

SAMED VURGUN IN UZBEK LITERARY STUDIES

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SUMMARY

The article analyzes the scientific works of Uzbek literary scholars dedicated to the creative path of Samad Vurgun, as well as the genre and stylistic features of his works. A number of the poet's works are analyzed. The article also emphasizes the scientific parallels drawn by Uzbek scholars, the common features of the poetry of S. Vurgun and Uzbek poets. In the articles of Uzbek literary scholars with scientific value, not only the greatness of the poetry, the national character, and other valuable qualities are emphasized, but also the greatness of his personality, and the unity of his personality and creativity. The author of the article emphasizes the scientific value of these scientific conceptual studies. The article also states that many Uzbek poets adopted a number of creative features from S. Vurgun, citing specific facts. The article also discusses articles by A. Akbar, K. Yashen, M. Shaykhzade, and other prominent poets and writers dedicated to S. Vurgun, emphasizing the scientific value of these articles. The article provides a deep analysis of the scientific research conducted by Uzbek literary scholars, their in-depth study of the creative heritage of Samad Vurgun, and emphasizes the essence and scientific importance of these scientific works. Valuable thoughts and statements of Uzbek scholars are revealed.

Keywords: Literary studies, poetry, researcher, monograph, thought.

INTRODUCTION

Uzbek literary studies and literary criticism have followed and highly valued the creative work of Samad Vurgun since the early 1950s. As for the history of research into Samad Vurgun's work, Uzbek literary scholars who turned this literary-artistic heritage into a subject of research have characterized it according to their individual creative principles and theoretical-aesthetic views. From the early 1950s onwards, as Samad Vurgun's heritage was published in various almanacs and collections, Uzbek literary criticism expressed scientific-critical opinions on this matter. Uzbek literary studies have highlighted and investigated many unique aspects of Samad Vurgun's heritage. At the core of these studies lies originality and individuality, which once again reveals the spiritual value of the issue. Generally, in these types of literary studies, along with scientific-theoretical ideas, memory-laden thoughts are also presented from a broader perspective.

Samad Vurgun's work has also been in the spotlight of Uzbek literary studies. The peculiarity of this issue is that Samad Vurgun's artistic heritage has been researched by poets and writers of Uzbekistan, and many qualitative aspects of the poet's work have been investigated. The closeness of both peoples to each other is more essential and characteristic in developing literary relations. It is no coincidence that on the eve of the Azerbaijan Literature Weeks in Uzbekistan and Uzbek Literature Weeks in Azerbaijan in 1960, the First Secretary of the Azerbaijan Writers' Union, M. Huseyn, said: "If I say that the great creators of our modern literature, Jafar Jabbarly and Samad Vurgun, are loved in Uzbekistan as much as Aybek and Gafur Gulyam are loved in Azerbaijan, this is a very natural and legitimate phenomenon. Which of us does not know that the wounds inflicted by swords and spears have always been healed by the balm of poetry and art? Who does not know that the hearts which living commanders could never conquer with the sword were easily conquered by the poems of Nizami, Navai, Pushkin, Vagif, Firgaf, and Muqimi?" (8,612)

When speaking of Samad Vurgun and Uzbek literature, it is interesting that G. Gulyam inevitably comes to mind. Once, Prof. A. Jafarzade wrote: "Just as Samad Vurgun is such an artist for us, G. Gulyam was such an artist for the Uzbeks. When saying Azerbaijan, Samad Vurgun would come to life before one's eyes; when saying Uzbekistan, Gafur Gulyam would." (13,35)

The prominent Uzbek poet G. Gulyam was bound to Samad Vurgun by unbreakable bonds of friendship. That is precisely why the eminent Uzbek poet Gafur Gulyam wrote: "Samad was talent from head to toe. He was born only for poetry." (6,96)

