

XVIII CENTURY AZERBAIJAN HISTORICAL REALITY AND LITERATURE

Fidan Alizade

Postgraduate Student, Institute of Literature named after Nizami Ganjavi,
Azerbaijan National Academy of Sciences, Azerbaijan
e-mail: Piriyeva.fidan@indox.ru, orcid.org/0000-0002-0428-0762

Summary

Throughout the entire history of mankind, literature has been a fact of the time of its creation. When we look at the issue both in a universal context and in a local one, we see approximately the same picture. Just as Homer is a fact of ancient Greece, the work of the genius Azerbaijani poet Nizami Ganjavi of the 12th century is considered to be the fact of the mighty Seljuk Empire, the state of the Atabays of Azerbaijan. Khagani Shirvani's literary heritage, dominated by rebellious and grievous motives, was a literary phenomenon caused by the state of the Shirvanshahs, the Akhsitan dynasty. The invasion of the Mongols, the invasion of Emir Timur, the period-specific manifestations of discontent against oppression and slavery, the spread of philanthropy and the phenomenon of Imadaddin Nasimi.. The work of Alishir Navai, the Uzbek-Chagatai poet and statesman of the 15th century, the author of the first "Khamsa" in Turkic, and the great Turkic culture, which was called the Timurid renaissance, were echoes of Huseyn Baygara's rule which lasted 37 years, in culture, science and literature. The establishment of the Safavid state of Azerbaijan in the XVI century and the fact that Azerbaijan remained the "metropolis and central province of the state" (Efendiyev, 2007: 11) throughout the century, the domestic and foreign policy has had a direct impact on the change of the direction of literature. The biggest event was the stabilization of the tradition of writing in the Azerbaijani language, the preference for the folk language, and the rapid development of ashug poetry. If in the literature of three centuries ago there was a palace splendor, then in the poetry of this period there is already a roar of battlefields, heroic motives surpass love poems, ashug poetry, which is closer to the people, and therefore has a lot of influence and propaganda power. The 18th century Azerbaijani literature is also a "mirror that shows the straight and the crooked" of its time. The article examines the most important events in the history of Azerbaijan of the XVIII century, their influence on the development of literature and features of their reflection in artistic works.

Key words: literature, history, literary process, reality, artistic embodiment.

DOI <https://doi.org/10.23856/6202>

1. Introduction

It is culture, especially literature, that is the clearest and truest mirror of the greatness or, conversely, the weakening of the state that existed in any era. In general, it can be concluded that during the periods when the state and statehood were strong, culture and literature continued to develop on an upward line. In the 17th century, which is the period after the vigorous awakening and development observed in various fields of science and culture: in muralism, in painting, in miniature art, in handicrafts, in fiction, in folklore creation in the 16th century, as if a period of silence begins, and the renewals in mentality and thought created by the change of historical conditions prepare the literature of the 18th century. Literature again reflects the

historical reality of its time. XVIII century is one of the crisis periods in the history of Azerbaijan. The century in the history of Azerbaijan begins with the decline of the Safavid state, the weakening of the central government, the occupation of the southern and southwestern territories of the country, the expansion of the Russian tsarism's invasion plans for the provinces along the Caspian Sea, the Iranian-Ottoman wars and popular uprisings in the territory of Azerbaijan.

“The history of Azerbaijan in the second half of the 18th century consists of the history of independent and semi-dependent state institutions – khanates. Since the khanates in the territory of Azerbaijan were formed mainly in the struggle against Iranian domination, their socio-economic and political conditions were general in nature. However, the formation of khanates differed from each other in form” (History of Azerbaijan, 2007: 370).

2. Main text

The weakening of the central government, the actual collapse of the state with the murder of Nadir Shah in 1747, the country's division into khanates, attempts to create a unified Azerbaijan, endless internal strife between local feudal lords, and the manifestation of discontent among the masses of the people in the form of uprisings, which was most affected by the economic and social crisis caused by all this, etc. change the entire system of government, the way of life, as well as the literary taste, requirements, subject and pictorial features of the time. In our literature, the creation of a masnavi poem with a branched plot line, which began with Khagani Shirvani's “Tohfatul-Iraqeyin”, reached its peak with Nizami Ganjavi's “Khamsa”, and was permeated with lyrical-psychological, mystical-philosophical shades by the poetry of Mahammad Fuzuli, was completed by Fedai's “Bakhtiyarname” and “Varga and Gulsha” by Masihi. Already in the new era, there is an increasing interest in small-volume, fast-spreading works – mukhammas, which describe current events.

