

UDC 82.(091)

DOI <https://doi.org/10.24919/2308-4863/58-1-30>**Yegana HUSEYNOVA,**

orcid.org/0000-0001-7431-0325

PhD,

Lecturer at the Azerbaijan and World Literature Department

Ganja State University

(Ganja, Azerbaijan) rus_rahimli@yahoo.com**BAKHTIYAR VAHABZADE AND ISSUES CONCERNING HUMANITY**

Man is considered the nobility of the earth, it is impossible to imagine this world without him/her. Because man adds a special color to this life, which is full of different creatures. It should not be considered a coincidence that human-personality, time-world and their interrelationships have become priority directions and fields as actual and universal problems that always make literary-social-humanitarian thought think. In addition to being an individual and a biological being, a person also occupies a unique place and position in the social-cultural, socio-economic sphere of society. There are a number of characteristic features of a person's relationship with the environment in which s/he lives in a narrow sense, and with the world in a large sense, that it is difficult to accept it as an unequivocally positive approach. This clearly shows the irreconcilable contradictions and contrasting aspects of life and the world as a whole.

The process of spiritual evolution that a person goes through to the level of personality also brings about the attitude towards him/her from the religious, ethical-moral, social-philosophical aspects as a necessity. Different fields of science and art try to shed light on this eternal and age-old problem from different points of view. There is no doubt that studying a person (personality) from all sides and directions and choosing a subject of analysis is one of the fateful issues facing both literature and artistic creativity. From this point of view, first of all, calling literature "science of humanities" seems objective and convincing. As we specially emphasized above, there are fields of science that study people from many aspects. However, it is impossible to imagine a separate field that emphasizes the study of a person as an individual, as a personality, and turns the changes in his/her mental and spiritual world, his/her irrevocable will qualities, unshakable characters, and at the same time hesitations and contradictions into the subject of analysis as full and comprehensive as literature. One of the important creative tasks facing the art of words, literary and artistic thinking is to visit the inner world of a person, to express the signs and characteristics of his/her heart, the situation and situation in various situations, the language and psychology in a unique way. The rich creative experience of world literature and individual national literatures, which have been formed historically, and tireless searches in this direction also give full reason to come to such a final conclusion.

Key words: Poet, man, literature, society, personality, problem.

Єгана ГУСЕЙНОВА,

orcid.org/0000-0001-7431-0325

кандидат наук,

викладач кафедри азербайджанської та світової літератури

Гянджінського державного університету

(Гянджа, Азербайджан) rus_rahimli@yahoo.com**БАХТІЯР ВАХАБЗАДЕ І ПРОБЛЕМИ ЛЮДСТВА**

Людина вважається знаттю землі, без неї неможливо уявити цей світ. Тому що людина додає особливого колориту цьому життю, яке насичене різними створіннями. Не можна вважати випадковим те, що людина-особистість, час-світ та їхні взаємозв'язки стали пріоритетними напрямками й галузями як актуальні й загально-людські проблеми, що спонукають до роздумів літературно-суспільно-гуманітарну думку. Крім того, що людина є індивідом і біологічною істотою, вона також займає своєрідне місце і положення в соціально-культурній, соціально-економічній сфері суспільства. Існує ряд характерних особливостей відносин людини з середовищем, в якому вона живе у вузькому сенсі, і зі світом у широкому сенсі, які важко прийняти як однозначно позитивний підхід. У цьому яскраво проявляються непримиренні суперечності і контрастні сторони життя і світу в цілому.

Процес духовної еволюції, який проходить людина до рівня особистості, породжує і ставлення до неї з релігійного, етично-морального, соціально-філософського аспектів як необхідність. Різні галузі науки і мистецтва намагаються з різних точок зору висвітлити цю одвічну і вікову проблему. Безперечно, вивчення людини (особистості) з усіх боків і напрямків, вибір предмета аналізу є одним із доленосних питань як літератури, так і художньої творчості. З цього погляду, по-перше, об'єктивним і переконливим виглядає назва літератури «наукою про гуманітарні науки». Як ми спеціально підкреслювали вище, існують галузі науки, які вивчають людину з багатьох аспектів. Проте неможливо уявити окрему галузь, яка акцентує увагу на вивченні людини як особистості, як

