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Heydar Aliyev's Literary Policy: Political Reality, Historical Significance, and Determination to Serve National İdeology

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Abstract

This study examines Heydar Aliyev's literary policy and its influence on Azerbaijani literature, national identity, and cultural development. It highlights his efforts to protect writers, promote literary creativity, preserve national heritage, and strengthen national consciousness during the Soviet and independence periods. His contributions significantly shaped Azerbaijan's literary and ideological landscape.

Keywords: Heydar Aliyev, Azerbaijani literature, literary policy, national identity, cultural heritage.

Heydar Aliyev, the leader of the Azerbaijani people, is an extraordinary figure whose life and activities have resonated in every field. The magnitude of Heydar Aliyev's work allows us to speak of his broad-ranging personality and profound influence not only on literature but also on many other processes. Few leaders have seen such a significant political impact on literature, sharing a common ground with it. This brilliant leader, distinguished by his commitment to science, art, education, and culture, unlike other statesmen and political figures in history who have made a name for themselves in these fields, not only showed interest but also became an irreplaceable and tireless propagandist, a selfless servant, and a theorist of our spiritual values. National leader Heydar Aliyev deeply grasped the unique role of literature in the formation, formation, and development of national thought and placed great value on it. From

childhood and youth, he read Azerbaijani literature, including world classics, watched theater and films, and listened to modern and classical, national and secular music. The brilliant leader wasn't content with these examples; he filtered them through his own analytical lens and used them throughout his life and activities. The direction and development of literature has always been a focus of interest for Heydar Aliyev, whether in his youth, during his time in the KGB, the Central Committee, or during his second term in power. Literature shaped his worldview from childhood and adolescence, providing spiritual nourishment for his morality and culture. Personally, I'm someone who loves literature, and I've loved it since my youth, even my childhood, when I first read literary works in school. Today, I can tell you that literature and culture have played a huge role in shaping my personality, my education, my morality, and my spirituality. In high school, I read all the works of Azerbaijani poets and writers with great love, and I haven't forgotten them to this day. I may not have read some of these works since then, but they influenced me so much during those years—in my childhood and youth—that I haven't forgotten them. The words "I read, I didn't forget" aren't just an idea; they influenced me, I benefited from them, received spiritual nourishment, and I've always been deeply involved with literature and culture. (1, p. 413).

The great leader's activities in this field can be explained within the context of his scientific and theoretical legacy. From this perspective, we sought to explore the question of the supreme mission and function of literature within Heydar Aliyev's theoretical legacy. The great leader not only kept the literary process in mind, but also carefully followed its developmental trends and significantly influenced its direction with new ideas and motifs. In a speech delivered during the independence era, the great leader recalled that he never lost sight of the literary process, not only while working in Azerbaijan, but even in Moscow, and even after being removed from political power. He himself stated that he regularly followed the newspaper "Literature and Art." The national leader's unwavering interest in the literary process allows us to consider him a guide and theorist of the literary process. Although he did not write any specific scientific or literary works, every speech of the great leader bears the character of a scholarly work. Heydar Aliyev first established a national ideology and then an independent state. He was the first to define national values from an ideological perspective. His political and ideological ideas, the ideology of an independent state, were expressed in a distinctive style against the backdrop of literature. Heydar Aliyev, in power from 1969 to 1982 during the Soviet era, pursued an oppositional policy aimed at establishing Azerbaijan's independence within a vast empire. This political ideology manifested itself most clearly in the publication of literature that was an expression of this ideology.

It is known that until the 1970s, a theoretical understanding of the literary process was absent in Azerbaijani and Soviet literary criticism in general. (2, pp. 5-40) The theoretical problems of the literary process were addressed in the collection "Historical and Literary Process. Problems and Working Methods," published in Leningrad in 1974. (3) Based on the resolution of the Central Committee of the Communist Party of the Soviet Union, "On Literary and Art Criticism," etc., theoretical ideas were put forward that diminished the role of national literatures in the literary process, emphasized the position of Soviet literature, and detached it from social and historical processes. Even during this period, Heydar Aliyev was more interested in how literary and artistic thought reflected society, and how social thought reflected the history of the people. It is possible to divide the great leader's perspective on the literary process into two periods:

1. The Soviet period, 1970-1980s;

2. The period of independence - 1990s.

The second stage appears as a continuation of the first and an integral part of it. The national leader divides his relations with writers and the literary process into three phases: "The first stage is the period when I governed Azerbaijan and, as the president of Azerbaijan, participated in the congress activities (the V, VI, and VII congresses of the Writers' Union - S.M.). The second stage is my brief participation

in the activities of your congress in 1991. You may recall that I was not on duty at that time, but you invited me to your congress. The third stage is the current stage, the congresses we organized under the conditions of Azerbaijan's independence and freedom, and my participation therein" (1, p. 414).

