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EMBODIMENT

OF THE SPIRIT OF RETURNING TO WESTERN AZERBAIJAN IN
POETRY: THE FORMULA OF MEMORY, HOMELAND, DISPLACEMENT

**ECARNACIÓN DEL ESPÍRITU DEL REGRESO A AZERBAIYÁN OCCIDENTAL
EN LA POESÍA: LA FÓRMULA DE LA MEMORIA, LA PATRIA, EL DESPLA-
ZAMIENTO**

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ABSTRACT

The importance of poetry and literature in articulating the collective memory and cultural identity of marginalized communities cannot be overstated, particularly in the context of historical trauma and displacement. The rich literary heritage of Azerbaijan is a key element for understanding the experience of these communities. Despite this valuable literary tradition, there exists a research gap regarding the specific ways in which Western Azerbaijani poets address themes of migration, homesickness, and the impact of imperial ideologies on their cultural narratives. Thus, this study aims to fill this gap by examining the artistic expressions of poets from Western Azerbaijan and how their works reflect the struggles and resilience of their communities in the face of historical adversities. The key findings reveal that these poets employ a variety of linguistic resources, such as imagery and metaphor, to convey the emotional weight of displacement and the longing for homeland. Furthermore, the research highlights the role of poetry as a means of preserving cultural memory and fostering a sense of national identity among future generations. The implications of this study underscore the necessity of recognizing and supporting the literary contributions of marginalized voices, as they play a crucial role in shaping societal understanding of historical injustices and cultural continuity.

Keywords: Poetry, Artistic thought, Homeland, West Azerbaijan.

RESUMEN

No se puede exagerar la importancia de la poesía y la literatura para articular la memoria colectiva y la identidad cultural de las comunidades marginadas, en particular en el contexto del trauma histórico y el desplazamiento. El rico patrimonio literario de Azerbaiyán es un elemento clave para comprender la experiencia de estas comunidades. A pesar de esta valiosa tradición literaria, existe una brecha de investigación con respecto a las formas específicas en que los poetas azerbaiyanos occidentales abordan temas de migración, nostalgia y el impacto de las ideologías imperiales en sus narrativas culturales. Por lo tanto, este estudio tiene como objetivo llenar este vacío examinando las expresiones artísticas de los poetas de Azerbaiyán occidental y cómo sus obras reflejan las luchas y la resiliencia de sus comunidades frente a las adversidades históricas. Los hallazgos clave revelan que estos poetas emplean una variedad de recursos lingüísticos, como imágenes y metáforas, para transmitir el peso emocional del desplazamiento y el anhelo por la patria. Además, la investigación destaca el papel de la poesía como medio para preservar la memoria cultural y fomentar un sentido de identidad nacional entre las generaciones futuras. Las implicaciones de este estudio subrayan la necesidad de reconocer y apoyar las contribuciones literarias de las voces marginadas, ya que desempeñan un papel crucial en la configuración de la comprensión social de las injusticias históricas y la continuidad cultural.

Palabras clave: Poesía, Pensamiento artístico, Patria, Azerbaiyán occidental.

INTRODUCTION

The complex interrelationship of memory, homeland, and displacement in poetry is multilayered; it merges at an individual level with historical context and universal human sentiments. Displacement is one of the most frequent themes of literature, especially in poetry, which reflects alienation, loss, and identity crises that appear when people or communities are taken out of their accustomed surroundings (McGlazer, 2023). This is not only a matter of physical dislocation but also means the displacement emotionally and psychically representative of personal and communal experience. In verse, the idea of displacement may well depict the following: personal alienation and angst, the presence of cultural and political milieus in infusion, historical and post-colonial perspectives, and artistic reactions toward events in history. The theme of displacement goes along with other themes, such as the search for identity, belonging, and roots regarding culture. For this reason, poets can explore the different complexities found in human nature (Adeoba, 2024; Shams, 2023).

Relating to that comes the concept of homeland, which, in poetry, carries a deep symbolic and emotional meaning. It is often a focal point of personal and collective identity, memory, and attachment. Much more than a physical place, the homeland is a place of cultural and national identity, very often personifying the memories shared by its people and their unity. Thus, the homeland concept in poetry has several keynote elements: the symbols of cultural and national identity, a metaphorical vision of nature is related to homeland, historical and political dimensions, emotional ties and nostalgia, representations of exile and displacement. In that direction, homeland is grasped as a metaphorical carer who provides emotional and psychic solace. The image of homeland as a nurturer cuts across different cultural literatures, homelands forming the foundation in which personal identity and emotional stability is fictively shaped (Kavalow, 2023; Stenberg, 2022).

