

MODERN FRENCH AND AZERBAIJANI POETRY AT THE LEVEL OF COMPARATIVISTICS

Shahnaz Shamilova

Postgraduate Student, Senior Lecturer at the Department of French Language,
Ganja State University, Azerbaijan
e-mail: chahnazchamilova@yahoo.fr, orcid.org/0000-0001-6699-8262

Summary

In the article, the stages of development of Azerbaijani poetry from the 19th century to the 20th–21st centuries, which were accompanied by fundamental changes, were reviewed. It has been noted that the wars that took place at the beginning of the 20th century and the strict rules and regulations applied by the Soviet regime had an undeniable influence on our literature. It was at that time, during the years of Repression, prominent representatives of Azerbaijani poetry were subjected to political oppression and persecution, exiled and shot. The names of the poets who played a special role in the development of Azerbaijani poetic thought during the Soviet period were mentioned, and at the same time, the genre and form innovations they brought to our poetry were shown. Starting from the 60s, poets and writers began to deepen their view of man and his spiritual world. This movement, which began in literature for the sake of freedom of speech and thought, political thought, pluralism, national independence, and social justice, was continued in the 70s and 90s, and finally achieved its prospective goals with the acquisition of political sovereignty and state independence of Azerbaijan. The trend of critical realism that prevailed in Azerbaijani poetry in the 19th century was replaced by socialism-realism in the 20th century. The names of the leading representatives of this current have been mentioned. The article compares the similarities and differences of both French and Azerbaijani poetry of the 20th century in terms of literary trends, form, content, and genre, citing the names of poets and showing examples. In particular, the poems of the French surrealist poet Jacques Prévert are compared to the poems of Rasul Rza and Huseyn Javid and Adil Mirseyid. The article also examines the form and content of the newest poets distinguished by their innovation in 21st century Azerbaijani poetry.

Key words: repression, free verse, innovation, philosophical lyricism, visual poetry, plot lyric.

DOI <https://doi.org/10.23856/6214>

1. Introduction

Fundamental changes in social and political life from the first years of the 19th century, the occupation of the northern part of Azerbaijan by Russia had a significant impact on the country's cultural life, including the development of literary and aesthetic thought. The strong interest of Azerbaijani intellectuals – poets and writers – in the West and Europe, in turn, led to the increase of humanity, vitality, and social pathos in fiction. Its subject range has expanded, its social and political content has become fuller (*Asgarli, 2005: 5*).

The socio-political and cultural climate of the 20th century, which is mostly remembered for the First and Second World Wars, certainly did not leave an impact on Azerbaijani literature. The development and changes in the minds and thoughts of people in the West, at least in part,

had their effect on the Azerbaijani literary environment of that time. Of course, this effect could not be complete. Because Azerbaijan, as a country within the Soviet Union, was subject to the strict rules and regulations imposed by the Soviet regime. These rules shackled people's freedom of thought and feelings and hindered the development and flowering of Azerbaijani poetry at the beginning of the 20th century. In particular, the terrible repression of the 1930s dealt a heavy blow to the literary and cultural life of Azerbaijan and caused the physical and spiritual destruction of free-thinking poets and writers. The supporters of Stalin's ideology wanted to destroy the intelligentsia of the Azerbaijani people, hinder the nation's self-awareness process by rotting it in prisons and exiles, separate it from its moral roots, and turn it into a blind executor of communist doctrines. It was in those years that dozens of bright and creative people, such as the great playwright H. Javid, the brilliantly talented poet M. Mushfiq, prominent prose writer and literary critic S. Huseyn, famous poet A. Javad, author of the first (and last) anthem of the Republic of Azerbaijan, prolific writer and scientist Y. V. Chamenzaminli, Turkologist-scientist B. Chobanzade, rector of Baku State University, writer T. Sh. Simurg, Khadija Gayibova, who opened the first Eastern Conservatory in Baku, prominent theologian-scientist, Baku veteran Mir Mahammad Kazim Agha, folklorist-scientist H. Zeynalli, the most prominent performers of tragic roles on our stage A. M. Sharifzade, U. Rajab became victims of Stalin's repression machine. All these creative intellectuals were shot, except for Y. V. Chamanzaminli and H. Javid, who died in exile and in prison.

