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GENERAL CHARACTERISTICS OF THE RESEARCH

Relevance and studying degree of the research issue. The relevance of any genre in different periods depends on the socio-political landscape of the time, the need for socio-political and cultural activity of society. The novel genre is relevant at a time when socio-political, social contradictions are escalating, wars, revolutions, changes in socio-economic formations, events are moving out of the individual sphere and connected with national and global problems - in conclusion, we are not mistaken.

What is the historical development of our modern novel art, its predecessor, for example, one of the first examples of perfect epic prose, M.F.Akhundzadeh's "Deceived Kavakib", or one of the first perfect examples of epic poetry "Khosrov and Shirin" verse novel? It is interesting that these two literary examples ("Khosrov and Shirin", "Deceived Kavakib"), which do not have a common denominator due to the characteristics of genre and type, are characterized by our literary critics as the first novel of Azerbaijani literature.

The question of whether the novel is separate art aesthetics or one of the genres of the epic type has been explained for various reasons in the world, as well as in Azerbaijani literary criticism. Sometimes this genre is characterized as the fourth type of literature, and sometimes as a free form.

Before the form of the novel in the sense we understand, its genre elements existed in the literature before it. Elements of the novel genre included in the ancient literature, the elements of the Turkish epic thinking, and the model of the prose of the Eastern Masnavis are legitimately found their place in the new type of novels. Not only the history of the novel but also the history of its study is important in the formation of the novel. It should be noted that the interest in the novel as an independent genre in literary criticism arose at the end of the XIX century, that is, from this time began to form a more concrete and systematic view of the genre.

The novel is a manifestation of epic thinking and an expression of epic thought in a new form. The concept of "new form"

has the specifics of narration in the language of epic, reflected in the literary-cultural, aesthetic view of the new world, which has flourished since the beginning of the second millennium. By "new form" we mean the novel genre, which can combine the important features of the previous classical genres, using more epic, saga breadth and scale, and reflecting the artistic image of the time with wider paintings (social problems, etc.). One of the main questions of the dissertation is: How did the epic form of the saga, which reflects the historical-political, social life, artistic-aesthetic worldview and taste, erudition of the ancient world man, be replaced by the novel in the modern world?

Azerbaijan, in general, dates back to the twelfth century, when the formation of Roman thought in the literary and aesthetic thought of the East began. The twelfth century was also a period of epic renaissance. The new approach to the novel also requires us to learn how epic-wide artistic thought in the memory of words for thousands of years is no longer in terms of collective creativity, folk imagination, but the epic that emerges from the subjects, peoples, nations and societies that created the epic, continued in the written texts of literary figures (as in the works of Afzaladdin Khagani, Nizami Ganjavi, Abubakr ibn Khosrov al-Ustad) who were brought up and instructed with monumentality.

"The novel is a collection of other genres – the idea has been variously interpreted in both classical and modern literature". *"Drama is nothing more than a collection of quotations from the novel genre,"*¹ said French literary critic and culturologist R.Barthe, who considered the novel to be one of the most historical forms of prose, including mythology, fairy tales, and other genres. In his article "Drama, poem, novel" published in 1965, A.Dante's translator (1841) wrote with reference to S.Deleclus: *"Dante's New Life is a strange work because it uses three different forms (memories, novels*

¹ Ролан, Б. Драма, поэма, роман // – Москва: Называть вещи своими именами: Программные выступления мастеров западно-европейской литературы XX века. – 1986. – с.139.

and poems) at the same time"². By analyzing the concept of the emergence of novels in Western European and Russian literature with the monograph "The Origin of the Novel"³, V.Kozhinov proved that many earlier theories of the novel were unfounded at some points. Thus, it is necessary to carry out comparative analysis in order to form a concrete opinion, bringing the different approaches of world novel theorists to this genre to a common denominator.

V.Kozhinov considers the XVI century as a period of "secret" development of the novel, assesses it as a phenomenon of a new literary era, urges not to forget the specifics of different historical periods in the methodology of studying this genre⁴. He showed that traces of the novel genre can be found in ancient and medieval literature, and even in the essence of Egyptian literary texts. In general, while studying the history of the novel, he emphasized the need to travel to history, albeit imaginary. "Think of the novel more as a renaissance genre. From the middle of the 16th century to the end of the 17th century, the first wave of Roman history began in Spain and England, and then in France and Germany"⁵.

It is clear that no matter how broad, complex and "mixed" the genre of the novel, it has specific theoretical laws that have been confirmed by various literary critics. Attempts to decipher and explain on the basis of texts the expressions "irregular", "free", "an irregular type of creativity", "mobile and universal genre", "polyphonic prose" used in this genre, the essence of the concept of "mixed genre" – allows to define the concept of content and theme-idea. Professor J.Nagiyev, based on the fact that it is a "free genre", "world model" in determining the theoretical foundations of the genre, states that it is "free" in terms of form and content, discourse

² Ролан, Б. Драма, поэма, роман // – Москва: Называть вещи своими именами: Программные выступления мастеров западно-европейской литературы XX века. – 1986. – с.134.

³ Кожинов, В. Происхождение романа / В.Кожинов. – Москва: Советский писатель, – 1963. – 440 с.

⁴ There, – p.136.

⁵ There, – p.136.

and semantic parameters, as well as the problems it covers. Therefore, like the world itself (the "world model"), it is infinite⁶.

The novel was later used as an independent genre of prose by F.Rable ("Gargantua and Pantagruel"), M.Cervantes ("Don Quixote"), in the XVIII century D.Defoe ("Robinson Crusoe"), J.Swift ("Gulliver's Travels"). The 19th century is already known as the century of perfect novels. Based on this thesis, it is necessary to clarify which of the examples of prose that appeared in our literature in that century were written with novel thinking and novel theory accepted in the world. In M.Bakhtin's article "Epic and Novel", he considered the novel to be the only developing and not yet fully formed genre, and accepted it as the most read literary form among all genres, "younger than writing and books", "interesting object of thought"⁷. Examples of ancient literature studied by Bakhti have greatly influenced the development of European novel art, especially German novels of the late eighteenth and early nineteenth centuries, and the authors' theoretical views on the genre. Until the 16th century, it was not a novel model that we accept unequivocally today, but in the literature before it, it was in the process of preparation. A new literary genre created conditions for people's lifestyles and new characters to gain a certain vital content and express themselves. Of course, it's not just about the form, it's about all the elements that go into the form, in preparation for the novel. The need to create a theoretical description of the stage called "the period of preparation for the novel" before our novels today also confirms the relevance of the dissertation topic.

The scientific-theoretical approach of literary criticism about the history of the Azerbaijani novel, the period of its formation, as well as its development trends, decline and formation has not always been unambiguous. This issue remains a literary problem that requires analytical and conceptual analysis as the subject of scientific

⁶ Nağıyev, C. Azərbaycan romanının əsas inkişaf təmayülləri // – Bakı: Azərbaycan jurnalı, – 2018. № 2, – s.171.

⁷ Бахтин, М.М. Литературно-критические статьи / М.М.Бахтин. – Москва: Художественная литература, – 1986. – с. 393.

research, which is analyzed with controversial and sometimes contradictory facts.

Many prominent researchers of our literary history (F.Kocharli, S.Huseyn, A.Rustamova, M.Huseyn, M.Arif, S.Asadullayev, G.Khalilov, A.Huseynov, T.Huseynoglu, H.Aliyev, Y.Akhundlu, T.Salamoglu, V.Yusifli, H.Guliyev, H.Anveroglu, Y.Rzayev, N.Akhundova and others) to compare the problems of the novel genre, its place and position in the history of Azerbaijan and world literature at different times to determine the direction of development have done. Although the novel is a genre that literary criticism has not fully studied and still does not accept with its unambiguous, specific theoretical laws, it has its roots in epics, Greek and Roman, ancient Chinese literature, all-Turkic monuments, A.Firdovsi's "Shahnameh", N.Ganjavi's "Khamsa". Novel researchers (H.Arasli, M.Huseyn, B.Kojinov, T.Salamoglu, J.Nagiyev, H.Anvaroglu, I.Musayeva, Y.Rzayev, M.Mahammadi, M.Eflatun) and others in various works. However, there is a need to apply this approach to later examples of Azerbaijani literature (which were not considered novels).

