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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**FORMATION AND DEVELOPMENT THE NOVEL
GENRE IN 19th CENTURY TURKISH LITERATURE**

Speciality: 5717.01-Turkish literature

Field of science: Philology

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GENERAL CHARACTERISTICS OF THE STUDY

Relevance and development of the topic. There are two main scientific views on the formation and historical development of the novel in Turkish literary and aesthetic thought. The vast majority of literary critics believe that the emergence of prose and the formation of the main genres of this epic genre, the story ("long story") and the novel in Turkey, in other words, the beginning of the historical development of the second half of the XIX century. The only controversial point among the supporters of this idea is the question of which of the works published in the period was the first novel in Turkish literature.

The second point of view is that prose and its genres existed in the classical Turkish literature of the XIII-XVIII centuries, and a number of verse and mansur epics, masnavi are examples of early novels. Proponents of this view believe that the absence of analogies of divan prose works in Western literature cannot be a basis for concluding that there are no prose genres in classical Turkish literature.

The main factor determining the relevance of the topic involved in scientific research is the need to study the rational elements of each of the above two directions in the light of modern literature and humanitarian thought and identify the leading components and components involved in the formation and development of the Turkish novel. The conceptual conclusion that we try to substantiate in the dissertation with reference to concrete facts and examples of novels is that in the XIII-XVIII centuries Turkish divan literature as an epic type has prose and its unique genres. It is true that there are no works in this prose in the modern sense that have social reality, aesthetic content, logical sequence of events and images, exhaustive plot line and composition, artistic conflict, and the dynamic development of literary heroes.

However, a number of examples of classical Turkish prose, such as the autobiography, travelogue, embassy, literary treatise, letter, as well as epic verse-mansur epos and masnavi as a whole formed under the strong influence of a new type of Turkish prose, including European literature. Traditional literary and artistic sources

that take part in the formation of the genre and give impetus to its further development should be considered.

In our opinion, all the above makes it relevant and necessary to study the history of the formation of the Turkish novel, its theoretical issues and artistic features, the place of the novel in the literary life of Turkey in the XIX century, the role of each of the famous writers in this field.

On the other hand, against the background of the Ottoman Empire's attempts to integrate into Europe, reforms in all spheres: economic, social, political, scientific and cultural, fell in the 19th century, one of the most important periods in Turkish history.¹ The so-called "constitutional period" (the period of elected parliament in the system of government) is the most turbulent period in Turkish political life. This period also saw significant changes in cultural and social life (the opening of new schools, the publication of quality, relevant facts and news, the construction of theaters and the staging of plays similar to European literature). The new period of Turkish history, which began in the mid-19th century, brought journalism that could explain and explain its essence to the public, new literature that could be presented to a wide readership, artistic genres, colorful themes and literary styles. One of the factors determining the relevance of the dissertation is the need to comment on the Turkish novel of the XIX century and its forms, the theoretical and aesthetic problems of the language when a new type of novel genre was developed and formed.

The stage of historical development of Turkish literature in the 19th century, especially in the second half of the century, is the most important period in terms of both form and idea-content. This time period is, in part, the richest stage of Turkish poetry, prose, dramaturgy and journalism in terms of a completely new, literary-ideological pluralism of thought.

During this period, not only in Turkish literature, but also in Turkish-Islamic culture in general, a serious transformation took

¹ X.Abdullayeva. Qərb meyilli türk nəsrinə haqqında AMEA akad.Z.M.Bünyadov adına Şərqləşmə İnstitutu. Şərqləşmə filologiyası məsələləri. Bakı: 2016,s.387-403

place on the basis of the interaction of internal and external factors. This event was more pronounced in the novel genre than in other genres of literature. Leading literary figures of the time could express the origin of existing socio-political, social, cultural and spiritual problems and their solutions in the example of the novel genre. The contribution of the novel genre to the development of national prose and national literature as a whole is invaluable.

New genres of prose, novels, as well as dramatic genres, completely different from the classic Turkish divan prose, based on Western culture and humanitarian thinking, were formed and gave the first successful examples. On the one hand, the first examples of new European-type prose works - Shamsaddin Sami, Ahmad Midhad Efendi, Sami Pashazadeh Sezai's stories and novels, Ibrahim Shinasi's first play and journalistic writings, Ziya Pasha's fiction essays and articles, etc. was being printed. On the other hand, Namig Kamal's novels and plays, where enlightenment ideas and critical realist ideas are synthesized with romantic artistic aesthetics, short stories, short stories and novels by Ahmad Midhat Efendi, Recaizadeh Mahmud Akram and Fatma Aliya, plays by Abdulhaq Hamid Tarhan, literary works were written.

The novel, which lived the first stage of its historical development in the XVI-XVII centuries, entered the period of perfection in the XIX century in Europe, especially in French and Russian literature. In Turkish literature, a new type of novel genre was emerging, forming a new variety of content and form, and giving its first national examples. In other words, the novel genre, which reached its peak of development in the West in the 19th century, entered Turkish literature as a major literary and cultural event in the second half of that century. Thus, new types of prose genres, especially novels, entered the stage of self-affirmation in the Ottoman literary environment in the second half of the 19th century. enriched, the first national realist Turkish novels and forms of this genre such as historical novel, adventure novel, psychological novel, satirical novel began to appear. Thus, the modern pro-Western Turkish novel, formed in the second half of the 19th century, has been a rich source of experience for the creativity of novelists in the

later stages of historical development of Turkish literature since the first decades of the 20th century.

As mentioned above, there are conflicting views in Turkish literary criticism on the question of the existence of prose as a literary genre until the end of the 19th century. Among the Turkic and world Turkologists who accepted the existence of prose, as well as specialists of Turkish literature of the former USSR, the attitude to the genre and forms of this genre, including the novel genre, the language, forms and theoretical-aesthetic problems of its formation was ambiguous.