However, despite the fact that such negative situations caused certain disappointment, discouragement and stagnation in the literary and cultural life for many years, in this period, highly talented and often aesop such as J. Jabbarli, M. Mushfiq, S. Vurgun, O. Sarivalli, R. Rza artists who influenced ideological frameworks with their language also emerged. In those years when the ghazal was considered an outdated and limited genre in official circles, the outstanding poet Aliaga Vahid created elegant ghazals rich in deep meanings.

2. Main text

Huseyn Javid (1882–1941), one of the victims of repression, is a powerful dramatist and poet who enriched Azerbaijani literature both in terms of genre and content with his 30-year work. His works enriched Azerbaijani literature in terms of themes, brought human conflicts and brilliant characters with deep thoughts, sensitive hearts and great passion to dramaturgy.

Samad Vurgun (1906–1956) is one of the most prominent poet-playwrights who grew up in the Soviet era. The main features of his poems are to grasp the wonderful beauties of Azerbaijan's nature, the heroic history of our people, and our humanistic values with philosophical depth and interpret them romantically.

Poems written by Rasul Rza (1910–1981), mainly in free verse, had a great role in the development of Azerbaijani poetic thought during the Soviet period. R. Rza's poetry, an innovative poet, is distinguished by its philosophical lyricism, vividness of thoughts and emotions, and original poetic images. His philosophical poems from the "Colors" series, "Fuzuli", "Gızilgul olmayadı" and other lyrical poems are among the best examples of Azerbaijani poetry. He can be compared with the French poet Jacques Préver in terms of his innovativeness, philosophical lyricism, and free verse poetry, as well as his dramaturgical and screenwriting abilities.

Starting from the 60s, a novelty, a new breath brought by new faces began to be felt in Azerbaijani literature. This new generation of creative people showed a different, deep view of man and his inner world. The most popular heroes of the literature of the 60s were the

pure-hearted truth-seekers whose strangeness was sometimes regarded as madness, the extraordinary people who did not find their place in life, and for that reason sometimes wandered, but were amazed by real people and human feelings.

This movement, which began in literature for the sake of freedom of speech and thought, political thought, pluralism, national independence, and social justice, was continued in the 70s and 90s, and finally achieved its prospective goals with the acquisition of political sovereignty and state independence of Azerbaijan.

In harmony with what has been said, the instructive pages of folk history and lyrical-psychological experiences prevail in the poetry and dramaturgy of artists such as Bakhtiyar Vahabzade (1925), Nabi Khazri (1924), Nariman Hasanzade (1931), Jabir Novruz (1933–2002), Mammad Araz (1933–2004), Fikret Goca (1935), Fikret Sadiq (1930), Alakbar Salahzade (1941), Isa Ismayilzade (1941), Sabir Rustamkhanli (1946), Famil Mehdi (1934–2002), Tofiq Bayram (1934–1991), Arif Abdullazade (1940–2002), Huseyn Kurdoglu (1934–2003), Ilyas Tapdig (1934), Musa Yagub (1937), Chingiz Alioglu (1944), Nusrat Kasamanli (1946–2001), Zalimkhan Yagub (1950), Ramiz Rovshan (1946). The poems of these poets, as well as those of Gabil (1926), which are always distinguished by their relevance, the poem "Nasimi", many works of Adil Babayev, Islam Safarli, Huseyn Arif, Gasim Gasimzadeh, Aliaga Kurchayli are valuable examples of our literature.

Ali Karim (1931–1969), Khalil Rza (1932–1994) and other poets are selected among those who prepared the artistic ground for the new stage of Azerbaijani poetry and actively participated in this process. The elements of the romantic trend are showing themselves in the works of these poets.