Memory is also an essential element in poetry. It connects the past and the present, enabling poets to adopt single and collective levels of experiences. Psychologically speaking, the use of memory in poetry considers different ways in which the mind is enriched in recalling and considering one's emotions. Key aspects of memory in poetry include: emotional and cognitive incorporation, use of memory as a story-telling device for the elucidation of identity and personal history, how it works along with literary elements like imagery and metaphor, among other elements. In these ways, the memory is at once a personal and cultural phenomenon in poetry. Many poets draw upon common memories to discuss larger social

or historical themes while utilizing poetry to reflect upon wars, migrations, and cultural changes (Alexander, 2018; Gaxha, 2022).

The themes of memory, homeland, and displacement in poetry have been profoundly shaped by major historical events and social contexts. For example, the impact of the World Wars, especially World War II, left an indelible mark on poetry, resulting in widespread displacement and a reshaping of both national and personal identities. Poets who experienced the traumas and upheavals of these wars often reflect on loss, memory, and the quest for belonging. The era of colonialism and its lasting effects have deeply influenced poetry, particularly in regions that endured colonial rule. Poets from formerly colonized nations frequently address themes of identity, cultural displacement, and the struggle for self-determination, exploring the conflict between imposed colonial identities and native cultural traditions. Additionally, the global refugee crises of the 20th and 21st centuries have provided rich material for poetry focused on themes of displacement and memory. Refugee experiences, often marked by forced departures due to conflict, persecution, or environmental crises, inspire poignant and frequently political poetry that aims to humanize their struggles and amplify their voices (Gitau et al., 2023; Martínez-Carratalá & Miras, 2023; Sivasubramaniam & Berbary, 2024).

Therefore, several poets have significantly contributed to the exploration of memory, homeland, and displacement in their writings. Among them, we can highlight, for example:

- Joy Harjo: Being originally from the Muscogee Nation, Creek, Harjo's poems are constantly revisiting her ancestral homeland, which they had to get displaced from. In "An American Sunrise", her collection of verse, she extends with an in-depth look into the themes of memory, historical trauma, and continued attachment to place.
- Li-Young Lee: This American poet of Chinese descent is often concerned with themes on immigration and displacement in his writings. His poem "Immigrant Blues" gives voice to the burden of identity and what it emotively feels like to be an individual living between cultures.
- Warsan Shire: Pieces like "Conversations About Home (at the Deportation Centre)" have her using the refugee experience as an inspiration, broaching themes on displacement, identity, and longing for a homeland lost.
- Carol Rumens: In "The Émigrée," through imagery and

metaphor, Rumens shows the effigies of her homeland as remembered, ideal, and glorious against her proper self and reality now experienced and juxtaposes the overwhelming desire for reminiscences against the pressing feelings of the day.

For the development of the themes of memory, homeland, and displacement, poets have used different linguistic resources which include but are not limited to the following: imagery, metaphor, repetitions and anaphora. From an academic point of view, some theories in literature can be used as guidelines for the analysis of these themes in poetry. These include:

- Postcolonial Theory: This field looks at how the colonial legacies and power relations shape and inform expressions of displacement and identity in literature (Go, 2023).
- Psychoanalytic Theory: Such a theory examines repressed emotions and unconscious motives, which also prove so helpful in comprehending the manner of representation of traumatic memories in poetry.
- Diaspora Studies: This field focuses on diasporic communities with an especial focus on migration, cultural hybridity, and identity (Abu-Tarbush & Cabrera, 2023).

Considering the history of Azerbaijan, after several invasions that divided the country into two parts, the process led to terrible events: emigration, homesickness, occupation and other circumstances that made endless pain inevitable. Although the ideological approaches carried out in the North and South showed certain differences in various directions, they actually served the same purpose in terms of expressing the essence of the empire. Displacement, occupation, persecution, and atrocities against society on either side complemented each other vitally. The examples of local cultural centers such as Iravan, Goycha, Deraleaz, Gyumri, Agbaba, Vedi, Hamamli, Gafan, and Zangezur clearly demonstrate this pattern. Therefore, for clarity on all contexts of the issue, it is necessary to understand the local essence of the processes taking place at the local level and the genealogical content of events from the perspective of all-western Azerbaijan. As stated by I. Bayramov.