On the other hand, it has been published in Armenian and Greek letters since the end of the last century in the 50s and 70s of the 19th century, and its form, content of ideas, dynamic development of its images, etc. The publication of several works that did not meet the requirements of the novel genre in terms of novels under the name of novels gave rise to unfounded claims about the national identity of the first examples of this genre in Turkish literature, the time of its emergence and the authors.

Although no systematic research has been conducted on Azerbaijani Turkology and the early period of the novel genre in Turkey as a whole, a number of books, monographs and scientific articles on the history of Turkish literature, new Turkish prose, the lives and works of novelists have been published in Azerbaijan. Well-known specialists of Azerbaijani Turkish literature Akbar Babayev, Aydin Abiyev, Agshin Babayev, Nushaba Arasli, Tofiq Malikli, Jala Aliyeva, Elman Guliyev, Asgar Rasulov, Khuraman Hummatova, Fuzuli Bayat, Maarifa Hajiyeva, Shukufa Gadimova, Allahshukur, Allahshukur were present during the research and writing the dissertation. Eshgana Babayeva, Ramazan Ahmadov, Fatma Dursunova, Ahmad Ahmadov, Gadir Ismayilov, Sadagat Gasimli, Khalida Guliyeva-Qafqazli, Seriya Gundogdu, Barat Osmanova, Emilya Khalilova, Rashid Guliyev, Aydan Khandan, Elmira Mammadova, Hayat Mammadova, Lala Gasimova, Nurlana Mustafayeva, Lamiya Rahimova, Gamar Alkhanova, Turkan Aliyeva, Gulustan Hasanova, Aygun Rustamova, Ulker Samadova and others have taken into account the object and subject of our

research, as well as conceptual views and opinions on issues related to Turkish prose and its genres as a whole, novels by Turkish writers.²

² Abiyev A.M. Türkiyə ədəbiyyatı tarixi. 3 cilddə, II cild (I hissə). Bakı: Bakı Dövlət Universiteti nəşriyyatı, 2007, 280 s.; Türkiyə ədəbiyyatı tarixi. 3 cilddə, II cild (II hissə). Bakı: Bakı Dövlət Universiteti nəşriyyatı, 2007, 279 s.; Tənzimat dövrü Türkiyə ədəbiyyatı. Bakı: Azərənəşr, 2011, 47 s.; Məlikli T. Türkooloji və filoloji problemlər. Bakı: Elm və təhsil, 2017, 500 s.; Меликли Т. Сочинение 1. Истории литературы Турции. Баку: Елм ве техсил, 2016, 545 с.; Бабаев А. А. Очерки современной турецкой литературы. Москва: Восточная литература, 1958, 232 с.; Бабаев А.А. Социальные мотивы в современной турецкой литературе. Баку: Элм, 1982; Rəsulov Ə. Türk sənədli-bədii nəsr. Bakı: Nurlan NPM, 2004, 428 s.; Əhmədov Ə. Rəşad Nurinin romanları. Bakı: Azərənəşr, 1956, 172 s.; Əliyeva J. Çağdaş türk şeirinin poetikası. Bakı: Elm, 2009, 91 s; Quliyev E. Türkiyə türk ədəbiyyatı. (XIX-XX əsrlər). Bakı: 2003; Qasımlı S. Türkiyə ədəbiyyatında yeni hekayəçilik. Bakı: AFPoliqrAF, 2019, 267 s.; Gündoğdu S. Mehmet Akif Ersoy yaradıcılığında ictimai problemlərin bədii təəcəssümü. Bakı: R.M. Kompani, 2012, 228 s.; Mustafayeva N. Səbahəddin Əli nəsrinin poetikası. Bakı: Mütərcim, 2017, 192 s.; Ахмедов Р. С. Литературные процессы в новой турецкой литературе. Баку: Нафта- Пресс, 2002, 208 с.; Məmmədova H. Yaşar Kamal yaradıcılığında folklor motivləri: Fil. üzrə. fəls. dok..dis. avtoref. Bakı: 2010, 29 s. Alxanova Q. Bədii nəsrə qadın xəyanətinin psixoloji motivasiyası // BDU dil və ədəbiyyat beynəlxalq elmi – nəzəri jurnal, 2011, N 1 (77), s. 106-108. Araslı N. N. Nizami və türk ədəbiyyatı. Bakı: Elm, 1980, 205 s. Bayat F. Türk təkkə (təsəvvüf) ədəbiyyatı. Bakı: Elm və təhsil, 2011, 440 s., Babayeva E. Nəci b Fazil Qısakürəyin yaradıcılıq yolu. Bakı: Elm və təhsil, 2013, 196 s., Dursunova F. Ömər Seyfəddinin poetikası: Fil. elm. namiz. dis. avtorefer. Bakı, 2007, 26 s. Hümmətova X. Yunus Əmrə. Bakı: Elm və təhsil, 2012, 240 s. Hacıyeva M. Türk aşığı. Bakı: Elm, 2004, 2017 s. Qədimova Ş. Türk divan ədəbiyyatı, poetik janrlar və bədii sənətlər. Bakı: Elm və Təhsil, 2015, 136 s. Qurbanov A. Əbdülhaq Hamid. Bakı: Elm, 1987, 116 s., Osmanova B. İsmayıl Hikmət Azərbaycan klassik şairləri haqqında // Şərq filologiyası. 1999, N 3, s. 15- 26., Xəndan A. Yəhya Kamal Bəyatlı yaradıcılığında sənətkarlıq xüsusiyyətləri. Bakı: Nurlan, 2002, 148 s., Məmmədova E. Osman Türkün poetik irsi. Bakı: Elm, 2010, 256 s., Qasıмова L. XX əsrin II yarısından sonra türk hekayəçiliyində ənənə və novatorluq (Mustafa Kutlunun yaradıcılığı əsasında): Fil. üzrə fə.l.dok...dis.avtoref. Bakı, 2014, 26 s., Həsənova G. XX əsrin 40-cı illəri Türk ədəbiyyatında yeni mərhələ kimi: fil.üzrə fə.l.dok.dis.avtoref. Bakı, 2017, Rüstənova A. Mövlana Cəlaləddin Rumi. Bakı: Elm, 2005, 176 s., Səmədova Ü. Tənzimat dövrü türk romanlarında Avropa həyat tərzii // AMEA Şərqşünaslıq İnstitutu. Şərq filologiyaları məsələləri, 2017, s.445-453.