особистості, і обертає зміни в її душевному і духовному світі, її незмінні вольові якості, непохитність характерів і на водночас вагаль і суперечностей у предмет аналізу настільки ж повний і всебічний, як література. Одне з важливих творчих завдань, які стоять перед мистецтвом слова, літературно-художнім мисленням, — відвідати внутрішній світ людини, виразити ознаки й особливості її серця, положення й положення в різних ситуаціях, мову й психологію. в унікальний спосіб. Багатий творчий досвід світової літератури та окремих національних літературних творів, що склалися історично, невтомні пошуки в цьому напрямі також дають повну підставу дійти такого остаточного висновку.

Ключові слова: поет, людина, література, суспільство, особистість, проблема.

Introduction. In recent decades, the growing interest in the study of man as a problem is developing on a more intensive and upward line. In the preface written by prominent literary critic Yashar Garayev "Primary and Eternal Theme of Art – Human Problem" to Ismayil Valiyev's monograph entitled "Human concept in literature; historical formation and stages of development" comes to the correct conclusion that "Human "problem" is historically the oldest and most serious problem, it is a permanent subject of science and art. This problem is considered the basis of society, nature, and at the same time scientific-philosophical thinking, searches for artistic works. The understanding of the world, the development and management of human society, and the issues of historical civilization are related to man, his/her physical and intellectual evolution. Therefore, it is necessary to take a person as a problem and study him/her" (Valiyev, 1957).

Discussion. In the research monographs of recent years, the unity and harmony created even in the human-art, art-human polarities are highlighted as a priority relationship: "The human problem in art is an eternal, never-ending, constantly studied and improved subject, which is also analyzed according to time, era, and different aesthetic views. Here, the more common the characteristics of historicity, secularity, and humanity, the more different and separate are nationality and individuality. Man is a constant, eternal subject of literature. If a person creates a work of art at a certain stage of his/her intellectual, spiritual and aesthetic development, art in turn forms an artistic person – his/her image and the aesthetic model of his/her thoughts" (Valiyev, 1957).

The identification of the spiritual evolution of a person as a personality as one of the leading themes of literature and art cannot be considered an ordinary and accidental event. This is clearly manifested in the literary and artistic experience of individual peoples of the world, in the creative traditions of national literatures that have historically gained existence. A significant aspect is that the study and research of the human and personality factor in scientific-theoretical thinking from conceptual directions is becoming one of the most urgent problems at the contemporary stage. In this sense, the approach of

criticism and literary studies to extremely important issues such as people and personality from scientific-theoretical, social-social, philosophical-historical aspects, provided that it is a polyphonic concept, comes from objective necessity and legitimacy. In the collections of research articles that aim to investigate this as a separate problem, identity is examined as an exhausted concept, and its position in art and literature is sufficiently scientifically clarified.

Professor Arif Abdullazade wrote that: "When we look at the various and multifaceted development trends of human history, we encounter such a fundamental and undeniable truth: the formation and maturation of society begins with the formation of individual personalities. S/he directed the event and movement of the personality, which is considered decisive for the society at all times, relying on the bright particles and points of time that are still in the form of cells, s/he controlled this time and directed it to the future, which seems brighter in his/her eyes" (The concept of personality in literature, 2000). It should be noted that in addition to this, one should not forget the new values that the personality acquires by possessing ethical-moral, humanistic-humanist values. Nationality is an important concept as a necessary factor in determining the nationality of an individual and personality. At the same time, national egoism, separatist tendencies, and sometimes turning away from these values are considered equally dangerous tendencies. True nationalism, in fact, begins with giving a green light to humanity, those values stem from understanding and perception from the position of humanism.

