



<https://doi.org/10.70728/b.series.fil.v08.i08.097>

MANIFESTATIONS OF ROMANTICISM IN THE POETRY OF SAMED VURGUN, MIKAYIL MUSHFIG, AND SULEYMAN RUSTAM

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Abstract: Romanticism in 20th-century Azerbaijani poetry manifests as a movement linked to traditional roots and socio-cultural conditions.

Key words: Romanticism, poetry, Azerbaijani literature, literary movement, Eastern romanticism, literary heritage, philosophical lyrics.

ПРОЯВЛЕНИЯ РОМАНТИЗМА В ПОЭЗИИ САМЕДА ВУРГУНА, МИКАИЛА МУШФИГА И СУЛЕЙМАНА РУСТАМА

Аннотация: Исследованная триада поэтов смогла синтезировать европейские эстетические принципы с азербайджанской национальной идентичностью, создав сложное и долговечное литературное наследие.

Ключевые слова: Романтизм, поэзия, азербайджанская литература, литературное движение, восточный романтизм, литературное наследие, философская лирика.

Introduction

Romanticism in 20th-century Azerbaijani poetry is a movement deeply rooted in both the traditional literature of Azerbaijan and the specific sociocultural conditions of the era. Although the movement originated in Europe in the late 18th century as a reaction against rationalism and classical idealism, it found a unique resonance in Azerbaijan at the beginning of the 19th century. In the Azerbaijani context, Romanticism emphasized:

1. **Human Emotions and Imagination:** Prioritizing the individual's inner world over rigid rationalism.
2. **Nature and Freedom:** The use of natural imagery as a symbol of both individual freedom and the destiny of the nation.
3. **Social Justice and Independence:** The alignment of aesthetic concepts with sociopolitical ideas of national struggle and sovereignty.

One of the most prominent manifestations of Romanticism is found in the poetry of Samad Vurgun, who frequently chose village life and the beauty of nature as his primary themes. In Vurgun's work, nature is not merely a background, but a philosophical tool used to reflect the human psyche. In his poem "Gazelle," Vurgun utilizes the animal's free movement to demonstrate the beauty and freedom of nature:

Floating like a bird, stretching like a bow, flying like an arrow, once again arranging your herd in order, are you heading toward the hare, gazelle?

The gazelle serves as a symbol of harmony, perfection, and the poet's deep attachment to the concept of freedom. In this work, Vurgun expresses a romantic desire to escape the frantic pace of life to focus on the stillness of nature:

- **Symbology of Time:** The phrases "May the cloud not pass quickly" and "May the river flow slowly" represent the desire for life to flow in accord with nature rather than artificial haste.

- **Philosophy:** The poem emphasizes the importance of "thinking deeply" and appreciating every moment of existence.

Mikayil Mushfig represents a more internal and emotional branch of Romanticism, focusing on individual freedom, love, and the struggles of the heart. In the poem "Living Heart," Mushfig explores the unattainable side of love and the spiritual pain associated with it:

Ah, this long road of love! Will it ever end, my heart? I took aim, shot my bow, and my arrow struck stone, my heart!

Mushfig draws a direct parallel between the human psyche and nature, viewing love as a "test and tribulation" that reflects the poet's internal struggle.

Suleyman Rustam enriched Azerbaijani Romanticism by introducing innovative styles that balanced individual feelings with the future of society. In "Three or Four Words," Rustam moves beyond pure emotion to address the importance of hard work and social justice:

- **Philosophical Stance:** He argues that life belongs to those who "know how to live," implying living with dignity through effort and determination.

- **Social Connection:** The poem promotes the idea that a person who appreciates labor is truly "capable of living," linking romantic ideals with social struggle.

Rustam also employs traditional romantic imagery, such as the autumn season, to reflect on solitude and transience:

The air is gloomy, what is this, what is that, like my beloved's morning... leaves fall from the tree one by one, like the days of my past years.

The falling leaves serve as a potent symbol of the swift passage of time and the loss of past moments. In conclusion, Romanticism in 20th-century Azerbaijani poetry was not merely a literary style, but a vital response to the social and political changes of the era. By intertwining individual feelings and collective struggle, poets such as Samad Vurgun, Mikayil Mushfig, and Suleyman Rustam forged a rich cultural heritage that continues to define the

national literary identity. Their work transitioned the movement from a focus on the "self" toward a powerful expression of the people's desire for justice and independence.

