

Guliyev E. M.Institute of Manuscripts named after Muhammad Fuzuli
of the National Academy of Sciences of Azerbaijan**POETIC MEANING OF “FATHERLAND” AND “AZERBAIJAN”
IN THE PRESS OF THE REPUBLIC OF AZERBAIJAN**

The article examines the issues of semantic use of the word “Azerbaijan” in the press since May 28, 1918. As the analysis shows, this word was raised to the highest socio-political status from the point of view of the state. It was determined that it became the name and oath of the first independent, free, tolerant Democratic Republic in the Muslim East. It was revealed that in journalism this concept, having risen to the heights of artistic mastery, was sung by masters of the word with love and respect, with all the poetic passion. As the analysis showed, the word “Azerbaijan”, a synonym for the concept of homeland, became a symbol of unity, integrity, strength and courage of the nation, which was divided for centuries, captured and tortured by empires. The analysis showed that the words “Homeland” and “Azerbaijan” in the works of poets of national independence of the Republic period contain new philosophical thoughts and poetic merits. This became propaganda of the ideology of Azerbaijani statehood. Poets Muhammad Hadi, Huseyn Javid, Abdullah Shaig, Jafar Jabbarli, Ahmed Javad, Umghulsum Sadigzade, Ali Yusif tried to express their ideas in the field of poetry, in the artistic description of the processes taking place in the country. It was revealed that with the help of these ideas they expressed their patriotic feelings and emotions, their attitude to the homeland. Thus, Muhammad Hadi, who honored the memory of those who accepted a martyr's death for the cause of the homeland, calls for the preservation of the achieved national freedom, while Abdullah Shaig calls on us to protect this freedom, rooted in Turkism and Turanism, and to further strengthen the achieved successes. Ahmad Javad, as a poet of independence, sang the victories of the nation and the people at the cost of their blood and life in the struggle they waged. Ali Yusif, Aliabbas Muznib, Ali Shovgi in their works spoke out against internal and external enemies through their poetic language, deepening the national self-awareness of the people, striving to form love for the homeland and freedom in the public consciousness. The analysis showed that the work of each poet is distinguished by its uniqueness and rich artistic imagery. It is concluded that the common spirit, love for the homeland, determination are clearly expressed here. The article examines in detail the work of poets of the Republican era, analyzes their work and makes the necessary conclusions.

Key words: Azerbaijan, homeland, republic, national independence, poetry.

Relevance of the problem and degree of development. Among the young and talented poets in the poetry of the Republic period, Ahmad Javad, Jafar Jabbarzade, Abdulla Shaig, Aliabbas Muznib, Ali Shovgi, Badraddin Seyidzade, Feyzulla Sajid, Mahammad Umid Ganjali, Abdul Rahman Dai, Ali Yusif Rai, Balagardash Murshid, Ganjali Davud, Ali Mastan, Rashid Efendizade, Hilal Sahir, Ibrahim Tahir, A.A. Afshar and others were known and loved for their poetic examples written on the theme of patriotism. The creativity of poets who wrote and created during the People's Republic has been the object of interest of many researchers. Among them, Nazif Gahramanli, Islam Aghayev, Elchin Galiboglu, J. Guliyeva and other researchers can be cited. The work of Ahmad Javad, Ali Yusif, Aliabbas Muznib, Abdulla Shaig, Ali Shovgi, R. Efendizadeh, Ali Mastan and other poets has been studied, however, this issue has not been

fully resolved in the indicated direction. The artistic expression of issues such as homeland and land, people and independence, struggle for freedom, the images and ideas formed here, and plot lines can become a serious source of experience for today's literature.

The purpose of the study is the analysis of the poetic merits of the meaning of “homeland” and “Azerbaijan” in the press of the Republic of Azerbaijan.

Among the methods of the study, monographic analysis is a literary analysis of the work of the poets and publicists whose names are mentioned based on a systematic approach.

Main part.

Patriotic ideas in the works of Ahmad Javad and Ali Yusif, powerful representatives of our independence poetry.