In the works of Bakhtiyar Vahabzade, the pathos and position of citizenship occupied the main place. In the works of the poet, the problem of man, society and personality, gaining a leading position as a theme direction, first of all, life and time, society and socio-social conditions, scientific and technical achievements and their influence and traces on people's spirituality, psychology, outlook finds its full expression. Back in the 60s, the critic M. Alioglu praised the pathos of citizenship in the poet's work and wrote: "The pathos of citizenship is very strong in Bakhtiyar's poems. From the position of affirming the enlightened and pure ideals of the

modern society and the people, the denial of social mischief, moral disgrace and meanness emerged as the main ideological-aesthetic sign of that civic pathos. The poet is merciless against the factors fundamentally related to the life of the society, the fate and destiny of the people, and all kinds of fraud that are foreign to the spiritual world of modern man" (Alioglu, 1995).

In the works of Bakhtiyar Vahabzade, man and society, personality and his world of spiritual ideas acquire a new essence. The human destinies in the poet's poems are characterized by their wide scale and character, transcending the boundaries of time and space. Here, the contradictions, confrontations, collisions between man and time, and the causes and results that give rise to them, become more effective and memorable as a result of generalizations, due to unique philosophical judgments, and gain a selective feature with a wide meaning and content capacity.

In fact, man and personality, his/her determination to get out of the ruts of the era and time with endurance and tenacity occupy a unique place in all the works of B. Vahabzade. It does not seem very logical to connect this only with the poet's search in a specific field of creativity. However, one aspect should be specially emphasized, that comprehensively describing the person and personality in different eras and periods – with all their contradictions and contrasts – adds an exceptional value and importance to Bakhtiyar Vahabzade's epic work.

The characters chosen as heroes for the poet's works are from ordinary schoolboys to freedom fighters, poets-thinkers who are distinguished by their great artistic genius. "Etiraf" ("Confession"), "Yollar-oğullar" ("Roads-sons"), "Şəbi-hicran" ("Shabi-hijran"), "Ağlar-güləyən", "Həyat-ölüm" ("Life-death"), "Təzadlar" ("Contrasts"), "Uçun, nəğmələrim" ("Fly, my songs"), "Hər baharın öz qaranquşu" ("Each spring has its own swallow"), as well as "Leninlə söhbət" ("Conversation with Lenin") etc., realistic collisions are highlighted in the poems. In these poems, the poet describes complex situations by penetrating the events in the context of thesis-antithesis, even when he describes the most ordinary life events. Although the truths and realities of different eras and times are reflected in these poems, the leading and principle criterion is still a factor of personality, society and citizenship. Some of these poems talk about the lives of personalities who left a mark in history, the poet approached the subject from the prism of modernity and managed to show the events within the context of social and public conflict.

The problems raised by Bakhtiyar Vahabzade in his poem "Every spring has its own swallow", written in 1963, reflect the contrasts and contradictions between man, life and time. The oddities of the prosperous world; On the one hand, wedding, on the other hand, getting to the essence of the tension established on the substitution of "wow" is highlighted as the main aim and goal of the poem. Tarzan returns home from the funeral of his/her friend, the old singer Hasrat, a completely different tone and mood reigns in the house, which causes him/her to have very strange feelings. The loss of a friend, the breaking of the relationship that was born of long years of loyalty and trust, plunges Hasrat into thoughts in grief. The fact that his son Avaz and his wife prepare for the wedding ceremony as if nothing had happened in the house of Hasrat, who is in such a psychological shock, and show completely different morals and behavior from the traditions inherited from their ancestors, turns one of the old man's problems into a thousand problems. Living alone with his grandson Eldar, Hasrat's ideas about life and time, oldness and newness are not abstract and imaginary, they arise from the essence of real events. He defines and reveals this as a cause and effect for himself, even in relation to ordinary objects. The fact that the old radio was removed from the house and thrown into the attic as a redundant and harmless object also evokes unexpected impressions in Hasrat, who does not want to reconcile with this injustice. Even at such moments, he brings people and human destinies into view, panics from this dangerous approach, experiences unexpected moments that are difficult to express in words. The fact that the radio, which used to broadcast news from different parts of the world, used to play songs and mughams that nourished the hearts, brought up another thought and analogy in the old man; man can thus become obsolete and worn out, and become a useless object for society. Even the poet compares the old man's feelings and emotional changes with the changes and replacements that occur in nature, justifying his unanswered questions in a certain way:

The world is strangely constructed.

Spring brings life to dry deserts.

But I don't know why human life

It is given once, spring, once? (Vahabzade, 2002).

