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**AZERBAIJANI PHILOLOGY: FORMATION AND EVOLUTION**

**Abstract**

The article discusses the process of formation and evolution of Azerbaijani philology - language, literature, and both public and individual creative attitudes towards these areas. The author shows that Azerbaijani philology, which was formed as a result of the differentiation of the general Turkic philology, although it was periodically exposed to Arab-Muslim and Iranian (Persian) influences, did not separate from its Turkic origin (typology) in any historical period or stage, and was an organic part of the general Turkic philology, especially in terms of the culture of epic thought or the possibilities of epic creativity.

The National Azerbaijani Renaissance, which began at the beginning of the 16th century (from Sh.I. Khatai) and lasted until the end of the 18th century, gave a decisive impetus to the transformation of the people into a nation besides with a fundamental renewal of philological thinking. And in the 19th century, Azerbaijan, which served as a "bridge" between the East and the West, was simultaneously divided into North and South, and this political division also seriously damaged the philological integrity of the country.

After the collapse of the Soviet Union, one of the serious methodological problems of Azerbaijani philological thought - its isolation from the pan-Turkic context - was eliminated, and fertile conditions were created for the development of the national language, literature, and scientific and theoretical research in the fields.

**Keywords:** *Azerbaijani philology, "Dede Korkut" epic, Sufi poet-thinkers, Azerbaijani Renaissance, North and South Azerbaijan, national (realist) literature, modern Azerbaijani language.*

The history of Azerbaijani philology commences in the early Middle Ages, when the Azerbaijani language (Turkic) separated from the common Turkic language, as well as the Azerbaijani literature separated from the common Turkic literature through the natural differentiation. As a consequence, this process goes on until the 12th-13th centuries. The first fundamental occurrence of that period is the epic "Dede Korkut", which although it has common-oghuz characteristics,

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Azerbaijani inclinations are clearly manifested in the language of the text, in the geography of the depicted events, and the content of notions. It's assumed that the epic was written down from the 11th century along with the same time gave an impetus to the formation of Azerbaijani written literature. It's widespread the consideration that was being-known texts of Kitabi-Dede Korkut of the late Middle Ages were copied exactly from these first manuscripts.

The impact of Islam on the Turkish-Oghuz fundamentalism in "Dede Korkut" is quite consistent, principled and large-scale in both arabic and persian manifestations. This influence remained throughout the Middle Ages and led to Arab studies and Iranian studies took a certain place in Azerbaijani philology together with Turkology. It is no coincidence that in the 11th and 12th centuries - during the Muslim Renaissance, Arabic-speaking literary scholar Khatib Tabrizi, Persian-speaking poets Qatran Tabrizi, Afzaladdin Khaqani Shirvani, Mahsati Ganjavi, and Nizami Ganjavi came from Azerbaijan. Their glory had spread all over the world. Albeit they did not write in their native language - Azerbaijani Turkic, in accordance with the traditions of the Muslim Renaissance, their apperceptions and themes were of a pan-Eastern, even universal character (coming from Plato, Aristotle), their language, style of expression, and artistic intonation are rightly called "Azerbaijani-Turkic style". Muhammad Amin Rasulzade, one of the leaders of the Azerbaijan Democratic Republic, in his monograph "Azerbaijani Poet Nizami" (1951) as a result of his many years of researches, wrote: "In any case, to an Azerbaijani child who gives such a high place to the meaning of Turkish in his perceptions, feelings, thoughts and inventions, to a poet who called to beautiful and great - Turk, to beauty and greatness - Turkishness, to beautiful and great expression - in Turkish, to the land of beauty and grandeur – Turkistan- is it possible not to call him a Turkish just because he wrote in Persian?... Never!!!"

The misconception that is still occasionally encountered to this day that every literary text written in Persian in the Middle Ages is a namely phenomenon of Iranian literature is also refuted that in the Persian texts of Azerbaijani Turkish poets of the Muslim Renaissance period, metaphors, phraseology along with folk sayings of Azerbaijani-Turkic origin form of a whole system. And even the Iranian scholars of Nizami Studies have repeatedly acknowledged that Turkish fragrance comes from him (Nizami).