To reveal the historical-aesthetic essence of the Turkish cultural system as a whole and to determine the territories inhabited by Turks, the processes of origin, change, and arrival of the main carriers in its various streams should be studied in depth. If any direction is not investigated within an objective historical-geographical context, it is impossible to achieve a real result. (Bayramov, 2005, p. 3).

Figurative thinking plays an exceptional role in clarifying both the general course of the process and the attitudes to events in different time intervals. The conquerors proposed a concept aimed at destroying the ethnic system. First of all, the policy of resettling Armenians in Western Azerbaijan and granting them a special status in these territories, together with their inclusion in the peace agreements concluded at the state level (with Iran and Turkey), was developed as a strategic plan.

In the 20th century, this process entered a new phase and manifested itself more openly, which signaled frightening trends for society. The establishment of the Transcaucasia Seym and the subsequent Armenian Dashnak state in West Azerbaijan, along with the massacres of 1905 and 1917, represented genocide against Azerbaijanis. All these events and the subsequent developments in Iravan, Gyumri, Gafan, Gorus, Hamamli, Goyche, Darelaz, and other areas were aimed at destroying irreplaceable cultural centers and eliminating the material and spiritual heritage of the ethnos.

All these historical events naturally marked the development and subsequent evolution of Azerbaijani literature, which found in letters a way of liberation and/or protest. That way, the goal of this research is to analyze how poetry and literature serve as vital tools for expressing and preserving the historical memory, cultural identity, and experiences of displacement, particularly in the context of Western Azerbaijan. It is also emphasized the importance of artistic expressions in fostering a sense of belonging and continuity, as well as in transmitting cultural values and experiences to future generations.

DEVELOPMENT

Ismayil points out that a republic known today as "Armenia" has been the homeland of the Oghuz Turks since ancient times. Currently, no people of Turkish origin, who were original residents, live in more than fifteen districts of Azerbaijan (Goycha, Zangibasari, Derachichek, Garnibasari, Vedibasari, Darelaz, Sürmeli, Aghbaba, Pambak, Sardarabad, Zangezur, Shamseddin, Garagoyunlu, Dagborchali, Shoreypol).

As can be seen, a deliberate disruption of the socio-political, socio-economic, literary, and cultural architecture of the region was calculated as a strategic plan to undermine its ideological system based on imperial ideology, and the history of this process was planned shortly before the occupation policy of tsarism. All this was prepared by imperial institutions to be implemented through Armenian involvement and to develop possible mechanisms of management for future perspectives. At the level of a large

ethnos, it was calculated to remove all historical troubles, criteria, and standards of nationality. Finally, it became the basis for the formation of migration, homesickness, invasion, and Armenian brutality in the historical memory of society. Tracking these elements in the creativity of Western Azerbaijani poets requires a multi-level approach:

- a) The appearance of the problem's understanding and solution in the political context in poetry;
- b) Understanding of the deliberate realization of ethnogenetic cultural ideas of society in the image of Western Azerbaijan in the artistic sphere;
- c) Conveying the attitude of imperial ideology toward the Turkish people at the national level in a broad aspect;
- d) Historicizing these elements in different contexts and uncovering their essence as a national and historical memory phenomenon;
- e) Inculcating the spirit of returning to the motherland and conveying it to the next generation as a code of existence and freedom;
- f) Preserving the geographical, cultural, social, moral, and historical cultural fund of the ethnic community in the region (West Azerbaijan) as a history lesson;
- g) Transferring memories of cruel events such as emigration, homesickness, occupation, and Armenian brutality to future generations through the image of West Azerbaijan and promoting their use for the realization of national self-organization.