The old poet himself, by creating a detailed picture of his life path, penetrates deeply into the essence of the very strange and at the same time rightly worried feelings that occur in the spiritual world of people and humanity, against the background of the instillation of a thousand joys and freshness into the surrounding world every coming spring, such a physical person – exclusion from spiritual renewal is voiced as a protest against nature and creation:

It's a strange mystery...

In the spring, in the spring

How suddenly the world changes!

Young is the flower, the grass, the plane tree,

Take a look! I'm the only old man in this garden!

(Vahabzade, 2002).

In Bakhtiyar Vahabzade's poem "Two Fears" dedicated to the memory of the late composer Gambar Huseynli, personality and time relations are selected as the main subject target with negative experiences within the limits of a specific period. In the poem dedicated to the memory of the famous composer Gambar Huseynli, the poet, in addition to talking about his friendship and creative communication with the composer, correctly presents to the reader the cases of being alarmed by the views of the state and government representatives on political issues in the years of the harsh dictatorship regime in their conversations and behavior under the name "Two Fears".

"Gambar writes on the tar" is an ironic attitude to the composer, who won the hearts of many with his compositions in the spirit of folk music, and talks about how the creative personality, who always had a sad and sad effect, went to prison for calling Stalin, the "Father of People" an enemy, in one of the meetings. The ability of the dictator to send thinking minds and well-known intellectuals to and fro is defined as the subject of common thoughts and opinions of both interviewees.

Finally, the fear and anxiety of the composer's conversations, and even the fact that the interlocutor in front of him suddenly considers the possibility of being a spy, are given as moments of serious excitement in the poem.

He couldn't stand it, he exploded, to his captive

He turned and became a prisoner now.

He stopped suddenly, he was suddenly silent,

Probably he was afraid, he was afraid of me,

He thought: "Maybe this poet is a spy" (Vahabzade, 2002).

It is evident in the poem that killing each other, defaming one's friend with slander, as a tool and method that started in 1937, continued as a working mechanism even in the 1950s, despite the acquittal of the repressed. It is such panic and fear that both the poet and the composer experience exciting moments. The fear of being thrown back into the prison corner because of the words in his language, his joint participation in this process as an interlocutor, an opinion and a business partner lead to mutual distrust. Living in a state of panic all night, facing the imminent threat of intimidation and arrest clearly conveys the anxiety and excitement of the two fears. The ability to revive the moments of the lived life, the

mood and impression of the days left behind with the language of art speaks for itself here.

It is not unusual for the poet to sift through poems on political topics, such as attempts to mislead, and to burn many of them as a result of this fear. The obligation to preserve some poems that have faded over the years finds its real confirmation in the poem:

I didn't miss a few of my poems that day

The yellowed pages are still standing today.

Those poems are for the future

I hid it in my mother's prosthesis.

These are the heavy burdens of a lifetime,

Let it open, let it pour, I say today,

The hidden secrets of listening hearts.

O my young reader,

These poems

I hid it and delivered it to you today.

I want you to know, our hearts

Never kept silent... (Vahabzade, 2002).

Preserving the beauty and charm of the mother tongue under the influence of a foreign language, putting people in a tense state of fear and panic, is severely criticized in the poem as the main management method of a totalitarian regime and a dictatorial leader. By highlighting the instructive points of time and human relations in the poem, the poet succeeds in determining the degree of perfection of personality in this sense:

You look at the judgment of time, time,

Time alone guides every thought.

Man collides with time,

It is always time that makes a person.

There is time, it takes the dream to the top,

There is time, it destroys love and intention.

There is time, it lifts a person to the sky,

There is time, it kills humanity (Vahabzade, 2002).

Considering the two fears, the excitement and anxiety caused by the hiccups in the general course of time does not exclude the endurance and will of the personality, the responsibility for the future, as well as the moments of serious trials. In the poem, this idea is inflated with all its parameters.