Uzbek literary scholar, Doctor of Philology, Adham Akbarov, in his book "Gafur Gulyam," writes that he was a guest at Samad Vurgun's house on several occasions. In the monograph, the researcher devotes extensive space to the analysis of Gafur Gulyam's poem "To Samad Vurgun." One of the successful aspects of the monograph is that Adham Akbarov, in analyzing Gafur Gulyam's poem "To Samad Vurgun," manages to clearly illuminate the main reasons for the friendship between these two poets, bringing them into deep scientific research. At the same time, the researcher has vividly illuminated many nuances in the content of this poem with prominent strokes. He has also approached the craftsmanship issues of this poetic example with scholarly thought. Once, the prominent Russian poet N. Tikhonov beautifully said: "Like living poetry, Samad is beautiful, and poetry became beautiful with Samad." (12)

The generous nature of Azerbaijan, its spiritual pride, bravery, heroism, and bountiful blessings, as well as its master wordsmiths, have attracted the attention of the entire ancient East. Among them, the great art of Samad Vurgun has been a living phenomenon standing at the center of attention not only of the East but also of Europe and all of humanity. Therefore, when thinking of Samad Vurgun, poetry comes to mind, and when thinking of poetry, Samad Vurgun comes to life. Uzbek scholar, Professor Laziz Kayumov, notes: "Uzbek readers know the great Azerbaijani poet Samad Vurgun well. His works have been translated into Uzbek by the best poets of our republic, Gafur Gulyam, M. Shaykhzade, and others. The younger generation continues this noble and charitable work. Before the war, Samad Vurgun and Hamid Alimjan were heads of their republics' Writers' Unions. Samad Vurgun, in his play 'Vagif,' and Aybek, in his novel 'Navai,' created examples of great historical personality images." (7)

Prof. Laziz Kayumov also touches upon the issue of translating Samad Vurgun into Uzbek in his research. He wrote on this occasion: "It was 1978. A new book by S. Vurgun, translated by a representative of the younger generation, Razzak Abdurashidov, was published in Uzbek." (4)

Prof. Naim Gaibov, like Laziz Kayumov, specifically touched upon the translation of Samad Vurgun into Uzbek in his research. He spoke about the translations of Samad Vurgun. We also feel the need to emphasize that, like the literary scholars of Uzbekistan, the poets of that people also researched Samad Vurgun's work. (3)

Narmurad Nazrullayev also has a visible place in the context of Azerbaijani-Uzbek literary relations. In his articles and research, N. Nazrullayev touches upon Samad Vurgun's work and speaks about the significant turning point he created in the lives and works of several Uzbek thinkers. The Uzbek poet-researcher N. Nazrullayev writes: "Now, as a sign of great respect and love, we mention the names of Hamza and Sabir, Jafar Jabbarly and Samad Vurgun with Gafur Gulyam, Suleyman Rustam with Aybek. The path to fame of our prominent scholars and artists, Academician Vahid Zahidov, People's Poet of Uzbekistan Mirtemir, People's Artist of the USSR Halima Nasirova and others, began directly from Baku. They all studied here and returned to our republic." (10,47-48)

Abdulla Aripov was also not indifferent to Samad Vurgun's work in this field. In one of his studies, expressing his love for Samad Vurgun's poetry, he speaks scientifically about the power of this poetry and shows the value and worth of Samad Vurgun's poetry: "Baku is as dear to me as my native Tashkent, my cradle. Because, like Uzbek literature, Azerbaijani literature has nourished me with poems flowing from its spring of talent. Our literatures are called brotherly. Indeed, they are branches of a giant tree. Azerbaijani and Uzbek classical literature, which grew on the same root, has always been the troubadour of the same ideals. For every poetry lover in Uzbekistan, the name of the poet Samad Vurgun is unforgettable and sacred. This name is as dear to Uzbek readers as Gafur Gulyam. I am one of the admirers of the beautiful Azerbaijani poetry." (1)