Migration, homesickness, and Armenian brutality are brought into literary texts in different contexts and become the main themes of literature in the works of Ashiq Alasgar, Choban Mohammad, Mirza Baylar, Poet Bashir, Ashiq Najaf, Poet Aydin, Poet Hashim, Hasan Mirza, Hidayat, Ali Vakili, Mahira Nagygiz, Ismikhani Didargi, Eldar Ismayil, Zahid Aziz, Avtandil Aghbaba, Musa Urud, Vahid Aziz, Algayit, Zaki Islam, Majnun Goyceli, Nazim Ibrahimoglu, Tarlan Goycali, Ibrahim Kochku, Ahmed Vedili, Ramiz Heydar, Khidir Alovlu, Bilal Ansar, Parvana Zangazurlu, Khasay Goyceli, Abulfat Shishgayali, Vidadi Darelayazli, Zaur Vedili, Agil Iman of Galandar Goychali and dozens of others. Certainly, this process is not limited to the creativity of those specialists who lived and created in Western Azerbaijan and were witnesses to those events.

The talented artist of the literary environment of Western Azerbaijan, poet, doctor of philology, professor Mahira Naghigizi, paying attention to the essence of these historical pains in the form of ethnic-national oppression, shows special sensitivity toward the genealogical content of what happened and emphasizes that the atrocities committed by Armenians against our people in the last two hundred years are engraved in black letters in our history. During

this period, our native compatriots were forcibly expelled from their ancestral lands by Armenians, and the geographical area of our country decreased significantly. "The Armenian aggressors have been operating against Azerbaijan for two centuries under the claim of 'Greater Armenia,' purposefully removing our compatriots from their homelands with ancient history and trying to prove these lands as their territory" (Nagigizi, 2013, pp. 13–14).

All this reveals the aggressive nature of the Armenians and their intention to destroy the material and spiritual space of a large ethnos. The Western Azerbaijan phenomenon of national freedom, damaged village by village, neighborhood by neighborhood, and geographic region by region in its historical culture, is implemented in a coordinated and step-by-step manner by the empire. Poetry, and the oral and written branches of literature in general, take the path of reviving them with all their postulates at the level of speech labels.

I did not yield to the enemy,

I did not bow to the enemy.

I sacrificed my life

To my Motherland, my two eyes

(Nagigizi, 2011, p. 338).

The textual information draws attention to the essence of the country, everything related to it, and the sanctity of the country, which manifests itself at a basic level in terms of verses and interlinear semanticization comprehensively. Lexical-semantic parallelism brings forward the image of the homeland as a code through the lens of both author and reality. The typological comparisons made throughout the verse focus on one example in the person of the author. The content of the phrase "I sacrificed my life to my Motherland, my two eyes" draws the ethnocosmic formula of ethnic identity with speech etiquette as an epicentric code of meaning.

In the increasingly complex panorama of socio-political processes, the energetic memory formula of Western Azerbaijan material is formed by its ability to manifest itself in the cycle of creative thought in terms of country, homeland, and displacement. As Y. Garayev shows:

Everyone left Goyche. But the mountains and the sky continue to guard Goyche. I want to add to their list a mournful, wailing poetry dedicated to Goyche, written under those skies and above those mountains. It seems to me that Jabbar's paintings caused painting to remember Goyche, and Eldar's poems caused poetry to maintain its loyalty to Goyche. In my opinion, in terms of saving Goyche, poetry will also cope with the biggest task. The way back

to Goyche will pass through folklore. Like the legend of Icarus, Goyche's conquest of space and sky started from folklore, and it seems to me that Goyche's re-conquest by the Turkish world will be realized through Goyche folklore and great poetry dedicated to Goyche. (Garayev, 2002, p. 14).

Prominent theoretician and thinker Y. Garayev, using the example of Goyche, considers it necessary to restore the broken ethnocosm at the level of Western Azerbaijan and to revive this system paradigmatically with all components of artistic thought from historical memory codes. Pembak, Sardarabad, Zangezur, Shamseddin, Garagoyunlu, Dagborchali, Şoreyel, Zangibasar, Derachichek, Garnibasar, Vedibasar, Surmeli, Aghbaba, Darelayaz, and other Turkish lands connected to the originality of historical-philosophical and artistic-aesthetic understanding take their place in the poetry of Western Azerbaijan poets.

In general, migration, homesickness, invasion motifs, and Armenian brutality have become the leading themes in the works of specialists whose origins are from Western Azerbaijan, from the beginning of the events to subsequent periods. It should also be noted that the general picture of the events and the loss of a great cultural center like Western Azerbaijan are manifested not only in the creativity of the artists from that environment but have become the subject of artistic thinking throughout Azerbaijan. When we include examples written in the literature of Turkic peoples, the essence grows even more significant. The oral and written branches of literature bring up these experiences, the pains of history, and the political actions of imperial ideology against Turkish communities. The expression of events in the text phenomenon occurs at the syntagmatic level, and the revitalization of speech genres with high expressive intelligence also works within it as a program (Mirza, 2002, p. 23) writes:

Your longing destroys the palace of life,
Your longing sheds bloody tears from my eyes,
Your longing twists my waist.
Hair turned white with longing, Deraleaz!
My back is an arrow from you longing, Darelaz!