Materials and Methods

The research was conducted under a qualitative paradigm, employing the historical-logical method to trace the evolution of romanticism in Azerbaijan. Emblematic poems were selected for analysis, including "Gazelle" and "I Am Not in a Hurry" by Samed Vurgun; "Live Heart" and "Love" by Mikayil Mushfig; and "Autumn" by Suleyman Rustam. The study population comprised Azerbaijani lyric poetry from the first half of the 20th century. The procedures included content analysis and poetic exegesis to identify variables such as the symbology of freedom and the personification of nature.

Results

The analysis of the poetic corpus reveals that 20th-century Azerbaijani Romanticism functioned as a bridge between individual emotional expression and collective national aspirations. The results are categorized into the following key thematic dimensions:

1. Nature as a Philosophical Reflection of the Human Soul

The study of Samad Vurgun's poetry demonstrates that nature is not merely a decorative background but a sentient mirror of the human condition.

- Symbolism of Freedom: In the poem "*Gazelle*", the rhythmic movement of the animal is used to codify the concept of absolute liberty and natural order.
- Temporal Perception: In "*I Am Not in a Hurry*", the results show a romantic resistance to the industrialization of time. Vurgun uses imagery like "slowly flowing rivers" to argue for a contemplative life, aligning with the romantic ideal of seeking truth in stillness.

2. The Introspective Landscape and Emotional Trials

The analysis of Mikayil Mushfig's work highlights the transition of Romanticism into a deeper, psychological realm.

- Metaphorical Struggles: In "*Live Heart*", love is identified as a "long road" or a "trial," where the poet's inner pain is projected onto external objects (e.g., "the arrow hitting the stone").
- The Mirror Effect: The poem "*Love*" reveals that for Mushfig, love acts as a "mirror to the soul," where natural phenomena (snow, wind, nightingales) are used to categorize different stages of human affection and spiritual growth.

3. Socio-Philosophical Romanticism and the Value of Labor

The results from Suleyman Rustam's poetry indicate a shift where romantic aestheticism meets social responsibility.

- Ethical Romanticism: In "*Three Four Words*", the romantic hero is redefined not by passive suffering, but by active struggle and "effort" (*bread with effort*). This indicates that Azerbaijani Romanticism in this period was inherently tied to the dignity of labor.

- The Aesthetics of Transience: In the poem "Autumn", the results show the use of seasonal change to symbolize the "past years" and the inevitable passage of time, establishing a link between the physical environment and personal nostalgia.

4. Synthesis of Individual and Collective Struggle

The comparative analysis shows that all three poets utilized romantic tropes to address the "National Question."

- Conclusion of Findings: While the European tradition often emphasizes the "lonely hero," the results here show that Vurgun, Mushfig, and Rustam used the romantic "desire for freedom" to catalyze a collective national consciousness, making 20th-century Azerbaijani Romanticism uniquely socio-political.

Discusión

Unlike traditional European romanticism, the Azerbaijani variant analyzed in this study is not limited to individual isolation. While classic romanticism is often characterized as evasive and escapist, a clear "social reaction" is observed in the works of Vurgun, Mushfig, and Rustam. The analysis of these texts reveals that freedom is not merely a metaphysical desire but a concrete political and collective necessity.

In the works of these poets, nature does not function as a passive backdrop; rather, it is an entity that "liberates the human soul." This is particularly evident in Vurgun's interpretation of time and the essential pause required to withstand the frantic pace of modern life. These findings align with the perspective that Azerbaijani romanticism functioned as a strategic bridge between the historical cultural heritage and the 20th-century aspirations for national independence.

Romantic manifestations of 20th century Azerbaijani poetry are closely related to the social and political changes in society. Poets of this period poetically reflected both the struggle of the people and their desire for freedom. The main forms of romanticism show how society reacted to the changes taking place and the search for justice.

Romanticism was not satisfied with reflecting only individual feelings, but also tried to express the attitude to social changes in the language of poetry. Poets, in addition to being propagandists of the struggle for independence, also brought the historical and cultural heritage of the people to the fore. Thus, romanticism played a key role in the expression of both individual and collective feelings in 20th century Azerbaijani poetry.