A lot of research has been done on the study of the novel genre in Turkish literature. The scientific approach to this topic was first reflected in the articles published in the press during the literary activity of artists who wrote and created in this genre. Ibrahim Shinasi, Ziya Pasha, Namig Kamal, Rajaizadeh Mahmud Akram's articles explored the problems that arose against the background of the literary processes of the time, and exchanged views. Prominent Turkish literary critics Mehmet Fuad Koprulu, Nihat Sami Banarlı, Ahmed Hamdi Tanpınar, Kenan Akyuz, Ahmed Kabaklı, Mehmet Kaplan, İnci Engünun, Berna Moran, İsmail Habib Sevuk, Mustafa Nihat Ozen, Guzin Dino, Mustafa Karabulut, Okan Koc , Fundamental researches of Ali İhsan Kolcu, Sadettin Yıldız, Durali Yılmaz and other researchers, generalizations and parallels were made by analyzing valuable scientific works on the subject, meetings on classical and pro-Western Turkish prose were considered creatively and critically³.

Among the scientific researches on the formation and historical development of the novel genre in Turkish literature, the monographs of well-known Turkologists of the former USSR L.O. Alkayeva, Y.I. Mashtakova, N.A. Eisenstein and S.N. Uturgauri are especially distinguished. The scientific-theoretical ideas put forward in the researches of the mentioned Turkologists were taken into account in the dissertation work.

It should be noted that the scientific articles of Soviet Turkologists and some European researchers on the study of the origin and formation of the novel genre in Turkish literature are controversial. Thus, sometimes, citing the novel as a new genre for Turkish prose, they called its first examples "weak product", "imitation work", and did not feel the need to involve extensive scientific analysis. The dissertation is based on the deep-rooted prose tradition of Turkish literature and is a completely new genre that has

³ Engünun İ. Yeni Türk Edebiyatı Araştırmaları. İstanbul: Dergah Yay., 1991, 670 s., Banarlı N.S. Resimli Türk Edebiyatı Tarihi: 2 ciltte, İstanbul: Milli Eğitim Basımevi, 1987, 683 s., Kabaklı A. Türk Edebiyatı. 5 ciltte, III c., İstanbul : Türk Edebiyatı Vakfı Yayınları, 2008, 848 s., Moran B. Türk Romanına Eleştirel Bir Bakış. İstanbul: İletişim Yay., 2015, 336 s.

successfully transformed as a result of pro-Western influences in fertile conditions.

The object and subject of the research. The object of research is the first Turkish novels published in the second half of the XIX century. Ahmad Midhad Efendi ("Hasan Mallah", "Hussein Fallah", "Second Coming to the World", "Ajaibi-alam", "Ahmad Matin and Shirzad" published here in book form and in parts in various newspapers and magazines) , "Chengi", "Janissaries", Shamsaddin Sami ("Taashuki-Talat and Fitnat"), Sami Pashazade Sezai ("Adventure"), Namig Kamal ("Renaissance", "Cezmi"), Khalid Ziya Ushaqligil ("Love-Memnu"), Rezaizadeh Mahmud Akram (" Love of the Car "), Nabizadeh Nazim (" Zahra ", "Qarabibik "), Mehmet Rauf (" September "), Fatma Aliya Topuz (" Muhaderat "), Huseyn Rahmi Gurpinar (" Coach ", "Shipsevdi") includes more than 30 examples of novels by about 20 well-known Turkish writers. The study also covered the socio-political and cultural environment that led to the formation and development of the novel genre in Turkey, the historical and literary factors that led to the emergence of a new type of prose and novel genre, as well as the influence of novels translated from Western literature.

The subject of research is the theme, content of ideas, plot and composition, language and style, type and character, artistic conflict, nationality of images and relevance of events to the realities of life of the first Turkish novels written in the second half of the XIX century.

The aims and objectives of the research. The main purpose of the dissertation is to study the origin and formation of the novel genre in 19th century Turkish literature, to reveal the socio-historical and literary-cultural factors that necessitate the introduction of this genre in Turkish prose, to study the influence of Western literature and translations from European languages. to study the life and creative ways of the writers who wrote the novel, their development in terms of art, their mastery of the merits of this genre, the novel's acquisition of citizenship in Turkish literature, the commonalities and differences in European and Turkish prose, to draw typological parallels. To achieve this goal, the following tasks were performed:

- To follow the process of transition from classical Turkish divan literature to a new type of literature formed in the second half of the XIX century against the background of the general picture of Turkish literature on the basis of Eastern poetics and philosophy;
- to characterize the reasons for the formation of a new type of Turkish prose based on modern Western literature from the traditional method of narration;
- to study the formation and development of the modern novel genre;
- to identify the most important factors influencing the formation of a new genre;
- To clarify the artistic methods and aesthetic methods on which the novel genre is based, the unity of enlightenment realism and romantic aesthetics, which allowed the realization of enlightenment meetings of Turkish prose representatives in the second half of the XIX century;
- To study in detail the life and work of women and men writers of the second half of the XIX century, to classify their most valuable novels by subject;
- to shed light on issues of content and image system, plot and composition, language and style in the first Turkish novels.