As can be seen, the image expressed by the literary text presents the attitude of the well-known public figure, professor H. Mirza, as a citizen at the national level, beyond the individual context. The content covered by the ethnoenergetic code from the perspective of Western Azerbaijan's cultural fund is not limited only to recent events; it includes everything from the archaic thinking of society to the present day. Homeland, homesickness,

enemy occupation, the destructive concept in imperial politics, and the Armenian model clarify the essence of the literary process in all its aspects.

In general, the topic in Azerbaijani literary writing is a national issue, where the systematic preservation of unique cultural codes from historical memory and the inculcation of the spirit of struggle for national identity manifests itself more perfectly in the context of current events. For example, as T. Yusif shows, Sarraf Shiruyyan, one of the talented artists of the environment, wrote several voluminous poems of this type: "The country called you a son," "Son of fire in fire," "The brave," "Life after death," "Worse than death," "75 wounds," and "Iron Yelmar."

Each of these works by Sarraf Shiruyya is an expression with real facts of the bloody pains, traces, and disgusting machinations caused by Armenian separatism and brutality in the fate of the Azerbaijani people, and the heroic saga of our sons and daughters who fought for the Motherland and Land, sacrificing their lives. Shiruyya's poems 'Mount Logman,' 'Mother Land,' and 'What a beautiful Goycha' are among the works that confirm his wide range of poetic possibilities. (Yusif, 2015, p. 13).

The mysterious nature of the region, the rich lifestyle of the people, the culture of settlement, the life philosophy of society, the heroic struggle, the events and stories that occurred in separate geographical areas, and the appeals addressed to society are important in all their aspects.

If you don't guard your homeland, by being awake
If you are not a weapon to silence your enemy,
If you have not supported nation in a difficult time,
Why should your nation consider you as a son?
If you have not given a hand the poor,
If you didn't bend your neck when a flower turned yellow,
If you haven't planted a single tree and a single flower,
Why should you go to that garden, that garden?
(Shiruya, 2015, p. 121)

What Western Azerbaijani writers express at the level of the literary environment, with all their postulates, puts forward the events of the era based on popular imagination. The historical memory and general harmony of the literary-cultural environment include the uniqueness consolidated in the typical picture of ethnic color, emerging from people's lives at all levels. This does not only encompass what happened throughout the twentieth century but has become normative as the creative thought of the whole circle itself. The above poetic example also aims to

carry forward events with their inter-situational and intra-situational landscape as typical facts.

First situation:

- a) To guard and protect the homeland;
- b) To silence the enemy and give a worthy response to those who crave to invade our lands;
- c) To support the community in difficult times as a symbol of citizenship and patriotism;
- d) To form the idea of being a worthy son of the country.

Second situation:

- a) Living with humane values (giving a hand to the orphaned and the poor);
- b) Taking care of roses and flowers at the level of spiritual wealth, valuing them;
- c) Taking in the sanctity that comes from the elders, being attached to the thought of building and creating;
- d) Living with high ideals in terms of business and patriotism;
- e) Becoming an example as a citizen.

All this concludes not only by presenting the weight of political processes in terms of emigration, longing for the homeland, and occupation in the complex situations of Western Azerbaijan's literary environment during the nineteenth and twentieth centuries but also expresses serious content by emphasizing its expressive moments. Because people, with their souls, thoughts, and nature, are always connected to historical memory, containing ethnic symbolism as a code and indoctrination related to self-preservation. All living things, by nature, show more sensitivity to the place they mark as their home and absorb it into their soul as an ethnocosm. In people, this situation becomes a reality as a subconscious determination, regardless of location. Goyche, Deraleaz, Iravan, Gyumri, Hallavar, Derachichek, Lori, and others are like that, and it seems they will remain so in the future. On the other side stands lost land, and the seriousness (as well as the inadmissibility) of the issue as a fact of ethnodetermination makes the point all the more important. The image of the fat enemy, the imaginative formula that has existed since Deda Gorgud, manifests itself as a reality phenomenon in new conditions. As Goychali (2016, p. 141) wrote:

Goycha is sorrowful, Goycha is sad,

His heart is full of anguish, his eyes are moist.