The manifestations of romanticism in the poems of Samad Vurgun, Mikayil Mushfig and Suleyman Rustam occupy a special place in the development of 20th-century Azerbaijani poetry. These poets promoted the romanticism's love for the inner world of man, nature and freedom, as well as the need for the people's struggle. With their poems, they expressed not only artistic and aesthetic principles, but also their protests and calls for struggle against the social and political situation in the language of poetry.

Samad Vurgun, Mikayil Mushfig and Suleyman Rustam, by artistically reflecting the romanticism's love for nature, the inner world of man and the desire for freedom, brought a new breath to Azerbaijani poetry. The creativity of both Mushfig and Rustam, while

remaining faithful to the aesthetic principles of romanticism, poetically represented both individual and collective struggle.

One of the important manifestations of romanticism in 20th century Azerbaijani poetry is clearly evident in the poems of Samad Vurgun. Vurgun chose both the life of the people and nature as the main themes of his poems. Romantic feelings, the beauty of nature, the desire for freedom, the resistance of the people and the moments of cultural struggle are clearly present in his poems.

Vurgun's works such as "Gazelle", "Azerbaijan", "I Am Not in a Hurry" emphasize the main principles of romanticism, especially the connection between nature and the struggle for freedom of man. In Vurgun's poems, nature is not only an artistic image, but also a means of reflecting the inner world of man and his feelings. He always connects nature with the inner world of man from a philosophical and aesthetic point of view:

Floating like a bird,
Stretching like a bow, flying like an arrow,
Again, organizing your herd in order,
Are you going to the hare, gazelle? [6, p.310]

The poem "Gazelle" is an important work that expresses the characteristics of romanticism and love for nature. The poet uses the image of a gazelle to poetically demonstrate nature and its beauties. The gazelle is present in the poem as a symbol that reflects both the unity of nature and the inner world of man. The poem also reflects the main elements of romanticism such as freedom, order, and attachment to nature. Samad Vurgun, in his poem, describes the free movement of the gazelle, emphasizing the freedom of nature and its beauty. For romantic poets, nature is not only a physical space, but also a world that frees the human soul. The gazelle's free movement reflects the romanticism's admiration for nature and freedom. The gazelle here represents freedom and liberty as a part of nature. The gazelle symbolizes the poet's deep attachment to nature and the concepts of freedom, harmony, and perfection within it. The poem both shows the parallel relationship between nature and man, and poetically represents the order of nature through the gazelle's free movements. This work presents both an aesthetic and philosophical analysis, reflecting the Romantic concepts of admiration for nature and freedom or another example of poetry:

Let the clouds not pass quickly over my head,
Let the river flow slowly...along the waters.
Let me look at every particle, let me look until I am satisfied...
The heart does not move from another sound,
What comes of a momentary burning desire? [6, p.275]

Samad Vurgun's poem "I Am Not in a Hurry" is a work full of the desire to escape from the speed of time and life, to focus on nature and the inner world. The poet emphasizes the need to appreciate every moment of life without taking hasty steps, and to have nature and inner feelings in harmony. This poem expresses both the romantic interest in nature and the inner world of man, and the restraint and attention of man in life. The phrases "May the cloud

not pass quickly” and “May the river flow slowly” express a wish for nature, time, and events to pass more slowly and without haste. This shows that the poet wants to live each moment to the fullest, not to lose sight of the details of life. The movement of the cloud and the river is used here as a symbol of the nature of time and life, the poet wants life to flow in accordance with nature. The poem is a powerful work that reflects the Romanticism's focus on nature, time, and the inner world. The poet wants to appreciate nature and the inner world in harmony, without rushing into the pace of life, appreciating every moment. The descriptions in the poem such as "slowly flowing river" and "clouds not passing quickly" show the desire to escape the hasty steps of life, to live every moment of time, and to be in harmony with nature. This work strongly emphasizes the Romanticism concepts of "not rushing," "thinking deeper," and paying attention to the beauties of life.