Methods of the research . During the research, the scientific-theoretical provisions of modern philological thinking were taken as a basis, the experience and results of the relevant works of world, Turkish and Azerbaijani Turkology, historical-comparative and systematic methods of analysis were used.

Main propositions set forth for defense. We can summarize the provisions of the dissertation defended as follows:

- The formation of modern prose and the largest genre of the novel in Turkish literature is an event of the second half of the XIX century;
- The process of transition to a new type of literature in Turkey and the formation of the novel genre was made possible by the synthesis of the leading innovative ideas of Western literature of the time with the traditions of classical Turkish divan literature formed on the basis of Eastern poetics and Sufism;

- The transition from a traditional prose to a new type of prose based on modern Western aesthetics is conditioned by the serious changes in the socio-political and cultural environment of the country and the fateful decisions taken by the government;

- The formation of the Turkish novel was strongly influenced by prose works translated from European literature, especially from French writers;

- The opinions contained in scientific research on the first Turkish novels and that these works are "weak products" and "imitation works" are subjective and unfounded;

- The first critical realist novels of Turkish prose are "Love of the Car" by Rezaizade Mahmud Akram and "Zahra" by Nabizade Nazim;

- The first magnificent Turkish realist novel, which meets all the requirements of modern novel technique and is rich in psychological motives, is "Ashk-Memnu" ("Forbidden Love") by Khalid Ziya Ushakligil;

- Nabizade Nazim and his novel "Garabibik" brought the theme of village and peasant to the first written literature in Turkish prose;

- The first historical novels of Turkish literature are "Cezmi" by Namig Kamal and "Janissaries" by Ahmad Midhad Efendi;

- The author of the first satirical novels in Turkish literature is Huseyn Rahmi Gurpinar and his novel "Shypsevdi" ("Wise Lover");

- The first psychological novel in Turkish literature is Mehmet Rauf's "Eylul" ("September");

- The first great female novelist of Turkish literature is Fatma Aliya, the author of more than 15 books, including 5 novels;

- The novels of the artists of the second half of the XIX century prepared a fertile literary basis for the prose of such prominent writers as Omar Seyfaddin, Khalida Adib Adivar, Yagub Gadri Garaosmanoglu, Rafiq Khalid Karay, Rashad Nuri Guntekin, who came to literature in the first decades of the next century.

Scientific novelty of the research. The main novelty of the research is the involvement of the subject in independent scientific research. The dissertation is the first independent research work in Azerbaijani turkology, dedicated to the period of formation of the

Turkish national novel, and the systematic study of the stages of self-expression and self-affirmation of its development. Here, for the first time, the process of emergence and formation of a new type of modern Turkish prose, especially the novel genre, has been thoroughly studied. One of the factors determining the novelty of the research is the study of the literary, social and political environment of the authors of the first Turkish novels in the first half of the XIX century and the direct influence of intellectuals and writers who studied in European countries, lived in exile or worked in various positions. In the dissertation, for the first time, the first Turkish women authors who wrote in the novel genre were extensively analyzed, and the ideas, content and genre features, language and style features of the first Turkish novels in chronological order were involved in the research.

Theoretical and practical significance of the research. The research is important in terms of the emergence and formation of the novel genre in Turkish literature, in general, the study of the second half of the XIX century of modern Turkish literature. Due to the new approach to the problem and the scientific-theoretical results, the research work can play the role of a scientific source in the analysis and solution of problems related to the style of narration and the novel genre in Turkish literature. The main provisions and results of the dissertation are in the study and writing of the history of Turkish literature, especially the process of emergence and development of genres of fiction, in the preparation of monographs on the life and work of famous Turkish novelists in general, in the program, textbooks and can be used in compiling.

Approbation and application of the dissertation work. The main provisions of the research are reflected in the scientific publications of foreign countries recommended by the Supreme Attestation Commission under the President of the Republic of Azerbaijan, the applicant's speeches at international conferences and symposiums and articles and theses published in conference proceedings.

The affiliated institution. Dissertation work of ANAS acad. It was performed in the "Turkish Philology" department of the Institute of Oriental Studies named after Z.M.Bunyadov.

The structure and total volume o the dissertation work. Introduction to the dissertation (21409 conventional symbols), 3 chapters (first chapter 2 paragraphs -56591 conventional signs; second chapter 4 paragraphs - 110008 conventional signs; third chapter 3 paragraphs - 93913 conventional signs), result (8357 conventional signs) and use consists of a list of references. The total volume of the dissertation is 290278 symbols.

MAIN CONTENT OF THE STUDY

The "**Introduction**" part of the dissertation provides information on the relevance and degree of development of the topic, research goals and objectives, research methods, main provisions, scientific novelty of the research, theoretical and practical significance of the research, approbation and application, structure.

The first chapter of the dissertation is entitled "**The process of transition from traditional Turkish prose to modern (Western) type prose.**" The first paragraph of the chapter, which consists of two paragraphs, is called "**Traditional Turkish prose of the XIII-XVIII centuries.**" Turkish literature, based on ancient and rich all-Turkic literary examples, has gone through a number of serious historical stages since the 13th century, and entered a completely new stage in the middle of the 19th century. Turkish poetry and prose, which developed in the XIII-XVIII centuries within the framework of the common Eastern (Arabic-Persian-Turkish) literature, began to follow a different concept of development in the second half of the XIX century. The main reason for this renewal was the fundamental socio-political, military-economic and cultural reforms carried out in the Ottoman Empire with the influence and assistance of Western Europe. In the field of cultural reforms, Turkish literature is being renewed, along with the continuation of classical literary traditions, under the influence of aesthetics and poetics of Western literature, existing art genres are

gaining new content, changing forms, as well as completely new literary epic types and genres. poetry, drama, and journalism emerged.