The past ages, dressed in robes from blood,

The witness mountains have seen much blood.

Troublesome Goycha,

Every stone and soil is a bloody memory.

This example from Majnun Goychali's poem "Goychali's Sorrow" is written based on concrete facts of historical events and the insidious intention behind them, showing how dangerous the steps were that the enemy decided to take. The artist's poems "Ojagyali," "Ruhlar Uprising," "Nargin Island," "The Beauty of Goyche," "The Window Knocking in the Darkness," "Moaning of Darelaz," "Kamancha," "Courageous and Vile," "Shepherd Garip," and others, with all their chronotopes, try to comprehensively describe the nation-building struggle in the imagination of the ancient Turkish people, the experiences of longing for the homeland, and the horrors the enemy resorted to in order to seize these lands.

Y. Garayev writes:

from infancy to childhood on a magic carpet, from childhood to adolescence on the back of Simurgun and Samandar. The same emblem - a saz image - was drawn on the head of his crib and grave, and a 'saz stone' was placed. Life passed between these two symbols, two images. Therefore, every stone, every monument here is nothing but the petrifying, magical sound and magic of Gopuz's string. The mark left by the lead hoof of the holy, great imam's heavenly horse still remains on the head of Kara Kuzey, on the rock breast. At the top of the 'mighty and trenched' mountains, under the guard of the zeal of the people of halal, trust and faith, Garachukha is still mobilized and prosperous, alert and awake. For the coming scales of punishment and retribution, for the day of reckoning and judgment, it calculates the evil and the forbidden, the sin and the blood without loss and accurately. Although people have left the land, magical skies and mountains continue to guard Goyche. (Garayev, 2000, p. 5).

The cosmic model in epic and lyrical thinking as a whole inculcates the mytho-model of the homeland from archaic memory to the present with the same certainty, raising it to dominance at the level of greatness and Turkishness. These are not only limited to the local level in terms of Goycha; here they sound like a call in the sense of Turkish lands as a whole. From Darbend to Tabriz, from Yerevan to Borchali, from Selma to Maran, from Ardabil, from Akhiska to Kirkuk, a geographical determination is evident. The works of all the above-mentioned poets focus on presenting the sanctity and majesty of abandoned homelands with their magnificence and wide texture at the environmental level:

Bad times have come, the fortunate has changed,

He threw me out of my home, I got old.
 My fortune had become , my population had moved,
 mortal life turned my hair white early
 My district was looted, my property was abandoned,
 My property left to vile enemy
 My eyes have turned yellow, my sadness has increased,
 I have been already old sooner or later
 (Zeynalov, 2006, p. 16)

The environment of Western Azerbaijan, with its entire spiritual world derived from the ancient Oghuz homeland's spiritual values, is based on reflecting past and future events in detail. The artistic thinking that carries old ideas and mythical archetypes of memory into the future through the rhythm of sound, words, and thoughts focuses on recent events, refugees, displacement, and loss of homeland. "My district was looted, my land was abandoned" brings its sorrows to the text as "My glory was left to the cowards" against the background of enemy cruelty. On one hand, this historical event, which took place on various levels, expresses the attachment to the country and environment filled with love for the homeland, and on the other hand, it clarifies the horrors of what happened in terms of Armenian brutality:

Beautiful swallow, fly to the sky, walk, come back,
 Tell me, is it in place, does it exist?
 My ancestral homeland, my native country,
 Tell me, is it in place, does it exist?
 Historical monument is rare pearl,
 It is pearl building in Iravan,
 The "Sky Mosque" of Huseynali Khan,
 Tell me, is it in place, does it exist?
 (Zeynalov, 2006, p. 16).

The information provided by the artistic example shows that Western Azerbaijan, based on various cultural works and homeland expressions, has gained longevity in terms of the story of returning to it as a memory event, and the return has been instilled in generations as a matter of freedom. The "Pottery Pure Aqueduct" in Tashkent, where poet Mammadhuseyin lived, the Stone Gate on the right bank of Goycha Lake, Selim Khan's caravanserai between Garanlik Dera and Darelayaz, the Blue Mosque of Huseyngulu Khan in Yerevan, the tomb of wordsmith Ashiq Ali, Seyid Bayram dome, "Grandfathers' Plain on the Blue Breast," and others take their place in the verse load of the

poem as examples of memory. In the lexical-semantic parallelism, these are deeper than the upper layer and more effective as codes marking ethnic identity. Addressing the swallow, the harbinger of spring, this example marks a history and culture whose genre content, textual paradigm, and age go back to early conceptions.