Thus, even though Korkut Studies and Nizami Studies are virtually based on sources in diverse languages, they are still constituting their foundation of Azerbaijani philology. In the first case, the philological vision is focused on the ancient (common) Turkic roots, however, in the second case, is directed to the geography of the Muslim East, and in here a particular "dialogue" of history and geography emerges. And this means a fairly perfect universal ground for the formation of the genetic typology of one nation's language, literature, as well as spirituality.

In the 13th-14th centuries, an epic era in the history of Azerbaijani philology ended, and the era of lyric, basically "armed" with Sufi-pantheistic ideas, began.

This militant lyric, which opposes Islamic religious canons, is characterized, first of all, by the fact that the Oghuz-Azerbaijani manifestation of the Turkic language expanding its sphere of activity at an unprecedented speed, covering a larger part of the masses of the people. The works of Sufi poets-thinkers such as Izzaddin Hasanoglu, Yunus Emre, Gazi Burhanaddin, Imadaddin Nasimi significantly strengthen the influence of the Turkic language both in Azerbaijan and beyond its borders. And the 15th and 16th centuries after the 13th and 14th centuries are, on the one hand, a direct continuance of the previous centuries in the enrichment of the Azerbaijani language and literature, and on the other hand, the beginning of the National Renaissance, which will display itself more brightly in the 17th and 18th centuries.

The 15th-16th centuries are, first and foremost, the period of developing Sufi-pantheistic poetry along with the lines of Nasimi - Jahanshah Hagigi - Kishvari - Habibi - Fuzuli and the gradual transition from ideology to aesthetics. The leading personality of the ideological scene is Nasimi, and the greatest literary and philological figure of the aesthetic scene (and the period as a whole) is, without a doubt, Muhammad Fuzuli. Nasimi was born in Shamakhi (Shirvan), became a student of the Sufi-literate Master Sheikh Fazlullah Naimi, escaped the persecution of Amir Teymur, and then the Timurids, lived in Asia Minor, Syria, he wrote both in the Turkic (Azerbaijani - Turkic), Persian and Arabic languages and created enough poems, that each of them to form a "*divan*" (the poetry of the Ottoman Empire). Nasimi is an Eastern symbol of being executed in front of the public for his own faith (*Həqq mənəm, həqq məndədir, həqq söylərəm!..*), (*I am the truth, I have the truth, I am telling the truth!...*). Notwithstanding, Fuzuli is originally an Azerbaijani Turk, he lived in Iraq and Baghdad. Like his Salafi Nasimi, he also wrote in the Turkish, Persian and Arabic languages, nevertheless, he is more renowned for his works in Turkic (Azerbaijani-Turkic). Genius Fuzuli's poem entitled as "Leyli and Majnun" is a result of high artistic taste, both in language and style, and in idea - content. He used to say: *Məndən, Füzuli, istəmə əşəri- mədhü zəm, Mən aşiqəm, həmişə sözüm aşiqənədir...* (*Don't ask me, Fuzuli, any praise and condemnation, I am in love, my word is always love...*). The poet is the founder of a great literary school that has guided Azerbaijani poetry for several centuries, about which professor Mir Jalal, an eminent Fuzuli scholar, writes: "Fuzuli literary school constitutes an artistic encyclopedia of human feelings and thoughts with its richness of meaning, content, and artistic height" (Chobanzade, 2007: 21).

The Safavid State of Azerbaijan, founded in the first years of the 16th century under the leadership of Shah Ismail Safavi (Khatai), not only revealed the national socio-political will of the being formed people, but also determined the Renaissance of its language and literature, along with art. Even though the religious-pantheistic is shrouded in "fog" (increasingly Shiite!) and enriched with certain political-ideological motives, the Azerbaijani Renaissance takes its first successful steps per the work of Shah Ismail Khatai.