His literary policy during the Soviet period also confirms that the groundwork was being laid for the period of independence. During the Soviet era, artists were offered roles that laid the groundwork for a national ideology, protecting and safeguarding the people from the threat of destruction and dehumanization, and their protective missions were deliberately designed. It is no coincidence that Heydar Aliyev, in an interview he gave after independence, addressed this issue, saying: "The greatest service our literature has rendered to our people is that our poets and writers have always striven to awaken national sentiments in Azerbaijan, among our people, and within our nation through their works. The process of national consciousness, national awakening, and revival for our people passes, above all, through literature" (1, p. 435). The profound methodological and scientific significance of these ideas lies in their ability to illuminate 20th-century literary history from a new perspective. We can say with certainty that no one before Heydar Aliyev had evaluated Azerbaijani literature through this prism. Such faith in the power of literature was a unique assessment of the great leader. Literature has always been an integral part of Heydar Aliyev's "understanding of national policy." The period (1960-1980) when Heydar Aliyev developed and implemented his understanding of national policy is called the golden age of our literary and cultural wealth (4, p. 34).

Appreciating the contribution of Azerbaijani literature to our history, philosophical, and scientific thought, the general leader addressed literary history and the literary process as a whole. Professor Tarlan Novruzov, author of "Heydar Aliyev and the Issues of Azerbaijani Literature," wrote: "This is how Heydar Aliyev established the exceptional place of literature in the socio-ideological structure of modern society" (5, p. 73).

Of course, literature was taught and encouraged during the period of totalitarian socialism. However, despite many years of studying the literary process, it was impossible to explain the contradictions of the era we lived in. The main problem was that during that period, literature, like other areas of material and spiritual life, was deformed, lost its relative independence, and became a propagandist for political influences from above. Instead of reflecting actual literary relations, literary criticism was forced to interpret these relations according to one's own will. During that period, voluminous works on internationalism were written in our country. However, instead of conducting research in this area, especially examining literary issues, our "experts" were praising the triumph of friendship between nations. It is an undeniable historical fact that during the years of Soviet rule, we achieved success, our people became educated, the cultural level rose, the great Azerbaijani science was formed, and the national culture of our republic reached high levels. However, all of this was achieved on the condition that the guiding and directing role of communist ideology was accepted. For it would have been impossible to think otherwise. "Returning to ancestral roots and generating independent ideas about national and moral values was strictly forbidden" (6, pp. 293-294). However, with Heydar Aliyev's rise to leadership in the Soviet political hierarchy, national self-awareness strengthened and, overcoming all obstacles, paved the way for independent thought" (7, p. 365).

Thanks to the wealthy leader's extraordinary organizational skills and great political skill, a real turning point occurred in the literary process in the late 1960s and 1970s, changing the perspective of literary criticism on literary works that had been harshly met and subjected to harsh criticism. The emergence of the so-called literary generation of the 1960s was, on the one hand, a necessity of the literary process, and, on the other, a matter of creating conditions for this generation's creativity. Even then, as chairman of the State Security Committee, Heydar Aliyev's role in preventing campaigns against Azerbaijani intellectuals, writers, and poets within this institution and maintaining a tolerant attitude is undeniable. Recalling this period during the years of independence, the national leader recalled how unfairly he had suffered, saying, "The critical attitude towards the poems of Rasul Rıza, Anar, Ali Kerim, Fikret Goja,

and others, which posed an obstacle to writers, was the critical attitude towards them." The harsh attacks on his works and the harsh accusations that he portrayed life in an ambiguous way were softened and eliminated by the great leader.