As a result of the widespread distribution of the prominent national poet Samad Vurgun's artistic works in Uzbekistan and their gaining a large readership, Uzbek scholars have written countless scientific articles and several magnificent monographs about this author. In these works, products of deep cognition and sharp thinking, they have analyzed the poet's work from various aspects and given the true value of the poet. The prominent literary scholar, scientist, and translator Babakhan Sharif has made invaluable contributions to the development of Azerbaijani-Uzbek literary relations. In 2013, an anthology titled "20th Century Azerbaijani Poetry," consisting of works by Azerbaijani writers, was published in Tashkent. The

book includes Samad Vurgun's ghazal with the radif "Olsun" (Let it be), and the poems "Azerbaijan" and "Ceyran" (Gazelle). This also stems from the Uzbek scholar's high esteem and love for Samad Vurgun. In the preface to the book, titled "The Arduous Path of Justice," the author writes that in the poem "Ceyran," through the gazelle, Samad Vurgun entrusts the nation's future, tied to the endless steppes, to writers, calling on the "hunter" – those who subjugated his people – to come to their senses and not to kill the gazelle.

In an article titled "Respect for the Azerbaijani Poet" in the journal "Jahan Literature" (World Literature), dedicated to Samad Vurgun's work, the fame of Samad Vurgun's poetry and its poetic power are discussed. It is once again confirmed that all Uzbek poets choose Samad Vurgun as their model. The article includes various explanations in Uzbek literature related to Samad Vurgun's work.

In the textbook "Literature of Turkic Peoples" written by Magsuda Saribeyova in 2016, along with information about several prominent poets of Turkic peoples, including Azerbaijan, information is given about Samad Vurgun: "Samad Vurgun was a poet of 20th-century Azerbaijani literature. Unfortunately, the influence of communist ideology was strong in his works. However, thanks to the poet's high mastery, his works reached the highest peak. His poems reflected the struggle of the world's advanced countries against imperialist aggression. Samad Vurgun was not only a talented poet but also a playwright. His drama 'Vagif' on a historical theme was written with great skill. This work has parallels with Izzat Sultan's drama 'Alisher Navai.' Starting from the 1940s, the poem genre developed very rapidly in Azerbaijani poetry. S. Vurgun's poems like 'Mugan' and 'The Prisoner's Dreams' reflected the honorable path traversed by the Azerbaijani people." (4,5)

These scientific facts show that the research of S. Vurgun's work in Uzbek literary studies continued and developed consistently.

M. Shaykhzade also expressed his high love and respect for Samad Vurgun in his scientific articles. Especially, his article "A Word about Samad Vurgun" is more characteristic in this regard. In this article, M. Shaykhzade expressed high opinions about the prominent national poet. With his ideas of significant scientific value, the author specifically evaluates S. Vurgun's work and highly appreciates his literary heritage. The author wrote: "In Samad Vurgun's poetry, Nizami's epic grandeur, Fuzuli's subtle sensitivity, Khagani's majestic exuberance, Vagif's charming simplicity and folk quality, like the enchanting colors of a rainbow, were reflected in an extremely exquisite manner. More precisely, besides what we have said, at the core and essence of all this, the smooth, pure, and life-breathing springs of folk creativity flowed ceaselessly, boiling and bubbling without pause. Samad Vurgun immensely loved Azerbaijani oral poetry and perfectly knew the creativity of folk bards, whom he affectionately called 'Ashig'." (7,5)

M. Shaykhzade evaluated S. Vurgun both as a public figure, a prominent scholar, and a great playwright. Touching upon the poet's wartime creativity, he particularly appreciates poems and narrative poems like "Mother's Word," "Sister of Compassion," "In Defense of the Motherland," "Partisan Babash," "To the Ukrainian Partisans." M. Shaykhzade also proudly speaks about S. Vurgun creating perfect and substantial poetic examples in the post-war period. The author highly values the poet's translation work and his scientific activity: "Samad Vurgun, who possessed a great heart and unparalleled intellect, was an artist who deeply respected the brotherly Uzbek people and loved the great Alisher Navai with a student's devotion." (7,5)