Since the beginning of the 16th century, an evolutionary trend that has manifested itself in the deeper (democratic) literary and cultural life of the country is directly transition from the Azerbaijani Turkic-Oghuz epic to the Azerbaijani epic and the most perfect sample of it is the "Koroglu" epic. And "Koroglu" is the epoch after "Dede Korgut" in the context of Azerbaijani folk literature (love to "word"!)). In the 16th, 17th and 18th centuries, along with the "Koroglu" epic, the novel era of Azerbaijani epic thought "Gurbani", "Asli and Karam", "Abbas and Gulgaz", "Ashig Garib", "Tahir and Zohra" and dozens of creative samples (novels of oral folk love) are created. The "anonymous" authors of this creativity are Azerbaijani *ashiq* (folk singer – poet and storyteller) art, which is a genetic prolongation of the Turkic-Oguz *ozan* (minstrel or bard) art, and its the most eminent representatives are Dirili Gurbani, Ashig Abbas Tufarganli, Sari Ashig, Khasta Gasim, Ashig Valeh.

The mass manifestations of the National Azerbaijani Renaissance in written literature start with the transfer of samples of *ashiq* poem, and epics to writing. However, the classic event of the renaissance is undoubtedly the creation of Molla Panah Vagif. This creativity is the historical significance in the around of poets such as Molla Vali Vidadi, Huseyn Khan Mushtag, and Telimkhan.

Although Shah Ismail Khatai knew both Arabic and Persian, by writing the majority of his poems in Turkic (Azerbaijani), and even expanding the tradition of using Turkic (Azerbaijani) in the palace as a head of state, he created such a political-ideological environment that his "*Qış getdi, yenə bahar gəldi, Gül bitdövü laləzar gəldi. Quşlar qamusu fəğana düşdü, Eşq odu yenə bu cana düşdü*" ("*Winter is gone, spring has come again, The flowers bloomed. All the birds squalled, The fire of love fell again into this soul*"), we can say that the verses symbolize this spiritual awakening. The National Renaissance took place both in the 16th, 17th centuries, early in the 18th century when the Safavids were in power, and Nadir Shah Afshar, and in the identical fruitful environment period of the khanates covering the second half of the 18th century. Mass writing down of samples of folk art, widespread distribution of folk books, national art (music, fine arts, especially their most unique directions: in music - Azerbaijani mugham, *ashiq* performance; in fine arts - national calligraphy, miniature painting, architectural mastery, and etc.) revolutionary rise was also a sign of the National Renaissance and the formation of the Azerbaijani nation at the same time.

Molla Panah is the first national Azerbaijani poet with Vagif language, poetic technology of his work, idea-content, the first literary (philological) personality whose Azerbaijaniness is indisputable among the Turkish languages (and literatures). Firudin bey Kocherli, the founder of Azerbaijani literature historiography, wrote at the beginning of the 20th century that "our Azerbaijani Turks like too much his poetry and ghazals, and everything ... that came out of his pen is completely works from the heart and about the real life. There has been few of our national poets wrote poems and ghazals in simple and clear language and in the dialect of our native language." (First All-Union Turkological Congress, 1926:

7). Vagif, who was the *vizier* (a high executive official who advises and helps a ruler in certain Muslim countries in past) of the Khan of Karabakh and actively participated in the social and political life of Azerbaijan after the middle of the 18th century, wrote and created both in the classical style and in the style of folklore, and at the same time, by demonstrating the perspectives of the folklore (folk) style, he had founded a new literature (and a new literary language) that was a prolongation of the National Renaissance.