As it can be seen, European trends such as Dadaism, Expressionism, Symbolism, Surrealism, which appeared in French literature until the 50s of the 20th century, are alien to Azerbaijani poetry. This fact is perhaps characterized by the fact that the Soviet government kept Azerbaijan's culture and art in its grip. However, it is possible to find certain similarities and parallels between French and Azerbaijani poetry in the 20th century. One of them was the diverse development of free poetry in the literature of both countries. This, in turn, created a foundation for the transformation of poems created in Azerbaijani poetry into songs, as well as in French poetry. For example, we can show the songs composed to the poems of J. Prever, L. Aragon, B. Vian, N. Khazri and R. Rza.

Another feature that unites Azerbaijani and French poetry of the 20th century is the similarity of content. In this century, the topics of love, freedom and war are relevant in both Azerbaijani and French poetry. Examples of the theme of war are S. Rustam's "Ana ve pochtalyon", R. Rza's "Ayrılıq", "Vəfa" and P. Eluar's "Freedom", J. Prever's "Family Story", "Barbara".

French and Azerbaijani poets of the 20th century (J. Prever, N. Khezri, R. Rza) were known as playwrights and screenwriters at the same time. Cinematographic style was also found in the poetry of these poets.

At the beginning of the 20th century, satire and critical poems were included in Azerbaijani poetry, as in French poetry. Such poems include M. A. Sabirin (1862–1911), who is considered a poet of the 19th–20th centuries, and his followers, A. It is found in the poetic works of Gamkusal (1880–1919), A. Nazmin, M. Mojuz and J. Jabbarli (1899–1934). Sabir, who developed and expanded the traditions of satire in our classical poetry, at the same time infused satire with a revolutionary content, raised it to a higher level and thus created a new school-revolutionary-satirical school of poetry in our poetry. (*Mammadov, 2005: 6*) The satirical poems of Sabir and his predecessors were published especially in the magazine "Molla Nasreddin" (1906–1931), which was the first illustrated satirical humorous magazine in

Azerbaijani Turkish. The target of poets' satire and humor was usually religion, ignorance, poverty, stratification, Russian rule, local landlords. Another poet known for his satire, Jafar Jabbarli, in his first satirical and lyrical poems, learned to laugh at the flaws in society with subtle sarcasm, bitterly whip them, expose them and arouse hatred against them. As in his plays and stories, in his satirical poems, the issue of the attitude towards women in the conditions of capitalism has an important place. In his satirical poems, the writer criticizes the negative attitudes of his society towards women and calls them to defend their rights.

In general, Azerbaijani poetry in this period is rich in national color. In French poetry, this is very little, almost non-existent.

However, there are poetic forms in French poetry that were also developed by Azerbaijani poets under different names. In this sense, an example can be given from his "poème-spectacle-poem-play" and "poème-film-poem-film" belonging to J. Prever's poetic creativity. In fact, this form existed in Azerbaijani poetry at that time under the name "plot lyric", but it is only now being discussed in Azerbaijani literary studies. These similarities can be identified when looking at the poem "Girl's School" written by H. Javid (1882–1941). This poem is in the form of dialogue, like Perver's poem "L'accent Grave" called "Poème – spectacle". The plot of both poems is taken from school life. It should be noted that H. Javid, one of the founders of 20th century Azerbaijani romanticism, was also a playwright like J. Prever. This style of the poet, who is the author of many famous dramas, also influenced his poetry.

Researchers writing about the dialogues in Javid's poems have noted that some of his poems are reminiscent of a small scene. The lyrical situation in "Girl's School", one of such poems of the poet, is expressed by such concise dialogues. "The poetic dialogue in the poem "Girl's School" created on the basis of dialogues serves to understand the nobility and sublimity of Gulbahar. Gulbahar Javid's poetry is a kind of continuation of the orphans and little wanderers, whose real adornment is purity and knowledge, and who is individualized not by gold bracelets, but by his simple clothes and clear, rich spirituality. The dialogues in the poem "Girl's School" sound more like natural verses than dramatic dialogues, express poetic confession" (*Aliyeva, Ahmadova, 2017: 53–54*). Let's look at an excerpt from the poem:

My dear, my child! What is your name?

