generations):

*My patience—my obedience, slavery!
My father didn't know that he was
A slave and lived like "a master".
He lived and didn't think of it.
But I live knowing that I am a slave*

*I live denying myself
I live dying (202, 67).*

At the end of the verse the poet says that the Empire will fall: though "the enemy's power is great", his "throne is rotten". It shows that the poet never believed the soviet political ideology, its colonization regime that was formed at the expense of blood. But the poet is very sorry about the exclusive patience that was driven into the people's spirit, morality.

*I am happy, that my enemy's
power is great, but his throne is rotten.
But I am unhappy,
because my patience is greater
than my enemy's power! (202, 67).*

In the verse "I am a master of my "I" the poet complains about his native people's hard colonization life and about the strangers that boss in his Motherland. Despite the troubles, oppression the lyric hero of this verse doesn't lose his hope and belief. He believes that his Motherland will be free sooner or later:

*Dying in the meanness
I got stronger in the difficulties.
If I has become a master of my "I"*

*in this darkness, oppression,
I'll be a master of my Motherland (202, 78-79).*

In the verse "Slavery, or death?" (1984) that reflects the poet's creative creed the problem of freedom is presented as a social-political factor. The poet using a metaphorical style contrasts slavery with death in the image of the animal.

Thus the animal who wants to be free gets out of the rope and runs to the forest. But hearing the wolf howling the animal stops with fear. The animal understands that there is bondage behind and there is death in front. The animal hesitates for a moment and then prefers death. The poet describes it very vividly and realistically:

*Suddenly the animal heard blood-curdling
wolf howling from afar.
He didn't know what to do...
He stopped... He was between bondage and death.
He didn't know which of them he had to choose.
Remembering the rope on his neck he felt
even more fear than before
he turned to the forest and ran there (200, 170).*

The verse "Devotion to bondage" (1991) is about the leaders of Azerbaijan who rely on Empire's executors on the eve of the disintegration of the Soviet Union and hinder the Azerbaijani people's struggle for the national freedom. The

poet appreciates it as bondage, slavery. The poet accuses such leaders who don't appreciate properly the political processes in the world and who are their people's enemies:

*It's time to run high,
how much can we suffer?
Shall we dance to the centre's tune?
When shall we know
that obedience buries nations alive,
Obedience is a chain of freedom (201, 47).*

The Turkish literary scholar Husniyya Mayadagli correctly notes that B. Vahabzadeh's creation "is dedicated to the theme of freedom", "the poet turned freedom into the main idea of the life" (248,27). Thus motive is vividly reflected in some of his verses. In the verse "Freedom" the poet writes that Azerbaijan gained independence after many years, and he appreciates it as national value:

*Freedom, freedom! I have been longing for you,
I have been needing you all my life (188, 209).*

Then the poet emphasizes that freedom is very significant not only from the political standpoint but also in the personal sense. In the poet's opinion if the nation doesn't feel the results of freedom in the personal life it can't be proud of it, because freedom must be understood wholly:

*We have been longing for freedom together,
We raised a flag in the name of freedom.
We shed our blood for freedom,
We paid dearly for you.
Freedom! At last we have gained you,
but cannot say "Thank God" (188, 209).*

Thus the poet not only shows the wide content of the notion "freedom" but also concludes that there is no happiness without freedom.

The critic-literary scholar Murshud Mammadli in his article "Master" dedicated to the poet's 80-th anniversary wrote: "Bakhtiyar B. Vahabzadeh was an ideologist, educator and teacher of the independent generation. The nation's independence movement would be halved without his signature" (99). Undoubtedly attentive study of the poet's creation proves the truth of this conclusion.

In B. Vahabzadeh's opinion independence is the most important form of manifestation of the national thinking, national self-affirmation; a nation is not able to enrich the world civilization without independence. In the poet's opinion "independence, freedom are any people's, nation's natural right, it is natural wealth sent by God. Every nation has a right to struggle for the independence and defend it. This right was given to people by the nature. The nations that don't have independence, independent statehood are not able to stand the test of time and history" (136, 28).

It should be noted that poet attached great importance to the national independence and went on developing this theme in his creation even after gaining independence by North Azerbaijan.