The end of the 1960s marked the beginning of a new era of globalization, not only in the former USSR but also in the world at large. Radical changes in the political, economic, scientific, and literary worlds led to the emergence of national thought and self-awareness in the great hegemonic Soviet Empire and in Azerbaijan. By "literature of the 1960s," we do not only refer to the generation that emerged in the literary world in the 1960s. We mean the transformation and renewal that took place in literature during these years. Representatives of previous generations also participated in this renewed literary process. However, since strict requirements were not imposed, the main burden fell on the new generation. Thanks to the role assigned to them, the previous generations (the 1960s) were able to achieve what they desired. They could write on the subject as they pleased. Of course, this was achieved through the formation of a scientific and literary environment. In other words, "Azerbaijan's influence within the Union reached an unprecedented level, leading to the emergence of the Azerbaijan phenomenon." Azerbaijanis began to speak with pride about themselves, their culture, and their history. This rise in national self-awareness could not but accelerate the emergence of new names, talents, and abilities in various fields" (8, p. 130).

In these years, a new stage began in the development of Azerbaijani literature and culture. The glorification of socialist ideas was replaced by the glorification of national ideas. Works were written and films were made that artistically reflected the glorious history of our people. The emergence of the people's feelings of self-reflection and self-awareness was clearly manifested in literature and culture. These facts served against the Soviet ideology and communist regime. In other words, "Heydar Aliyev was no longer content with dazzling Moscow with certain tactical goals, he was trying to do great things for the nation to which he belonged - to implement his strategic plans. One of these plans, perhaps the first, was to introduce the people to themselves, to restore their normal ethno-cultural life" (9, p.133.)

Instead of outdated, faded literary examples, works that were rooted in a new atmosphere and carried new thoughts and ideas were published, but these examples were met with protest by the cardinals of literature. It is known that in each era, representatives of literary works condemn the injustices and negative aspects of the society in which they live, and promote the right path and goodness in their works. Such artists are called dissidents (in Latin, it means someone who thinks differently, has a different opinion), and the works they create are examples of dissident literature. In our centuries-old literature, from Mahsati Ganjavi to the present day, there are examples of dissidents that reflect the motives of protest against the society in which they live and the dominant ideologies of their time in Azerbaijani literature. Afzaladdin Khagani, Nizami Ganjavi, Qivami Mutarrizi, Imaddadin Nasimi, Mahammad Fuzuli, Molla Panah Vagif, etc. artists have taken a dissident position in their creative works. Our writers demonstrated a more active position in the 19th-20th centuries, sharply condemning and criticizing the unjust policies of tsarism and the Soviet government against our people.

The dissident movement was associated with religion in the Middle Ages and emerged in Western Europe. In the 16th-18th centuries, it was widespread in England, France, and Poland. In the former USSR, statesmen and intellectuals who opposed socialism and the Stalin regime were considered dissidents. The Soviet lifestyle of the 20th century led many intellectuals to adopt this position. In the first half of the 20th century, the creators of Azerbaijani dissident literature were persecuted, and they became victims of the harsh repression of 1937. Later, such persecutions subsided somewhat. Dissent was considered another storm of the 1937s. In 1956, dissident literature was formed on the basis of those who opposed negative situations, and for the first time entered the dictionary of the peoples of the USSR in 1970. This was a form of struggle that resulted in the release of Russian poets sentenced to 7 years in prison. Dissident ideas in Azerbaijani literature were expressed both in an allegorical manner and in a direct sense.

Throughout his career, national leader Heydar Aliyev treated writers with respect, protected them from persecution, and did not allow literary and cultural figures to be labeled as "dissidents." During the 1960s and 1970s, no writer in Azerbaijan was considered a dissident, and their works were not banned. In other words, "Heydar Aliyev did not allow the events of the 1930s to be repeated in the second half of the 20th century" (10, p. 4).