Gulbahar.

So, do you have a mother or father?

There is.

Is your father rich?

Yes, rich, gentleman...

So why are your clothes so poor?

In general, the poem "Girl's School" is considered to be the most vivid example of plot lyric in Azerbaijani poetry. The poet here uses aphorisms along with poetic and philosophical generalizations. It should be noted that J. Perver also used aphorisms in his poems and even created his own aphorisms.

As in the poem "L'accent grave" by J. Prever, there is a dialogue between the teacher and the student in the poem "Oksüz Anvar" by H. Javid.

Rasul Rza (1910–1981) is one of our poets who stood out for his innovation in Azerbaijani poetry in the second half of the 20th century. R. Rza's philosophical lyrics of the 1960s influenced a series; these poems were related to each other in the poet's books, as well as forming a unity. The famous "Colors" series has a separate place in R. Rza's poetry of this period. The series was first published in 1962 in "Azerbaijan" magazine (#11). This edition of the series consisted of 27 poems. The series was immediately met with sharp criticism in literary criticism.

However, the poet did not back down from these criticisms, he added new poems. In total, the series consists of 33 poems (*Anar, 2005: 20–21*). When you read "Colors" from cover to cover, you discover what each color resembles and the identity between this similarity and individual events. R. Rza tries to create a poetic impression of a certain color with words and phrases that seem incomprehensible and somewhat abstract at first glance. Only in the whole picture everything looks exhausted. The talented literary critic R. Khalilov in his monograph "Poetry of Rasul Rza" called the poet's colors the poetic peak of color perception and color vision in the literary process of the period. R. Khalilov points out that the *verlibre* of "Colors" was first used in a very original form by the French poets Appoliner, Desnos, and Santrar. He emphasizes that it is extremely difficult to try a pen in this form, which seems easy at first glance. Because each verse should have a poetic function here, and a certain psychological state should be visible from the "bulk" of this verse (*Yusifli, 2010: 1,3*).

The series "Colors" is a movement from "Painting" to philosophy" (Ilya Selvinsky). Indeed, this series, written in the 60s, cannot be evaluated as just a modern poem, this series has a process of understanding life and a way of approaching life from a philosophical aspect.

It is a pity that many people thought about the essence of Rasul Rza's innovation differently from his researchers, and those thinkers considered "Colors" to be a puzzling, inexplicable example of poetry. That is, like the poems of most French surrealist poets (*Yusifli, 2010: 1,3*).

As can be seen from the above, if J. Prever brought innovation to French literature with his collection of poems "Paroles", R. Rza signed an innovation in this genre in Azerbaijani poetry with his "Colors" series. There are many moments related to colors in J. Prever's poems. The poet was friends with artists and knew the language of colors, made collages. He, like R. Rza, was able to absorb the spirit of painting and the concept of color into the spirit of poetry. J. Prever expressed his thoughts about colors in his long poem "La couleur local". In this poem, he paints the landscape of Brötain with pink, blue, gray, red brown colors (*Prevert, 1972: 59*).

In the poem "Les couleur de Paris" – the colors of Paris, we see the landscape painter and painter Prever. Here is Paris presented in its colors from Prever's word brush: "Les toits de l'Opéra sont verts, le Moulin-Rouge est rouge et Notre-Dame est grise et le Sacré-Coeur blanc. /The roofs of the opera house are green, Moulin-Rouge is red, Notre-Dame is gray, and Sacré-Cour is white" (*Prevert, 1990: 133*).

In R. Rza's "Colors" series of poems, we come across Prever's game techniques. R. Khalilov rightly compares him with French surrealist poets. In the poet's poem "Red's shade of confidence" "Sun-drenched grapes", "Blue" in the poem "Among ice islands / Water streets", "Purple color" in the poem "White sedge / sun bathes", in the poem "Badimjani" "Bring back the lost soul / from the sky" we witness surrealist associations in lines like "hanging mountains". In these poems, we also see lists of unrelated words of the Preversaian "inventory" type. This technique can be found in the poems "The shade of love of white color", "Golden":

The meaning of life.