Let's also pay attention to the poem "Throwaways" ("Atılmışlar") written by Bakhtiyar Vahabzade in 1976-78. Bakhtiyar Vahabzade also raises a problem that concerns the society and the whole humanity in the poem "Throwaways". It highlights the fact that innocent babies are abandoned as a fact of parental feeling. Although the poet dedicates the poem to the memory of his mother, it is not accidental that he dwells in detail on the reasons that sometimes cause him to lose his sense of motherhood, to be indifferent and indifferent to the baby he gave birth to. As in his other poems, B.Vahabzade penetrates into the social

events and brings the events and qualities that eat the society like a worm into an artistic conflict. As the critic M. Alioglu wrote: "The main issue is to direct the talent to the service of a clear goal, concrete action and belief. Bakhtiyar's creativity is focused on the solution of sharp, serious and great ideas, important and necessary social problems, which make people, society and contemporaries think deeply and excite them" (Alioglu, 1995).

In the poem "Throwaways", the mother, who is the addressee of the dedication, is undoubtedly chosen as a true example and example. The fact that the poet dedicated the poem to his mother is a sign of how relevant and important the topic is. In the poem, Bakhtiyar Vahabzade analyzes the whole society in the context of a mother's life and fate, and reveals her inner face. The poet does not accuse the mother who deliberately abandons her baby, but reveals the society and its cataclysms that made her abandon her baby. A lot of questions run through the mind of the girl who thinks that her reputation has been trampled on and what her future will be like. He thinks that "I became a stain" on him "when I should have glorified the father's name". A mother who doesn't know how to face her father with a baby, and how to live after that, decides to throw her baby away in order not to bow in front of anyone. The social conflict of the poem begins here. In the first chapter of the poem, a serious and exciting psychological moment is described – attempts to make the mother abandon her baby. He stops, thinks, "wrapping the baby in a swaddling cloth" and takes it to throw it away. The poet describes that day as a snowy, stormy, windy day, which completely coincided with the mother's song. She was trying to save her name from the stain by abandoning her baby. She thought that the baby was an obstacle in her future life, he blocked his path to tomorrow. Therefore, in such weather, she leaves the place by placing her baby on the stone step.

Bakhtiyar Vahabzade makes poetic judgments about the causes of these extremely disturbing and alarming scenes, and interprets the fact that the young mother herself was once cheated and thrown away as a basic and principled end in the background of this tragedy. However, it does not take long that the poet tries to voice such an epic narrative with the image's own language. It turns out that a young girl who came to the city from one of the distant regions to study here fails the art exam of her choice, but the love exam. Disgrace in the presence of parents, the scornful looks of relatives and relatives increase the sufferings of the young "mother" who is rolling into the deep and bottomless whirlpools of life.

The poet brings to life with memorable scenes that the born baby brings joy to the mother, but it brings

moments of sadness, confusion and anxiety. The self-recriminations and hesitations bring the real situation into view in all its detail, and the innocent baby is not to blame for such a failed marriage with well-founded evidence:

What is the measure of honor?

Where does it start and where does it end?

Illegal births in the world

Is there no right to live? (Vahabzade, 1981).

The poet succeeds in opening and defining serious psychological points for the reader by revealing the features of the inner-spiritual world of the mother who betrays her child on the basis of judgments that replace each other with the image itself. The mother's vacillating, contradictory decisions, her efforts to get rid of the stain on her conscience, based on the rejection of the child, are remembered as the most exciting episodes of the poem. Finally, on a cold, frosty winter's day, the scene of the child throwing himself into the yard at the entrance to the yard, walking down the steps and away from the scene of his crime, the child's screams of protest, as if to this action, make the mother hesitate again between returning him and walking away, are depicted in convincing colors, and the mother chooses the latter course. It seems natural that the poet interprets it as an escape from himself:

The baby suddenly screamed

as if it felt separated from its mother.

As if the fire erupted from the ground,

Covered your mother...

He stopped.

Lightning in his eyes.

He wanted to return...

But he ran

He moved away from the child's moans.

A word "soul" on his frozen lips,

The baby's voice remained in his ear (Vahabzade, 1981).