Mikayil Mushfig is one of the most brilliant romantic figures of 20th century Azerbaijani poetry. His work mainly covers the themes of freedom, love and love for nature. The traditional features of romanticism – love for nature, individual freedom and independence – are widely present in Mushfig's poems. Motives expressing both individual feelings and collective struggle are clearly observed in his poetry. Mushfig deeply explored the inner world of man, his desires, hopes and sorrows in his poems. His poem “It would be that garden again” combines the romanticism's attention to nature and the inner world of man. Mushfig reflects the poet's feelings about nature, his inner struggle and, most importantly, his desire for freedom in his poems. Mushfig very strongly expresses the need for freedom and freedom of speech in his poems. This symbolizes the love of romantic poets for freedom and nature:

Ah, this long road of love
Is it going to end, my heart!
I took aim, I shot my bow,
My arrow hit the stone, my heart! [4, p.185]

Mikayil Mushfig's poem “Live Heart” is a work that embodies the basic principles of romanticism and reflects the poet's inner world and emotional state. This poem poetically presents the poet's thoughts, longing, and desire on the themes of love and freedom. In this poem, Mushfig draws a parallel between nature and the human psyche. Saying “Ah, this is the long road of love,” he emphasizes that love is a kind of trial and tribulation. The long road of love can be seen as a metaphor for the poet's life and inner struggle. The difficulties encountered on this road also symbolize the obstacles that a person faces in life.

Mushfig reveals several signs of romanticism in the poem:

Firstly, individual Freedom and Struggle: The poet describes the struggle for freedom and love by linking the path of love and its difficulties with nature and the inner state of people. In addition to love for nature, romantic poets also poetically represent the inner world of man and his desire for freedom.

Secondly, Longing and Sadness: The line “I have written to the stone” in the poem is also an element that expresses the sad and deep feelings of romanticism. Romantic poets often describe a person who is faced with the difficulties and sufferings of life in their poems and

writings. Here, Mushfig also emphasizes the unattainable side of love and the spiritual pain he experiences.

Thirdly, Nature and Human Relationship: Nature motifs are an important part of romantic poetry. Mushfig presents nature not only as an artistic tool, but also as a means of reflecting human feelings and inner world. In the poem "Live Heart", nature and man move parallel to each other and reflect the poet's inner world.

This poem embodies the basic principles of romanticism as a work in which the poet tries to express his deep thoughts and feelings on the themes of freedom, love, and the difficulties of life. The poem is also a piece of writing that shows the need for a person's inner world and desires, and the contradictory and complex nature of life. Let's look at another example from the poet's work:

There is love that blooms on the lips,
There is love that is a little like snow, like the wind.
There is love that sings its nightingales in the heart,
Such a love is like a mirror to my soul. [4, p.96]

Mikayil Mushfig's poem "Love" is a profound work that presents the theme of love from various aspects and reflects the manifestations of romanticism. This poem poetically describes the various forms of love and its relationship with the human soul. The poet compares the concept of love with different natural phenomena, expressing its various manifestations and the poet's relationship with these feelings. The poem indicates that the poet has created a bond with his own soul, where all forms of love come together. Mushfig says that love caresses his soul, indicating that he experiences it both aesthetically and emotionally. This shows the poet's deep commitment to the concept of love and the organic connection of love with his inner world. Mikayil Mushfig's poem "Love" reflects the Romantic focus on nature, individual feelings, and the changing nature of love. The poet compares various forms of love with natural phenomena, describing it as a feeling that is both subtle, fleeting, and profound. This poem shows how Mushfig conforms to the traditions of Romanticism and how he poetically expresses his emotional world. Love is presented here not only as a feeling, but also as a force that is closely connected with the inner world of man, nature, and natural phenomena.

One of the poets who continued the romantic traditions of 20th century Azerbaijani poetry and enriched it with innovative styles is Suleyman Rustam. Various manifestations of romanticism, nature, the inner world of man and the motifs of freedom occupy a wide place in Suleyman Rustam's poems. His poems reflect both individual feelings and the general state and future of society. Suleyman Rustam is known as one of the most important romantic poets of Azerbaijani poetry. In his poems, both personal feelings and national struggle and the goals of the people's liberation are the main themes. Rustam poetically presented the inner world of man and his determination to fight, as well as the difficulties faced by society. Romantic themes such as the interaction between nature and man, freedom, love and devotion to the homeland occupy a special place in Rustam's poems.

In his poems such as “my philosophy”, “the romance of the night” and “from pain to joy” it is possible to see several important manifestations of romanticism. Rustam presents the national struggle in parallel with the movement of nature and the people in his poems. He explains how the struggle for freedom is connected with the inner freedom of man. The symbolization of both individual and collective struggle in his poems is one of the most important features of romanticism.