The mirror of the heart.

Something without a price and a sales pitch.

A key that falls on the door of a single heart.

The one who understands, hears

Man.

The mention of Balzac, Van Gogh, Ovod and Promotei in the poem "Dark Brown" also reflects Pasul Rza's interest in Western literature and painting. The poet combined the images that he adapted to the colors under the name of each color. The poem "Don't touch it is painted" reminds "Inventory that looks like Prever":

A smile on the lips.
 Chameleons.
 Experienced monkeys.
 Black yogurt.
 White institution.
 Edible sand.

Rasul Rza revives the Vietnam war in his poem "World of Colors". Prever touched on this theme in his poem "Histoire de chiens". Both poems contain images of innocent children who died innocently.

Both poets chose the title of their poems and presented the color red in different shades of meaning. J. Prever's poems "Immence et rouge-Infinity and red", "Le cheval rouge-The red horse" and R. Rza's "Shades of faith in red", "Shades of hope in red", "Red and black", "Crimson red" It reflects different meanings of color.

Such similarities show that there are already traces of the trend of surrealism in Azerbaijani poetry starting from the middle of the 20th century.

The work of Adil Mirseyid, whose poems have been published in the press since the late 70s of the 20th century and who is known as one of the modernist poets of contemporary Azerbaijani poetry, as well as an artist, translator, journalist, and essayist, keeps pace with the content and form innovation of European avant-garde poetry. That is why his poems have been translated into English, Russian, French, and Estonian languages. V. Yusifli writes about the poet: "Adil Mirseyid is one of the poets who created beautiful examples of Azerbaijani modernist poetry founded by Rasul Rza (*Yusifli, 2012: 13*).

Adil's poems have a very strong sense of artistry, which has been repeatedly noted by those who have spoken about his poems. Some connect this aspect with his painting. But in our opinion, this aspect comes not from Adil's professional painting, but from his poetry. Adil has such poems where the words are really full of color, and after reading the poem, a painting appears before the eyes of the reader. For example:

From every tableau of Togrul
 the same pomegranate smiles
 the same pomegranate red in each tableau
 on a different note
 red-alto,
 red-tenor,
 red-soprano

A. Mirseyid's painting is prominent in his poems "Watercolor", "In Front of Mirjad's Paintings", "Portrait of a White Woman", "Violet Evening" and others. But Adil is able to differentiate color with words, the pictures he draws with words are nature's own colors. A. Mirseyid's reputation as a modernist poet began to form in the 90s. Over the years, his poems have attracted the attention of both readers and literary critics in terms of content and form innovation. The poet's poem "Snow Sketch" should be especially mentioned. This poem is strikingly similar to J. Préver's poem "Faire le portrait d'un oiseau":

"Snow Sketch"
 it snows
 it snows

 it snows
 white cheese

black bread
 calls red
 it snows
 it snows
 it snows

In both poems, the poets create a tableau with the help of words. Prver's poem is relatively long. Critics call it "Art poetica". Gloria Lozan characterizes Préver in one sentence: "The work of a poet can be compared to the work of an artist. This poem is generally a metaphor for the profession of an artist, painter or poet" (*Lauzanne, 2022*). A. Mirseyid's poem is relatively short and he combined painting and poetry here.

It is clear from this that both poems show inter-art exchange and combine poetry and painting. As for its form, this poem reminds many of Préver's poems such as "Chanson de l'oiseleur", "Il pleut, il pleut", "Les bellles familles", "Quand la vie est un collier", which uses repetition technique.

As mentioned above, from the 60s of the 20th century, some elements of European avant-garde trends are already felt in Azerbaijani poetry. For example, elements of the trend of symbolism can be found in the poems of V. Samadoglu, R. Rovsha, surrealist associations and forms in the poems of R. Rza and A. Mirseyid.