B. Vahabzadeh's verse "The Azerbaijanian soldier" (1992) is dedicated to the soldiers that defend the country's borders. The poet calls them to revenge the cruel, merciless enemies. The poet thinks that defence of Motherland is everybody's "sacred duty and matter of honour":

*The tricolor is above our heads,
Our motherland is our beginning and end.
To defend this land is matter
of honour for every motherland's son (201, 52).*

The verse "Azerbaijan" (1991) is dedicated to the memory of victims, martyrs that sacrificed themselves in the name of their Motherland. The poet emphasizes that they will be never forgotten:

*Our land is saturated with blood:
Our tricolor waves in our hearts (201, 61).*

The flag takes one of the important place in B. Vahabzadeh's creation, too. The flag was poetized as an important symbol of the national independence in the poetic works during the period of the Azerbaijan Democratic

Republic (1918-1920). The outstanding poets of that period considered the flag to be a significant symbol of freedom and independence: Ahmed Javad "To the flag of Azerbaijan", "The people's flag"; Jafar Jabbarli "To the flag of Azerbaijan"; Aliyusif "The flag"; Umgulsum Sadigzadeh "When my flag is lowering" and others (105, V-I, 11-16).

In the verse "It's more sinful than a sin" (1995) B. Vahabzadeh compares the tricolored flag of independent Azerbaijan with the red flag of the Soviet Azerbaijan with a hammer and sickle on it:

*My tricolor, my star, my half-moon,
my native, own flag.
That red flag with a hammer
and sickle brought us only slavery, malevolence.
If you don't know the difference
between these two flags,
You will never appreciate the flag
of independent Azerbaijan (201, 147).*

The "flag" is presented as a poetic image and artistic factor in these lines.

In the poet's opinion "a flag being a culturological, ideological, state symbol also expresses the national, patriotic consciousness and idea. The flag and attitude to it is the national value. It is poeticized as a source of the social-ideological perception, individual notion and upbringing in

the centre of the modern thinking. Unfortunately the poets and writers used to express indifferent attitude to the flag as a symbol of statehood and independence" (177, 197). So the poet's attitude to the "flag" as a symbolic image is not random at all:

*I saw my motherland in the shadow
of the tricolored flag.
The flag lights up our victory.
The flag is my honour, dignity, essence.
The flag is my power over my motherland (201, 224).*

In the verse "The flag" (1998) the poet appreciates the flag as a symbol of the nation's future, existence. The poet attaches great importance to the flag, apotheosizes it, and it is caused by the blood memory, national idea, ancestors' struggle for freedom.

In the verse "March of Motherland" (1992) the poet emphasizes that freedom is every Azerbaijani child's natural right. He also emphasizes that Azerbaijani people consider the general humanity's trouble to be their own, so the national independence was caused by this great idea:

*Oh, Azerbaijan,
the Turkic people's Oghus Motherland,
The Motherland of the brave,
courageous sons and brave daughters.*

*Freedom is your right, belief is your, love
You worship truth and humanism.
Our nation feels the humanity's troubles keenly,
Our freedom is due to our desire (201, 60).*

The theme and idea of the verse "March of Motherland" are very interesting. The most original peculiarity of this verse is the highest patriotism:

*Oh, son of Motherland,
you must know that Motherland is yours,
This Motherland is both your yesterday
and your today.
You have your own state, nation, ancestors.
Those who sacrificed themselves
for the sake of Motherland
will live in our hearts (201, 60).*

In A.Telmangizi's opinion the verse "March of Motherland" is like the Turkish poet Mehmet Akif Ersoy's "March of independence". Some researchers suppose that while creating "March of Motherland" B. Vahabzadeh was under the influence of the "March of independence". But it should be noted that any similarities between these two verses are superficial. B. Vahabzadeh just used a traditional form and tried to reflect Azerbaijan's problems, and he succeeded in it" (136, 27).

B. Vahabzadeh's verse "My first and last trouble is Motherland" (2006) is remarkable for its motives of freedom. In this verse dedicated to the composer Adil Babirov who lives abroad the poet tries to express his dreams and reflections on freedom against a background of nostalgia.