Kamal Yashen, in his article "Feelings of Friendship," pointed out that Samad Vurgun played a great role in the emergence and ideological-artistic rise of Azerbaijani Soviet literature. He notes that "Samad was a friend of Uzbek literature. He respected our people and valued them highly. He always kept abreast of events in our republic, followed the work of his fellow writers, was not indifferent to works he liked, and held a very serious and demanding position regarding writings that did not keep pace with life. Distinguished by his literary activism and citizenship, Samad was a caring artist, a wise educator, and a beautiful example of humanity. Vurgun paid great attention to the rapprochement and enrichment of national cultures." (2,4-5)

The article also extensively covers conversations between Samad Vurgun and Kamil Yashen about Nizami and Navai. The author of the article speaks about Fuzuli here and connects him with Samad Vurgun. The Uzbek researcher also talks about Samad Vurgun's translation activities in the article. The researcher evaluates the poet's translation activities, speaking about his translations of A.S. Pushkin's "Eugene

Onegin," Shota Rustaveli's "The Knight in the Panther's Skin," M. Gorky's "The Girl and Death," and poems by Javjavadzade, Jambul, and G. Gulyam.

Ramz Babacan, who remembers Samad Vurgun in his poems, also gave high scientific importance to this poet in his research works. In his studies, he generalized and researched S. Vurgun's artistic heritage thematically and subject-wise. By showing that the poet benefitted from classical and folklore creative traditions, R. Babacan touches upon issues of nationality and folk quality in his work, noting that S. Vurgun was warmly loved by his own people and the peoples of the world. The Uzbek author speaks with delight about the poet's high poetic and philosophical thoughts, and his artistic-aesthetic, fluent, and smooth poetry. He speaks of his passion for the poet's dramas: "My acquaintance with Samad Vurgun's poetry, with his magical creativity, began in my youth. The monologue I memorized from the drama 'Vagif' is still in my memory. It seems to me that Vurgun is the greatest Azerbaijani poet who combined classical literature and folklore, and his love that has taken root in the hearts of the people should be explained by this. His books have been published repeatedly in Uzbekistan, and even our composers have set the great poet's words to music. Samad Vurgun was, above all, a national poet, relying on poetic traditions coming from the depths of centuries. He sang of the people's aspirations and desires." (11,94)

When Uzbek literary scholars study the literary heritage of any individual, including Samad Vurgun, they present their scientific conclusions based on the general background of literary relations. This research method is significant in terms of more clearly highlighting the successes in the individual's work, as well as revealing the researcher's individual style. Doctor of Philosophy Naim Gaibov, in his article "Mutual Friendly Relations," discusses the common roots of the two peoples and the progressive development of these relations. In this process, along with Azerbaijani authors, he discusses the artistic-aesthetic connections of Samad Vurgun's Uzbek poems. In this context, he scientifically and joyfully discusses the mutual literary relations between Samad Vurgun and Uzbek authors. He writes: "The works of the prominent Azerbaijani poet and public figure Samad Vurgun have been published in Uzbek in mass editions in our republic. In 1978, the G. Gulyam Literature and Art Publishing House published selected works of Samad Vurgun and the drama 'Vagif' in Uzbek." (3)

Prof. Vahid Zahidov and Laziz Kayumov are also known as authors of significant research in this field. Laziz Kayumov, who historically traced the closeness between Uzbek and Azerbaijani poets, provided a scientific resolution to the mutual relations between Samad Vurgun and Uzbek writers. The author writes: "Uzbek readers know the great Azerbaijani Soviet poet Samad Vurgun well. His works have been translated into Uzbek by the best poets of our republic, Gafur Gulyam, Maqsur Shaykhzade, and others. Last year, a new book by S. Vurgun, translated by Razzak Abdurashidov, was published in Uzbek. Before the war, S. Vurgun and Hamid Alimjan were heads of their republics' Writers' Unions, and in meetings where the issue of Soviet literature's attitude towards the cultural heritage of the past was discussed, they illuminated the creative heritage of Nizami and Navai from this close perspective. Samad Vurgun, in his play 'Vagif,' and Aybek, in his novel 'Navai,' demonstrate the example of creating a great historical personality." (5)