The term "dissident" was first used by Heydar Aliyev on May 14, 1995. The national leader, who considered himself the greatest dissident, repeatedly addressed this issue in his reports and speeches, stating that there were no dissidents in Azerbaijan because we were not looking for them. However, Bakhtiyar Vahabzade, Khalil Riza, Anar, Elchi, and others, who were seen as harbingers of evil in society, could have been considered dissidents and punished for their innovations, national fanaticism, and voices of protest against injustice. Acting on the principle that "We are looking for talent, not dissidents," the brilliant leader showed interest and care for artists. Representatives of the literary generation of the '60s, discussing this issue, acknowledged that the presence of a patron like Heydar Aliyev paved the way for the emergence of a new literary generation and its recognition throughout the Union. While artists fled many republics of the former USSR at the time, dissidents in Azerbaijan remained in their homeland, believing they would escape the threat of extinction. Works advocating national liberation ideas were not imported to Azerbaijan from abroad; they were written and published within the republic thanks to the favorable conditions created by the brilliant leader. Writing was not easy because it contradicted the stereotypes of Soviet ideology, reflected the realities of life as they were, and exposed and presented negative aspects to society. Those who went beyond these boundaries were considered dissidents. No writer in Azerbaijani literature received this title, and their works were not banned. From this perspective, the issue of dissent in our literature is not clearly addressed. Many writers deny the existence of dissent in Azerbaijan. This period was marked by the publication of "dissident" materials in the Baku press, seen as examples of active citizenship and impossible to publish even in Moscow and Leningrad magazines. Heydar Aliyev protected the authors of these articles from all sorts of attacks and assassinations. For this reason, he was called "the fearless man who protects dissidents" (11, p. 56). It is no coincidence that there was no "dissident literature lying dormant" in Azerbaijan at that time. Providing suitable conditions for writers to create works with a national spirit, dedicated to our historical past and present, without any restrictions, was no easy task. This can be considered both a manifestation of the special attention and care given to young poets and writers and, above all, a reflection of Heydar Aliyev's literary and political endeavors in concrete works. The same can be said for works with a national spirit in other areas of culture and art, such as cinema, painting, and music. In this context, examples of cinematic art such as "Investigation," "In a City in the South," and "Stars Do Not Fade" are typical (12, p. 191). Heydar Aliyev, who was closely acquainted with the creativity of the so-called "60s" literary generation of that period and followed the magazines "Gobustan," "Ulduz," and "Azerbaijan," saw the forms of expression of our national identity hidden within the deep layers of these literary examples. He sensed the existence of a process of self-awareness and self-reflection, and saw this as an incentive for our future lives. The most vivid examples of literary works, free from the clichés of the Soviet era and rooted in the national atmosphere, did not disturb him like a fanatic Marxist-Leninist; on the contrary, they led him to delve into their essence, to consider their usefulness to the people and society, and to grant "creative freedom" to literary figures and artists. The writer Anar noted the following on this subject: "Heydar Aliyev preferred to extinguish potential conflicts while they were still smoldering, without allowing writers to be drawn into rebellion and open conflict with the system" (13, p. 211).

Speaking on this issue, the national leader noted: “If we were to look for dissidents in Azerbaijan in the 1960s and 1970s, there were many. The greatest dissident was Bakhtiyar Vahabzadeh. I even remember the issue of his arrest being raised when I worked at the Ministry of Security. Or Khalil Riza was one of the greatest dissidents. Because his works, including Bakhtiyar Vahabzadeh's, spoke the truth. However,

this truth contradicted the communist ideology of the time, and therefore they were dissidents. But we protected and hid Khalil Riza. Or let's take Anar. He was also a dissident. For example, the founding of the Gobustan magazine and the works published in its pages undoubtedly had a dissident character. (1, p. 438).

From the late 1960s onward, the renewal process of the former Soviet society also affected literature. Thanks to his special interest and unique service, during his work in the KGB and the Central Committee, many writers and poets were appointed to the ranks of the Soviet Union. Protection from persecution and danger led to the broad creative possibilities of the literary generation known as the "60s." Therefore, literature, like all other areas of socio-political life, experienced its most brilliant period in the 1970s. The innovations of this period were first recognized by party leader Heydar Aliyev and assumed special significance. The formulation of the problem of humanity and time, the artistic reflection of reality from the perspective of modernity, were Haydar Aliyev's conclusions about Azerbaijani literature. His understanding of the literary process was a literary policy with clear objectives, far removed from statistical literary-political essence. Consequently, Haydar Aliyev's new political thought had a profound and positive impact on the literary process and played a significant role in the development of national consciousness and the idea of a national state. He also aimed to increase the authority of literary figures in society. Thanks to these extraordinary services, when the liberation movement began in Azerbaijan, literary figures were at the forefront of it.

When asked, "Who did you consider oppositionists during the Soviet era?", Haydar Aliyev replied, "No one, because they were not there." "We weren't just looking for them," he replied.