The verse "Rise, leading people" (1990) expresses the poet's protest against bondage, slavery, colonization. The poet appeals to the leading people and expresses his longing for freedom and independence:

*We lived in bondage and slavery,
We cringed before bosses.
We thought that we would win bosses'
respect by this way.
We didn't know that the more we cringed
the more they would say "it is not enough".
And they would bend us more and more (201, 18-19).*

According to the main idea if the leading intellectuals, statesmen cringe before executors of empire-colonizer the slavery will be longevous. The leading people must rely on the nation, rise together with their nation and escape from bondage, slavery:

*Oh, my nation's leading people,
be great, don't abase your selves*

*in order to win respect.
If you rely on your nation,
the nation will be your firm ground.
If you bend because of fear,
there will be more oppression in front of you.
When bending because of fear
You bend your nation (201, 19).*

The poet's verse "Evil to devil, good to God" (1991) is about the period of the Soviet regime that lasted more than 70 years, and the Azerbaijani people had to live under the yoke of the Soviet regime and suffer from bondage, slavery, injustice. The poet criticizes the people's indifferent attitude to their life, fate etc. The servile submission, servile psychology that was instilled into the people's mind, mentality during the long years troubles the poet most of all:

*We found ourselves in such a situation
because of ignorance, obscurantism.
But the ice of ignorance is melting slowly.
Nations have already
understood their rights (201, 25).*

The pessimistic mood reflected in this verse is caused by it. Though the poet looks at the future with hope, he can't conceal his anxiety about the nation's future. In this verse

written before Azerbaijan gained independence the poet expresses his dreams and reflections on independence:

*The echo of the neighboring people's
free voices
didn't reach our land.
But when will the heroes
of our days come? (201, 26).*

The problem raised in the verse "Evil to devil, good to God" was also reflected in the verse "The stones that we throw at one another" (1995) in quite a different form.

The poet shows that unfortunately the servile submission, ignorance, obscurantism are still living:

*Though we have already shaken off the fetters,
Slavery is still in our brain.
We forget the great purpose:
Our Motherland and people are united.
The stones that we throw at
one another hit our motherland, nation,
oh, my brother (201, 139).*

Such motives are also reflected in the poet's other verses. For example the poet's verse "Why?" (1998) is about the nation's problems and troubles that didn't decrease even after Azerbaijan gained independence. In the poet's opinion

independence is such great wealth that must ensure the nation's prosperity and happy life. If an ordinary citizen doesn't feel the result and use of the national independence in his private life, the significance of independence will not be understood:

*We gained independence,
but our hopes didn't come true.
No changes, nothing has happened.
Why did the time destroy our hopes and belief?
Why did a bush grow on the ground
impregnated with victims' blood
instead of flowers, why?* (201, 258).

At the same time the poet makes a strong protest against those who don't properly appreciate the national independence, who still remember the period of the Soviet empire with admiration, who hope to return those days, who live "by Moscow time" and search for "way of salvation" in the North:

*Mother and motherland are united, sonny,
Don't turn back on the independence, don't yawn.
Why do you stare at the North?
Don't have two motherlands in your heart* (201, 294).

The verse "Let obliviousness be forgotten" (1992) that is remarkable for its social-political content is about the obliviousness that took root in the Azerbaijani people's national mentality, blood memory, that caused most of historical tragedies. The poet calls the people for saving from it. According to the conclusion from this verse no historical event must be forgotten. On the contrary all events must be seriously studied and analysed, it is necessary to learn from mistakes.

The poet remembers the historical events of April 28, 1920, when the Russian 11th Army* occupied the Democratic Republic of Azerbaijan. The poet calls for detection of reasons of that defeat in order not to repeat the same tragedy:

*Let's remember that terrible,
disgraceful day
With pain in our hearts.*

*The 11th Army was an army of the Red Army, formed four times. The first formation was a unit of the then newly created Soviet armed forces. It was formed by the Bolsheviks on October 3, 1918, from the Red Northern Caucasus Army. In February 1919 it was dissolved and was again deployed in March 1919 as a subdivision of the Caspian-Caucasian Front. It took a prominent part in the sovietization of the three republics of the southern Caucasus in 1920–21, when Azerbaijan, Armenia, and Georgia were brought within the orbit of Soviet Russia. In 1939 the 11th Army (2nd formation) was formed in the Belarusian Special Military District (BSMD) from the former Minsk Army Group. It fought in the Soviet invasion of Poland, the Baltic Operation, the Demyansk Pocket, and the Battle of Kursk. The army disbanded in December 1943.