The National Council of the country declared its rights and freedoms to the whole world by naming

the independent and free People's Republic of Azerbaijan in the South-East of Transcaucasia with the "Declaration of Independence". Among our poets, one of the powerful representatives of our independence poetry, who wrote the first poem about our National Council – Ahmed Javad "Brother!" In his poem dedicated to "Our National Council" and published in the 41st issue of "Azerbaijan" newspaper in 1918, he said with a loud voice, enthusiasm and shouting:

"Sən çıx bu minbərdən doğruyu söylə,
Yalvarma kimsəyə, Tanrıdan başqa!
Küskünsə taleyin, sən ona küsmə,
Dinlətdir səsin, çalış, çabala!...

Bu bəxtsiz millətin tatdığı acı,
Çalış, əlac olsun, diriltsin onu.
Düşmən başındakı o zəfər tacı,
Görsün ki, irqimin degildir sonu!

Qüvvəti vicdandan, nuru həqdən al,
Hidayət etməyə yol azanları.
Gəlməsin yardımsız qəlbə mələl,
Yardım: minarələr, sübh əzanları...

Təmiz alınıdakı tozu, toprağı,
Haqq üçün açdığın əllərlə sil!
Vətən bir fidandır, yaşıl bayrağı,
Soldurmaq sənə əlindədir. Bil!

"Get out of this pulpit and tell the truth,
Don't beg anyone but God!"
If fate resents you, don't resent it,
Listen to your voice, work, strive! ...

The pain experienced by this unfortunate nation,
Try to cure it, revive it.
That crown of victory on the enemy's head,
Let him see that my race is not the end!

Take strength from conscience, light from truth,
Those who go astray to guidance.
Don't let it come to your unaided heart,
help: minarets, call to prayer...

Wipe the dust and soil from your clean forehead
with your hands that you opened for the truth!
Motherland is a sapling,
Its green flag is in your hands. Know! [2, 3].

As the author mentioned, the pulpit was the most optimal and real means of conveying one's right and voice from the holy place to the society in a time when there was no electronic media, radio and television, and internet communications. The poet wishes the National Council, which created, approved and declared the Republic of Azerbaijan to the whole

world, not to bow to anyone, not to beg, not to speak the truth. But what is the truth?

In his poem "To our National Council", Ahmet Javad talks about the bitter, resentful fate and past of the homeland, the nation, turns to tomorrow and the future with the call "Listen to your voice, work, strive!" does. When he said, "The motherland is a seedling", he called on the people, the citizens of Azerbaijan, to protect it, to keep it alive, to ensure its development and to stand in its service with

The poet's "Brother!" – his poetic call to the founders of the Republic called "To our National Council" was the dictate of millions of hearts beating with the desire for independence, the audible voice of the environment and time.

Another young and talented independence poet Ali Yusif (1900–1937) was known and loved for his poems glorifying the Republic of Azerbaijan. The first pen experiences of the writer, who became famous under the pseudonym Rai, were published in the newspaper "Haqiqati-afkar" (1911–1912) under the editor-in-chief of his father Mirza Jalal Yusifzadeh, "School" (1911–1920) published under the editorship of Gafur Rashad Mirzazadeh, as well as "Light". (1911–1912), "Gurtuluş" (1915), "Brotherly Help" magazines can be found. Literary critic-scientist Nazif Kahramanli in his monograph entitled "Ali Yusif, Lover of Homeland and Independence" [4] elaborated on the life and creativity of the poet and highly valued the poetry of the Republic period from the idea-aesthetic point of view. In the poem "Azerbaijani" written by Ali Yusif in the first months of the Republic with an appeal to the respected Nasib Bey Yusifbeyli, the praise of national independence was given a lot of space, he said with firm confidence that the star of independence will be eternal and will not fade, and he wrote welcoming Azerbaijan's independence and freedom while cherishing the great name of the motherland.