Vagif's ideological and aesthetic goal, coming from the spirit of the National Renaissance, is figuratively expressed in his verses "*Ala gözli, sərvi boylu dilbərim, Həsərin çəkdiyim canan, bəri bax*" ("*My darling with grey-eyed, cypress height. My beloved, whom I longing for, look at me*"). With his realism, the poet, who reduced his sweetheart of his predecessor Fuzuli in the "heavens" to the "earth," had determined the horizons of the "Vagif school" in Azerbaijani poetry after the Fuzuli school. Salman Mumtaz (a victim of Stalin's repression in the 30s of the 20th century), who systematized the given information in the researches until himself about Vagif in satirical poems, folk books, "Qarabagnama"s, giving it to the disposal of the future Vagif scholars, exposes that as much as the Javanshirs palace of his Karabakh khanate appropriated the Vagif, so did Vagif mastered that palace so much (First All-Union Turkological Congress, 1926: 10). This was a specimen of the Renaissance creative mission carried by Vagif.

The Azerbaijani language, literature (and philological thinking), which reached highest level of development with Fuzuli, started its own new era via the line of Khatai-Vagif. In the same years as Salman Mumtaz, the poet-thinker Samad Vurgun, who deeply comprehended the identity and the national value of Vagif, wrote the noted drama "Vagif" about him. At the same time, instead of the "the Azerbaijani language" in one of his poems, using the expression "Sweet language of Vagif" he ascertained the extend of modernity of the 18th century poet in the 20th century.

The National Renaissance of Azerbaijan, which commenced at the beginning of the 16th century and lasted until the end of the 18th century, stimulated the restructuring of a) the Azerbaijani language (Turkish), b) Azerbaijani literature and c) Azerbaijani art, on a national basis. The Azerbaijani nation, that was formed over several centuries, was the contribution of that language, literature and art that received its ethnographic, social together with political regulation from the Safavid state of Azerbaijan.

The 19th century brought at least two fundamental innovations to the history of both the Azerbaijani people and Azerbaijani culture. First was that the country, divided into khanates (small feudal states), separating into two parts and joined the territory of Russia and Iran, as a result of it two - Northern and Southern-Azerbaijan emerged. Second was the gradual confrontation of Eastern and Western cultural trends in the country and the determination of the future destiny of the nation (and its culture). In the first half of the century, while the Vagif school keeping on, a national satirical thought movement characteristic for the entire

century gradually arose, its first benefits of which were “*həcv*”s ( “hajv” - a type of satirical poem that is full of vulgar words), which did not represent such serious literary phenomena. The rather serious consequences of that creative tendency, which developed along the lines of Gasim bey Zakir and Seyyid Azim Shirvani, show themselves in enlightenment. In general, Mirza Fatali Akhundzade is the greatest successor of intellectuals, such as Abbasgulu Agha Bakikhanov, Mirza Shafi Vazeh, and Mirza Kazim bey, of the 19th century.

Academician Tofiq Hajiyev manifests that "he started our drama, brought our prose to a novel direction, for the first time he was involved in the theory of literary language, did language construction work such as spelling, orthoepy, punctuation, terminology, his conception and activity related to the alphabet came out beyond the scope of language construction, he covered the entire fields of education, pedagogy and culture of the people, displayed the unity of history and geography, became prominent as a talented philosopher, was the first "falcon bird" of our revolutionary thought, grew up as our first professional critic and literary critic, as a whole, directed our people to the way of modern-advanced thought development" (Gadzhiev, 2017: 145). In addition to uniting the divided North and South of Azerbaijan in his creative thinking, Mirza Fatali attempted to eliminate the hesitations between the East and the West, and promoted the join of Eastern and Western cultural values in the country based on universal principles.

Despite resistance from Russia in the North and Iran in the South, language, literature and art were intact in Azerbaijan at the beginning of the 20th century, as throughout the 19th century. Both the romantic and realistic wings of the national press - both Füyuzat ("Fuyuzat") and “Molla Nəsrəddin” (“Molla Nasreddin”) “Molla Nəsrəddin” (“Molla Nasreddin”) - spoke of one and the same nation. And the contradictions between romanticism and realism were nothing more than circumstances that arose within the same nation on the eve of revolutionary converts. At the beginning of the 20th century, “the press, which is a mirror and translator of people's desires and wishes, socio-political struggle, has never been in such close contact with literature as it is until now. In the first quarter of the century, there was no outstanding Azerbaijani writer who was not directly connected with the press" (Jafarov, 2023: 19). Ali bey Huseynzade, Muhammad Hadi, Huseyn Javid and others gathered around “Füyuzat” (“Fuyuzat”), and Jalil Mammadguluzadeh, Mirza Alakbar Sabir, Omar Faig Nemanzade, Ali Nazmi and others gathered around “Molla Nəsrəddin”(“Molla Nasreddin”). The “Füyuzat” (“Fuyuzat”) school wrote in Istanbul dialect due to standing in a position of Turkic-Turanism, and the “Molla Nəsrəddin”(“Molla Nasreddin”) school wrote in the Azerbaijani language (Turkic) since it is acting from its “local” position.