The ancient tribal way of life, the vibrant cultural circle, the nature filled with the world's mysterious charms, the definite life path from birth to grave, the clichés full of sanctities, and the path to wisdom through fairy tales and legends have their place in artistic thinking as the perfect formula for personality formation. This fascinating cultural circle, full of tales, songs, stories, events, narratives, and epics, appears as an educational school with its own harmony.

The environment of Western Azerbaijan is based on ethnographic memory in all spheres, on the mission of protecting what is in the people's collective consciousness, based on the models established in the ethnic system. The folklore environment of Goyche, which expresses itself with exceptional ability in terms of reflecting all the riches from song to folk ceremonies, from epic to narrative reality, as well as cultural centers like Deraleaz, Derachichek, Garagoyunlu, Irevan, Zangibasara, and Agbaba, are charged with maintaining the same mission in all its detail. This includes events within a two-hundred-year time frame, and these events, which are connected to historical memory, are also part of that defined phase.

In Yusif Agbulaglı's work entitled "Days spent in Agbulaq", he clarifies the richness of that environment and the pains of the destroyed homeland, the longing for the homeland and the fundamental nature of returning there as an event of the self. M. Allahmanlı writes that:

Each topic becomes an important part of his artistic biography, inner-spiritual life. It acts as the determining factor of his fate, his life path, as an active factor of his rich spiritual world. From his important writings, it can be seen that there are many strings connecting him to the land of his birth, to the village. The most memorable stages of his biography are revived in the image of his homeland (Allahmanlı, 2019, pp. 14-15).

In this respect, Y. Agbulaglı, with poems like "Days spent in Agbulak", "My life Goyhcha", "My Goyhe", "Didn't I say I'm a man coming from Goycha", "Iravan", "Borchali, Bashkechid, Sarvan, Garaçöp", "Darband", "Tabriz", "Shorca", "My heart was", "Springs of Agbulag", "Is it frozen", "I would keep my mouth shut with you", "I crossed the road", "Our hands", "I remembered", "You are my dear", "I wish", "You have a nest", "Goycha", and "Big Mountain", brings the motif of longing and migration to his verses as an example of the environment in his poems.

Agbulag is the dearest, most beautiful memory
of my carefree childhood.

What's my wrong, I can't hear

It is the legend of my dream.

Every day I'm alone with my dreams,

I can't forget the dear days.

The mourning ceremony was sorrowful,

Wedding parties were polite

(Agbulagli, 2019, p. 23)

Yusif Agbulagli says that "we have come to a dead-end game, they have cornered us day and night". The perfection of the phonopoetic and morphopoetic system is based on the functional content with the ability to cover everything from the love of the country to longing for the country in the textual information. According to M. Hüseynov:

Love of the motherland, spiritual attachment to the land where he was born and grew up, feelings of emphasis on its nature, love for his people, impressions caused by social and political motives are the sublime, supreme feelings created by Yusif Agbulagli's valuable artistic words. Poems dedicated to his warm nest, his parents' hearth, his exile create a strong renaissance in our memory. The flood of sad thoughts flowing along the path of memories has dominated our existence, it is the sky. In the words and verses, the poet's heart, sensitive to the fate of the country, turns into longing for the homeland, the crying eyes of the pain of statelessness. (Huseynov, 2019, p. 7).

The normative character of motivation tries to revive historical memory, homesickness in all aspects, in terms of what is happening in the current time intervals, on the level of superhumanity and supertemporality. Here, the mountain-plain migrations, people's daily concerns, and the depiction of separate places become the essence of poetry as a goal. More precisely, poetry as the main method of expression prefers to complexly revive the happenings, the idea of the holy homeland of the nobles, the general dynamic picture of imagery. The information provided by place names like Deli dag, Kirkhgiz, Murov, Goshgar, Ararat dag, Soyugbulag, Godek silvi, Shamlig, Baryabad, Cvikhli, Murguz, Garagaya, Amirkheir, etc. is noticeable in a variety of ways, up to the semiotic meaning. The image of Western Azerbaijan as a geographical area complements its folkloric information and also marks the awakening of archaic layers in various approaches.