Some authors also claim that the people's poet Bakhtiyar Vahabzadeh was artificially made a dissident by the administration, that he didn't stand in solidarity with his fellow students Gülhüseyn Hüseyinoğlu and Cengiz Mustafayev while studying at the BSU (if he was against the regime—the Soviet state—why wasn't he with them then?), that Samad Vurgun also signed the accusations against the arrested students, that Bakhtiyar Vahabzadeh wrote a monograph about Samad Vurgun, etc.; these are absurd ideas (14). This idea stems from the fact that dissent is a label of the KGB in Russia and manifested itself during the transition period. Its emergence among influential individuals served the interests of the KGB, meaning we have similar situations here, and we are fighting against them (11, p. 73). According to this idea, if Bakhtiyar Vahabzadeh wrote the poem "Gulustan" "in Latin," even if he was accused of the poem, his works were not. After its publication and dismissal, How was it possible that the poet was later awarded honorary titles and elected three times to the Supreme Soviet of the USSR – as a deputy – based on the memoirs of the commander of the Baku Darnagul "1" (14) that the poet was symbolically punished for "Gülüstan" and his name was added to the list of those imprisoned. In our opinion, these facts can only be expressed more accurately after examining the materials in the KGB archives. However, even if the latter is true, it confirms the idea that the people's poet Bakhtiyar Vahabzadeh was not a "dissident" serving the regime, but one of the Azerbaijani intellectuals protected by Heydar Aliyev, the great son of Azerbaijan. It was precisely through this method that the Central Intelligence Agency managed to divert attention from the destruction of literary figures. The poet himself, speaking on this subject, stated that he could not explain the dangers looming over him.

In 1998, President Heydar Aliyev tasked Eldar Hasanov, then Prosecutor General of Azerbaijan, with delivering a speech on the 80th anniversary of the KGB. Familiar with KGB archival documents, Eldar Hasanov became interested in the work of Bakhtiyar Vahabzade. The author put it this way in his book "On a Latin Island in the Slavic Sea (10 Years of Life)": "While reviewing the materials, I learned that in 1967, the headquarters of the USSR's KGB ordered the arrest of Bakhtiyar Vahabzadeh for "subversive activities" (this was precisely how the poet's pan-Turkist beliefs, reflected in his poem "Gülüstan," were labeled). Moscow saw a threat posed by the Turkish factor. However, the Azerbaijani KGB did not arrest the poet, and subsequently a new request was sent from Moscow: Why is Bakhtiyar Vahabzadeh still at large? In this document, I saw a note from Heydar Aliyev and a document signed by

his own hand. The gist of the note, the document, and the response sent to the USSR's KGB was that the situation had been carefully analyzed and that Bakhtiyar Vahabzadeh's arrest was inappropriate, firstly, because it could create unrest among the poet's beloved youth and students, and secondly, because it would alienate the intellectuals from the party, which could destabilize the situation in the republic. Moscow, He listened to Heydar Aliyev's views and thus left Bakhtiyar Vahabzadeh alone for a time... (15).

Later, in a speech on the occasion of the 80th anniversary of the Ministry of National Security, the great leader recalled these events and stated that he had been directly involved in them. This was the service of a national patriot who revitalized the KGB with national cadres, who did not act on the idea of "dissidents" serving the regime and who sought to destroy national intellectuals, who loved his people and nation, admired their literature, and sought to awaken his nation's national sentiments.

In 1982, Heydar Aliyev undertook a great mission: to bring back the body of Hüseyin Javid, one of the poets declared a traitor by the Stalinist regime in 1937, arrested, exiled, and frozen. Death in cold Siberia, a return to his homeland from distant Siberia. The return of Hüseyin Javid's body was the return of Turkism and Turanism to Azerbaijan. The repatriation of the poet's remains from Siberia, where he was buried, to his homeland, his burial in his birthplace of Nakhchivan, and the construction of a mausoleum over his grave are no coincidences; they were born out of this great leader's love for his homeland and literature. The repatriation of Husayn Javid's remains from distant Siberia in 1982 and their burial in his homeland of Nakhchivan, and the construction of the magnificent mausoleum where the Javidids lie together today, are a testament to the great leader Heydar Aliyev's great heroism, unparalleled courage, and his historical respect not only for Javid but also for Azerbaijani literature and artistic and social thought in general. Prominent literary critic and researcher of Husayn Javid's legacy, Rafael Huseynov, remarked at the opening ceremony of Javid's mausoleum: "It was not enough to realize this dream, this desire, to occupy the first seat of Azerbaijan, to become president. This required a strong sense of citizenship." This supreme sense of citizenship was in Heydar Aliyev; he realized this dream, this action" (16, p. 47).

The fact that such a step was taken at the sharp end of the imperial sword and was implemented as a result of the initiative and efforts of the republican leadership was a result of both the strengthening of national sentiment and the national leader's belief in the futility and disaster of the Soviet regime. It is no coincidence that Western scholars have referred to the period during which Heydar Aliyev ruled the republic as a "golden age" (17, p. 179).