In the 21st century, Azerbaijani poetry, breaking all traditional shackles, is developing in a diverse way. From this point of view, the creator of the word "Surrealism" Giyyom Apoliner can be cited as an example of the visual poetry of Salim Babullaöğlü, the poems of Rasim Garaja, who carry dadaist and surrealist thoughts, as well as the minimalist poems of Salam Sarva.

Matanat Vahid writes: In principle, every art form is multilingual, and intermediality is the creation of intratextual relationships in the artistic work by using this "polyglot" (Lotman). Poetry, which can be connected with all types of art, is especially related to the field of painting. In visual poetry, which is a synthetic genre, the author uses the intervention of another semiotic system to expand and double the space of the poetic text. The Greek philosopher Simonides called visual art silent poetry and poetry speaking painting.

The history of visual poetry, expressed in different terms in the history of world literature, belongs to the III century BC. In modern times, the best examples of this poetry – calligrams can be found in the work of G. Apollinaire. The development period of visual poetry is generally taken from the second half of the 20th century (*Unit, 2018*).

In modern Azerbaijani poetry, we find examples of visual poetry for the first time in the work of Selim Babullaoglu. Examples of this are his "Dancing Spanish Girl", "Bullet", "Tree", "Man in the Rain", "Old Scales", "Wine Bottle", "New Year's Candle", "Landscape" and others works.

One of the modern Azerbaijani poets who stands out for his innovative poetic creativity is journalist and poet Rasim Garaja. Kismet Rustamov writes about the series of "Meaningless Poems" in his "The Sun About Death" book: "These poems seem to have been written by the method of the Dadaists" (*Rustamov, 2017*). Analyzing Rasim Garajan's poem "In the Park", he draws attention to the lines in the last stanza of the poem:

Avant-garde, arabesque and anti-lyric,
 see what we will tear from the day that ends.
 It's one o'clock in the night and we can go out
 From Alain Rob Grien's Labyrinth.

According to Kismet, one can read Rasim Garajan's poems based on the ideas of the French writer Alain Rob Grien (1922) about the place of things in the world. Griye thinks that the only things that are unchanging and healthy are objects, objects. In his turn, R. Garaja writes in a poem about the nature of the object from the "Things" series in the book "The Sun About Death":

Bed
 Who says things have no memory
 look,
 this bedding that goes in the moving truck
 It turned to wash, shriveled by the abundance of sadness.

The soul of "Things", a conceptual series written by the poet, is hidden in the emphasis on the "memory of things" in this poem. In fact, this verse could be an epigraph to the series itself. But he says to phenomenology, which is one of the great philosophical theories of the 20th century, that things and gestures filled with different meanings for centuries should be bracketed and presented to the reader in order to see them from a new perspective. Let's take a look at R. Garaja's poem "Fish Ear":

Herringbone condom
 Car accident mobile phone
 subway token in the girl's bag scattered on the asphalt
 everything was there: pin.....
 lipstick In a word
 ATM card Everything you can identify him with
 just a nail biter
 smoking and no one could understand
 a miniature fish ear with pencil enamel
 salvador dali
 US dollar
 pin..."

Analyzing the poem, G. Rustamov writes: "This is a multi-interpretation, multi-meaning poem that invites the reader to be interactive. In one line, the author says about the girl who got into an accident, "everything you can recognize her", but does not assign any of the mentioned objects, as well as presents a list, and in the end, we are unexpectedly presented with another object (cockle-shell) (*Rustemov, 2017*).

Surrealist enumeration technique, poor use of punctuation marks and the word "cockle-shell" which contains a special code attract attention in this poem.

Salam Sarvan (1966) is one of the poets who stand out in modern Azerbaijani poetry with his original style. Salam Sarvan is called "the last poet who had a reader", "a man who created a new stage in Azerbaijani poetry", "the poet who created the Salam school of poetry", "a writer who creates discouragement in the reader", etc. Literary criticism does not know which aesthetic to attribute it to. In this sense, there are those who characterize the poet with contradictory epithets: "Decadent poet", "Symbolist poet", "Postmodernist poet", "Poet combining symbolist and postmodern elements in his poems", "Manifestation of spontaneous postmodernism", "Poems with futuristic and surrealist elements..." and etc.