Various problems of the novel genre in Azerbaijan and foreign literature M.Rafili, M.Arif, A.Rustamova, S.Asadullayev, H.Aliyev, J.Nagiyev, V.Yusifli, J.Yusifli, S.Sharifova, T.Salamoglu, Y.Rzayev, H.Anveroglu, A.Sarkaroglu⁸, M.Bakhtin, D.Granin,

⁸ Rəfili, M. Azərbaycan ədəbiyyatında ilk roman // –Bakı: Nizami adına Ədəbiyyat İnstitutunun “Əsərləri”, –I cild. –1946. –s. 43-53; Məmməd, A. Seçilmiş əsərləri: [3 cildə] / A.Məmməd. –Bakı: Elm, –I cild. –1967. – 620 s.; Rüstəmov A. Azərbaycan epik şeirinin inkişaf yolları (XII-XVII əsrlər) / A.Rüstəmov. –Bakı: Elm, – 1975. – 263 s.; Асадуллаев, С. Заметки о романе / С.Асадуллаев, –Баку: Гянджлик, – 1970. – 156 с.; Алиев, Х. Современный азербайджанский роман / Х.Алиев. – Баку: Язычы, – 1978. – 150 с.; Алиев, Х. Современный азербайджанский роман / Х.Алиев. –Баку: Язычы, – 1978. –150 с.; Nağiyev, C. Azərbaycan romanının əsas inkişaf təmayülləri // – Bakı: Azərbaycan jurnalı. – 2018. № 2. – s.162-174; Yusifli, V. Müasir Azərbaycan romanı // Ədalət qəzeti, – 2015, 31 yanvar; Yusifli, C. Azərbaycan romanının 120 illiyinə bir nəzər // 525-ci qəzet, – 2013, 27 noyabr; Şərifova, S. Çağdaş Azərbaycan postmodern romanı / S.Şərifova. – Bakı: Elm və təhsil, – 2015. – 104 s.; Salamoğlu, T. Müasir

D.Zatonski, V.Kojinov, O.Mandelstam, T.Mann, E.Meletinski, B.Rolan, D.Oldrich is presented by commenting on the research of F.Jameson, B.Maynard⁹ and other researchers.

N.Ganjavi himself called his works included in "Khamsa" "epos", characterization as a poem is a mistake of literary criticism. However, epic monumentality, novel narration, novel plot diversity, analysis of socio-political problem in the context of society in the

Azərbaycan romanı: janr təkamülü (XX əsrin 80-ci illəri) / T.Salamoğlu. – Bakı: Nafta-Press, – 2007. – 153 s.; Rzayev, Y. Azərbaycan romanı: siyasət və milli düşüncə (1930-1955-ci illər) / Y.Rzayev. – Bakı: Elm, – 2010. – 296 s.; Ənvəroğlu, H. Azərbaycan romanının inkişaf problemləri / H.Ənvəroğlu. –Bakı: Nurlan, –2008. – 336 s.; Sərkəroğlu, Ə. Nizami və roman janrı // –Bakı: Elm və həyat jurnalı. –1989. № 2, – s. 28-29.

⁹ Бахтин, М.М. Литературно-критические статьи / М.М. Бахтин. –Москва: Художественная литература, – 1986. – 541с.; Гранин, Д. Роман и герой // – Москва: Вопросы литературы, – 1976. №5, – с. 107-116; Затонский, Д. Искусство романа и XX век /Д.Затонский. –Москва: Советский писатель, – 1973. –535 с.; Кожин, В. Происхождение романа / В.Кожин. –Москва: Советский писатель, – 1963. –440 с.; Кожин, В. Роман – эпос нового времени // –Москва: Вопросы литературы, –1957. № 6; Мандельштам, О. Собрание сочинений в четырех томах, том первый / О.Мандельштам. – Москва: Арт-Бизнес-Центр, – 1999. –368 с.; Мандельштам, О. Конец романа. Собрание сочинений: [в 3х томах] / О.Мандельштам. –Мюнхен: Международное Литературное Содружество, – т.2: Проза. – 1971. – 774 с. Манн, Т. Искусство романа. Собрание сочинений: [в 10и томах] / Т.Манн. – Москва: Художественная литература, – т.10: Статьи. –1961. – 696 с.; Манн, Т. Искусство романа. Собрание сочинений: [в 10и томах] / Т.Манн. – Москва: Художественная литература, – т.10: Статьи. –1961. – 696 с.; Мелетинский, Е. От мифа к литературе / Е.Мелетинский. – Москва: Российский государственный гуманитарный университет, –2001. –168 с.; Мелетинский, Е. Введение в историческую поэтику эпоса и романа / Е.Мелетинский. – Москва: Наука, – 1986. – 320 с.; Мелетинский, Е. Средневековый роман. Происхождение и классические формы / Е.Мелетинский. –Москва: Наука, – 1983. – 304 с.; Ролан, Б. Драма, поэма, роман // – Москва: Называть вещи своими именами: Программные выступления мастеров западно-европейской литературы XX века. – 1986. – 640 с.; Олдридж, Дж. После потерянного поколения / Дж.Олдридж. – Москва: Прогресс, –1981. – 310 с.; Jameson, F. The Ideologies of Theory / F.Jameson. – London and New York: Verso, – 2008. – 693 p.; Barbie de Meinard, A.C. La poesie en Perse / A.C. Barbie de Meinard. – Paris, – 1877. – 82 p.

text, etc. – such features are not expressed as novel features in the analyzes. As a result, N.Ganjavi's verse novels had to stand in line with the poems of authors with traditional plots in literary presentations, repeated in Eastern literature in terms of themes and ideas, and even successors and repeaters of the Nizami school. When talking about epic poetry in our classical literature, A.Khagani's "Tohfatul-Iraqeyn", N.Ganjavi's "Khamsa", A.Ardabili's "Farhadname", A.Tabrizi's "Mehr ve Mushtari", M.Avhad's "Jami-jam", "Dahnama", "Yusif and Zuleykha" (Ali; XIII century), "Dastani-Ahmad Harami" (author unknown; XIII century), "Yusif and Zuleykha" (Suli Faqih; XIV century), "Varqa and Gulsha" (Yusif Maddah; 1342), "Yusif and Zuleykha" (Mustafa Zarir; 1367), "Mehri and Vafa" (Jesus; XIV century), "Yusif and Zuleykha" (Shams; 1475), "Yusif and Zuleykha" Zuleykha" (Khatai Tabrizi; 15th century), "Dahnama" (Shah Ismail Khatai; 1506), "Leyli and Majnun" (Haqiri; 1525), "Bangu Bada" (M.Fuzuli; 16th century) and others such works are mentioned.

Although the attempt to find novel embryos, novel elements in the pages of the first written literature samples is a very subtle and tedious methodology, this approach is important. The research examines the genre genetics of today's Azerbaijani novel not only in terms of European texts, but also in the essence of our classical literature, which is unequivocally accepted in world literary criticism. Masnavis are also characterized as one of the literary forms that meet the demand for the novel in the history and society of Eastern Islamic culture, and the novel of the East is analyzed from a different angle. When talking about the first novels of Turkish literature, the works written in the form of prose are mentioned. The wide possibilities of expression and description in the masnavi, the technique of plot diversification, the method of characterizing the inner world of the images coincide with the principles of the modern novel. The dissertation analyzes the articles of modern Turkish literary critics (Ramazan Bardakçı, Aflatun Muvaffak, Osman Horata, Canan Sevinc) who study the connection between the prose and the novel on the basis of the thesis "from the prose to the novel".

Based on the analysis, it is proved that today in Azerbaijani literature it is possible to create a new art aesthetics and a new variety of artistic forms and styles through novels. Did the attempt to write a postmodern novel fulfill its mission of shaping a new art aesthetic? – The question is answered.

The object and subject of research. The main object of research of the dissertation is epic works written in prose and poetry in classical Eastern literature, new types of novels written in prose since the XIX century, novels written on the principle of socialist realism in the Soviet era and novels written during independence, as well as popular prose in world literature are novels known as. The subject of the dissertation is to analyze the development trends of the genre in Azerbaijani literature in order to determine the scientific-theoretical, literary-aesthetic laws of the concept of "novel thinking" by studying and analyzing novel examples of Azerbaijani and world literature as a comparative and independent work.

Goals and objectives of the study. The main purpose of the research is to study the nature of the novel thinking, the process of formation and the novel as a mechanism, a type of genre that dynamically and vividly reflects the socio-political, social contradictions, social models, historical events of different times in different literatures, but also as a special form of thinking analysis. For this purpose, the research sets the following tasks:

– To determine the process of formation of the novel genre in classical literature, which is a manifestation of epic thinking and the expression of epic thought in a new form.

– The novel genre, which can combine important features of classical genres, using more epic, saga breadth and scale, and reflecting the artistic image of the time with wider paintings (social problems, etc.), appeared in the next stage as a "new literary form" investigate the reasons for the arrival.

– To systematize and comment on various scientific approaches to the novel genre in classical and modern literature on the basis of analytical and comparative analysis.