A close acquaintance with the scientific opinions expressed and written about the roots of the Turkish novel, which is the main object of our research, and, of course, the sources that form the basis of these thoughts, shows that the prose and its multifaceted styles to folk stories, verses of divan literature, events of the XV-XVIII centuries, travelogues, embassies, manuscripts, letters (letters), memoirs, treatises, etc. based on rich prose examples such as. Although modern Turkish prose and its genres such as stories, narratives and novels, formed in the second half of the 19th century under the influence of European literature, were theoretically new to the Turkish writer and reader, they were familiar with the rich national tradition of epics that formed the basis of epic genres.

The second paragraph of the first chapter is entitled "**The process of transition to a new type of prose in Turkish literature.**" Some Turkish literary critics call the concept of a new type of prose pro-Western or modern prose. Indeed, the first stage in the formation, formation and historical development of the new prose dates back to the 19th century, when the Ottoman Empire opened up to the West and began to build relations with European countries on the basis of completely new principles. Research on the prose samples of the period also shows that the language of these works, the themes, images and so on. The historical-social and literary-cultural environment of the country is organically interconnected. Against the background of their interaction and exchange, interesting and equally valuable points emerge from the point of view of scientific research. As mentioned above, for objective and subjective reasons, the question of the existence of prose in classical Turkish literature has always been controversial. This indicates the urgency of the question of the existence or absence of classical prose, one of the most controversial aspects of Turkish literary criticism. Also, the existence of classical prose of the period, crowned with rich literary and artistic examples, is proved by the facts and examples of literary prose revealed by those who think that it exists.

Well-known Turkish literary critic Ramazan Korkmaz says that the 19th century, which will "cause" future events as a source, is undoubtedly the result of past centuries, and the main line of this result is mixed with dualistic competition.⁴ In order to better understand this precise and accurate thinking, in other words, the period we are talking about, it is necessary to correctly identify the main reasons that prepared it and will explain it in detail in the next chapter. Here, just at the end of the chapter, we would like to remind you that the Renaissance in Europe itself went through many difficult paths, such as the movement for the renewal of the Ottoman state. The capture of Istanbul, as well as the sea and land trade, by the Turks, the pressures of the church that stifled the human will and mind, and so on. Such reasons have forced the West to radically re-examine itself.

The second chapter, with four paragraphs, is entitled "From Traditional Prose to Modern Prose." The first paragraph of the chapter, entitled "Socio-political and literary-cultural environment that prepares the formation of the novel in Turkish literature", states that in the early nineteenth century, the Ottoman Empire gradually weakened, losing its former military power and economic power. Europeans called the Ottoman Empire a "sick man." From the beginning of the 19th century, intellectuals and political and public figures in Europe, who saw the way to prevent the recession and inevitable collapse, at least in part, and to get the country out of the current difficult situation, began to take a closer interest in Western life and culture. During the reign of Sultan Abdulmajid, Mustafa Rashid Pasha recited the "Decree of Khatti-Humayun" (November 3, 1839) in the Gulkhana Garden of the Palace. This decree later went down in history as the "Regulation (Reform) Decree". This decree laid the foundation for a new historical epoch. In fact, the Regulation was a continuation and completion of the reforms that had been going on since the beginning of the eighteenth century⁵. New Turkish

⁴ Korkmaz R. Yeni Türk Edebiyatı. Ankara: Grafikler Yayıncılık, 2007, 608 s.

⁵ Kamalettin T. Tanzimat ve Batılılaşma Haraketlerine Sosyolojik Bir Yaklaşım . Fırat Üniversitesi İlahiyat Fakültesi Dergisi, 2002, N7, s. 87 – 94

literature is the name of a deeply influential written literature that came from Tanzimat to the present day.

While the new Turkish literature responds to such a great innovation, it should not be overlooked that the work done in this field in all senses is equally problematic and controversial.⁶ In particular, a written literature that does not have a tradition of scientific criticism has problems of understanding even today. Reflecting the radical changes taking place in the social, political and social life of Turkey, the literature of this period has been able to place a number of innovations over a period of a century. It should be noted that the silence of the divan literature, which lasted for hundreds of years, and the narrow-minded ideology of classicism, are never seen in the literature of this period. We would also like to emphasize that the rapidly changing literature of this period, which is characteristic of Europe, is not yet fully formed and is still in search of innovation, which is a key feature of Europe. The aim of all this is to create a western methodical literature and a national literature in terms of thought and spirit⁷.

The second paragraph of the second chapter is entitled **"Components of the formation of the Turkish novel of the Tanzimat period"**. According to some European and Turkish literary critics, the appearance of the first two novels in Turkey dates back to the middle of the 19th century, in other words, after the Tanzimat decree, but before the formation of Tanzimat literature as a literary school. Andreas Titse (1914-2003), an Austrian Turkologist and professor at the University of Vienna, studied the story of Akabi, the publicist Vartan Pasha (Hovsep Vartanyan, 1813-1879), who served in the Ottoman Maritime Ministry, as his first Turkish novel, and published it in 1991⁸. The conclusion of the "first novels" made in the 1990s in connection with this and other works we will discuss

⁶ Rəsulov Ə. Türk sənədli – bədii nəsr. Bakı: Nurlan NPM, 2004, 428 s.

⁷ X. Abdullayeva. Azərbaycan və Türkiyə romanlarında orta q multikultural dəyərlər. "Türkoloji elmi-mədəni hərəkətdə orta q dəyərlər və yeni çağırışlar" mövzusunda beynəlxalq konfransın materialları. Bakı-2016, s.428-432

⁸ Vartan Paşa. Akabi hekayəsi. İlk Türkçə roman. İstanbul, Eren Yayıncılık, 1991, 152 s.

later is controversial and, in our opinion, an unscientific approach to the novel genre. Thus, although both works, which were presented as the first novels, are examples of prose, they are far from meeting the requirements of the novel genre. Vartan Pasha's work, published in Turkish with Armenian letters, is reminiscent of the Asli and Kerem epos.