There are conflicting opinions about the innovation and distinctive features he brought to literature: "The skill of working with words", "Maximum exploitation of phraseological units in terms of language", "New intonation", "Mastery of unexpected poetic maneuvers within the narrow possibilities of syllable weight", "Concrete, precise poetry" ", "Ironic poetry", "Deconstructing the thought from Fizuli to Ramiz Rovshan within symbolic contours", "Offering a new poetics by drawing a line over the previous poetics", etc.

Asad Jahangir writes about the poet: "He is the first poet who leaped over modernism and moved directly from symbolist poetry to postmodernist thought.

Salam Sarvan is still the last poet to create a school in Azerbaijani poetry. Dozens of poets can be named who revolved around his words, among them there are talented ones, as well as mere imitators. I don't know a second poet in Azerbaijani poetry who, like Salam, tried to remove the petrified figurative clothes of the word and return it to the layer of real, vital, real meaning" (*Rasuloglu, 2011*).

Salim Babullaoglu also says the following about the poet: "If Jalil Mammadguluzade brought satire and irony to Azerbaijani literature and prose, and Sabir brought satire and irony to our poetry, Salam brought the sense of "absurdity" and "existence" and "self-irony" to Azerbaijani poetry. Also, in terms of renewing the old metric from an internal point of view, Salam is a step-by-step poet, a bright talent, an original poetic path that has been confirmed."

Writer Khan Rasuloglu evaluates him as follows: "Salam Sarvan did in poetry what Salvador Dali did in painting" (*Rasuloglu, 2011*).

The "Miniature Poems" series in S. Sarvan's work is especially interesting. Poems consisting of 2, 3, 4, 5 and more verses are reminiscent of the minimalist poems of Paul Éluard, Louis Aragon, and Jacques Préver, who were first Dadaists and then Surrealists. The elements of these trends that arose in Europe in the 20th century, the freedom of thought, the boundless freedom of free poetry are already showing themselves in contemporary Azerbaijani poetry in the 21st century. This can be clearly seen in some of Salam's poems:

Birthday... You run into the house in the storm
 Leo, Year of the Horse, you run away in an earthquake
 Dog day There is no other reason to come and go
 The house he built in his dream
 from the landslide in it.
 this poor thing flew again –
 I missed a lot yesterday
 I put all my pictures in front of me:

I was not looking at the people in those pictures, but at the trees and buildings in the background.

The reviewed poetic examples suggest that modern Azerbaijani poetry, which took a step towards renewal starting from the middle of the 20th century, is being developed today by young poets who are very talented wordsmiths in terms of content and form. Modern Azerbaijani poets do not only touch on social, human and philosophical problems. Today, as in the 90s, the themes of patriotism and war are relevant in our poetry. The expression of this topic in the form of a free seir should be especially noted:

A thousand years into 44 days,
 We have written the history.
 Karabakh is Azerbaijan,
 We have won.

It is gratifying that the works of the Azerbaijani poets whose works have been reviewed above are being translated into English, French, Russian and German languages and brought to the world community. These masters of words, who are the predecessors of world-famous genius Azerbaijani poets such as Nizami, Nasimi, and Fuzuli, introduce contemporary Azerbaijani poetic art to the world. The research, analysis and presentation of the poetry of these talented poets at the international literary level is one of the main issues facing young researchers.