English writer and orientalist Edward Brown, like other Western historians and orientalists, wrongly called the Safavid state the Iranian state, and the literature created in these areas as Iranian literature, but he generally correctly evaluated the literature that existed in this geography in the 18th century. Historian scholar Rahima Dadashova writes in her work “The last period of the Safavids (in English historiography)” while commenting on the views of the English author: *“Brown characterizes the 18th century as “the most unproductive period in the entire history of Iran” in terms of the development of literature. As it is known, “the stagnation in Iranian literature that began in the 16th century continued until the middle of the 19th century” (Dadashova, 2003: 307–308).*

But the harmony in the general development regularities also manifests itself here: the decline and fall of one stage becomes the beginning of another, and the intellectual, mental transformations, pictorial transformations in the literature of the XVIII century are preparing for the XIX century, which opened a new era in literary and cultural life.

In general, the general picture of Azerbaijani science, culture and literature of the XVIII century shows that there is a flow towards nationalization in all areas. It should be noted that the main directions of literary and artistic development of the period were mentioned in a number of studies. In this regard, Hamid Arasli's “History of 17th–18th Century Azerbaijani Literature” (Baku: 1956), Araz Dadashzade's “18th Century Azerbaijani Lyric” (Baku: 1980), Alyar Safarli's “17th–18th Century Azerbaijani Epic Poetry” (Baku: 1982), Nizami Jafarov's “History of the Nationalization of Azerbaijani Turkish” (Baku: 1995), Tahmina Badalova's “Life and Creativity of Mahjur Shirvani” (dissertation submitted for the degree of PhD in philology,

Ganja: 2003) and a number of other monographs and works have addressed the problem to one degree or another. Therefore, we will focus on the main factors that determine the inevitability of the emerging new creative direction – early realism, noting the most characteristic features of the general flow.

Like all moral values, literature also develops on the heritage that preceded it. No matter how much it is updated and changed, it is impossible to break away from the already stabilized strong traditions, of course, and it is not true at all. The 18th century Azerbaijani literature was also connected to tradition, and although the influence, research, promotion, and continuation of the principles of the heritage before it were of particular importance, new trends were also evident. In order to clearly see the principles of interpenetration of tradition and innovation, mutual enrichment of each other, to be able to trace the dynamism of the processes realized in the Azerbaijani literature in the mentioned century, there is a need to briefly follow the path of development of Azerbaijani poetry-the leading branch of classical Eastern literature.

The choice of the subject of Azerbaijani literature, which has been a school of perfection since its inception and whose main idea is the spiritual exaltation of man, mainly served this purpose. That is, at the stage of the ancient and Middle Ages, the main function of the literary text was to instill in readers in beautiful language the principle of love for God and his creations. Since it reflects the parallel directions of creativity – God and man, man and man, the text and its structural components are multi-layered, linguistic secrecy attracts attention as the main feature. Corresponding member of ANAS, Yashar Garayev, made an interesting comparison between Eastern and Western thought and thinking in terms of these relations and their forms of manifestation in fiction: *“Humanizing Gods, turning them into real people was typical for Greek thinking, as well as for Greek tragedy. And even more so in the East, they have turned people into Gods. This aspect in itself makes a lot of sense: the path from Gods to humans is the path to real worldly activity, whereas the path from humans to Gods is more of an inner, spiritual path of evolution. And the perception of moral and ethical evolution as a high stage naturally results in the consideration of real-world contradictions”* (Garayev, 1965: 20).

At the beginning of each new era, the Azerbaijani artistic idea, which in principle did not deviate from its main path, entered the next stage of the methods of reflecting the realities of life and reality, dictated by historical circumstances. That is, the dynamics of this change was actually very natural. If a few hundred years ago, literature, whose ultimate goal is human happiness, and its creative methods, genres, etc., sent Alexander on a journey to the world of darkness to search for the water of life in order to show the way to find this happiness a few hundred years ago, and if it presented it in a long and complicated plot line, the person living in the 18th century, struggling with life, would no longer believe in these “tales”. It was necessary to overthrow the tyranny and show him a more real and realistic way to achieve the life he dreamed of. This could be the physical defeat of oppression and the oppressor. Because the people of the time demanded it. Although it is often disagreed, there is some truth in this view that at all times literature was written to be read and appreciated. That is, it served the interests of the man of the time. It is undeniable that propaganda through art, through the word, is the most contagious, effective and long-lasting. The main difference between literature and other types of art is that literature fulfills its aesthetic task in all periods (with minor exceptions) and also carries a great social burden.