On the way back, the sound of the baby's screams, which she left behind, prompts the "mother" to turn to the place where she committed the crime the next morning. But it is impossible to correct the mistake made. The fact that the child was not found at the abandoned place causes a new forgetfulness, but although the mother tries to identify the signs and symptoms she is looking for in every baby and child she sees and meets, it shows the sensitivity of the mother's heart and the greatness of her child's love, but the poet does not accept these hectic moments as a fact of justification, in fact tries to convince the reader that the belief that the lost happiness will return is unfounded. The finale of the first chapter of the poem is completed with the information that the abandoned baby was given to the orphanage.

Of course, the idea that the castaways in the work consist only of babies is not limited to exaggeration. Undoubtedly, the problems mentioned in the titles of the chapters of the poem indicate serious, vital issues. In this sense, in the poem, which consists of chapters such as "Baby", "Old Man", "Old People's House", "Children's House", the signals sent as a message to the society are not random. In fact, the poet points out with heartache that under the concept of "throwaways" there are not only babies, but also the elderly, and he considers this as a serious deterioration in the spiritual world of humanity. For example, the scenes of a mother who has been widowed since the age of twenty, sending one of her two sons, whom she raised without a father, to the fiery, flaming battlefield in the bleak days of the Motherland, looking at her youngest son as the only place of hope, make people think for a long time as very effective episodes. It creates a deep belief that a mother's future dreams will blossom through her little son. However, this dream of a mother who has endured a thousand hardships remains in her heart: the war takes away her eldest son, and the bride whom she married takes away her younger son:

The mother called her son for help.

The son did not speak...

He stopped and entered.

Mother did not know that this was the end,

As soon as the bride arrived, the son died (Vahabzadeh, 1981).

The fact that the old manners and manners are not preserved in this newly established family makes the mother extremely upset, she can't agree with the fact that the bride sleeps until nine in the morning and lets her husband to work hungry, finally, the son's attempts to create peace form a unanimous picture of the scene of the conflict in the poem. Later, the mother's admission to the old people's home, her comfort by going to the children's home every Sunday, and the bond of love with a child provide a reason to talk about the mother-child relationship in the poem.

As we mentioned earlier, Bakhtiyar Vahabzade is a poet of contrasts, which is manifested in one way or another in the thesis-antithesis poems characteristic of his work. These contrasts can be clearly seen in the poem "Throwaways". The roles change as the poet moves from abandoned babies to abandoned parents in the poem. During the transition from the "Children's Home" to the "Old People's Home" in the poem, the poet manages to reflect the feelings of abandoned babies and abandoned old people, and the psychological tone of moments full of excitement and anxiety. Sitting in twos and threes in the yard and corridors of the "Old People's Home", the elderly

have the opportunity to look back at the peak of their lives. Those who cannot follow the rules of the "Old People's Home" do not leave the window for a moment, waiting for their children to take them away from here. In the poem, despite being thrown into the old people's home, the mental and spiritual upheavals of people who always strive to communicate with their native homes and loved ones are clearly visible:

I bore the sorrow of loneliness alone,

My mood has not changed at all.

How many times did I get angry and say "I'm leaving"

No one cut me off once.

I'm gone, my dear, I'm gone,

How quickly my heart flew away.

The reason I moved from my warm nest,

It was from their heart... (Vahabzade, 1981).

These characteristic verses are able to reflect the fate of all the outcasts, the causes and consequences of the calamities brought upon them.

At the end of the poem, the poet suggests setting up a court despite the disagreements and conflicts that occur within the family-household. Undoubtedly, this court is remembered more for its character of moral accountability to conscience than for legal-administrative judgment:

Let the court be established!

In the Far Haven of the Forsaken.

Let consciences sit on that day,

one on the left, one on the right of the judge.

Let the court be set up and the judgment handed down,

Let everyone know his duty, not his right!

With mothers who abandon their babies

Let the cubs who abandoned their mother come (Vahabzade, 1981).

In the poem, Bakhtiyar Vahabzade shows the cataclysms in society by describing the mother who betrays her child on the one hand, and the child who abandons his parents on the other. Completing the poem with such an instructive ending serves to bring to the fore the need for balance in society, the preservation of the sense of moral duty and dignity in human relations. Here, the contradictions of the era and society are poetically expressed. In this poem, epicness and lyricism are combined. Sh.Salmanov, a literary critic who draws attention to the genre feature of the poem, writes: "...in the last five years, some epic examples of the poem have also appeared. Among the best of such poems, Bakhtiyar Vahabzade's work "Throwaways" can be mentioned first. In his new poem, the poet seems to write his own "The End of Suffering", it returns to the type of poems such as "Simple people". Showing a

person in movement and change in the course of events, revealing the development of the character in complex interactions with other people and the environment, allows to place Bakhtiyar Vahabzade's work in the first place among the successful epic poems of recent years" (Salmanov, 1987).