– To reveal the origin of the novel in folklore and written literature, on the basis of research in which genres it is contained.

– To determine the trajectory of the development of the novel in ancient literary examples, classical Eastern literary texts and modern world literature, which is considered to be "the only developing genre and not yet fully formed" (M. Bakhtin).

– To study, analyze and show the socio-political causes of the problem of the Azerbaijani novel's inability to keep pace with the times, to reflect the life of society, its problems, the scale of socio-political worldview from the same problem perspective as the novels of world literature.

The research methods. The dissertation is guided by scientific methods such as analytical and comparative analysis, theoretical generalization, systematic approach, historical principle. In order to clarify and logically confirm the attitude to the scientific-theoretical issues raised during the research, references were made to important research authors in Azerbaijani and world literature, their attitudes to the problem were solved, literary-aesthetic, theoretical-methodological ideas and opinions were used.

The primary defense provisions. The main provisions defended in order to study the process of evolution of novel thinking and genre in Azerbaijani literature and to fully cover the topic are as follows:

– The embryos of the form and content, ideological and aesthetic features of the novel genre, which has reached a high level of development in modern Western literature, in the classical texts of classical Eastern and Azerbaijani literature (Abu Bakr ibn Khosrov al-Ustad's "Munisname", "Mahsati and Amir Ahmad", N.Ganjavi's verse novels, M.Fuzuli's "Leyli and Majnun", etc.) are reflected in one way or another.

– M.F.Akhundzadeh's "Deceived Kavakib", "Letters to Kamaluddov", J.Mammadguluzadeh's "Stories of Danabash village" are the first native Azerbaijani novels written in prose.

– The vast majority of novels written in the 1930s and 1940s are the product of the policy of irreversible application of the method

of socialist realism, violence against art and the policy of alienating literature from its true essence.

– In the context of repression and literature, when evaluating three works of Y.V.Chamanzaminli ("Students", "Girl's spring", "Between two fires") based on scientific-theoretical and historical principles, it becomes clear that they are non-alternative texts that fill the novel gap of the time.

– Although the novel is the most widely expressed genre of literature, a category regulated by the formation and development of society, national consciousness, the state and governance, our writers often failed to use these opportunities properly and in a timely manner.

– When the concept of "modern novel", transitional novels, in general, the concept of "modern novel" is analyzed in connection with the concept of "novel of the modern world", the fact emerges that in our literary criticism theses of new novel theory are not properly developed and this is the reality. We learn the theory of the genre mostly from literary critics of other countries.

– A comparative analysis of the novels published in Azerbaijani literature at the time of writing by F.Kafka, E.M.Remark, J.Orwell, A.Solzhenitsyn shows the absurdity of different reflections of literature in different geographies in different socio-political and social conditions and this absurdity is the reason why it is not properly accepted and recognized in the world.

– In Azerbaijani literature, the attempt to write with the literary aesthetics of postmodernism did not fully justify itself, the real postmodern thinking, style and non-style were not reflected in the novel texts as a new aesthetics and so on.

The scientific novelty of the research. The following innovations were obtained in the work "Roman thinking and the evolution of the genre in Azerbaijani literature", which was selected for the first time as an object of independent scientific research in Azerbaijani literary criticism:

The results of the search for an answer to the question "The beginning of the modern novel" determine the genre of many works

written in the Azerbaijani literature with a novel mentality at different times, but not named "novel" on the basis of scientific and theoretical principles.

Ancient and Middle Ages, as well as 19th century Azerbaijani literary texts are re-examined in the context of the modern world novel in terms of form-content, idea, plot line, style and issues, with the principle of comparison ("Mahsati and Amir Ahmed" saga) novel style, elements of the novel genre are brought to attention, some of them (N.Ganjavi's "Khosrov and Shirin", "Leyli and Majnun", "Seven beauties", "Iskandername", M.Fuzuli's "Leyli" and Majnun", M.F.Akhundzade's "Deceived kavakib", "Letters to Kemaluddovla", J.Mammadguluzade's "Stories of Danabash village"), it gets the status of "novel" after analyzing it based on the theoretical principles of the genre we talked about.

Fragmentary analyzes of the works of Azerbaijani literature, which played a significant role in the formation of the modern world novel and its classical past, which began to emerge from the 12th century and which the authors noted as "epic", but in fact should be considered a verse novel, are presented by well-known literary critics in a fragmentary manner.

The genre, which was characterized by the epic in ancient times, was stabilized in the concept of the novel as a fact of written literature from the beginning of the II millennium. Although the creation of the epic continued in parallel with the genre of the novel, a new page of the image of the epic poem was opened in artistic thought. If we take into account that the history of world novels (for example, "The Story of Genji" – 11th century) is also recorded from that time, then this claim can be considered reasonable. The Azerbaijani novel retained the variants of epic, myth, legend, narration and fairy tale as just a reason, fragment and detail.

The study shows that although the theme of "Leyli and Majnun", which occupies an important place in the history of the classical philosophy of love, is taken as a motif from an Arab legend, N.Ganjavi and later M.Fuzuli novelize the legend motif, giving an epic, epic style to the story that revolves around ordinary, fairy-tale

language, gives a monumental philosophical-aesthetic essence with his language. The twelfth century was characterized by epic time, and the attempt to benefit from the possibilities of this epic space made N.Ganjavi write poetic novels about history, people and societies, events, social and political thoughts. Why do we consider these four works included in N.Ganjavi's "Khamasa" ("Khosrov and Shirin", "Leyli and Majnun", "Seven beauties", "Iskandername") as our first novels? - the question is answered. In these works, the world is unchanged in the theory of the novel, confirmed as "laws of the novel", epic breadth, political-social, social, spiritual-psychological problems in the essence of the events, type, character, portraits, global, the promotion of human truths, human personality as a literary-aesthetic value, historicity, the art of creating the image, artistic face of a large part of history with epic monumentality is shown by concrete theoretical principles and artistic facts. N.Ganjavi's work "Leyli and Majnun" is analyzed as the first novel in the history of classical love philosophy and the poem of the same name written by M.Fuzuli is compared with the novel, albeit in a fragmentary way. It can be concluded that the Azerbaijani novel has passed through two stages in its historical development process: the first stage covers the period from the 12th to the 19th century. The novel landscape of this period is mostly related to the name of N.Ganjavi.

The theoretical and practical significance of the research.

The main ideas and results of the dissertation work can be applied and used in the following cases: The provisions of the research, the results of theoretical and practical importance can be used as arguments in higher school textbooks and methodical materials.

University teachers and students, researchers and specialists dealing with issues of literary studies can benefit from the dissertation as a scientific-theoretical resource.

Approbation and application of research. The dissertation work was carried out in the "Research and presentation of new and modern Azerbaijani literature" department of the National Azerbaijan Literature Museum named after Nizami Ganjavi of the Azerbaijan

National Academy of Sciences. The main provisions and results of the dissertation were discussed at the meetings of that department, several seminars were organized based on the topic of the dissertation. The main theoretical provisions of the research, the main scientific innovations are in the compilations recommended by the author of the Higher Attestation Commission under the President of the Republic of Azerbaijan, as well as in relevant scientific publications of foreign countries (Ebsco, Copernicus, Rints, Web of Science, Scopus) in his various published articles, his reports at a number of International and Republican level scientific conferences, in his books written in different years about the novel genre ("Theoretical-methodological problems of the Azerbaijani novel" – 2014; "James Joyce's novel "Ulysses" and the revolution in literature" - 2017; "View from the 21st century: literary criticism and artistic word" - 2017) was reflected.

Name of the organization where the dissertation work was carried out. National Azerbaijan Literature Museum named after Nizami Ganjavi of Azerbaijan National Academy of Sciences.

The total volume of the dissertation with a sign, indicating the volume of the structural units of the dissertation separately. The dissertation was written in accordance with the requirements set by the Higher Attestation Commission under the President of the Republic of Azerbaijan. Dissertation introduction (28096 c.m.), four chapters (first chapter three paragraphs – 137899 c.m.; second chapter two paragraphs – 54451 c.m.; third chapter four paragraphs – 203544 c.m.; fourth chapter two paragraphs – 90578 c.m.), the result (12685 c.m.), consists of a bibliography. The total volume of the dissertation is 527253 conditional marks.