Bu gün sən də insanlığa addım atdın,
Müstəqilən yaşamanı salamlatdın.
Bundan sonra Azərbaycan ölkəsində,
İstiqlalın, hürriyyətin kölgəsində
Sənin dəxi bir müqəddəs vətənin var,
Bayrağın var, bulutlardan yuca qalxar.
İstiqlalın Şərqə işıq salacaqdır,
Sənin dəxi Milli Şuran olacaqdır.
Şimdi sənə daşdığı böyük adı,
Alqışlayor Qafqasiyanın dağı, taşı.
Xəzər suyu bayrağını salamladı,
Sevin, azad Azərbaycan vətəndaşı

Today you also stepped into humanity,
You welcomed independent living.

After that, in the country of Azerbaijan,
 In the shadow of independence and freedom,
 You have a holy homeland, you have a flag,
 It rises above the clouds.
 Your independence will shine in the East,
 And your inner will be the National Council.
 Now the great name that you bear,
 The mountain of the Caucasus, is applauding.
 The Caspian water saluted the flag,
 Rejoice, free citizen of Azerbaijan [7, 2].

Today you also stepped into humanity, you welcomed independent living. After that, in the country of Azerbaijan, in the shadow of independence and freedom, you have a holy homeland, you have a flag, it rises above the clouds. Your independence will shine in the East, and your inner will be the National Council. Now the great name that you bear, the mountain of the Caucasus, is applauding. The Caspian water saluted the flag, Rejoice, free citizen of Azerbaijan.

Ali Yusif, who created the poetic landscape of the independence of the independent country of Azerbaijan, of the free citizen of Azerbaijan, of its flag flying higher than the clouds, of the Caucasus mountains welcoming the solemnity of this holy homeland, of the rippling waters of the Caspian Sea greeting the flag of freedom with love and sincerity, with his poem "Azerbaijani" he explained the importance and importance of political events to the deniers and skeptics. At a time when a certain part of the well-known poets said "let's think a little" and expressed the opinion that Azerbaijan cannot live independently, especially to young people, Ali Yusif dedicated his poem to Nasib Bey Yusifbeyli, the Minister of Public Education of the People's Republic, who worked with dignity as the Prime Minister, called to love and appreciate the national independence that destiny has given.

Ali Yusif's poem "Azerbaijani" is the destiny of a nation that glorifies the freedom and independence of the motherland, and unites the dreams of all Azerbaijanis, the harmony of their hearts and souls, as proud, majestic, invincible as Mountain Rivers, pure, transparent, sad songs as spring water.

The publicist work of Aliabbas Mutallibzadeh Muznib.

One of the most active poets of the republic period is the well-known publicist, writer, and editor Aliabbas Mutallibzade Muznib (1883–1938). In 1919, he was the editor-in-chief of the cultural and art-oriented monthly "Euragi-nafisa" magazine founded by the outstanding artist Zulfugar Bey Hajibeyli, six issues of the magazine were published in March-August.

Aliabbas Muznib, in addition to publishing the texts of national songs and marches, also published his poem "Azerbaijan" under the rubric "Literature" on the first page of the collection. First of all, it should be emphasized that Aliabbas Muznib's poem "Azerbaijan" was published in the textbook "Turkish Wreath" in 1919, which was prepared and compiled by the great pedagogue, public teacher Abdulla Shaik Talibzade for the "third and fourth grades of Rushti and Edadi schools" and was printed at the government printing house in Baku. "Homeland" is the first lyrical example in the first section. In the textbook, Abdulla Shaik even cited Aliabbas Muznib's work "Azerbaijan" from his poem "The Burning Voice of the Motherland".

A. Muznib's poem "Azerbaijan" is a couplet consisting of eight stanzas. It is interesting that the title of the appendix of the same name is called "This country" instead of "Azerbaijan". It can be assumed that although the poem was first written with the title "This country", it was replaced by the name "Azerbaijan" before publication. Although the first and last names of the poem are synonymous, the reasons for the name change are natural and obvious. A. Muznib wrote in his poem "Azerbaijan":

"Azerbaijan: a garden of steel arms,
 This country is a flower garden of Bakikhans!
 This country is the grave of Mohammad Khan,
 Ahmad Khan, Javad Khan!