Sabir was one of the greatest wordsmiths at that time, whose rich satirical creativity fully illuminates the spiritual, social, and political issues of Azerbaijani society, and by creating artistic portraits of human types from various walks of life, he introduced them to the human beings better. Azerbaijani literary scholars call Sabir “crying, laughing” this means that the genius poet cried at the condition of

his people with laughing, laughed with crying. In both cases, the goal was to rescue individuals from their situation. Sabir wrote with secret signatures to avoid persecution, he altered them often, and more than thirty of his signatures are known. The poet proudly said about himself: I look like an old mountain that standing in a sea.

In terms of poetic technology, Sabir was the opposite of Fuzuli; the style of expression that Fuzuli utilized for lyrical-romantic purposes, Sabir turned it into the “linguistic material” of satire. Consequently, the genius of Fuzuli had a significant influence on the formation of the satirical style of Sabir’s personality. However, the horizons of Sabir’s creativity are, of course, wider, and the idea - content is extremely modern.

At the beginning of the 20th century, there is no doubt that theater is one of the areas closely related to Azerbaijani literature and language. Drama, which was spread to the country by Mirza Fatali in the middle of the 19th century, became an organic component of the national culture at the beginning of the next century due to the works of prominent playwrights such as Jalil Mammadguluzade, Nariman Narimanov, Abdurrahim bey Hagverdiyev, Huseyn Javid, and Uzeyir Hajibeyov. And one of the most significant issues was that a generation of talented directors and actors appeared, theater buildings began to be built.

The application of philology to school, education laid to the foundation for a certain enlivening in the old Azerbaijani school, which ended with incomplete teaching of the Arabic and Persian languages. Azerbaijani teachers who graduated from the Transcaucasian Gori Teachers’ Seminary opened by the Russian Empire in the Caucasus created modern-style schools in divergent parts of the country, educational programs and textbooks were prepared. All of them were the propagation of the national language, national literature, national spirituality, and general, all the values that make a nation to a nation to the young generation.

The majority of writers and intellectuals of that time were, to one degree or another, teachers of their native language and literature. Among them Firidun bey Kocherli - his place is exceptional. Born in Shusha (Karabakh), Firidun bey graduated from the Transcaucasian Gori Teachers’ Seminary, became a teacher for some time at the Irevan Gymnasium, and then worked at the Gori Seminary. One of his merits was teaching, and another major virtue is to write the fundamental history of Azerbaijani literature at first time. Here is given information about more than 120 literary personalities who wrote and created in Azerbaijani, Persian and Arabic. The work consists of a scientific-theoretical introduction, historical essays, along with articles about the life and creativity of artists. The author's extensive information about the classical Azerbaijani literature, deep scientific and theoretical knowledge, exquisite taste, particularly comprehensive knowledge of the secrets of poetry, are being felt on every page of the book. Valuable essays about such masters as Fuzuli, Vagif, Zakir, M.F. Akhundov, S.A. Shirvani give full reason to express this opinion” (Jafarov, 2023: 552-553). The work was published

after the death of the great literary critic under the title "Historical materials of Azerbaijani literature" (Jafarov, 1990).