MAIN CONTENT OF THE DISSERTATION WORK

Chapter I of the four-chapter dissertation is called the historical-chronological path of the “Azerbaijani novel: classic novels (XII-XVI century)”. In the first paragraph entitled "form-content and theoretical-aesthetic features of the novel in examples of

classical Azerbaijani literature (Abubakr ibn Khosrov al-Ustad's "Munisname", the epic "Mahsati and Amir Ahmed"), it is shown that the 12th century Azerbaijan, as well as Eastern literary attracts attention as a stage of development of epic literature in the history of aesthetic thought. The plot of many epic texts of this period fits purely into the concept of the novel genre. The work "Munisname" by Abubakr ibn Khosrov al-Ustad, a contemporary of N.Ganjavi, who lived during the Atabays of Azerbaijan, is interesting from this point of view. In that period, Persian-language Azerbaijani literature gained fame not only with examples of poetry, but also with prose works. Until the research of the British orientalist G.M.Meredith-Owens (1971), later researchers of "Munisname", kept in the British Museum under the name "The Book of One Thousand and One Nights", wrote in detail about the plot and prose features of the work, as well as its epic scope. As a result of academician Z.Bunyadov and professor R.Aliyev's hard work, research and promotion, this valuable work was brought to the attention of literary studies as an example of Azerbaijani literature.

Abubakr's work "Munisname" in terms of structure and content, as well as a series of articles and stories, didactics, etc. due to such characteristics, it is similar to N.Ganjavi's "Treasure of Secrets". However, if we do not attribute "Treasure of Secrets" to the novel genre, we must say that "Munisname" contains the first plot, composition, theme-content and epic elements of the novel. First of all, because it is one of the first Persian literary texts written in prose in our written literature, it attracts attention in this sense. Secondly, unlike "Treasure of Secrets", the stories in "Munisname" are not only instructive, but also interesting as an independent artistic prose text with different idea-aesthetic essence. That is, the second chapter of this work is not influenced by the didactics and aphorisms of the first chapter. The development of the novel, the mastery of the author's prose pen in the description of the images and character lines give reason to say this.

Of course, it is not correct to call the work "Munisname" a "novel". But what attracted our attention in this work was the issue of

the classical origin of the Azerbaijani novel. This work gives some facts from the point of view of that classical element of origin. Professor R.Aliyev, a valuable researcher of the work "Munisname", paid attention to one point in the genre type analysis.

R.Aliyev, like academician Z.Bunyadov, uses the expression "collective" or more precisely, "aggregate". But in his opinion, as Z.Bunyadov said, it is not a "collection of narratives, aphorisms, stories and anecdotes", but a "collection of realistic and legendary narratives, novellas, stories, aphorisms and sayings"¹⁰.

As we have seen, R.Aliyev does not use the words "narratives" and "novellas" by chance. The variety of "narrative" and "novella", which we recognize as the modern genre type of Western literature from the materials of modern literary studies and literary theory, is the classic origin of the novel we claim – it justifies the opinion. In the development and formation of the novel genre, the importance of the novella genre, which is a form of story, narrative, as examples of written literature, should be noted.

In his work "Munisname", Abubakr looked at the socio-political events of his time with a sober eye and expressed his attitude to the social injustices of the time. The author prefers a more realistic methodology when working on the stories he chooses and in the context of history and modernity, he created a perfect text by fictionalizing the idea of being educated with higher feelings, putting the interests of society and humanity above the ego. Epic of "Mahsati and Amir Ahmed" has become the subject of many studies as an interesting epic belonging to the cultural environment of the 12th century due to its genre features and the fact of historical figures and real events. Although the creation of the epic dates back to this period, the existing manuscript dates back to the 15th-16th centuries. The story about Mahsati, who was originally from Khojad and came to Ganja later, is not only the imagination of a storyteller, but at the same time, the "name" formed on the basis of folk tales and folklore

¹⁰ Rzayeva, R. Əbubəkr ibn Xosrov əl-Ustadın "Munisnamə" əsəri / R.Rzayeva. – Bakı: Papirus NP, – 2016, – s. 37.

memory, echoes like a letter from century to century, differs from the previous and subsequent epics in many ways. The introduction of the epic begins with a different intonation from the epic structure we know.

The epic "Mahsati and Amir Ahmed" is known to have been written in the classical writing style, not from the time it was written, but from the time it was created. Perhaps this story, a love novel, has not only circulated in languages, but has also been turned into a written text with fragments until it was fully formed and has been chronicled as an interesting, ambiguous, relative fate detail of tazkiras and diaries, memoirs, chronicles.

If we take as a basis the fact that the epic was formed only in the 16th century, we will see that the art of M.Fuzuli coincided with the time when there were epics in languages. Maybe the fact that the maddened love ceremony is so prominent is related to that fact? The epic about Mahsati, a contemporary of Nizami, was written in the time of Fuzuli. This style is manifested not only in the plot, themes and ideas of the epic, but also in the core of his poems.

In the work, parts of poems similar to epic scenes, which are examples of oral folk literature, also attract attention. Prose and poetry complement each other in terms of meaning, content and logic. For example, Amir Ahmad and Mahsati's exchange of rubai begins at the first meeting.

Rubais are the main attributes and symbols that complete the content of the epic, expressing its idea of romance, love, separation, loyalty, loyalty to the heart, soul and soul with philosophical theses. If in M.Fuzuli's work "Leyli and Majnun" this mission was performed mostly by the ghazal genre, here this work is performed by the rubai of Amir Ahmed and Mahsati. In this work, rubai imagines a living human image.

R.Huseynov says that this text is an example of written literature that includes the features of the modern epic genre as "epic-story" in some moments. The work is an example that contains the specifics of folklore and written literature almost equally. We have often witnessed the creation of classical written texts based on

folklore material. For example, in "Khamsa" by N.Ganjavi, narratives, legends, stories circulating among the people, etc. brought samples to the written literature and turned them into a literary monument that is stabilized and concreted in the written language. Like "Leyli and Majnun". On the other hand, the epic "Mahsati and Amir Ahmed" moved from the pages of history and written literature to folklore, became a legend, was narrated, changed in transfers, transmissions and multiplied in the form of various copies and variants.

In the essence of the "Mahsati and Amir Ahmed" epic, in the plot, composition and theme-idea specifics, we saw the traces of the fundamentality of the problems of the novel. The dramatism of the philosophy of self-improvement of the personality is mastery in the combination of the struggle of moral freedom with society's bans (like Khosrov Parviz, Amir Ahmad reaches perfection through the greatness of female love and this process is not reflected in the narration of the narrator, but in the life details and fragments that are written down, drawn with a pen), poetry-waiting for a common harmony with subtle transitions in the prose sequences (for example, the intonation and rhythm are not disturbed even when he understands his mood with the rubai and enters into a dialogue), narrating the events with a novel style, describing the socio-political life and social landscape of the period with real details typical of the written language style (the imprisonment of Mahsati in the palace and the plot of his method of finding ways to escape from the greater dangers expected, etc.), the memorable features of the relations between the authorities and the people, through the generalization of unchanging values (love, friendship, kindness, science, knowledge, manners, morality, etc.) in the image of women and men embodiment, cultural, scientific-intellectual of the time the reflection of the current landscape in several typified images (for example, interest in music, science, intellectual recreation such as the game of chess in what we call entertainment hours, sufi-gnostic teachings, the culture of poetry, etc.), the nature of public thought, the nature of people belonging to different classes and social groups relationship

with each other (for example, simple professional people whom Mehsati and Amir Ahmed often meet in the market square and the mutribs around Mehsati, while they can have a more sincere relationship with the musicians, they experience conflict situations with the shah's and khatib's people) and most importantly, women and men the desire in their relationship is not material-physical, but the experience of divine love, communication and contact within the bounds of ethical-aesthetic refinements belonging to the Eastern man aroused interest.

Both works can be considered the first perfect examples of novel thought and aesthetics, full of exemplary fragments.

The second paragraph entitled "**Rhyme novels of Nizami Ganjavi**" shows that the facts of the use of narrative and legend texts in N.Ganjavi's plots and the use of fairy tales as an idea-aesthetic method allow us to say that during this period, written and oral epic examples were formed as a result of mutual influence. Later, in examples of native language epic poetry, new forms of form were created by using epic, epos form (completion of prose and verse parts in terms of meaning and content). Researchers of the modern Turkish novel also see the classic origin of the novel in the masnavis and show that the form of the masnivi verse, which began with "Kutadgu bilik" in Islamic-Turkish literature in the XI-XIX centuries, appeared in Tanzimat literature in the form of modern prose genres (novel, story, etc.) after the nineteenth century: *"The term masnavi and its verse form were introduced to Turkish literature from Iranian literature in the 11th-19th centuries. Over the centuries, many works have been written in this genre. In the 11th-19th centuries in Islamic Turkish literature, the form of masnavi verse, which began with "Kutadgu bilik", gave way to novels and short stories after the 19th century with the development of Tanzimat literature"*¹¹.