*Let's arouse our memory:
We must know why our flag
was lowered.
Why those tragic events
happened to us? (201, 325).*

The poet's verse "My grandson independence" (1995) dedicated to independence of Azerbaijan is also of great interest. This verse is addressed to the poet's little grandson. The poet emphasizes that his little grandson and independence of Azerbaijan are the same age, and he attaches symbolic importance to this fact. In the poet's opinion those who saw the Soviet bondage are still living with the sense of doom, slavery. But the young generation, the young as the citizens of the independent country are spiritually free:

*Perhaps sons, grandchildren will
defend and preserve this independence
gained by grandfathers.
Those who grow up under this flag
will be spiritually free (201, 358).*

B. Vahabzadeh's verses dedicated to the different historical persons of Azerbaijan and the Turkic world deals with the problem of the national independence, too. From this standpoint such verses as "Atatürk", "Dreamer", "In the

dungeon", "Moabit"*, "In the memory of M.E. Rasulzadeh", "The monument to the truth" and others are of great interest. The verse "Ataturk" (1992-1998) is dedicated to Mustafa Kemal Atatürk, "Father of Turkish people", a founder of the Republic of Turkey, serving as its first president from 1923 until his death in 1938. The poet tries to revive this outstanding historical person and reveal the reasons of his greatness.

The poet's fondest dream is appearance of such a heroic person who is very necessary for restitution of the Azerbaijani lands and indication of motherland. The verse "Dreamer" (1999) is dedicated to the memory of Enver Pasha (1881-1922), an Ottoman military officer and leader of the 1908 Young Turk Revolution, who became the main leader of the Ottoman Empire in both the Balkan Wars (1912-1913) and in World War (1914-1918) and was killed in action against the Red Army.

The poet expresses his admire and love to such an outstanding person as M.E. Rasulzadeh, an Azerbaijani statesman, scholar, public figure, the first and only president of the Democratic Republic of Azerbaijan (1918-1920), in his verse "In the memory of M.E.Rasulzadeh":

*You were full of great love to this land.
You sacrificed yourself for the sake*

*Moabit is an inner city locality of Berlin.

*of this land.
Motherland and people weremuch indebted to you,
but everything was just the other way about.
We weren't able to give a bilof land
for your grave (201,15).*

The poet mourns over M.E.Rasulzadeh who sacrificed himself for the sake of his Motherland and whose grave is abroad. At the same time the poet makes a strong protest against those who sold Motherland to the strangers:

*We were carried away by hypocrisy,
lie for seventy years,
Look, to whom we erected monuments.
But there is a perennial rule in nature.
If the fundament is not love,
even bronze will be destroyed soon (201,16).*

The verse "The monument to the truth" (1997) is dedicated to the great Azerbaijani poet and playwright Huseyn Javid (1882-1941) who was exiled during the Stalin purges in the USSR. The poet creates the artistic panorama of tragedies and terrible events that happened to the Azerbaijani intelligentsia during the period of the Soviet political regime. The verse "Mirza Jalil" (1958) is dedicated to the great Azerbaijani satirist Jalil Mammadgulizadeh, a founder of the literary school "Molla Nasraddin". The poet

emphasizes that M.Jalil's biography is in tune with the history of motherland, people's troubles and suffering. The poet also emphasizes that this great thinker was born in a small hovel:

*I bow my head in front of a small hovel
I say to myself: sometime the light fell
on our motherland from
this dark hovel (196, 284).*

The poet's verse "In the dungeon" and "Moabit" (1957) dedicated to Musa Jalil (1906-1944), a Tatar poet, resistance fighter who was guillotined at Plötzensee Prison, Berlin, by the fascists during World War II, the poem "Fly, my songs" (1966) are full of love of freedom. B. Vahabzadeh admires the heroic poet's will power, steadfastness. In prison he compiled verses composed in the prison into self-made notebooks. Even in prison he served to his native people by his creation:

*Hey, dungeon! Do you know
that the most majestic songs of freedom
were created in your chest?! (196, 225).*

The poet emphasizes that M. Jalil who fearlessly looked death in the eye became a symbol of freedom for his native people.

B. Vahabzadeh's poem "Fly, my songs" (1966) is also full of ideas about freedom and love of freedom.

In 1991 Russia wanted to reconstruct the empire by creating CIS - Commonwealth of Independent States, a loose confederation of 9 member states and 2 associate members that are located in Eurasia, formed during the dissolution of the Soviet Union, and which were all former Soviet Republics (Georgia withdrew its membership in 2008, while the Baltic states that regard their membership in the Soviet Union as an illegal occupation chose not to participate).