With the establishment of the Azerbaijan People's Republic in the North of Azerbaijan, invigorating commenced in both the social, political and cultural life of the country. Turkic (the Azerbaijani language) was declared the state language, the problems of the nation were discussed in parliament in the native language, not long ago serious measures were taken for the education of the young generation, Baku State University was established... Nonetheless, the international relations of that time and the claims of imperialism would not permit such a divided nation as Azerbaijan to achieve political independence. And therefore, the North of the country joined to the Soviet Russia, and the South remained within the feudal Iran. It is quite natural that the same nation was forced to live in two opposite political - ideological environments, which was its historical tragedy.

Along with the serious pressures and aggressions that, the Soviet government exerted on its unthinkable "building communism" projects and the Azerbaijani society in order to implement them, especially in the 20th century, the elimination of mass illiteracy, the expansion of the activities of the national press, the establishment of creative institutions, enterprises, as well as, in other fields successful works started. Representatives of the "old era" such as Huseyn Javid, Jalil Mammadguluzade, Abdurrahim bey Hagverdiyev, Abdulla Shaig, Najaf bey Vazirov, Uzeyir Hajibeyov, Yusif Vazir Chamanzaminli, Ahmad Javad, Jafar Jabbarli joined Soviet literature. While Samad Vurgun, Suleyman Rustam, Rasul Rza, Mehdi Huseyn, Ali Valiyev, Suleyman Rahimov, Mir Jalal, Mikayil Mushfig and others belonged to the young generation that directly represented the literature of the "New Age". "One of the main themes was criticism of the past, approval and promotion of the new era" (Jafarov, 2017: 29).

At the beginning of the 20th century emerging some contradictions with its peculiar elements in literature, for instance, the clash of inclination Azerbaijanism, Arab-Persianism, Turkism and Russian-Europeanism, were rapidly eliminated in the 20th century. However, instead of all of them, a confrontation between bourgeois literature and proletarian literature opened up to marxist-leninist (socialist) ideology. The Soviet authorities demanded more and more severely "national in form, socialist in content" works from the writers of all nations involved in the Soviet Union, which led to very cruel repressions against creative people in the 30th century.

The most crucial scientific event together with the philological event in the life of both Azerbaijan and the Turkic world, as a whole, in the 20th century was the holding of the First All-Union Turkic Congress in Baku. At the congress held from February 26 to March 5, in 1926, 131 representatives widely discussed the most diverse (linguistic, literary, historical, artistic, and etc.) issues of Turkology (Jafarov, 2017: 29). Particular attention was given to such issues as the alphabet, spelling, terminology, literary language, linguistic relations, and language teaching, which had strict poetic significance for that period. The most real result of the



congress was that the Arabic alphabet, which was utilized by the Turkic languages for myriad centuries (but because it did not match the phonetic structure of these languages, which created serious difficulties and notably hinders the work of being literate), was replaced by the Latin alphabet. It's interesting that the decision adopted on this issue, Azerbaijan's experience in switching to the Latin alphabet from the early of the 20th was welcomed and it was recommended spreading it throughout the entire territory of the Soviet Union (Kocherli, 1925: 12). In general, the First Turkological Congress considerably raised the scientific and cultural position of Azerbaijan in the Turkic world. Baku rapidly became a center, where Turkological research was carried out and prominent Turkologists worked.

The scientist, who achieved the greatest success in the field of philology in Baku originally being from the Crimean Tatar, was professor Bakir Chobanzade in the 20-30s of the 20th century. He received advanced Turkological education at Budapest University, worked in the Crimea, and from there he was invited to Baku State University. The scientist, who began his career in Baku with the publication of the book "Introduction to Turkic-Tatar Linguistics" (1924), wrote innumerable monographs, textbooks, as well as, articles devoted to both Azerbaijani and general Turkic philology one after another (see: Mir Jalal, 2018), he ensured high-level teaching of those fields at the university. Let us only recall that, this great scientist, who was shot as an "enemy of the people" in 1937, was followed by three great specialists, who created and developed the foremost areas of Azerbaijani linguistics - dialectology, history of language and modern language - academician Mammadagha Shiraliyev, corresponding member Abdulazal Damirchizade and professor Mukhtar Huseynzade. And the successes of Azerbaijani linguistics in the 50th – 60th are associated with the names of these scientists, as well as, their direct students.