¹¹ Bardakçı, R. Cumhuriyet döneminde yayımlanmış mesneviler üzerine / –Ankara: Uluslararası Türkçe veya Türk Dili, Edebiyatı ve Tarihi Dergisi, – 2013. Cilt 8/1, – s. 902.

In that article, the literary critic scientist Ramazan Bardakçı considered the rhyming system and technique of the masnavi to be a suitable genre for authors who write epic works with a novel mindset and showed that the masnavi contains the elements of fairy tales and allusions, elements of emotion and imagination, religious and moral thoughts and social life, just as in the novel. The issues are expressed with narrative features: *"For this reason, Masnavi is even called a novel of the past"*¹².

Another literary scholar, Canan Sevinç, in his article "A modern door to ancient tradition: Traces of Nizami Ganjavi's novel "Khosrov and Shirin" in Cihan Aktash's novel "Shirin's Wedding", in the historical course of the Ottoman-Turkish novel, the formation of this genre was based solely on tradition, the West he talks about the mechanism of synthesizing the style novel in his own way and then eliminating the tradition and taking the form of a European-style novel. The author shows that while the first novelists of the Tanzimat years were trying to create a novel in the Western style, that is, on the one hand, they wanted to melt tradition and the Western model into a common pot (Ahmet Mithat school), on the other hand, they tried to write a new novel tradition (Namig Kamal school). The tradition was soon abandoned and the Turkish novel became a Western-style novel. *"The Turkish novel, which gained a completely European appearance from the Second Constitutional Monarchy to the 1980s, turned to tradition again under the influence of the emerging postmodern narrative technique. In fact, Orkhan*

*Pamuk wrote the novel "The Black Book" (1990) inspired by Sheikh Ghalib's "Beauty and Love"*¹³.

Although Professor M. Rafili puts forward the "first novel" thesis in the title of his article "The first novel in Azerbaijani

¹² There, – p. 902.

¹³ Sevinç, C. Kadim geleneğe açılan modern bir kapı: Cihan Aktaş'ın Şirin'in düşünü adlı romanında Nizâmî-Gencevî'nin Hüsrev ü Şirin adlı mesnevisinden izler // – Ankara: İnsan ve toplum bilimleri araştırmaları dergisi. – 2017. Cilt 6, №7, – s. 33.

literature”¹⁴ the content of the article focuses more on the analysis of images, content and the methodology of expressing historical events than on the genre features of the work "Khosrov and Shirin".

In Western literature, the issue of genre characteristics of Nizami's works has been studied since the 17th century. Eskar Sarkaroglu, who examines Nizami's work in the context of French literary studies, in his article "Nizami and the novel genre"¹⁵ stated that none of the epics of chivalry written before Nizami in Eastern or Western literature fully met the laws of the novel genre and the small-volume, broken-plot works created in European literature until the twelfth century, as well as during the time when Nizami Ganjavi lived, were called novels. *"Derblo in "Eastern Library" (1697) called the works of Nizami Ganjavi novels. As it can be seen, based on the first written information that we have obtained so far, the genre of Nizami's works was defined in French oriental studies starting from the 17th century"*¹⁶.

It is interesting that the French orientalist Mole emphasized the creation of the first novel genre with Nizami's work and considered him the creator of the novel genre written in poetry. E.Meletinsky associated the classical beginning of the novel even with romantic poems consisting of heroic, religious and other legends, as well as fairy tales, biographies of poets written in an artistic style, panegyric (an artistic text, speech written on the occasion of someone's death) and didactic poetry¹⁷.

"Khosrov and Shirin" was a completely new phenomenon, both in Nizami's own work and in the history of Azerbaijan and Eastern literature as a whole. The work's content, multi-planned plot, perfect composition, character of presentation of copies and general

¹⁴ Rəfili, M. Azərbaycan ədəbiyyatında ilk roman // –Bakı: Nizami adına Ədəbiyyat İnstitutunun “Əsərləri”, – I cild. –1946. – s. 43-53.

¹⁵ Sərkəroğlu, Ə. Nizami və roman janrı // – Bakı: Elm və həyat jurnalı. –1989. № 2, – s. 28.

¹⁶ There, – p. 28.

¹⁷ Мелетинский, Е. От мифа к литературе / Е.Мелетинский. – Москва: Российский государственный гуманитарный университет, – 2001, – с. 82.

pathos give full reason to consider it as the first example of the novel genre in the history of Azerbaijani literature. That is, the work is traditionally called a poem.

*"Khosrov and Shirin" is actually a novel. To be more precise, a novel in verse. The novel, as it is known, appeared as a philosophical denial of the heroic epic. The creative relationship between Nizami and Ferdowsi should be evaluated in this aspect as well*¹⁸.

In the "preface" written by Academician H.Arasli to the work "Khosrov and Shirin", we read: *"This work, which is the first verse novel in the history of Azerbaijani literature, is about the love between Khosrov Parviz, one of the Sassanid rulers, and the beautiful Shirin, the crown prince of the ruler of Barda"*¹⁹.

Nizami's main idea was to create a model of a perfect, perfect, wise, exalted and divine human being. Khosrov, Majnun, Bahram, Iskandar - all of them passed from mistakes, sins, ego and fame, women's love, and obedience to the divine truth. Hereditary power, throne, wealth, love of women, struggle with time, environment, society and bigger forces, struggle, education with examples and wisdom, the process of perfection ends, in the end physical defeat (all four of the four heroes – Khosrov, Majnun, Bahram, Alexander joins Haq) raises them to the position of divine and spiritual victory. The hero of Nizami's novels is a human being created by God as a species, a creation, a living being with a higher consciousness, who later makes a mistake and descends to Earth.

A fundamental difference in Nizami's novels from classical poems was that the texts were not dedicated to an adventure and its romantic heroes. The author works on an ordinary character until he becomes the hero of big themes, historical revolutions, human problems, in short, a wide and comprehensive environment of self-expression like a novel. His real, vital, real philosophy crossed the lines of the romantic, imaginatively exaggerated traditional

¹⁸ Məhəmmədi, M. "Xosrov və Şirin" əslində bir romandır // 525-ci qəzet, – 2014, 17 may.

¹⁹ Gəncəvi, N. Xosrov və Şirin / N.Gəncəvi. –Bakı: Lider nəşriyyat, – 2004, – s. 5.

principles in literature. In Nizami's epic works, we saw novel problematics, comprehensiveness and breadth of the novel text, novel situations full of contradictions, novel heroes distinguished by character diversity in a vast epic landscape. The characteristics, essence or non-essence of endless spaces, times measured in centuries, different worlds (material and immaterial) informed the weight of Nizami's novel. Nizami's novels, which resonate not only with classical novels, but also with modern world novels and in many cases are the source of theme-content, philosophical-aesthetic ideas of those novels, can meet the modern novel criteria of literary studies in any sphere. The essence of "Leyli and Majnun" is an event, a story, a legend, a narrative. As in other novels of Nizami, the repeated use of the word "epic" in "Leyli and Majnun" indicates that the work he wrote is not a poem, but an epic, an event, a text that can be narrated.

So, based on Nizami Ganjavi's characterization and firm conclusion about himself, he was a "narrator". Of course, it was not the lover who told the epic, but the artist who created the epic with the writing language, the art of writing or in modern language, a "novel". For example, let's try to explain the process of event, story, narrative text, mobility, verbity included in the plot of the epic "Leyli and Majnun" by focusing on some titles. The contents of the titles have shades of events, stories and dramatic situations reflected in the scenes of the novel: "The beginning of the saga", "Leyli and Majnun's love", "Majnun's visit to Leyli's performance", "Majnun's father sent a messenger to Leyli", "Her father took Majnun to the Kaaba", "Majnun's father's finding out about the intention of the Leyli tribe", "Admonition of his father to Majnun", "Majnun's answer to his father", etc.

It should also be noted that all the sources up to Nizami on "Khosrov and Shirin", "Seven Beauties", "Leyli and Majnun" were in the form of prose. Although small texts, the possibility of characterization typical of the epic genre was immediately noticed, in "Leyli and Majnun" Nizami novelized love for the first time, he was able to write long and extensive events. Nizami Ganjavi was the first

classical author to hear about the eternity of this topic. And most importantly, he wrote the subject not only in the form of poetics, pathos, hymns and romance, but also in epic breadth, in novel situations. The atmosphere and text of "Leyli and Majnun" can be a point of reference in contemporary postmodern novels. Nobel laureate Orkhan Pamuk's novel "The Black Book" includes other classic examples ("Kalila and Dimna", Attar's "Mantiq-ut Tayr", "Manaqib-i Evliya", "Short Anbiya", "Tale of a Thousand Nights", etc.). He also took advantage of the topic "Leyli and Majnun" and showed the understanding of unchanging, eternal feelings and experiences in the postmodern concept. As in the other three novels, in "Leyli and Majnun" when we begin to analyze each event or character, we see that these textual facts are not just poetry, poetry, but a socio-political, social charge, from a historical aspect to the world and man. It is the study and analysis of the epic thinking, erudition of a genius who can see from the vastness of timelessness and spacelessness.