Considering the above, we would like to emphasize that the facts we have listed demonstrate the immense role played by the distinguished statesman Heydar Aliyev in the history of our people. The special interest and sensitive attitude he has repeatedly shown towards our literature is not merely an attempt to preserve national and spiritual richness. This special interest is, rather, a manifestation of his desire to rely on history in today's national state-building efforts, to strengthen civic sentiment, love for nation, state, and homeland, and to lay a stronger and deeper foundation for the future. Literature has proven itself as an integral part of the national leader's policy to ensure that our people and our independent state secure a worthy place in the global economic and political system. However, Heydar Aliyev's role in the development of literature and literary criticism is irreplaceable and undeniable. In a globalizing world, in the struggle for national wisdom and worldviews under the guise of cultural integration, the destruction of nations with weak cultural and literary levels is inevitable. From this perspective, the development of our literature has served to prevent this national threat. The concept of literature, founded in the 1960s of the 20th century, was implemented with great success both during the Soviet era and during the years of independence. The foundations of national independence were laid during the Soviet era, and a deliberate literary policy was pursued. The literary policy planned in the early stages of the great leader's rule bore fruit during the years of independence and became a key component of the achievements achieved in the fields of national statehood and ideology. As a result of

this policy, literature acquired new meanings in values such as historical memory, patriotism, and national unity. Most importantly, it became the national face of the Azerbaijani people, who were establishing their own life and national statehood. When Azerbaijan is mentioned globally, not only oil but also the "Book of Dede Korkut," Nizami, Fuzuli, the art of ashigh, mugham, and so on come to mind. All these are the fruits of the great leader's systematic literary policy. From the earliest years of his leadership of the Azerbaijani state, Heydar Aliyev was directly concerned with the literary, socio-political, and ideological issues of our literature. Over a century, a period not considered particularly long in history, the great statesman truly accomplished the following:

– By showering great praise on literature, its creative power, its influence, and its role in the history of the people, Heydar Aliyev strengthened the sense of national awakening among intellectuals, ensuring the disclosure and preservation of the people's national and spiritual values and the formation and development of national self-awareness.

– To prove to the literary community that the humanitarian sphere is no less important than other fields, the great leader made the study and development of our literary and cultural heritage a fundamental component of his activities, prioritizing the study, research, and promotion of the people's national history and literature. He fostered a national and indigenous attitude towards the heritage of classical literature, ensuring the promotion of our classics globally. He introduced the name Azerbaijan, Azerbaijani culture, and literature to the world; – He consistently prioritized the celebration of the anniversaries of scientists and cultural figures, reminding them that the graves of artists buried outside Azerbaijan are a spiritual treasure of the Azerbaijani people and striving to preserve them. He ensured that Hüseyin Javid's grave was brought to his homeland, Nakhchivan, and erected in a worthy mausoleum;

– He commemorated the anniversaries of literary figures and exemplars whose belonging to the Azerbaijani people had been questioned under various pretexts, leading to unnecessary and unjustified polemics, thus dispelling baseless and dubious notions – Nizami Ganjavi, Muhammed Fuzuli, "Kitab-ı Dede Korkut";

– He remained at the forefront of literary criticism by regularly attending Writers' Union congresses, meeting with writers and poets, participating in literary anniversaries, and delivering scheduled speeches. This brilliant leader not only monitored the literary process but also closely followed its developments, significantly influencing its direction with new ideas and motifs. He prioritized publishing and printing to foster the rise of new literary forces, ensuring freedom of the press and eliminating censorship in this area. He created the conditions for literary collections such as "Azerbaijan," "Gobustan," and "Ulduz" to publish free and liberal literary examples;

The great leader evaluated all literary examples from the perspective of national interests and the ideology of Azerbaijanism, placing great importance on the creation of literary works based on national principles and reflecting national memory. He emphasized the creation of works embodying the ideology of Azerbaijanism, differing from the principles of socialist realism that had developed over decades. He introduced new approaches to literary criticism and literary studies, introducing a new way of thinking to this field.

— Upon returning to power, at the insistent request of the people, he put an end to the decline in literary studies and folklore studies and created the conditions for the revival of scientific research. Through his life and activities, and through his literary policy, he preserved the people's genetic memory and prevented threats that arose in this direction through literature.

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