In spite of becoming the more aggressiveness of the "Red Terror" in the 30th of the 20th century, the ban on a) turkism, b) muslimism and c) modernity, universality, which were an organic component of the ideology of Azerbaijanism that established at the beginning of the 20th century, Azerbaijani poetry, prose and drama demonstrated a crucial creation success. For instance, in the poetry of Samad Vurgun, the greatest master of words of that time, Azerbaijani fanaticism, patriotism and national feelings were stronger, nevertheless, the genius poet abandoned his "Turkic roots" for the sake of "Soviet Internationalism": Why is the principal character of our poem sometimes comes from Iran, sometimes from Turan? But where is the existence of my country? The epic that written by a great poet sometimes comes from Iran, sometimes from Turan... When Samad Vurgun says "great poet", he means Huseyn Javid, who gets his themes from the "depths of history", and called him to write about modern issues and the construction of socialism.

In the philology of the time, the Turkishness, the muslimism and Azerbaijanism, lacking modernity (universality), were the leading methodological trend not only in the artistic creativity, but also given to that creativity to the

scientific - theoretical analyses (in linguistics, in literary criticism, in art criticism, and etc.) of this work. Only since the 70th and 80th, certain dissident tendencies against the official state ideology arose, which gradually became the norm in the Soviet Union as a whole, as well as in Azerbaijan, and Soviet ideology was forced to leave the stage of history along with the Soviet Union.

Although certain successes were gained in the development of the national language, literature, and scientific-philological thinking in the North of Azerbaijan since the middle of the 20th century, the decline of literature at the same time of the literary language took place in the South. After a long break, as a fact of idea-aesthetic awakening, the poetry of Mohammad Huseyn Shahriyar, which aroused wide interest both in the South and in the North, particularly his poem "Heydar Babaya Salam", on the one hand, manifested the strength of the ethnic-ethnographic energy of literature, and on the other hand, the weakening of literary normativity in the language. However, since the 80th century, the revival of literary life, the increase in the publication of Azerbaijani book, bulk - magazine, newspaper, and the regular publication of the "Varlyq" magazine were seriously progressed under the leadership of the southern intellectual Dr. Javad Hayat. Not only the absence of higher and even secondary specialized educational institutions in the Azerbaijan language, but also the neglect of the national rights of other languages than Persian, and the national rights of other peoples than Persian people is still going on.

Back in the 70th and 80th of the 20th century, the "nationalist" communist Heydar Aliyev, who headed the Azerbaijan Soviet Socialist Republic (Let's remind you that in the early of the 20th century, the leader of the Republic of Azerbaijan, a prominent writer Nariman Narimanov was also belonged to the same inclination), within the framework of the opportunities provided by Moscow, at the same time, entering into possible "diplomatic relations", consistently had fought against restrictions on the rights of the Azerbaijani language, literature, art and etc. inside the Republic of Azerbaijan. After Azerbaijan became an independent state in the early of the 90th, the same struggle of the National Leader Heydar Aliyev laid the foundation for a new era in the intellectual, cultural-spiritual development of the people by taking a wider scale (see: Rasulzade, 2021).

The 21st century is characterized mainly by the fact that 1) the national notion - aesthetic process has returned to its own way of native Azerbaijani ideology; 2) the Azerbaijani language is restored its connections with the Turkic languages, it is in direct contact with international languages, notably English, and its rights as the state language of the Republic of Azerbaijan are protected; 3) Azerbaijani literature demonstrates an enough range of creative possibilities as a part of both Turkic and world literature; 4) therefore, the ideological restrictions imposed on scientific and philological research in Azerbaijan during the "Soviet era" have disappeared; a) the common Turkic roots and context of language and literature are being intensively studied; b) artistic and aesthetic creativity related to muslimism is involved to the research (for example, sufism, eulogy literature, and etc.); c) As the literary process is open for the most divergent trends, schools, as

well as individual stylistic quests, there are no obstacles for their scientific and theoretical analysis and appreciation in the evolution of Azerbaijani philology, in a certain sense of its renaissance, either.