The Turanian race has flourished in this country,
 Raised the flag of manhood,
 Made the world crazy with zeal,
 This country is a statue of heroes....

Pull, pull, you broken hand, pull,
 Pour, spill, traitorous eye, come out, pour,
 Bend, bend, oh soul, bend down, bend,
 This country is the court of muezzins.

Our God has three painted flags,
 Every handful of land is our Kaaba,
 Every traitor and scoundrel do not like this place,
 This country is a treasure of the righteous" [3, 1].

At the end of the poem published in the collection, the author wrote "Baku, 16 Tammuz (July) 1919. A. Muznib" and equated the date of publication of the magazine with the time of writing of his work.

It should be noted that Aliabbas Muznib's poem "Azerbaijan" was first transliterated from the Arabic script into the modern alphabet by doctor of philology, professor Islam Agayev, and published in "Aliabbas Muznib: life, creativity, selections from his works" in his monograph [1, 111–112]. When

comparing the original source of A. Muznib's poem "Azerbaijan" with I. Agayev's version, it is observed that some words are misread, and it is impossible to ignore the problem by pointing out that this situation is repeated in later editions. For example: the word "mashqati" meaning "historic areas" at the end of the first stanza, third stanza of A. Muznib's poem "Azerbaijan" – "dwelling" in the book "Alabbas Muznib: life, creativity, selections from his works" by I. Agayev, the third stanza of the second stanza at the end of the verse, instead of "dunatmish" (humiliated) – equipped, in the third verse of the fifth stanza, instead of "Turanlık", "Turanlığı", in the first stanza of the seventh stanza, instead of "syn" (to break), "you" in the book, in the third stanza of the same stanza, instead of "oh soul" – "Hey Chak" and other words were distorted during reading and the content, harmony and flow of the poem were seriously damaged. Unfortunately, instead of correcting the errors in the new editions, the mistakes made in the mentioned book of I. Agayev were repeated.

In the poem "Azerbaijan", Aliabbas Muznib emphasized that the linguist of the Turanic race, Turanic tribe, reflecting the history of a nation, pages of heroism and struggle, is his beloved, brave homeland and country, our place of worship, our deity – our three-colored flag, every handful of land of the homeland. – He was not able to embody our Kaaba with high rock, capacious content and poetic pathos.

One of the most emotional, effective, lyrical examples dedicated to the Motherland, Azerbaijan in the poetry of the republic era, which makes patriotic hearts beat with pride, is the poem "Burning Voice of the Motherland" published in the first issue of the newspaper "Istiqlal" in 1919 by the national-spirited poet Abdulla Shaig Talibzade. This work can be called a lyrical poem dedicated to the historical past of the homeland, the struggle for freedom, and the formation of national identity. Instead of the introduction of his work, the author dwells on the part of his homeland, unravels memories, and writes with special emphasis on moments that strengthen the sense of pride of modern youth.

I used to look at the Altai Mountains from the top of the high, snowy mountains. I would ask you from the grass, from the countryside, from the mountains and stones, with a hot heart. I was jealous of you in every land, because you had love for the country. As I looked at that nine-brick flag, my heart was filled with love and consolation. On that day, Elkhani's army moved like a storm, saying "power". The feeling of greeting that storm, It does not increase, it does not decrease.

The poet ascends to the heights of history and observes the Altai, praises the power of the Elkhani army (the state of the Elkhaniids), which appeared in the middle of the 13th century, likened the Altun army of the country's first Elkhani – Hulaku Khan Bayjun, who marched towards the East with his spotless flag, to a "storm". From Darban to the Persian Gulf, from the Amu Darya to Egypt the capital of the Hulakuler state, which included about 100,000 people, was first Maragha, and later the city of Tabriz. Abdulla Shaik spoke about the glory, power, and conquest of the great khaganate of the Elkhani (Hulakuler), who belonged to the same lineage as the Turks of Azerbaijan, in his poem "The Burning Voice of the Country". While welcoming the birth of the People's Republic in a difficult and complex socio-political environment by reminding with a sense of pride that it has a historical past, and valuing it as a legitimate continuation of the historical process, the husbands of Azerbaijan, who carry the genes and blood of the heirs of the "Elkhani", "Hulakus", and "Golden Army" in their veins and souls, expressed his confidence that his heroes would protect and keep the homeland alive.