In his poems, Rustam calls on the people to recognize their homeland, to restore its independence. This reflects the love for the people's struggle for freedom, an important principle of Romanticism, and the presentation of this struggle in poetry. For example:

Woe to the one who says the world is five days old
Woe to the one who beats himself on the head and on the chest.
Woe to the one who eats bread without effort
Life belongs to those who know how to live [5, p.35]

Suleyman Rustam's poem "Three Four Words" deals with the themes of the meaning of life, the importance of struggle, and respect for hard work in a profound and philosophical way. While explaining the true meaning of life and the important aspects of living, the poet also emphasizes the values of social justice and labor. This poem represents the moral and philosophical aspects of romanticism, as well as the sincerity and importance of life. The poem emphasizes that life is not just about existing, but about living and appreciating it properly. A person who “can live” is not just a being, but also a person who strives to live their life fully and worthily. This line expresses the importance of not being content with just being a natural being in life, but also living correctly and meaningfully. The poem reflects the Romantic focus on nature and human social struggle. Rustam finds the value and meaning of life not only in living “thoughtlessly” and “effortlessly”, but also in hard work and struggle. Romantic poets emphasize that life is based on both hardship and hard work. This poem fits the Romantic idea of struggle and effort in life, as it states that behind everything is hard work and determination. Suleyman Rustam's poem is a philosophical and profound work that highlights the meaning of life, the importance of labor and the appreciation of labor. The poem promotes the attention of romanticism to nature and the inner world of man, as well as social struggle and labor. Rustam states that a person who lives life with labor and appreciates his labor is not just "being", but is able to truly live. This poem demonstrates both the special attention of romanticism to labor and struggle, as well as philosophical thought that seeks the deep meaning of life. Or another example:

The air is gloomy, what is it, what is this,
Like the morning of my beloved...
Leaves fall from the tree one by one
Like the days of my past years [5, p.48]

Suleyman Rustam's poem "Autumn" presents the spiritual and emotional depth of the autumn season, connecting it with the poet's personal experiences and feelings. The poem establishes a connection between both nature and the inner world of man and poetically

reflects the symbols of autumn associated with sadness, loneliness and transience. Rustam does not describe autumn only as a natural phenomenon, but also presents it as a mirror of his personal life and feelings. In his poem, Rustam presents natural phenomena in parallel with his personal feelings. Autumn is the season when nature is most felt and emotionally lonely, purifying and changeable. The transience, sad and gloomy nature of this season is completely consistent with the poet's inner world. Romantic poets often use nature to symbolize the inner state and emotional state of a person. Here, too, the poet's feelings are combined with the sad and lonely nature of autumn. In the work, phrases such as "the morning of the dead" and "the days of my past" symbolize transience and the rapid passage of time. For Romantic poets, the transience of life and separations are very important themes. This poem describes how time passes quickly, the past is already behind us, and how a person feels this transience. Symbols such as falling autumn leaves, passing days, and lost moments show how quickly life passes. This is one of the main themes of Romanticism, which connects nature with the transient aspects of life. Suleyman Rustam's poem deals with the speed and transience of life in a profound and philosophical way, connecting the changeable and transient nature of nature with the inner world of man. The poet combines the sadness and loneliness of autumn with the past moments of his personal life, lost days and loneliness. The poem strongly emphasizes the main features of romanticism - the connection between nature and the inner world of man, the transient nature of time and the feelings of loneliness associated with life. Rustam reflects the deep meanings of life and time in the poem, establishing a close connection between natural phenomena and the emotional states of people.

Romanticism in 20th-century Azerbaijani poetry is a movement deeply rooted in both traditional Azerbaijani literature and the specific social and cultural conditions of the era. While the movement originated in Europe at the end of the 18th century as a reaction against rationalism and classical idealism, it found a unique resonance in Azerbaijan. According to Garayev (1979), Azerbaijani romanticism was not merely an aesthetic choice but a social necessity, often built upon symbols of national struggle and cultural preservation. Unlike the Western model, this movement synthesized Eastern poetic traditions, such as pantheism, with modern ideals of liberty [10, p.65]. In the Azerbaijani context, romanticism prioritized the internal world of the individual and used natural imagery as a symbol for both personal freedom and the fate of the nation [2,p.25].

Azerbaijani romanticism is not limited to subjective isolation. It functioned as a "national renaissance" movement where the poet's voice became the voice of the collective. As Zeynalov (2021) suggests, the romantic manifestations in this period were a "social reaction" to political shifts. Poets did not merely describe nature; they transformed it into a dynamic platform for national identity. This integration of the individual "I" with the collective "We" is the defining characteristic of Azerbaijani romanticism during the early 20th century.