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## Azərbaycan filologiyası: təşkil və təkamül

### Xülasə

Məqalədə Azərbaycan filologiyasının – dilinin, ədəbiyyatının və bu sahələrə istər ictimai, istərsə də fərdi yaradıcı münasibətin təşəkkülü prosesi, təkamül yolu barədə bəhs olunur. Müəllif göstərir ki, ümumtürk filologiyasının diferensiasiya nəticəsində formalaşan Azərbaycan filologiyası, zaman-zaman ərəb-müsəlman və iran (fars) təsirlərinə məruz qalsa da, heç bir tarixi dövrdə, yaxud mərhələdə öz türk mənşəyindən (tipologiyasından) ayrı düşməmiş, xüsusilə epik təfəkkür mədəniyyəti, yaxud epos yaradıcılığı imkanları etibarilə ümumtürk filologiyasının üzvi tərkib hissəsi olmuşdur.

XVI əsrin əvvəllərindən (Ş.İ.Xətəidən) başlayaraq XVIII əsrin sonlarına qədər davam edən Milli Azərbaycan İntibahı filoloji təfəkkürün əsaslı şəkildə yeniləşməsi ilə yanaşı, xalqın millətə çevrilməsinə həlledici təkan vermişdir. Və XIX əsrdə Şərqlə Qərb arasında “körpü” funksiyasını yerinə yetirən Azərbaycan, eyni zamanda Şimali və Cənubi olmaqla ikiye ayrılmışdır ki, bu siyasi parçalanma ölkənin filoloji bütövlüyünə də ciddi zərbə vurmuşdur.

Sovetlər Birliyi çökdükdən sonra Azərbaycan filoloji fikrinin ciddi metodoloji problemlərindən biri – ümumtürk kontekstindən təcrid olunması aradan qalxmış, milli dilin, ədəbiyyatın və sahələrdəki elmi-nəzəri araşdırmaların inkişafı üçün münbit şərait yaranmışdır.

**Açar sözlər:** *Azərbaycan filologiyası, “Dədə Qorqud” eposu, sufi şeir-mütəfəkkirləri, Azərbaycan İntibahı, Şimali və Cənubi Azərbaycan, milli (realist) ədəbiyyat, müasir Azərbaycan dili.*

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## **Азербайджанская филология: становление и эволюция**

### **Резюме**

В статье рассматривается процесс формирования и эволюционный путь азербайджанской филологии - языка, литературы, а также общественное и индивидуальное творческое отношение к этим направлениям. Автор показывает, что азербайджанская филология, сформировавшаяся в результате дифференциации общетюркской филологии, хотя и периодически подвергалась арабо-мусульманским и иранским (персидским) влияниям, однако ни в какой исторический период или этап не отделялась от своего тюркского начала (типологии), а была органической частью общетюркской филологии, особенно в плане культуры эпической мысли или возможностей эпического творчества.

Началось это в начале XVI века (от Ш.И. Хатаи). Национальный азербайджанский ренессанс, продолжавшийся до конца XVIII века, наряду с коренным обновлением филологического мышления дал решающий толчок превращению народа в нацию. А в XIX веке Азербайджан, служивший «мостом» между Востоком и Западом, одновременно оказался разделенным на Север и Юг, и это политическое разделение также серьезно повлияло на филологическую целостность страны.

После распада Советского Союза была устранена одна из серьезных методологических проблем азербайджанской филологической мысли — ее оторванность от общетюркского контекста, и были созданы благоприятные условия для развития национального языка, литературы и научно-теоретических исследований в этих областях.

**Ключевые слова:** *азербайджанская филология, эпос «Дедэ Горгуд», суфийские поэты-мыслители, азербайджанский Ренессанс, Северный и Южный Азербайджан, национальная (реалистическая) литература, современный азербайджанский язык.*