The work has similarities with the novels of Turkish writers in terms of reflecting the lifestyle of the time and being enlightening. However, the point is that, as the famous literary historian Inci Engun's wife emphasized, "There is not a single Turk among the participants in the events in Istanbul, as if only friends, neighbors and enemies are involved in relations with the rich and the poor in this city. Armenians described as living there."⁹ Engun notes that so far no information has been obtained on whether Turkish readers and intellectuals were familiar with the work at the time of its publication.

If we look at the chronological sequence, the second work, written as the first Turkish novel, was published two years before Shamsaddin Sami's first Turkish novel, Taashshugi-Talat and Fitnat ("Love of Talat and Fitnat"), published in 1873. It is the work of the teacher and journalist Evangelios Misailidis (1820-1889) and published in the Greek alphabet¹⁰. The first to report on the work was Robert Anhegger (1911-2001), a German-born Austrian scholar who lived and worked in Switzerland for a long time, worked at the German-Turkish Cultural Center, visited Turkey frequently and married a Turkish girl for the second time. He translated the work together with the Turkish writer Vedat Günyol and published it in Istanbul in 1986. The language and style of the work are as close to the narrative of folk tales as in the early novels of the Tanzimat period, and it is clear that Ahmad Midhad's stories and adventure novels were written to influence mass psychology, entertain and enlighten the reader.

⁹ Engünün İ. Yeni Türk Edebiyatı Araştırmaları. İstanbul: Dergah Yay.,1991,670 s.

¹⁰ Seyr eylə dünyanı. Tamaşayı-dünya və Cəfakarü-cəfakeş. İstanbul, Cem Yayınevi, 1986. Tərcümə edənlər: Robert Anhegger, Vədat Günyol)

The third half of the second chapter is called "The transition from romanticism to realism: a new type of novel." The first novel in Turkish literature that meets the requirements of a new type (modern) novel genre from the historical-chronological point of view, a brilliant representative of Tanzimat writers, a prominent linguist-literary critic, lexicographer, Shamsaddin Sami in 1872-73 in parts) is his work "Taashshuk-i Talat and Fitnat" ("Love of Talat and Fitnat"). In accordance with the requirements of the novel genre, the work combines the leading narrative elements of both the romantic novels translated at that time, as well as the folk tales and folk epics accustomed to by local folk and literary figures. "Taashshugi-Talat and Fitnat" is a work that aims to learn a lesson from the painful consequences of the obstacles in the reunion of two young people who love each other, the age and social incompatibility of the two people who will get married.

The first example of the transition from romanticism to realism in the Turkish novel took place in the late 80s, and Sami Pashazade Sezai's "Adventure" (1888) is considered the first realist Turkish novel. This is not accidental. Sami Pashazade, a representative of the second period of Tanzimat literature, is the most productive and reformist writer of the new Turkish prose formed under the influence of Sezai Western European culture and literature. His literary heritage consists of a translation, an article, a story and the only novel, Adventure, which laid the foundation for the transition from romanticism to realism in prose as the author of the first realist novel in Turkish literature. By writing a realist novel, the author actually made attempts to switch to pro-Western literature. Thus, one of the main directions of Turkish literature, formed under the influence of Europe, was to break the stereotyped romanticism of classical literature and create realist literature that expresses the realities of real life through artistic images. The work became so popular in its time that it was translated into French by Omar Pasha shortly after its publication and spread widely in Europe.

The fourth half of the second chapter is called "**Women's signature in the XIX century Turkish novel**". It is impossible to talk about a female prose writer in classical divan literature, and the

number of female poets is very small. Although the history of women's prose dates back to the late nineteenth century in terms of formation and development, we can already talk about both women poets and prose writers in nineteenth-century Turkish literature. Fatma Aliya is one of the first female writers to be able to serve her people, despite the difficulties they face in society. The date of birth and death of the period is unknown, but with the novel "Love of the Fatherland" published in 1877, Zafar khanum was accepted by literary critics as the first Turkish woman prose writer, as well as Munira khanum (1825-1903), Hasiba Maida (1830-1881), Trabzonlu Fitnat (1842-?), Nigar khanum (1856-1918), Maqbula Laman (1865-1898), Selma Riza (1872-1931) and two other women writers of the second half of the 19th century, Fatma Aliya (1862-). 1936) and Amina Samiya (1864-1944). Fatma Aliya and her younger sister Amina Samiya grew up in the family of prominent Turkish historian and statesman Cevdet Pasha. Although Amina Samiya khanum is also the author of short stories and novels, she is one of the first feminist prose writers with her own characters. Is Fatma Aliya, who has been extensively analyzed.

The period in which Turkish women emerged as a person in Turkish society and literary life began after Tanzimat (1839). Since the proclamation of the Second Constitution, women have been able to speak more strongly in society, and already during the National Struggle, women have joined the struggle for the motherland and have a full voice¹¹.

Some studies mistakenly associate the idea of excluding Turkish women in the field of literature, as in all fields, with the name of Islam. This is unfortunate. Allegedly, Islam has diminished the position of women in society and violated their rights. Let us not forget and forget that the inhuman tradition of burying the newborn girls of the age of ignorance alive in the image of the Prophet Muhammad (pbuh) was forbidden by Islam. It is Islam that has given women the same rights as men, and the West is proclaiming it to the

¹¹ Engünün İ. Yeni Türk Edebiyatı Tanzimat Döneminden Cumhuriyete (1839 - 1923). İstanbul: Dergah Yay., 2006, 943 s.

whole world almost a thousand years later under the guise of gender equality¹².