In this article, the researcher approaches the issue from this perspective and scientifically discusses the close friendship and genre similarity between S. Vurgun and G. Gulyam with evidence and facts: "Samad Vurgun and Gafur Gulyam were close friends. I saw a poetry book by Gafur Gulyam with an impressive autograph in the house-museum of Samad Vurgun." (6)

Uzbek poet Abdulla Aripov wrote in his article "Brotherhood Holiday": "For every poetry lover in Uzbekistan, the name of the poet Samad Vurgun is unforgettable and sacred. This name is as dear and majestic to the Uzbek reader as Gafur Gulyam. I am one of the admirers of beautiful Azerbaijani poetry. I have many friends among its young representatives. We meet often and give each other our new poetry books. I take great pleasure in following their work. Today I am in Baku. I am very happy that at this friendship holiday, along with poems by poets from brotherly republics, I will also listen to Azerbaijani poems in the Azerbaijani language that ignite hearts and fill them with desire." (1)

Deep scientific analysis and high conceptuality in Uzbek literary studies, the research of the Samad Vurgun theme based on concrete evidence, and its place at the center of attention in Uzbek theoretical-aesthetic thought ensure that S. Vurgun's heritage is refined on fundamental scientific grounds. Not only Uzbek scholars but also Uzbek poets, whose activities in this field are essentially similar, contribute to the formation and development of literary processes against the backdrop of these theoretical-scientific views,

and these processes manifest in connection with this tendency. When approaching this issue from several scientific-theoretical aspects, the main scientific-theoretical values of this theme in Uzbek literary studies become apparent.

Fundamental research in this field is more valuable as an important step forward in Uzbek literary studies. The issue of researching S. Vurgun's work in the literary studies of Turkic peoples, being a symbol of the closeness of two brotherly peoples, also gives new impetus to the cultural relations of these peoples, creating scientific-theoretical potential and expanding the horizons of the literary-cultural environment. The transformation of S. Vurgun's heritage into a research object is characterized by a certain stage in Uzbek literary studies, reflecting the level of the object's scientific-theoretical views and aesthetic opinions. Asqad Mukhtar, in his article "Brotherhood Traditions," speaks about the great importance of Azerbaijani-Uzbek literary relations in the spiritual life of our people. He shows that each time, in connection with various creative problems, we find ourselves surrounded by a new poetic world. The author writes: "One of the main aspects deepening our feelings of brotherhood and friendship is the spiritual closeness of our people since ancient times, the linguistic unity, and the natural similarity between our native lands. This spiritual closeness usually finds its beginning in our traditions and folklore examples, and has strengthened and solidified since the era of the great Nizami. It is known that A. Navai called N. Ganjavi the sultan of poetry and the art of words. The Nizami tradition of creating 'Khamsa' strongly influenced the entire East, including Uzbek literature." (9)

The author also touches upon the issues of translating Azerbaijani writers and poets into Uzbek in the article. By historically tracing these translations chronologically and scientifically, he brings to attention the theoretical-aesthetic essence of this process. In the article, Asqad Mukhtar speaks about his close friendship and creative similarity with S. Vurgun: "The long years of creativity and friendship between S. Vurgun and G. Gulyam are a beautiful example of this. Among the Uzbek people, G. Gulyam's poems 'To My Brother S. Vurgun,' 'To the Working People of Azerbaijan,' as well as his translations from S. Vurgun, are widely circulated. The creative friendship between K. Yashen and M. Ibrahimov, M. Bazhan and N. Khazri, has also enriched our literature with wonderful works of art." (9)