Just like the social formations, the methods of artistic creation also have common features in different geographies and peoples following the same or similar historical development path, as well as identical qualities derived from local values. Folklore, and later classical divan poetry, which formed the basis of Azerbaijani literary and artistic thought, had a very strong

basis, its own principles of description, genres, themes, fixed poetic description and means of expression. That is why inheritance, relationships between generations, predecessor-successor relations have been very strong in the literature of most Eastern nations. It is no coincidence that the tradition of creating “Khamasa” and writing works on “Khamasa”, which was founded by Nizami Ganjavi in the 12th century, determined the main theme and idea direction of the literature of the Near and Middle Eastern peoples until the end of the 18th century. Yevgeny Bertels, corresponding member of the Academy of Sciences of the USSR, writes that “*if we want to count only the names of writers who imitated Nizami, then we would have to interpret the entire history of the literature of the peoples of the Middle East*” (Bertels, 1940: 144). The tradition has been so continuous and strong that even two genius artists of the 20th century, such as Samad Vurgun and Nazim Hikmet, addressed Nizami's themes and wrote the works “Farhad and Shirin” and “Legend of Love” based on the motifs of the poet's poem “Khosrov and Shirin”.

The continuity of the tradition is not only in terms of the subject, but also in the more sensitive and changing and renewal processes, such as language, meter-measure, lexical units, expression and idiom, etc., which are the main “instruments” of artistic science.

After the stage of Ancient all – Turkic monuments-“Orkhon-Yenisei” inscriptions, Uyghur writings, the spread of Islam, and with it the Arabic language and culture in this geography had a significant impact on the character of literature. Over the next long centuries, the influence of Arab culture, religion and language in Azerbaijani literature was leading for a long time, becoming traditional and manifested in the search for topics, the choice of patterns of content and form.

In the history of the development of Azerbaijani written fiction, the creativity of Arabic-speaking scientists and poets constitutes a separate stage. There is no need to dwell on it here, as their life and activities are examined in the valuable research of Professor Malik Mahmudov. From the twelfth century onwards, under the direct influence of the state administration system of the Seljuks, the Persian language finds a wide path to the palace and Turkish sultans, who patronized the literature in this language in such a rapid development of the Persian literary and artistic language and dozens of Azerbaijani wordsmiths such as Mahsati Ganjavi, Abul Ala Ganjavi, Khagani Shirvani, Nizami Ganjavi, each of whom created a stage and a literary school in Persian-language literature had a great role. It is no coincidence that Jafar Jabbarli wrote in his article “The latest state of Azerbaijani Turkic literature” that “*the literature we see today in Persian is not separately Persian. As an unshakable pillar of it was formed by the Persian-written “masnavis” of great Turkish poets and philosophers such as Jalaladdin Rumi, even though they had written Persian in the general Iranian culture environment, their works were not imitated to Persian literature, maybe there are Azerbaijani Turkish writers like Nizami and Khagani who can be original and compete with the most powerful works of the most powerful Persian writers, and maybe even surpass many others, and for many others, in the opposite way, they will be imitated, and they should not be forgotten. Today, it is obvious that no matter how much the most powerful Persian poets tried to write a work like “Han ey, dili-ibretbin, ez dide nezer kon, han, eyvani-medainra ayineyi-ibret dan” written in Persian by an Azerbaijani Turkish poet, it is obvious that they have not written such an imitative poem until now*” (Jabbarli, 2005: 288). The influence of Azerbaijani literature, created in the Persian language, remained to a greater or lesser extent in separate periods until the 18th century. Along with language, literary laws, literary taste and other issues, the intricacies of classical Eastern poetic science were deeply mastered and it was even hegemonic in the samples created in the Azerbaijani Turkish language, which is based mainly on the art of harmony and touzi, whose

native meter is the syllable. Although Azerbaijani poets from time to time tried to bring a new atmosphere to poetry with the laws of eruz in the Turkish language and the expression of ready-made poetic images in the Turkish language, the “iron structure” of the ‘arūd, the completeness of the patterns and tagti, made the abundant use of Arabic-Persian words in the lyrics inevitable. Even Mahammad Fuzuli, as who “*serves in Turkic in ‘arūd*” (Omar Damirbagh), admitted that he sometimes faced difficulties:

*Ol sebebden farsi lefzile coxdur nezm kim,
Nezmi-nazik turk lefzile iken dushvar olur:
Lehceyi-turki qebuli-nezmi-terkib etmeyib,
Ekseren elfazi namerbutu nahemvar olur.
Mende tovfıq olsa, bu dushvari asan eylerem,
Novbahar olgac tikenden bergi-gul izhar olur. (Fuzuli, 2005: 362)*

Azerbaijani classic divan poetry is the voice of a great culture, and this culture played a great role in the formation of both literature and creative methods in it.

In the figurative expression of Yashar Garayev “*all our “isms” have been flown by a mother eagle from a single nest – classical poetry! In the West, in Europe, each of them had its own “starting ground” ... Therefore, in order to determine the right direction of the search for realism in Azerbaijan, it becomes necessary to widely consider the features of the Eastern style of poetic thinking*” (Garayev, 2015: 8).

The ghazals of the 18th century poet Izzaddin Hasanoglu known to us, in particular the Masnavi “Kitabi-Siratin-Nabi” found by Associate Professor Seyfaddin Altayli are among the first valuable examples of native Azerbaijani-Turkic literature, as well as the ghazals within masnavi are invaluable as early examples of native-language classical lyrics. Although the language of ghazals is naturally dominated by the Arabic-Persian lexicon, they do not have a heavy effect, as they are mixed with elements from “Book od Dede Gorgud” and other Turkic epics, as well as from the living folk spoken language.

*Ey yigitler serveri servi-revanim qandasın
Gel ki yolunda revan oldi revanim qandasın? (Altayli, 2019a: 13)*

Since language is like a living organism, it either excludes elements coming from outside or appropriates them and ensures that it obeys its own internal laws. Seyfəddin Altayli writes that “*the language of Hasanoglu's newly found 740-page book “Kitabi-Siratin-Nabi” masnavi is the language spoken in Azerbaijan today, and this work is an invaluable monument of the Oghuz Turkic language of the 13th century*” (Altayli, 2019b).

The creations of many artists who wrote and created in their native language during the five-century stage of Azerbaijani literature between the 13th and 18th centuries attract special attention: Imadaddin Nasimi, Shah Ismail Khatai, Kishvari, Gurbani, Hagiri Tabrizi, Mahammad Fuzuli, Govsi Tabrizi, Masihii, Fadaı Tabrizi and others... Preparations for the literary language of Azerbaijan, which became the most elegant in the 18th century, were made from previous centuries, and our writers melted Arabic and Persian words inside the Turkic language. There is no need to specifically mention them in detail here, since the work of each of the poets we have named is studied in independent studies. Let's just note that the study of our previously created literary heritage is very necessary in order to determine the path of development of Azerbaijani poetry before the 18th century and from what source it came.

From all this, it is concluded that literature is directly related to the history of the nation, the processes taking place in its social and political life, and in this regard, Azerbaijani literature is an integral part of our national history and a reliable source.

Although there are small exceptions (for example, Khagani Shirvani's "Habsiyya", Mahammad Fuzuli's "Shikayatname", etc.), until the 18th century, literature did not directly and openly react to the events taking place in society, expressed its attitude to historical-legendary topics, historical figures who lived in the past (for example, Harun al-Rashid, Sultan Sanjar, Suleyman the Prophet and others), and during the rule of the Timurids (let's remember the reasons for the emergence of Hurufism, the Naimi school), it was more by referring to symbols, or through symbols and allegories (for example "Bengu Bade" by Mahammad Fuzuli). It is in the 18th century that Azerbaijani literature becomes a "mirror" of history, historical verses are created, and the literary text attracts attention as a historical source. In the words of Academician Isa Habibbeyli, *"Since the 17th century, a new process began in Azerbaijani literature from lyrical-romantic chanting to life, presentation of reality. Thus, Azerbaijani literature entered a new stage in the 18th century"* (Habibbeyli, 2019: 210–211).