The novel experience of Azerbaijani literature, the novel thinking of our literary people was formed in earlier times. In French literature, the genre of the novel appeared in the 12th century. In the twelfth century in France, works were created in the novel genre: "The Tale of the Fox", "The Novel of Thebes", "The Novel about Alexander" ("Iskandernama"), "The Novel about Troy", "The Novel about Tristan". It is clear that even at that time, the term "novel" meant not only the specifics of the form, but also the content, epicness, uniqueness of the plot, complexity of the plot, scale of ideas and the monumentality of the problem.

The phrase "Bahramname" itself has an association of epic thinking typical of epic and novel genres. The word "letter" means "letter", "book", "writing" known in the titles of the works. "Book of Bahram", "Book about Bahram", "Letter-book about Bahram" etc.

It is possible to prove the fact that "Seven Beauties" is a novel in verse only by the fact that it consists of stories from beginning to end. The scheme of the plot of the work, consisting of a series of stories, can be analyzed as a complex novel structure. Here, poetry,

poetic order has a formal character. The idea itself is reflected in an epic style, but in verse. Narrative, description and analysis, series of events are so many that the chanting of the lyrical type, the reflection of the poetic moments are in the background. The phrase "a novel within a novel" that is often used in modern world literature is justified in the theoretical analysis of this text. In fact, each of the branched plots separated from the general plot is a novel. Not only the novel of events, but also the novel of characters has been fully created. For example, "Yazdigirdin's novel", "Neman's novel", "Bahram's novel" etc.

The fate of the seven beauties, the seven stories told by them, and the complaints of the seven prisoners, which are related to each other, are actually plots of the main theme of the novel, which are centered around one idea or spread from the essence of one idea. All the stories are arranged as necessary fragments in the process of Bahram's perfection and wisdom. Simnar's story, Fitna's story, etc.

The essence of the names given to the chapters of the work is only noticeable as titles expressing the content of the novel text. These names cannot be considered as the preferred title for a sample of poetry. Here are generalizations weighted to the events of the novel. Transference is much more than description. The fact of narrating in verse does not give reason to say that this work was written in the poem genre.

The content in the titles alone is interesting in terms of the development, dynamics and plot of the events. The philosophy of mobility, verbiage, business, reaching the head of the dwelling (the mystery of the cave) by traveling great distances is also written with a novel tendency. "The beginning of the saga. The birth of Bahram", "The praise of Simnar and the construction of the Khavarnag castle", "The praise of Khavarnag and the disappearance of Neman", "The hunting of Bahram and the burning of the wolves", "The killing of the guru and the lion by Bahram with one arrow", "The killing of the dragon and the treasure of Bahram", "Bahram saw the image of seven girls in Khavarnag" and so on.

After that, the stage of stories and complaints serves as a tool to open the mind of Bahram, the main character of the novel. Lessons, understanding and analysis, analyzes are perfected as a result of the process of becoming wise. He thinks about the causes of oppression, evil, darkness, injustice, punishment and the plan to fight against all these. The idea of the story "Good and Evil" told by the Chinese girl coincides more with the main theme of the work. As well as what other narrators have said.

N.Ganjavi was the first to tell the legend about Alexander in Eastern literature. If we replace it with the modern term of literary studies, he created a novel-epic about Alexander. 6835 verses of the work covering 10460 verses are included in "Sharafnama" and 3625 verses in "Iqbalnama".

It is emphasized that Nizami used history books in Greek, especially the "Forgery Callisthenes" published under the name "Roman about Alexander" and other sources. However, here we would like to focus on the main sources necessary to reveal some points about the "novel" genre. Nizami used sources in the form of prose - history books, epic genres of folklore, legends, and At-Tabari's chronicle. As we can see, the theme in this work also requires a very broad and comprehensive material, as in the other three verse novels included in "Khamsa" ("Khosrov and Shirin", "Leyli and Majnun", "Seven Beauties").

About Alexander, the greatest, invincible conqueror of the world, who has a rich life history, not a poem or a poem, but based on the theoretical understanding of that time, an "epic" or in modern terms, a "novel" should have been written. Professor Gazanfar Aliyev, an oriental scholar, writes: *"As it is known, the first novel in Greek about Alexander the Great was written for many years in the name of his personal physician, Callisthenes. However, when it became known that the work was created in the first century of our era, the novel was named "Fake Callisthenes". This work was*

translated into syriac, yiddish and pahlavi languages until the 15th century, so Nizami could have used some of these translations”²⁰.

Although "Iskandername", which is an epic in verse, has a solemn poetic style typical of heroic epics, the essence is more "event", epic narration, history, narrative, legend, representation, stories that inspire philosophical ideas, historical facts, etc. such prose content belonged to the category of description, exhortation, rather than praise, which was reflected in the breadth of the novel text and complex structured plots. It is also an interesting fact that the fragments about Iskandar in the 11th century "Qabusname" and Nizammulk's "Syasatname" are reflected in Nizami's work. However, the author, who used all these, created the most perfect novel-epic about Alexander in the Eastern literature, which belongs to his handwriting only. The characterization of the work as an epic has been mentioned several times in our literary studies, albeit in an episodic manner. For example, A.Abbasov also wrote that "Iskandername" was a historical-romantic poem and it can also be called an epic ²¹.

In fact, there are two Alexander novels in "Iskandername": Alexander the conqueror and Alexander the prophet. Arrogance and wisdom are concentrated in the existence of two novel heroes. If Iskander was a conqueror, in the second novel ("Iqbalnama") he embarks on the path of prophecy and wisdom. Having embarked on a prophetic journey, Alexander referred to the hearts and souls of people, and pursued the goal of renewing and perfecting the world and people with the help of divine wisdom. When talking about the influence of N.Ganjavi's work on world literature, we should not forget the fact of "novel". In other words, his influence on the works belonging to the epic genre, the trace of Nizami's verse novels in the prose works of world-famous writers attract attention.

Thus, it can be concluded that N. Ganjavi's four verse novels ("Khosrov and Shirin", "Leyli and Majnun", "Seven Beauties",

²⁰ Gəncəvi, N. İskəndərnamə / N.Gəncəvi. – Bakı: Lider nəşriyyat, – 2004, – s.7

²¹ Abbasov, Ə. Nizaminin “İskəndərnamə” poeması / Ə.Abbasov. – Bakı: Elm, – 1966, – s.37.

"Iskandername") are expected in the 12th century Eastern literary environment and also unexpected in a certain sense of the word, it was an event. It was expected, in the sense that epics, which were spreading as a political-ideological and philosophical manifestation of the epic, were very close to the written literature and the epic burden of the written literature had to be manifested in the form of a novel.

It was unexpected, because the art of being able to say new, different words that can overshadow its predecessors and successors in a known language (Persian), on known, traditional, legendary, narrated topics and in a known form (in verse, masnavi, etc.) is the work of an ordinary poet, it was not said. Later, both the East and the West formed schools of science and literature in order to solve the wisdom of this word.

In the third paragraph of chapter I called "Mohammed Fuzuli's verse novel "Leyli and Majnun" it is shown that M.Fuzuli was famous as the author of prose examples in classical literature ("Sahhat va Meraz", "Rindu Zahid", "Shikayatname") and "Leyli and Majnun" verse novel can be considered as an epic character. At the same time, his artistic letters to well-known intellectuals of his time are characterized as artistic prose. In the verse novel "Leyli and Majnun", Fuzuli also benefited from the epic examples of folklore.

"Leyli and Majnun" is like a two-part saga, the first part was written by Nizami and the second part by Fuzuli. Fuzuli's pen revealed the divine secrets of Nizami's story. However, in no work, of course, the authors did not think of presenting a Bedouin Arab who sings about his unfulfilled love. What interests us here is not the image of Leyli and Majnun as lovers, but the divine love transferred to their souls. The love that can sink into the filth in a person's physical, material, animal existence, that love that cannot fit into the cage of the body, that love that is eternal. Often asked: Is Majnun Fuzuli? No, Majnun is not Fuzuli himself, not his opponent either. Just because Fuzuli's exaggeration is an exaggeration that has no analogues in our literary history, his statement "I am Majnun, I am Majnun" is a message of self-praise as the sole owner of love and

sorrow. The sadness that leads to love and the love that rests on sadness makes Fuzuli jealous of everyone, even his own Majnun. He behaves like the king of the court of grief and of course kings don't like alternatives. The yeast of the verse novel "Leyli and Majnun" consists of sufism. Since the XI-XII centuries, there have been interesting approaches to the topic of Leyli and Majnun in sufism.