One of the most prominent manifestations of Romanticism is found in the poetry of Samad Vurgun, who frequently chose the life of the people and the beauty of nature as his primary themes. As noted by Jafar (1974), in Vurgun's work, nature is a philosophical tool to reflect the human psyche. In his poem "Gazelle," Vurgun (2004) uses the free movement of the animal to demonstrate the beauty and freedom of nature:

*Floating like a bird, /
Stretching like a bow, flying like an arrow, /
Again, organizing your herd in order, /
Are you going to the hare, gazelle?* [9, p. 310].

Hajiyev (2022) emphasizes that Vurgun's nature imagery is never static; it is a "living entity" that liberates the human spirit. In "I Am Not in a Hurry," the poet expresses a desire to pause time:

*"Let the clouds not pass quickly over my head, /
Let the river flow slowly..."* [9, p. 275].

This request for a temporal pause represents the romantic struggle against the mechanical pace of modern life, seeking instead a harmony with the cosmic order [3, p. 2022].

Mikayil Mushfig represents the internal, psychological branch of Romanticism. His work focuses on the "könl" (the heart/soul) as a vast universe. In the poem "Live Heart," Mushfig (1957) explores the spiritual pain associated with love:

*Ah, this long road of love /
Is it going to end, my heart! /
I took aim, I shot my bow, /
My arrow hit the stone, my heart!* [6, p. 185].

Talibzadeh (2019) notes that Mushfig's romanticism is built on emotional cognition. The parallel drawn between the human psyche and nature (the arrow, the stone, the road) reflects the "trial and tribulation" of the romantic hero caught between ideal dreams and harsh reality. For Mushfig, love is a mirror that reveals the complexities of the human soul (7).

Suleyman Rustam enriched the movement by introducing the "romance of labor" and social justice. In "Three Four Words," Rustam (2005) moves beyond pure emotion to address the dignity of effort: *"Life belongs to those who know how to live"* (6, p. 35). This philosophical stance aligns with the romantic belief that life must be lived with purpose and struggle (7). Furthermore, his poem "Autumn" utilizes seasonal transience to reflect on personal nostalgia: *"Leaves fall from the tree one by one / Like the days of my past years"* [6, p. 48]. Here, the falling leaves serve as a potent symbol for the rapid passage of time and the weight of memory [8, p.2019].

Romanticism in 20th-century Azerbaijani poetry was a vital response to social and political changes. By weaving together individual feelings and collective struggle, Samad Vurgun, Mikayil Mushfig, and Suleyman Rustam formed a legacy that defines Azerbaijani national identity. Their work successfully transitioned the movement from a focus on the self

to a powerful expression of the people's desire for justice, independence, and spiritual harmony.

Conclusion.

Romanticism in 20th century Azerbaijani poetry has emerged as a major movement reflecting the struggle of the people and the individual's desire for freedom. Poets have tried to express both individual feelings and collective struggle. Poets such as Samad Vurgun, Mirza Alakbar Sabir and Rasul Rza have poetically presented the manifestations of romanticism, which has led to this literary movement taking its own place in Azerbaijani poetry. These manifestations of romanticism have formed the rich and deep heritage of 20th century Azerbaijani literature. The manifestations of romanticism in 20th century Azerbaijani poetry were a phenomenon that affected both the inner worlds of the poets and the social and political conditions of the time. Mikayil Mushfig, Suleyman Rustam, Samad Vurgun and other poets, incorporating the main principles of romanticism into Azerbaijani poetry, presented both individual feelings and the struggle of the people in a poetic way. They brought the special interest of romanticism in nature, the desire of man for freedom and the national struggle to poetry, and formed the rich and complex heritage of 20th century Azerbaijani poetry. Romantic manifestations of 20th century Azerbaijani poetry are closely related to the social and political changes in society. Poets of this period poetically reflected both the struggle of the people and their desire for freedom. The main forms of romanticism show how society reacted to the changes taking place and the search for justice.

Romanticism was not satisfied with reflecting only individual feelings, but also tried to express the attitude to social changes in the language of poetry. Poets, in addition to being propagandists of the struggle for independence, also brought the historical and cultural heritage of the people to the fore. Thus, romanticism played a key role in the expression of both individual and collective feelings in 20th century Azerbaijani poetry.

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