B. Vahabzadeh like many patriotic poets and writers was enraged by this fact. In this connection he wrote the verse "The renewed union" (1991) and called the people to be vigilant and resist the enemies' tricks:

*We must know what "the renewed union" is?
It is another trip, another trick.
What is renewal?
It means "to throw dust in the people's eyes,
...We'll be slaves again.
That old, rotten yoke
Will be loosened a little* (201, 32).

In the verses "Two flags" and "Double eagle" (1995) the poet keenly criticizes the new imperial policy of Russia. The poet thinks that defence and preservation of the national independence that was gained at the cost of enormous labor

and blood is one of the most important conditions. The poet describes the war between imperialist forces of Russia that cannot resign to dissolution of the Soviet Union and Chechnya and emphasizes that no nations can be united by force under the common flag.

The poet's verse "Self- recognition (1992) expresses the idea of independence in the original form. The poet as a citizen is very proud that independence of Azerbaijan was recognized by the foreign states of the world. The poet is very happy, proud of it and shares his joy with readers:

*Five hundred countries has already
recognized us—
our new formed state.
We have already had our own place
on the earth,
The light happy days are waiting for us
in the future* (201, 39).

But despite his joy there is a fact that troubles the poet: the world states have already recognized us, but we haven't recognized ourselves yet. The poet approaching this problem in the philosophical context attaches special importance to every nation's self- recognition. It follows that if the nation doesn't recognize itself, it will not understand the essence of what it created, and it will make it hard to understand the value of the national independence:

*But don't forget that though others
have already recognized us,
it is not a condition yet.
We must distinguish the truth and lie among us.
Have we already recognized ourselves?
If anybody doesn't recognize himself,
He can't make the world recognize him* (201, 39).

B. Vahabzadeh's verse "If our independence isn't preserved" (1992) is about the difficulties that can cause the problems in the domestic and foreign policy of Azerbaijan. In the verse the poet describes the freedom and independence as a great happiness, as nation's natural right and emphasizes that the Azerbaijani people got them at the cost of victims:

*Freedom, happiness are my rights,
Let God not think that it is too much for us.
So many people sacrificed themselves
for the sake of independence
At last we achieved the long-desired* (201, 41).

At the end of the verse the poet calls the leaders of the state to be very vigilant and not to fall for the enemy tricks:

*Carelessness will ruin us
if our independence is not be preserved!* (201, 43).

B. Vahabzadeh's verses "I am a Turk" (1995), "Happy birthday" (1995) and others deal with the problems of the nation's name. The poet makes a strong protest against those who search for a new name for the people that have very ancient history.

In general the problem of independence of North Azerbaijan is the key-note in Bakhtiyar Vahabzadeh's creation. It is the problem of the freedom and independence of the native land that is behind the different problems raised in the poet's works.

CONCLUSION

The analysis shows that the idea of independence carries out the leading function in B. Vahabzadeh's poetry. This problem that always troubled the poet found its wide and comprehensive artistic embodiment and was expressed by the original, specific peculiarities and nuances. It was realized on the one hand in the content of the problem, on the other hand in its artistic-aesthetic context. Thus this idea is the key-note in the poet's verses and poems.

B. Vahabzadeh as a poet lived and created in the literary-cultural environment the outstanding representatives of which were such famous Azerbaijani poets and writers as Samed Vurgun, Rasul Rza, Suleyman Rustam, Osman Sarivelli, Ali Kerim, Balash Azeroglu, Nigar Rafibeyli, Huseyn Arif, Mammad Araz, Khalil Rza Uluturk, Ali Tuda, Gabil, Fikret Goja, Ramiz Rovshan, Mammad Ismayil and others. The social-political and literary-culturological conditions of this environment played an important role in the poet's biography, world outlook and creative evolution.

The verses dedicated to the theme of independence take a leading place in B. Vahabzadeh's literary-artistic legacy. The

poet was in the thick of social-political events, processes all his life, and it influenced his literary world. The poet lived with the idea of independence, freedom, independent statehood even during the harshest period of the Soviet political regime and tried to embody this idea in the different forms. The problem of the national independence manifests itself in a veiled form in most of the poet's works dedicated to the international themes.