Mrs. Zafar is accepted as the first female novelist in Turkish literature with her novel "Love-Homeland" published in 1877. However, the primitiveness of the work, the lack of images, the simplicity of the subject and the small size bring it closer to the genre of story than the novel. Unfortunately, Zafar khanum was satisfied with this work and did not continue to write. For these reasons, some scholars do not accept her as a writer, citing Fatma Aliya Topuz, the author of five novels, as the first female novelist in Turkish literature and Islamic geography in general. Prior to the proclamation of the Second Constitution in 1908, Fatma Aliya was almost the only female writer. The author's first novel "Muhadarat" was published in 1891. The protagonist of the novel, Fazila, is a woman who takes refuge in shame. Ruhan Fazila is an anti-Madam Bovari. The work is one of the most important novels of the first Turkish woman novelist Fatma Aliya and is among the "100 main works" recommended for reading by the Turkish Ministry of Education.

In addition to being the first Turkish women's novel, Muhadarat also heralded the masterpiece of Khalid Ziya Ushaqligil, the father of the modern Turkish novel to be written eight years later.

Chapter III of the dissertation entitled "**Self-affirmation stage of the Turkish novel of the XIX century**" consists of 4 paragraphs. The first paragraph of the chapter is entitled "The first realist novels in Turkish literature." Namig Kamal has a special place among the artists who made a great contribution to the formation and development of a new type of Turkish literature, journalism and fiction genres, as well as dramaturgy in the second half of the XIX century. The first historical novel in the history of Turkish literature (sometimes called an "ideological novel"), "Jazmi" is also the product of his pen. In the novel, we closely follow the military power and high human qualities of the Turks in the image of the protagonist. As we read the novel, historical events and beautiful

¹² .Abdullayeva. Türkiyə romanında qadın imzası. AMEA akad.Z.M.Bünyadov adına Şərqşünaslıq İnstitutunun "Şərq araşdırmaları" jurnalı.Bakı-2019,s.112-120

artistic images skillfully follow each other before our eyes. Namiq Kemal's mastery was to create the idea he wanted to convey to the reader through artistic paints.

One of the first realist novel authors in 19th century Turkish literature was Nabizade Nazim, a prominent artist of the period. He is the author of "Garabibik", the first realist work in Turkish prose about rural and peasant life, and "Zahra", the first realist novel in which psychological motifs are used in artistic colors. "Kara Bibik" is the first realist novel in Turkish literature on rural and peasant life, in the author's own words, the novel of "hakikiyyun" (real, realist). Nabizade Nazim writes in the preface of "Black Bibik" that if you have not read a novel written in a realistic style, then I present it to you. Those who openly think about the novels of realists such as Emil Zolya and Alfonso Dode will see that they are mistaken when they read this Black Bibik.¹³

The second paragraph of the second chapter is called "**The stage of" Wealth-fun "in the development of the novel" Regulation "**". This paragraph consists of two sub-paragraphs. The first half-paragraph is called "The first critical-realist novel". Khalid Ziya Ushaqligil (1866-1945) was one of the first masters of the new type of modern realist novel genre in the history of Turkish literature. According to Western standards, detailed scientific research was conducted on the life and work of Khalid Ziya, one of the founders of the Turkish novel, and his works were the subject of extensive research. However, the study of the works of the great writer is still relevant.

By the way, many nineteenth-century writers of the twentieth century, including Khalid Ziya, simplified the language of their novels and short stories from Ottoman to Turkish and republished them in the Latin alphabet. As the first great realist novel that meets all the requirements of modern novel technique of Turkish literature, "Eshgi-mamnu" was published in parts in "Sarvati-funun" magazine between 1898-1900. has been.

¹³ Nabizade N. Karabibik. Hazırlayan: F.M.Korkmaz. İstanbul: Çağrı Yay., 2006,115s.

The second half-paragraph is called **The First Psychological Novel**. The common opinion of Turkish literary critics is that the first work in Turkish literature that meets all the requirements of a psychological novel in the modern sense was written by Mehmet Rauf in the late 19th century. September "(“ September ”).The novel "September" once again shows that what people live in real life is, in fact, a manifestation of the second "I" that occurs in their subconscious, against the background of psychological tension. The tragic end of Suad and Najib is also based on the deep psychological shocks they experienced. The main reason for this is the ruthless laws of the society in which they live.

The third paragraph of the third chapter, "**Turkish novel outside the literary schools and currents of the period ("intermediate generation ")**" states that Turkish literary critics noted the period between the "Second Regulation" and the "Wealth-Fun" period of 1884. The literary period covering the years 1896 (some sources date the beginning to the end of the 70s) is called "middle generation literature". More than twenty writers and poets who did not join the literary and ideological currents represented by their contemporaries, especially Hussein Rahmi Gurpinar, one of the founders of the prominent prose writer and Turkish satirical novel, and Ahmad Rasim, the most famous writer and publicist of the time. kind of acted as a bridge. Unfortunately, the place and role of these writers in the formation of the Turkish novel in the XIX century has been little studied, compared to the study of the life and work of other novelists. Of course, one reason for this was that poets and writers of the middle generation did not join the literary currents that formed the essence of the literary process of the time, and another reason was that they could not take the initiative and gather around an independent group and a joint press body.

In the **Conclusion part** of the dissertation the main scientific-theoretical ideas obtained during the research are summarized, the following final conclusions are expressed:

1. The emergence of a new type of prose, as well as the leading genres of this type of epic, the story, narrative and novel, expressed by Turkish literary critics in the term "pro-Western

modern writing" in Turkey, and the beginning of its historical development in the second half of the XIX century. Although the 13th-18th centuries were not a novel genre in the modern sense in Turkish divan literature, the epic works and verses of the period fulfilled the main tasks of modern novels in terms of artistic enjoyment, aesthetic pleasure, entertaining and enlightening the reader within the framework of oriental aesthetics and poetics.