However, of course, the transition to a new stage did not happen by leaps and bounds, but was realized by the natural development of the literary process. The most important feature of Eastern literature, including Azerbaijani literature of the 17th century, is the widespread use of the so-called sebki-hindi style, which is characterized by giving meaning by mysterious, difficult to understand, unusual comparisons and allusions. The predominance of meaning over words, extreme dreaminess, the predominance of agony-laden verse, the abundance of exaggeration and contrasts, etc. qualities are the main distinguishing features of the style of sebki-hindi. However, sometimes the secrecy of meaning, the depth of imagination, and the complexity of expression ultimately led to the misunderstanding of the poets who wrote in the sebki-hindi style. Turkish scholar Shener Demirel writes in his article about the styles and styles in the 17th century Turkish poetry: *"In sebki-hindi, more importance is given to replacing the mind with imagination and the use of dreams instead of reality. Although this feature has caused the poetry to be difficult to understand, the representatives of sebki-hindi have not given up on the subtlety of their thoughts and dreams and bringing them forward. Undoubtedly, when the depth of imagination was applied with such subtle meanings, couplets became incomprehensible, and as a result, the sebki-hindi poets were accused of incomprehensibility"* (Demirel, 2009: 288). It should be noted that in the 17th century, Turkish literature produced lyricists such as Nafi, Naili, Neshati, who wrote in the style of sebki-hindi, and Sheikh Galib in the 18th century. The most prominent representative of this style in Azerbaijani literature was Saib Tabrizi. This new style was actually an attempt to move away from traditionalism in creative pursuits. If in the classical tradition the tradition of chanting through sacred poetic figures was widely manifested, then the artists who wrote and created in the Indian style tried to go beyond these molds, trying to create elements of images and chants that did not exist before them.

In the 18th century Azerbaijani poetry, the influence of sebki-hindi is weakening, and here mainly two branches – classical style of poetry and folk poetry – mainly walk side by side, in different regions, in the creativity of different poets, sometimes this and sometimes another style prevails. The artists who wrote and created in the classical style were the followers of the Fuzuli literary school, which kept our literature under its influence for many centuries. Associate professor Aynura Mahmudova also notes that *"Nishat Shirvani, Agha Masih Shirvani, Arif Shirvani, among the poets who continued the traditions of the Fuzuli literary school of the 18th century, tried to keep the Fuzuli traditions alive in their works and give them new colors and shades"* (Mahmudova, 2019: 167). The names of Tasir Tabrizi, Arif Tabrizi, Malali and

other poets can be added to this list. Even in the works of Molla Veli Vidadi and Molla Panah Vagif, the most prominent representative of early realism, the breath of Fuzuli literary school can be felt. This was also mentioned in the work of Academician Hamid Arasli "History of Azerbaijani literature of the 17th–18th centuries (*Arasli, 1956*). However, no matter how much the new "colors and shades" added to the tradition by the above-mentioned artists "try to keep" the lyrics of the time, and as Ibn Rashig, one of the prominent scholars of Arabic poetic science of the 11th century, said, although each ancient poet was new for his time compared to his predecessors (*Badalova, 2011: 87*), the literary school in question was already experiencing a period of crisis in the 18th century and as if in the saying "the darkest moment of the night is the moment before the earth turns white", a wake-up and a shake-up was inevitable in literature and poetry. This situation, which arose in the classical style branch of Azerbaijani poetry in the 17th–18th centuries, was most clearly described by the outstanding writer Jafar Jabbarli in his article "About Mirza Fatali Akhundzade". After appreciating the genius of Fuzuli, the writer writes: "*But at the same time, his (Fuzuli's – A.F.) genius fell on the development of Azeri (Azerbaijani – A.F.) literature like a heavy burden, and began to crush it under its own weight. ... One ghazal of Fuzuli became a source of inspiration for hundreds of poets, poets tried to make their poems similar to it. Writing ghazals like "Fuzuli" has been the ideal of poets. Similes and the takhmis were making their way. Literature has lost its normal path, it is falling on Fuzuli's head in a roundabout way, it didn't even know where it was going. Fuzuli was such a spell that our literature did not go out of it even a single step and did not change to a new form for many years*" (*Jabbarli, 2005: 237–238*). By the way, let's say that the issue of literary influence is one of the problems that have been considered relevant in recent years. American historian and cultural theorist, as well as literary critic Bloom Harold, when talking about the issues of literary influence, which he often expresses with the word "shadow" (for example, in the shadow of Milton) in his work "The Anxiety of Influence. A Theory of Poetry", when expressing his attitude to traditional ideas about the role of another poet in the formation of a poet, he opposes the opinions of world authors: "*Shelley thought that poets in all ages contributed to the Great Poem, which was always being written. Borges notes that poets create their predecessors. As Elliot insists, if dead poets determine the progress of their followers in cognition, then this cognition created by the living for the satisfaction of the needs of the living is already the work of the followers*" (*Bloom, 1998: 23*). Thus, if we look at the binary philosophical view, literary influence also has two opposite ends, positive and negative, and extreme traditionalism in 18th century Azerbaijani literature already aggravated the negative branch of balance, and the literary process was doomed to erasure and renewal in order to save itself.