In the work of M.Fuzuli, the suggestion of the idea "Leyli is in me, in my soul" dictated by Majnun indicates the obvious application of the philosophy of unity of existence. Taking into account all these and dozens of similar historical facts and literary studies, we emphasize once again that "Leyli and Majnun" is the subject of Sufi poets.

Chapter II of the dissertation, which consists of two paragraphs, is called "**Concept of Modern Novel, Novels of the Transition Period**" in Azerbaijani literature. In the first paragraph, M.F.Akhundzade's works "Deceived Kavakib" and "Letters to Kemaluddov" are examined in the context of the novel.

Considering M.F.Akhundzade's work "Deceived Kavakib" as the first example of this genre, M.Huseyn analyzed the emergence of the novel genre as a demand of the time and showed that the scale of social and political events determined the emergence of this genre. *"A novel cannot appear in the history of a people without certain social factors"*²².

If we have to explain the term "modern Azerbaijani novel" and count examples of it, of course we will have to start from the second half of the 19th century, especially from M.F.Akhundzade's work "Aldanmish kavakib". This work of Akhundzadeh is written in a very interesting style, designed to make the society face its problems. The author who criticizes the government's management of the country with a rotten mechanism should be considered the predecessor of modern Western novelists who expose dictatorship and dictators with various literary-aesthetic theories.

²² Hüseyin, M. Əsərləri: [10 cilddə] / M.Hüseyin. – Bakı: Yazıçı, – c.10. – 1979. – s.229.

Akhundzade was familiar with the technique of writing novels. His letter to Mirza Yusif Khan dated November 8, 1875 is interesting from this point of view: *"Writing a novel is also a type of works called drama, according to European terms. Unfortunately, our people are still completely ignorant of this science. Even Prince Farhad Mirza, the translator of the book "Jami-Jam", told me while passing through Tiflis on his pilgrimage to Mecca:*

– Mirza Fatali, Yusif Sarraj's story in "Tarihi-alemara" is not as detailed as you wrote. Why did you add so much detail? I said to him:

– Prince! Did I write history to be content with just writing the events that happened? I made a small issue a tool in my hand and expanded it with my own thinking, revealing the arrogance of the ministers and heads of state of that time so that it would be a lesson for future generations and they should not believe the words and reports of foolish astrologers; they should not make themselves a target of ridicule in the eyes of foreigners with such actions. Such works are called novels, which are a separate type of dramatic art. After this answer, Farhad Mirza became silent and it became clear that he did not know about the order and style of the literary works of Europeans"²³.

The work was fundamentally important in the field of prose creation of Azerbaijani literature, in general, in laying the foundations of a new literary-aesthetic school of thought.

M.F.Akhundzade's "Letters to Kemaluddov" written in 1864-1865 is fully in line with the principles of a new type of realist novel. Although for many years, researchers of the novel have studied this work simply as a "philosophical treatise", preferring more content analysis.

However, the form and idea-aesthetic features of the work resonate with the motifs of literary examples presented as

²³ Axundzadə, M.F. Əsərləri: [3 cilddə] / M.F.Axundzadə. – Bakı: Şərq-Qərb, – 2005. – s.245.

"philosophical novels" in the Western literature of the 18th-19th centuries. Romanian researcher professor T.Salamoglu writes:

*"Now the scientific position, which considers the novel only a genre of the epic type, is losing its validity faster. The novel quickly breaks out of the mold of the epic type attributed to it from time to time. Novel reality is perceived as a phenomenon of different and unique perception and artistic reflection. In the 50s, Russian theoretician Dneprov considers it necessary to present the novel as the fourth literary genre in his article entitled "Some Issues of the Theory of the Novel" and talks about the limitation of its possibilities in the mold of the genre of the epic genre"*²⁴.

It is clear that when M.F.Akhundzade wanted to express his political and philosophical thoughts, he did not take the "novel" type as a purely artistic example of the form as a target. His tribune demanded a more dramatic genre, capable of shaking the society, creating a serious reaction in the public audience and sowing the seeds of renaissance in thoughts. This genre should have been "letter", which was considered as an interesting form of expression for that period. Dialogues, philosophical dialogues, debates reflected the main essence of the text.

The genre model of Akhundzadeh's "Letters", which reveals the gap between state and society, anarchy and despotism in the management system through dialogues, is connected to the experience of world literature. Structural features draw "Letters" into novel poetics. This work of M.F.Akhundzade resonates with "Letters", one of the widespread genre forms of enlightened realist art in the 18th century. *"In our opinion, due to its formal features, the poetics of M.F.Akhundzadeh's "Letters" "resonates" with "Iranian Letters" by the famous French enlightened realist writer of the 18th century, Montesquieu. Researchers call this work a philosophical novel"*²⁵.

²⁴ Salamoğlu, T. (Cavadov) Ən yeni Azərbaycan ədəbiyyatı məsələləri / T.Salamoğlu. –Bakı: BQU, – 2008. – s.28.

²⁵ Ənvəroğlu, H. Azərbaycan romanının inkişaf problemləri / H.Ənvəroğlu. – Bakı: Nurlan, – 2008. – s. 106-107.

In our literary studies, the fact that "Letters of Kemaludovla" was not characterized as a "modern Azerbaijani novel" for many years raises questions. However, in recent studies, this issue has been resolved to a certain extent. Professor H.Anvaroglu shows that each of these letters separately constitutes a specific chapter of the novel, a branch of its composition. In Montesquieu's "Letters" the plot is external, while in M.F.Akhundzade it is internal. The heroes of "Letters" unite with the author as the bearer of the advanced, humanist trends of the time due to their cognitive abilities, artistic-philosophical understanding of the social environment and the level of generalization.

"The heroes of Akhundzadeh's "Letters" receive spiritual encouragement from the author. However, we do not see the dialectic of Kamaluddovla, the leading hero in the novel"²⁶.

Although both of Akhundzadeh's novels analyzed have a very simple plot, the described social-political and social events, a gallery of types that can revive the character of the time in their own image, belong to the novel genre more than narratives, "letters" and philosophical treatises, the analysis of monumental problems such as comprehensiveness, great economic-political issues and the scourge of despotism, which has become a tragedy for the entire Eastern world, creates opportunities for the analysis of both works as novels.

The second paragraph of chapter II **"Transition period novels. (Z.Maraghai – "Ibrahim Bey's Travelogue"; N.Narimanov – "Bahadir and Sona"; C.Mammadguluzade – "Stories of Danabash Village").**

At the end of the 19th century, there was a fundamental turn in the field of artistic prose in the literature of South Azerbaijan, the first examples of a new type of artistic prose, the novel genre, appeared. The teacher and predecessor of this innovation was Western European thinkers, Russian enlightened democrats and M.F.Akhundzade, who signed many "firsts" in the Eastern world.

²⁶ There, – p. 46.

The South Azerbaijani writer Abdurrahim Talibov's famous novels "A Donkey Loaded with Books" and "Talibin's Ship" described the social-political, socio-cultural life of Iran at the end of the 19th century and brought the situation of all Eastern nations and countries to literature.

Zeynalabdin Maragayi's work "Ibrahim Bey's Travelogue", published in Cairo in 1897, was read and listened to by educated people in gatherings and various public societies. In this novel, which differs from travel novels in Western European literature in many ways, we observe cases where the author exaggerates political and social problems with deeper roots than adventure. The work "Ibrahim Bey's Travelogue" has been studied a lot in our literary studies as a novel and a text with wide artistic possibilities.

As the first example of an Azerbaijani novel, in most cases, our researchers show N.Narimanov's "Bahadir and Sona" as an example. The idea of the novel is not only related to the great motive of love, but also criticizes the chasms and discriminations that are an obstacle to this love, separating people. The separation of religion, the conflict between nations is shown as a syndrome of ignorance and illiteracy.

The purpose of the work "Bahadir and Sona" from the political point of view, the mission of the future bolshevik leader inculcating the ideas of internationalism clearly attracts attention in the content of the work. The work was not just a prose experiment, but also an artistic proof of political conviction.