The problem of the mother tongue plays an important role in the artistic embodiment of the idea of independence in B. Vahabzadeh's poetry. The poet always gave attention to this problem and tried to highlight its different aspects in his works. The poet attached great importance to the problem of mother tongue and it is not random, because in the poet's opinion a language is the first, primary manifestation of every nation. The people that loses their language can't preserve their national-ethnic existence.

Individual freedom is revealed in the context of a person and time in B. Vahabzadeh's poetry, and it demonstrates the poet's wider approach to this problem. The poet as a talented master attracts attention to the facts, conditions that are important for the nation's free and happy life, the people's worthy place among the other peoples of the world, national self-consciousness and person's civil formation.

B. Vahabzadeh created a lot of poetic samples dedicated to the international themes in order to spread the ideas of the national independence. Though creation of the artistic

works dedicated to the international themes was considered a part of the ideological propaganda during the Soviet period there is quite a different manifestation of it in the poet's creation. Thus he appeals to the international themes, to the other peoples' history of their struggle with a view to propagating the ideas of the national independence.

The idea of independence is expressed in very original form in B. Vahabzadeh's verses and poems dedicated to the international themes.

The problems of Nagorno-Karabakh, Armenia aggressors' expansionist policy, forced migrants and refugees take a leading place in B. Vahabzadeh's poetic creation. These problems that arose at the end of the last century against a background of the collapse of the Soviet political regime open the new pages in the poet's creation and caused the expression of the idea of national independence by the new content and nuances. These works are dedicated to such themes as Armenian aggression, forced migration, refugees, wandering, nostalgia, homesickness and also touch upon such problems as freedom, independent statehood etc.

The poet touches upon the problem of lost Karabakh against a background of freedom and independence of Azerbaijan. B. Vahabzadeh as a sensitive citizen tried not to lose sight of any problems that troubled his native people. The tragedy of January 20 can be considered the beginning of the new stage in B. Vahabzadeh's poetry.

It deepened the social-political content of his creation. His poem "Victims" written after those tragic events is one of the perfect artistic samples dedicated to the theme of victims in the history of the Azerbaijanian poetry.

The poetic samples dedicated to South Azerbaijan form the important part of B. Vahabzadeh's independence poetry. The problem of South Azerbaijan troubled the poet from the early period of his creation. Review of his poetic legacy in the chronological aspect shows the poet's sensitive attitude to this problem. Thus he repeatedly appealed to the theme of South Azerbaijan in his verses and poems and tried to popularize this problem and to turn it into the nation's common trouble by his highly artistic works.

B. Vahabzadeh's poem "Gulistan" (1959) dedicated to the problem of the division of Azerbaijan was written during the harshest period of the Soviet political regime. In this poem the poet makes an excursus into the history of the division and colonization of Azerbaijan and creates the sad panorama of that tragedy. It was quite a bold step that had a wide resonance not only in the literary-cultural environment but also in the social-political arena.

The poet also tried to describe the history of the division of Azerbaijan in the artistic form in his poems "Marziya" and "Independence".

Influence and significance of the problems, themes raised by B. Vahabzadeh in the context of the idea of independence are very important factors. From this

standpoint the poet's verses and poems are remarkable for the novelty and variety of themes and problems. The poet used the rich treasury of the classical literature in his works, too.

The spirit of contemporaneity was brightly expressed in B. Vahabzadeh's poetry dedicated to the theme of independence. He tried to catch the pulse, spirit of that time, attracted attention to the problems that troubled the society, so his works were very urgent and topical.

B. Vahabzadeh's poetic works dedicated to the theme of independence are remarkable for their original form, language and stylistic peculiarities, expressive means. It should be noted that such works are still urgent and significant because of their original content and novelty of ideas.

Certainly it is impossible to study all the directions and aspects of the idea of independence in B. Vahabzadeh's creation within one scientific-research work, so only general problems are examined in this work. These problems will be examined in wider contexts in the further scientific research works. This work can be a basis for the further works dedicated to the other problems of Bakhtiyar Vahabzadeh's creation.

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This monograph analyzes the poetry of the famous Azerbaijani figure Bakhtiyar Vahabzadeh (1925-2009). The author explores the topic of independence as characterized within the context of contemporary theoretical-aesthetical thinking.

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Her monograph dedicated to the famous Azerbaijani poet Bakhtiyar Vahabzadeh (1925-2009) along with scientific works on modern literature were translated and published into a number of different languages. You can contact the author by e-mail: zalova-aida@mail.ru

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