3. Conclusions

Although the trends of innovation in literature, including poetry, are usually a literary phenomenon manifested in the individual styles of artists, this trend is able to become an event only when it is felt in the entire literary environment, taking on a large scale. The trends of renewal in 18th century poetry were striking as an event that enveloped the entire literary world, both in content and form. It was no coincidence that the classical romantic tradition or the Fuzuli literary school gradually lost its power in the literary environment. Because in the 18th century, as in the classical stage, the socio-political situation in Azerbaijan was not stable, and literature began to inevitably become an integral part of political life, to catch its pulse. The "literary comfort" of the 16th and 17th centuries had already begun to shake in the 18th century,

which was a period of political and social unrest. The fate of the Azerbaijani people and state was, of course, one of the issues that worried poets and wordsmiths, and many historical verses written in the 18th century indicated precisely that tension and instability. And all these in a chain order first changed the mentality, the manifestation of this changing mentality through art in literature inevitably led to a change in the creative method, the emergence and formation of early realism in Azerbaijani literature.

References

1. Arasli, Hamid. (1956). *History of 17th-18th century Azerbaijani literature*. Baku : AUL publishing house.
2. *History of Azerbaijan*. (2007). In seven volumes. Volume III (13–18th centuries). Baku : Elm.
3. Altayli, Seyfaddin. (2019a). Hasanoglu's new ghazal. (*Adalat newspaper*, March 16). p. 13.
4. Altayli, Seyfaddin. (2019b). Hasanoglu's "Kitabi-Siratin-Nabi" masnavi and four other ghazals. <https://525.az/news/122406-hesenoglunun-kitabi-siretin-nebi-mesnevisi-ve-daha-dord-qezeli>
5. Badalova, Tahmina. (2011). Ancient literary tradition in modern research. ("Ulduz". *Literary-artistic magazine*. № 5). (p. 87–90).
6. Bertels, Yevgeny Eduardovich. (1940). *Great Azerbaijani poet Nizami*. Baku : Publication of the USSR AS Azerbaijan branch.
7. Bloom, Harold. (1998). *Anxiety of influence. Rereading map*. (Translated from English / Translated, compiled, notes, afterword by S. A. Nikitin). Yekaterinburg : Ural University Publishing House.
8. Jabbarli, Jafar. (2005). *His Works, in Four Volumes. Volume IV. Compiled by Asif Rustamli, author of the foreword, notes and comments*. Baku : "Sharq-Qarb".
9. Dadashova, Rahima. (2003). *The last period of the Safavids (in English historiography)*. Baku : "Nurlan".
10. Demirel, Shenel. (2009). *Stylistic Movements Occurring in the Meaning Dimension of XVII Century Classical Turkish Poetry: Classical Style – Sebk-İ Hindi – Hikemi Style – Nationalization*. *Turkish Studies International Periodical For the Languages, Literature and History of Turkish or Turkic Volume 4/2 Winter 2009*. P. 279–306.
11. Efendiyev, Ogtay. (2007). *The Safavid state of Azerbaijan*. Baku : "Sharq-Qarb"
12. Fuzuli, Mahammad. (2005). *Works. In six volumes, I v. Compiled by Hamid Arasli*. Baku : "Sharq-Qarb".
13. Habibbeyli, Isa. (2019) *Azerbaijani literature: periodization concept and stages of development*. Baku : "Elm".
14. Garayev, Yashar. (1965). *Tragedy and hero*. Baku : Azerbaijan SSR Academy of Sciences Publishing House.
15. Garayev, Yashar. (2015). *Realism: art and truth. Selected works. In Five Volumes, Volume III*. Baku : "Elm".
16. Mahmudova, Aynura. (2019). *Fuzuli literary school (XVI–XVIII centuries)*. Baku : Elm & tahsil.