In the creations of Agh Ashik, Gizilvengli Ali, Poet Almammad, Ashiq Alasgar, Poet Mammadhuseyin, Poet

Algayit, Mirza Beylar, Ashiq Musa, Ashiq Najaf from Tashkent, Novras Iman, Ashiq Asad and dozens of others, mountains, meadows, rural areas, as well as villages, fields, "Kepaz, Murov, Gonur - how many mountains are there" imagery in the image of a village, a neighborhood draws great detail, the formula of the imagination that ethnic identity reveals above the homeland. The Western Azerbaijan poetry environment, which prefers to fully recreate the conflicts that took place from the beginning of the 20th century, the atrocities caused by the Armenian type, merciless massacres, migrations and disasters, prefers to revive the situation with a wide texture and the stylistic determination that comes from the tradition of folk poetry.

I am Zargalam, I don't dice,

My heart is pure, my eyes are not avid.

My day is a dark , I'm in a lot of trouble,

I'm looking for Agababa

(Agbabali, 2006, p. 36).

As can be seen, the textual information and genre content of the poetic example aim to reflect the pains and sufferings of a large population, and it is clearly evident what tragedies the migration marks in the reality and semantic layer. Tahir Ibrahimov, one of the talents cultivated by the Goyche environment, a prominent scientist, mentions the scene of the destruction of the motives of migration, homesickness, and occupation in the context of the environment of material and spiritual matter as an example of what is happening.

Goycha! This dear, this great land is now groaning under the enemy's foot. I constantly hear her crying, moaning, and keeping her eyes on the road. No matter where people from Goycha live in their native Azerbaijan, most of them live with the love of Goyche, longing for Goyche, and the desire to meet Goyche someday. (Ibrahimov, 2016, p. 7).

Let's see some verses by Ibrahimov about Goycha:

I consider Goycha as a great homeland,

My Goycha lake, which I consider a big sea,

I prostrated all day along,

Agam's dome remained in Goyce.

The majestic Mount Dana is our high peak,

Haji Humbat's mountain is our favorite place,

Yerrin way is the dearest of all,

The spring of the Gamish remained in Goyce.

Yunis' battle, Musayb's voice,
 The song and chant of Qasim and Oruj,
 Ali's conversation, epic night,
 The lovers' party stayed in Goyce
 (Ibrahimov, 2016, pp. 230–231)

CONCLUSIONS

The balance between memory, homeland, and displacement in poetry is highly representative of the human condition, serving as a camera into the complex condition of identity, belonging, and loss. Memory serves to bridge the past and present through acts of nostalgia and pain while poets revisit fond memories and traumas associated with the homeland. The homeland is often idealized for identity and heritage yet can be fluid in representing both refuge and conflict, at times disrupted by displacement. In turn, displacement heightens feelings of alienation and longing as people work toward aligning memories with realities. It is within poetry that such tensions meet a medium for negotiation toward healing, resilience, and the pursuit of hybrid identities in connecting universal experiences of loss and belonging. Poets invite the reader into shared reflection with their work, appealing across cultural divides to empathy and understanding.

The examples provided in this work prove the greatness of the literary and cultural environment of Yerevan, the destruction of a great culture and society under the Armenian name, and the destruction of the geographical atlas, rather than being at the level of a tribe. The creative texture of the environment brings them to a paradigmatic view by artistically depicting them against the background of the history and reality in which the ethnos lives, and also reveals the demonstration of a position against it as an event of freedom. The language of stone books, the longing pains of ancient homelands, the old memories of the happy tribe, the unfinished fires of the ancestral hearth, the expectations of children in the hands of the winding roads, etc. guide the overall harmony of the literary and cultural environment with its functional content at different levels. The enumerations in the above verses define the topic problematic of the environment with their variety of meaning and content, ranking of facts, reviving realities in the text phenomenon in the general harmony of events. All this brings to the leading position the paradigmatic picture of the poetry of poets from Western Azerbaijan on the level of migration, homesickness, occupation motive and Armenian brutality, and on the other level, returning to the homeland, giving a worthy response to the enemy, and protecting ethnic integrity as the main goal.

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