2. Classical Turkish literature had its own genres of prose (a small number of fiction, history, travel, embassy, fiction, memoirs, letters) and the lack of analogies of some such works in Western literature is the reason for the lack of prose in Turkish divan literature. can not be. The first novels written in the 19th century show the influence and traces of classical prose traditions, epics, prose and folk tales, folklore styles, religious-secular themes and heroes, and writers' appeals to classical literary traditions and themes, folklore motifs and narrations. It is true that classical prose works did not have a social reality in the modern sense, the content of artistic and aesthetic ideas, the logical sequence of events, the dynamic development of literary heroes along the plot. However, the examples of Turkish divan prose should be considered as traditional literary and artistic sources that took part in the formation of a new type of Turkish prose, including the novel genre, which was formed under the strong influence of European literature, simplifying the language and prose style. .

3. In the period of self-expression in the formation and development of the Turkish novel, which we consider the beginning of its development (50-70s of the XIX century), Western Europe's Phenelon, Defoe, Moliere, Russo, Voltaire, Chateaubriand, Schiller, Hugo, Duma-father, Duma-son, Lafontaine , Swift, etc. Prose works, plays, especially novels ("Telemak", "Hikaya-i Magdurin" ("Wretches"), "Count Monte Cristo", "Robinson Crusoe", "Camellia Woman", "Gulliver's Travels", etc. .) formerly retail and non-professional, then purposeful and professional translation into Turkish played an important role.

4. Writers of the time benefited from these novels in terms of theme, plot and composition. Some of them imitate Western novels

in a very short period of time (for example, A. Midhad's novel "Hasan mellah", A. Dumas "'Count Monte Cristo", again his novel "Don Quixote in Turkey", Cervantes' "Don Quixote", "Wonderful" Jules Verne's journey into the world.

5. We share the opinion of the vast majority of Turkish literary critics that although the publication does not fully meet the requirements of the genre, the publication is historically and chronologically the first Turkish novel by Shamsaddin Sami "Taashuki-Talat and Fitnat" ("Love of Talat and Fitnat"). Sami Pashazade Sezai's "Adventure" is the first Turkish novel that meets the artistic and aesthetic requirements of the genre. Along with elements of romanticism, the first realist novel in Turkish literature ("hakikuyyun") is "Renaissance" by Namig Kamal.

6. In the second half of the 19th century, along with the development and formation of the novel genre as a whole in Turkish literature, the first examples of later types of Turkish novels appeared. During this period, the first examples of adventure, detective and fantasy novels were written by Ahmad Midhad Efendi ("Hasan Mallah" ("Sailor Hasan"), "Hussein Fallah" ("Peasant Hussein"), "The Second Coming", "Wonderful World", "Ahmad Matin and Shirzad", "Chengi"). In Turkish literary criticism, such novels of the time are also called "realist populist" works.

The first critical realist novels of Turkish prose are Recaizadeh Mahmud Akram's "Love of the Carriage" and Nabizadeh Nazim's "Zahra".

Khalid Ziya Ushaqligil's "Ashk-Memnu" ("Forbidden Love") is the first great realist novel of the time that meets all the requirements of Western novel technique and is rich in psychological motives.

Nabizadeh Nazim and his novel "Garabibik" brought the theme of village and peasantry to the first written literature in Turkish prose.

The first historical novels of Turkish literature are "Cezmi" by Namig Kamal and "Janissaries" by Ahmad Midhad Efendi.

The author of the first satirical novels in Turkish literature is Huseyn Rahmi Gurpinar and his novel "Shypsevdi" ("Intelligent Lover").

The first psychological novel in Turkish literature is Mehmet Rauf's "Eylul" ("September").

7. In the 19th century Turkish literature, more than 10 well-known women artists such as Zafar khanum, Munira khanum, Hasiba Maida, Fitnat from Trabzon, Nigar khanum, Magbula Laman, Selma Riza, Amina Samiya wrote and created. Fatma Aliya Topuz is the author of more than 15 books, including 5 novels. Growing up in the family of prominent Turkish historian and statesman Cevdet Pasha, Fatma Aliya first drew attention to the role of women in society in her novels. She is one of Turkey's feminist prose writers who has for the first time turned the themes of love, vision, or marriage through the eyes of a woman into a novel.

8. The Turkish periodicals and journalism, which appeared in the middle of the 19th century and developed rapidly, were closely involved in the process of rescuing Turkish prose, especially the novel, from the complexity of the "Ottoman" literary language, simplification and formation in the style of the vernacular. Just as the novels translated from Western literature created favorable conditions for the formation of the Turkish novel, the art of translation itself has developed significantly and played an important role in the formation of the Turkish prose language, which embodies the subtleties of the vernacular.

The novels of the artists of the second half of the 19th century are ready for the literary activity and prose of such prominent writers as Omar Seyfad-din, Khalida Adib Adivar, Yagub Gadri Garaosmanoglu, Rafiq Khalid Karay, Rashad Nuri Guntekin, who came to literature in the first decades of the next century.

The following scientific articles on the subject have been published:

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2. Türk ədəbiyyatında roman janrının ilkin təşəkkül prosesi// Azərbaycan Respublikası Təhsil Nazirliyinin təşkilatçılığı ilə doktorantların və gənc tədqiqatçıların XX Respublika elmi konfransı,- Bakı: 2016,s.138-140.

3. Qərbmeylli türk nəsrinə haqqında//AMEA akad.Z.M.Bünyadov adına Şərqsünaslıq İnstitutu, “Şərq filologiyası məsələləri”(məqalələr toplusu), IX buraxılış- 2016, s.387-403.

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5. Klassik türk nəsrinin spesifik xüsusiyyətləri//AMEA akad. Z.M.Bünyadov adına Şərqsünaslıq İnstitutu, “Şərq filologiyası məsələləri”(məqalələr toplusu), X buraxılış. 2017, s. 427-438.

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17. The first turkish woman novel writer// International İğdir Conference on Social Science. İğdir, Türkiyə: 2021, s.196.

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