The idea of homeland in the work of the national poet Abdulla Shaig Talibzadeh.

Abdulla Shaig affectionately addresses the great and holy motherland when he says "My motherland", calls his people the successor of the "Elkhani" generation, draws attention to the victories and glory of this generation in history, and emphasizes that today there are enough heroes waiting for an opportunity to save the homeland. When the author said "Savages of the five worlds", he undoubtedly meant the aggressive, invading, predatory states of the five continents. "Burning Voice of the Motherland" written by Abdulla Shaig Talibzade "for the third and fourth grades of Rushdi and Edadi schools" and published in 1919 at the Government Printing House in Baku, which is considered a great event of its time, "Turkish Wreath" on pages 19–28 In the first issue of "Istiqlal" newspaper in 1919, only 37 stanzas of the work, which consisted of 39 stanzas, were included in "Turkish Garland". These are the last two stanzas that were "forgotten" in the book version of the poem published during the author's lifetime:

"Those hands that won't save you today,
Those tongues that won't understand you even today,
That heart that won't beat for you,
That foot that won't connect saying "Motherland".
Let it be dyed in blood;
Let the one you love mourn,

Let her cry for her mother,
Let her hair fall, let her cry like you!" (5, 4).

Although the last two stanzas of Abdulla Shaig's poem "Burning Voice of the Motherland" end with emotional lines, cursing and hatred for those who are indifferent to the motherland, the eulogy and sympathy for the patriotic brave sons, patriotic heroes, and brave husbands is being felt and appreciated. It can be assumed that the last two stanzas of A. Shaig's poem "Burning Voice of the Motherland" were shortened during the editing process of the book at the Government printing house, the transition from a militant mood to a pessimistic platform was not approved, more precisely, it was not accepted by the publisher. One point can be emphasized that the book "Turkish Wreath" [8] by A. Shaig was compiled and transliterated by Arzu Ahmed Hajiyeve, Ph.D. in philology and published in 2024 by the "Science and Education" publishing house, but compared to the newspaper version, "The Burning Voice of the Motherland" about the last two clauses of "forgotten", there was no need for a note or comment by the compiler.

Love for the Republic and independence in Ali Shovgi Sheikhzamanli's works about the homeland.

One of the young poets of the era, who regularly appeared in the press of the republic era with his poems written in the spirit of patriotism, raised the feeling of patriotism in people, and instilled love and sympathy for the national state and its attributes, was Ali Shovgi Sheikhzamanli (1882–1925), born in the land of Ganja. In Ali Shovkin's poetry, we also observe clear critical notes parallel to the manifestation of love and affection for the Republic and independence. His poem "Azerbaijan", written by him on July 19, 1919 in Baku, is characteristic from this point of view:

"You raised the flag saying that
I am Turkish, you attacked the enemy
Like a lion, you gave your life for your country,
Did you lose your life, was this passion, this
glory?" [9, 3].

This poem is perhaps a poetic portrait of the worst days of the Azerbaijan Republic. The national government has just been established in the country, and the power structures of the state have not been sufficiently strengthened. Internal and external forces unite and circulate the practice of tyranny, chaos and arbitrariness in the social and political environment. The rise of hostile elements in Lankaran, Karabakh, Iravan, Nakhchivan, aggressive actions from