3. Conclusions

The occupation of the northern part of Azerbaijan by Russia strengthened the intellectuals' interest in the West and Europe. The Soviet regime, which existed in the 20th century, not only closed the borders between countries, but also shackled people's freedom of thought. Intellectuals, writers and poets of Azerbaijan, who were part of the Soviet Union, became victims of the repression of the 30s. After the years of repression, there was depression and stagnation in the literary environment. Nevertheless, in the Soviet era, starting from the 60s, Azerbaijani poetry made new contributions to the development of our poetry with its new representatives. Although the trends that existed in French poetry until the 50s of the 20th century are foreign to our poetry, it is possible to find certain similarities in the form and content of the poems. The similarity of content (war, satire, love) in the poetry of both countries attracts attention. We saw this when comparing the poems of the French surrealist poet J. Prévert with the poems of H. Javid, R. Rza, and A. Mirseyid. Elements of literary trends such as symbolism, dadaism, and surrealism, which existed in France at the beginning of the 20th century, can be found in contemporary Azerbaijani poetry. For example, elements of the trend of symbolism can be found in the poems of V. Samadoglu, R. Rovsha, surrealist associations and forms in the poems of R. Rza and A. Mirseyid. In the 21st century, Azerbaijani poetry, breaking all traditional shackles, is developing in a diverse way. Salim Babullaoglu's "symbolist" visual poetry, Rasim Gara-ja's poems carrying dadaist-surrealist thoughts, as well as Salam Sarva's minimalist poems are bright examples of this. Modern Azerbaijani poetry, which took a step towards renewal starting from the middle of the 20th century, is being enriched and developed by talented young poets with the tendencies of Western poetry.

References

1. Zaman Asgarli. *XIX century Azerbaijani poetry anthology. East-West. Baku-2005. 424 pages.*
2. *Literature of the Soviet period* <https://azerbaijan.az/related-information/94>
3. Mammad Mammadov. *20th century Azerbaijani poetry anthology. (1905–1920 years) Baku, East-West", 2005, 432 pages.*
4. Aynura Aliyeva, Sevil Ahmadova. *Huseyn Javid, a nobleman of words and ideas of Azerbaijani literature. On the occasion of Huseyn Javid's 135th anniversary, methodical materials prepared for children's departments of central libraries, city, town and village library branches of MKS. Baku-2017. 74 p.*
5. Anar. Rasul Rza. *Selected works. In five volumes. Volume I. Baku, "Ander publishing house", 2005, 304 pages.*
6. Vagif Yusifli. *Rasul Rza-100. Once again about the "Colors" series. Literary newspaper. 2010. April 16. p. 1, 3. <https://anl.az/down/meqale/edebiyyat/2010/aprel/114936.htm>*
7. Jaques Prevert. *"Spectacle", Editions Gallimard, 1972. 308 p.*
8. Jaques Prevert. *"Soleil de nuit", Editions Gallimard, 1990. 311 p.*
9. Anar. Rasul Rza. *Selected works. In five volumes. Volume III. Baku, "Andar publishing house", 2005, 256 pages.*
10. Vagif Yusifli. *Modernist poet (Adil Mirseyid's 60th birthday) Adalat newspaper. 2012. December 15. P. 13.*
11. Gloria Lausanne September 6, 2022. <https://www.gloria-lauzanne-cours-de-francais.fr/2022/09/06/analyse-de-pour-faire-le-portrait-d-un-oiseau-de-pr%C3%A9vert/#gsc.tab=0>

12. Matanat Vahid. *Intermedial phenomenon: Visual Poetry. Based on the poems of Salim Babullaoglu*. 525th newspaper. November, 2018. <https://525.az/news/116233-intermedial-fenomen-vizual-poeziya>
13. Qismat Rustemov. *Talking objects. – Kismet Rasim writes from Karaca. Literary criticism*. November 1, 2017. <https://kulis.az/xeber/edebi-tenqid/xeber>
14. Rasim Karaca, "The sun about death", III edition. October 27, 2022. 200 pages.
15. Khan Rasuloglu. *Khural newspaper*. Year: 9, number: 030 (438), August 7-13, 2011 <https://www.xural.com/nobel-in-ayagina-g%C9%99l%C9%99c%C9%99yi-v%C9%99-uzr-ist%C9%99y%C9%99c%C9%99yi-sair/>
16. *Poems of Salam Sarvan*. <https://kulis.az/xeber/poeziya/teqvim-kimi-asilmis-mehkumlar-salam-sarvanin-seirleri-41862>
17. Nijat Ismayilov (the editor of Khazar TV). "We have won" poem. 05.08.2021. <https://tehsil.com.az/zefer-gunu-seirleri/>