On the eve of the Azerbaijani Soviet Literature Days, the First Deputy Chairman of the Uzbekistan Writers' Union, poet Narmurad Nazrullayev, discusses Azerbaijani-Uzbek literary relations in his article "A Friend's Word, a Brother's Word." Narmurad Nazrullayev writes: "I am coming to dear Azerbaijan for the second time. I did not use the word 'dear' by chance. This word has an 800-year history. Even though he knew it was difficult to come 'hand to hand' with the great Navai and the great Nizami, he considered him his teacher and knew the immortal poet's poetic breath and precious soul as his own. Literature is the true spiritual bridge connecting peoples, and it is gratifying that such a bridge was laid between the Azerbaijani and Uzbek peoples centuries ago. Those who created that bridge were the great Nasimi, Fuzuli, and Vagif. Cultural relations between the two peoples strengthened especially in the 19th century. M.F. Akhundov, N. Vazirov, A. Hagverdiyev, J. Mammadguluzade, and other prominent representatives had a strong influence on the cultural development of the Uzbek people. Our linguistic closeness allowed us to read these classics in the original. Now, as a sign of great respect and love, we mention the names of Hamza and Sabir, Jafar Jabbarly and Samad Vurgun with Gafur Gulyam, Suleyman Rustam with Aybek." (10,47-48)

The path to fame of our prominent scholars and artists, Doctor of Philosophy, Academician of the Uzbekistan SSR Academy of Sciences Vahid Zahidov, Mirtemir, People's Artist of the USSR Halima Nasirova, and others, began directly from Baku. This desire and love for Azerbaijani writers is once again manifested in Samad Vurgun's work. Devotion to S. Vurgun's heritage is analyzed and researched brightly in Narmurad Nazrullayev's literary-critical views and has become a specific research object. A. Aripov's poem "Azerbaijan" is connected with his visit to Baku in 1979 on June 5th on the occasion of the opening of the Uzbek Literature and Arts Decade in Azerbaijan. The poet's impressions of our country are reflected in this poem. The poet artistically shows that friendship is a great driving force. Here, he acts as a propagandist of the friendship between the two brotherly peoples. He also highly values Azerbaijani literature, culture, and history. Among the works written on the theme of Samad Vurgun in Uzbek literature, Jumaniyaz Jabbarov's ballad "Those Waiting in Baku Safari" and the poem "We Have a Guest at Home Today" particularly attract attention. Reading the ballad, it becomes clear that the author has been to Azerbaijan several times. While describing the beauties of Azerbaijan – its nature, the industriousness of its people, and its achievements – it seems as if we see images and poetic harmony familiar to us from S.

Vurgun's poem "Azerbaijan." Here, Samad Vurgun's influence on the Uzbek poet is clearly visible. However, this influence does not deny the originality of the artistic work. The closeness of the mentioned poems by J. Jabbarov and S. Vurgun is determined by the unity of theme and the poetic spirit. In our opinion, in Uzbek Soviet literature, Kh. Alimjan's poem "Uzbekistan" and G. Gulyam's poem "Uzbekname" formed the basis for A. Aripov's poem "Uzbekistan." The poems "Azerbaijan" by Samad Vurgun and "Uzbekistan" by Kh. Alimjan are largely analogous poems.

Although different in genre, A. Aripov's "Uzbekistan," E. Vahidov's "Uzbegin," and B. Vahabzade's "Azerbaijan" are characterized by profound philosophy and the multifaceted portrayal of the hero of the time. Young writers continue the patriotism and internationalism traditions of the older generation of literature.

As can be seen, many features existing in Uzbek literary criticism and literary studies have their own unique theoretical foundations that attract attention. The scientific resolution, conceptual depth, and intellectual power of such features hold significant importance. Such research examples are analyzed as a main subject of comparative literary studies. The mutual influence and borrowing between some examples in the works of Samad Vurgun and Uzbek poets are brought into the analysis framework. At the same time, the factors of time, environment, and literary influence play an important role in the creation of these works.

CONCLUSION

Thus, these literary scholars approached Samad Vurgun's work with a scientific-theoretical, philosophical-aesthetic principle, explaining and researching this problem. They penetrated the deep layers of the Azerbaijani poet's work and his spiritual soul, revealing unopened poetic features. In general, like other Turkic peoples, Samad Vurgun's work has been the subject of research and investigation by the literary scholars of the Uzbek people for many years. Although many of these studies were of a jubilee character, they recreated the general panorama of the poet's work, made an excursion into this world of poetry, visited all its poles, and provided an analysis of this poetic world. Let us also note that in these articles and reviews, they were able to examine the individual stages and phases of Samad Vurgun's creativity and show the paths of their development.

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