neighboring countries worried ordinary people. Although they sought immediate and continuous help from the central government, they often did not get the necessary and immediate help. The sweet promises of the government officials were not enough to help the people who were subjected to violence, murder and looting. The influence of the poetic word to overcome the syndrome of hopelessness of independence lovers was limitless. With his poem "Azerbaijana", Ali Shovqi bey, although he did not see the desired development and rise in the society, he rightly called the Republic's ministers and members of the government to action, courage, fortitude, and loyalty. A. Shovgi's six-stanza poem "My Country", which he dedicated to Seyidzade Badraddin Efendi, a well-known poet of his time, on July 30, 1919, and which was published five days later in the "Azerbaijan" newspaper, is Jafar Jabbarzade's poem in terms of describing the nature of the country and glorifying the bravery and heroism of people. At the same time, it resonated with the poem "My Beloved Country" (January 1, 1919) published in the same press. As in the poetry of Ali Shovkin, the simplicity, fluidity, and naturalness of the language and style in the poem "Vatanim" attract attention.

The poet, who is not indifferent to the beauty of nature, likened the Motherland to the garden of Paradise, and praised its brave, heroic children and brave husbands with poetic colors and figurative similes. During the period of independence, Ali Shovqi glorified the Republic and the ideas of independence, and remained faithful to his profession and work until the end of his life. With Badraddin Seyidzade's poem of the same name dedicated to Ali Shovqi, the poet stated that he shared his friend's artistic thoughts.

Features of the creativity of the educator and publicist Rashid bey Efendizadeh.

The beauties of Azerbaijan, people's bravery, fighting spirit, patriotism are like a red line through the poetry of the Republic period. As a whole, it would be fair to evaluate this poetry as a resistance movement against centuries-old slave psychology formed in spirituality, mental renewal, love and loyalty to national independence. Rashid Bey Efendizadeh (1863–1942) is one of the intellectuals who published his poems in the press of the republic period. After graduating from the Gori teacher's seminary, he worked as a science-theology and Sharia teacher in the Azerbaijan department of that kindergarten, was seriously engaged in teaching, and published textbooks, recitation books, comedies in the cities of Istanbul, Tbilisi, Baku and Nukha (Sheki). At different times, he wrote "Kindergarten

(Istanbul, 1898, 104 p.), “Basiratul-atfal” (Baku, 1901, 226 p.), “Blood Pot” comedy (Tbilisi, 1904, 84 p.), “Mukhtasar Shariat” (Vol. I, Nukha, 1910, 30 p.; Vol. II, Tiflis, 1910, 96 p.), “Wife Question” (Tbilisi, 1912, 48 p.), “If a neighbor is a neighbor, a blind girl marries” comedy (Baku, 1913, 82 p.), the comedy “Money Madman” (Baku, 1918) and other books were received with interest by the alert and open-minded intellectuals of the time. Rashid Bey Efendizade was also engaged in translation work. He wrote “Rustam and Sohrab” by Firdovsi (Tbilisi, 1906, 56 p.), “Mujarrad dusturul-amaldir” by N. Fadayevev (Tbilisi, 1911, 36 p.), “The Miracle of the Beard” from Schiller’s “Cam” (Tbilisi, 1914, 26 p.) and translated other works into our mother tongue. Known as a dramatist and pedagogue, he would rarely turn to poetry and verse examples. The poem “Motherland” written by Rashid Bey Efendizadeh in 1919 and published in “Azerbaijan” newspaper was written in a suggestive style. The author did not forget to express his love and discomfort in this work.

Rashid Bey Efendizade was a great intellectual and selfless educator. The goal of all his works is to protect the moral and spiritual values in the society, progress of education, culture, development of education, elimination of illiteracy. By calling the Motherland – Azerbaijan holy, a teacher teaching and promoting divine sciences and sharia, likening it to the Kaaba, “the art of the bride”, the kind mother, the poet confirmed that he shared the same camp with the young Republicans and national independenceists, and that he had a similar thought and occupation. It would be appropriate to emphasize the names of two

writers whose signatures are rarely found in the press of the republic period and who were able to express their poetic thoughts masterfully: Ali Mastan and Muhammad Umid Ganjali. The poems of both poets were published in the most reliable daily newspaper of the Republic – “Azerbaijan”. In the poetic sense of the time, the words Azerbaijan and homeland are equated with the concepts of holiness, become a symbol of the eternity of the human spirit and spirituality, a symbol of victory.