As it can be seen, in the poem "Throwaways" an extremely important spiritual and moral problem of the time is analyzed; these poetic analyzes are carried out with all their contrasts. This period can also be called the period of contrasts in the poet's creativity. This period, which began in the mid-60s, ended in

the late 70s. It is no coincidence that academician Nizami Jafarov, while analyzing the poet's poetic creativity, comes to the right conclusion about the poem "Throwaways" that: "The era of contrasts ends with the poem "Throwaways"" (Jafarov, 1999).

Thus, starting from the 60s, we witness Bakhtiyar Vahabzade devoting more space to the description of spiritual and moral problems and the analysis of social events in his poems. In the works written by the poet during this period, it can be clearly seen that the poem genre was enriched in terms of subject, content and genre structure.

BIBLIOGRAPHY

1. Cəfərov N. Genezisdən tipologiyaya. / Bakı: "Bakı Universiteti" nəş., 1999, 161 s.
2. Ədəbiyyatda şəxsiyyət konsepsiyası: monoqrafik məcmuə. Tərtibçi və redaktoru: f.e.d., prof. A.Abdullazadə. / AEA Nizami adına ədəbiyyat İnstitutu. Bakı: Elm, 2000.
3. Əlioğlu M. Şair ləyaqəti, şair sevgisi. Azərbaycanın Bəxtiyarı. / Bakı: Azərbaycan, 1995, 400 s.
4. Salmanov Ş. Poeziya və tənqid. / Bakı: Yazıçı, 1987, 206 s.
5. Vahabzadə B. / Əsərləri. 11 cildə, III c., Bakı: Azərbaycan, 2002, 512 s.
6. Vahabzadə B. / Əsərləri (1980-1989). 11 cildə, V c., Bakı: Çarşıoğlu, 2002, 504 s.
7. Vahabzadə B. Payız düşüncələri. / Bakı: Yazıçı, 1981, 365 s.
8. Vəliyev M. Bir ailənin tarixi. / "Ədəbiyyat və incəsənət" qəz., Bakı, 1957, 31 mart.

REFERENCES

1. Cəfərov N. Genezisdən tipologiyaya [From genesis to typology]. / Baku: "Baku University" publishing house, 1999, 161 p. [in Azeri]
2. Ədəbiyyatda şəxsiyyət konsepsiyası: monoqrafik məcmuə [Concept of identity in literature: monographic collection]. Compiler and editor: PhD, prof. A. Abdullazadeh. / ANAS Institute of Literature named after Nizami. Baku: Elm, 2000. [in Azeri]
3. Əlioğlu M. Şair ləyaqəti, şair sevgisi. Azərbaycanın Bəxtiyarı [Poet's dignity, poet's love. Bakhtiyar of Azerbaijan]. / Baku: Azerbaijan, 1995, 400 p. [in Azeri]
4. Salmanov Ş. Poeziya və tənqid [Poetry and criticism]. / Baku: Yazıçı, 1987, 206 p. [in Azeri]
5. Vahabzadə B. Əsərləri. 11 cildə, III c. [Works. In volume 11, c. III]. / Baku: Azerbaijan, 2002, 512 p. [in Azeri]
6. Vahabzadə B. Əsərləri (1980-1989). 11 cildə, V c. [Works (1980-1989). In 11 volumes, Volume V]. / Baku: Çarşıoğlu, 2002, 504 p. [in Azeri]
7. Vahabzadə B. Payız düşüncələri [Autumn thoughts]. / Baku: Yazıçı, 1981, 365 p. [in Azeri]
8. Vəliyev M. Bir ailənin tarixi [History of a family]. / "Literature and Art" Gaz., Baku, 1957, March 31. [in Azeri]