In the poetic example written by the author from the words of a soldier, along with the glorification of bravery, fearlessness, and bravery on the way to the homeland, the wish of martyrdom and sacrifice – “If I die, I will fulfill my purpose (desire)” is woven from sincerity in front of Azerbaijan and its newly created independent state, God and the nation. It looks like a prayer in front of him.

Conclusion. Ahmad Javad, Jafar Jabbarzadeh, Abdulla Shaiq, Aliabbas Muznib, Ali Shovqi, Badreddin Seyidzadeh, Feyzulla Sajid, Muhammad Umid Ganjali, Abdul Rahman Dai, Ali Yusif Rai, Balagardash Murshid, Ganjali Davud, AliMastan, Rashid Efendizadeh are among the young and talented poets of the republic era poetry, Hilal Sahir, Ibrahim Tahir, A.A. Afshar and others were known and loved for their poetic examples on the topic of patriotism. The words “Motherland” and “Azerbaijan”, which they often refer to, are the main rock nested in the core of their thoughts and ideas, the main idea was to instill feelings of love for national independence, loyalty to the ideals of the Republic, unshakable faith in the goal of independent, free statehood, and monolithic attachment.

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Гулієв Е. М. ПОЕТИЧНЕ ЗНАЧЕННЯ «БАТЬКІВЩИНА» ТА «АЗЕРБАЙДЖАН» У ПРЕСІ АЗЕРБАЙДЖАНСЬКОЇ РЕСПУБЛІКИ

У статті розглядаються питання семантичного вживання слова «Азербайджан» у пресі з 28 травня 1918 р. Як показує аналіз, це слово було піднесене до найвищого суспільно-політичного статусу з точки зору держави. Було визначено, що воно стало назвою та клятвою першої незалежної, вільної, толерантної Демократичної Республіки на мусульманському Сході. Виявлено, що в публіцистиці це поняття, піднявшись до висот художньої майстерності, оспівалось майстрами слова з любов'ю й повагою, з усією поетичною пристрастю. Як показав аналіз, слово «Азербайджан», синонім поняття батьківщина, стало символом єдності, цілісності, сили та мужності нації, яка була розділена століттями, захоплена та замучена імперіями. Аналіз показав, що слова «Батьківщина» та «Азербайджан» у творах поетів національної незалежності періоду республіки містять нові філософські думки та поетичні достоїнства. Це стало пропагандою ідеології азербайджанської державності. Поети Мухаммед Хаді, Гусейн Джавід, Абдулла Шаїг, Джафар Джаббарлі, Ахмед Джавад, Умгулсум Садігзаде, Алі Юсіф намагалися виразити свої ідеї в галузі поезії, в художньому описі процесів, що відбувалися в країні. Виявлено, що за допомогою цих ідей вони виражали свої патріотичні почуття та емоції, своє ставлення до Батьківщини. Так, Мухаммед Хаді, який вишанував пам'ять тих, хто прийняв мученицьку смерть за справу батьківщини, закликає до збереження досягнутої національної свободи, тоді як Абдулла Шаїг закликає нас захистити цю свободу, вкорінену в тюркізмі та туранізмі, і далі зміцнювати досягнуті успіхи. Ахмад Джавад, як поет незалежності, оспівував перемоги нації та народу ціною їхньої крові та життя в боротьбі, яку вони вели. Алі Юсіф, Аліаббас Музніб, Алі Шовгі у своїх творах своєю поетичною мовою виступали проти внутрішніх і зовнішніх ворогів, поглиблюючи національну самосвідомість народу, прагнучи сформувати в суспільній свідомості любов до батьківщини і свободи. Аналіз показав, що творчість кожного поета вирізняється неповторністю та багатою художньою образністю. Зроблено висновок, що тут яскраво виражена спільність духу, любов до батьківщини, цілеспрямованість. У статті детально розглядається творчість поетів республіканської доби, аналізується їх творчість і робляться необхідні висновки.

Ключові слова: Азербайджан, батьківщина, республіка, національна незалежність, поезія.