The acceptance of the work as the first Azerbaijani novel seems surprising compared to the classical verse novels we have and especially to the realist prose examples of the 19th century. Perhaps because it was written in Azerbaijani, it is not true to close our novelistic tradition to such a recent date (1896). It is known that the criteria of the novel genre cannot be based only on the conditions of expression through language and prose. Our acceptance of Nizami's monumental example like "Iskandarnama" as a "poem", small volume and compact plot, based on the idea of unidirectional indoctrination (internationalism) and not perfect due to its artistic and

aesthetic characteristics, is the first Azerbaijani novel in our literary history. Questions the tendency of great novel traditions to rely on classical sources. N.Narimanov's publicist style overshadows his artistic style in this work, such an association is created as if there is only one hero of the work and that is N.Narimanov himself.

In general, in the dissertation, the novel "Bahadir and Sona" is evaluated as a weak work due to the date of its writing, that is, against the background of the great renaissance landscape of that period, when global socio-political, social and cultural events took place.

His unique provocative language in prose creation, his satirical style typical of the literary school of critical realism, his political, philosophical-aesthetic ceremony that could create a revolutionary, renaissance awakening in the national consciousness became the basis for the future concept of a great novel. It is no coincidence that in the novels of the 60s of the 20th century and in prose in general, the linguistic and stylistic features, literary-aesthetic, philosophical-political and socio-psychological character and essence of J.Mammadguluzade's creativity began to be clearly seen. Many of those prose writers repeated the artistic language style of J.Mammadguluzade, as if with a subconscious instinct of memory. The method of description and narration of events, typification and characterization of images was repeated in one way or another in new prose works. It is possible to observe considerable parallels and influences in the works of I.Shikhli, I.Huseynov, S.Ahmadli, I.Malikzade, F.Karimzade, Anar, Elchin, M.Suleymanli, S.Sakhavat and other prose writers. And our prose writers confirmed this similarity even in the titles they gave to their books. For example, Anar's books "Molla Nasreddin-66" and "Molla Nasreddin-86" can be an example of this.

In the work of J.Mammadguluzade, the problem of "situation and hero" finds an artistic solution in a completely different way. In his prose, the labyrinth impasse, the tragedy of the heroes' impotence is characterized not as a problem of the subjects, but as a national and societal problem. In these works, it seems that all people are

suffering. In that period, the context of power and dictatorship that we find in Western literature is replaced by the problem-situation of coercion, lies, and fraud of people who exploit ordinary people on the scale of a town or village. He is able to present the description of social problems, tragedies, erosions, which have deep roots, in episodes that seem ordinary at first glance, in the process of storytelling. For example, in "Stories of Danabash Village", the incident of the disappearance of uncle Mohammadhasan's donkey rises to the level of a socio-political and social problem. A donkey was lost in the village of Danabash. In fact, it was stolen. This incident is an excellent episode to reveal the anatomy of injustice and exploitation in the relationship between social groups.

Our conclusion about the genre of the work is consistent with the principles of the novel. Here there are characters and types, typifications specific to the novel genre. The gallery of images (Uncle Mohammadhasan, Khudayar Bey, Zeynab and others) sculpted in our literary history, petrified as portraits of time, along with the literary heroes of a great literary text that can reflect the novel of the socio-political, socio-cultural landscape, also includes the events of the novel, the plot of the novel, there are novel conflicts. The dramatism of the work draws attention not with conflicts, but with labyrinth impasses. It seems that all the events and progress are definitely stuck in the "Khudayar knot". Khudayar becomes a statue in our imagination as a model of force, evil and lies. The tragedy of Zeynab's family, uncle Mohammadhasan, was calculated on the ordinary desires of this man, the purpose of seizing the wife of his friend Heydar Bey and his property. The donkey is a conflict detail in Khudayar Bey's conspiracy and corruption plan.

Our analysis of "Danabash village stories" also showed that this work is a novel of a new type of artistic prose, which has a significant impact on the 20th century Azerbaijani prose, as well as novel creativity, both in terms of language-style, form-content and idea-structure.

Thus, it can be said that the stages of evolution of the Azerbaijani novel and the formation of the genre, the tendency of the

formation of the novel genre in Azerbaijani literature developed in parallel with the social and political reality of the time. Literary-artistic thinkers began to write "long story" (narrative, novel), which was widely used as a term at that time, not the poetry of the changing environment, the society indifferent to changes and development. The genre name of prose works written with a novel mindset could not be precise and specific. For example, "Deceived Kavakib" (1857) and "Stories of Danabash Village" (1894) written in the 19th century were classified as "narrative" in our literature, and "Letters of Kemaluddovla" (1865) as "philosophical treatise". However, when approached with the principles of modern world literature studies, when analyzing according to the form-content characteristics of the genre, these works can be called novels.

The first paragraph of the III chapter entitled **"Political-ideological motifs in Azerbaijani prose and world novels of the Soviet period"** is **"The artistic method of Soviet literature in the 1920s-1930s. It is called 'Marxist Literary Studies'"**. In order to determine the artistic method of the literature of the 1920s and 1930s, Marxist literary studies seemed to invent new literary laws and theories. Debates, proposals and consultations worked to the detriment of the original literature and in the end, the only variant of the method theory ("socialist realism") was firmly accepted. Thus, socialist realism was confirmed as the main creative method in the literature of all Soviet republics, as well as in the literature of Azerbaijan. Stalin even spoke of the method of "Revolutionary Socialist Realism", trying to equate his political views with the content dictated by this term in literature. In his speeches, he suggested the method of "Revolutionary Socialist Realism" as the main current for the literature of the century. Such unequivocal signs of his mechanically justified the writers' use of the romantic school method as a harmful form of creativity.

The subject of the literature of the 1930s-1950s, especially the novels, had to cover larger socio-political events. Because those who created this literature were literary witnesses who saw the history of the Republic, the events of the Russian-Soviet occupation, the

tragedies of repression and the scenes of the 1941-1945 war. Our writers, especially our novelists, who witnessed such dramatic events, often had to limit their creative contours with limited topics. Plan items such as collective farm, factory construction, women's freedom, internationalism indoctrination became topical subjects of literature, especially novels.

In the second paragraph of Chapter III, called "**Dramatism of the period and the new philosophy of human view in the aesthetics of the world novel art in the first half of the XX century**", it is shown that the first half of the XX century was the most productive period in terms of the development of the world novel genre and its theory. In general, interest in the novel as an independent and more relevant genre began in the second half of the 19th century and the history of the study of this genre from a stylistic point of view also belongs to later periods. Two novels (F.Kafka - "Court" and E.M.Remarque - "Triumphal Arch") were addressed in the dissertation in order to analyze the theme, idea, writing technique and style, aesthetics of world novels. The aim is to create an idea of how the dramatic situation of the time and the philosophy of a new view of man are reflected in the examples of world novel art in the first half of the 20th century. In the first half of the 20th century, a comparative analysis of the works written with a novel mentality in the world literature with the prose works created in our national literature is given. The 1930s, this period of time full of repressions, could not be turned into real literary material in Azerbaijan and the USSR in general, but at that time in the world, it was written on the pages of literature with its bloody history.

F.Kafka's novel "Court", written during the First World War, reflected the tragedy of a person suffering from the global upheavals and internal mental upheavals of that time, unjustly destroyed in the maze of despair. That person also lived here, in Azerbaijan, but his image in literature did not find expression on the scale of global thought. E.M.Remarque novelized the scenes of the war and the rear front in the 1930s with full reality, but in those years, repression in Russia, in many Soviet republics, as well as in Azerbaijan gave birth

to hundreds of novel themes, but those themes, those novels of life, were not written.

In the third paragraph of that chapter called "**Y.V.Chamanzeminli's novels**", it is shown that the Soviet period of the novel genre had different contents according to its theme and concept of ideas. The novels of Y.V.Chamanzaminli were considered to be serious texts that filled the gap in our literature related to this genre. In his work "Students", he painstakingly analyzes in Rustambay's thoughts that intellectuals turned to opposite paths in solving the issue of people's destiny at the beginning of the 20th century. The image of Rustambay, who studies political trends and factional programs, stands before the question as an intellectual symbol of the dramatic situation of Azerbaijan at the beginning of the 20th century. Who to go with? Which country, which faction should decide its destiny? Russia itself was in danger, Kerensky was imitating the French revolution, what was happening in real life was shaking Russia, causing pessimism in certain classes. The novel "Students" was actually written as an anti-bolshevism, anti-soviet ideological work. The censor, who understood this with full accuracy, put Chamanzaminli on the list of victims of repression, taking this work as a basis. In 1937, precisely because of this novel, the author was expelled from the Azerbaijan Writers' Union. In the work, in the language of representatives of different social classes (students, priests, generals, etc.), Lenin's revolution, jewish policy and the victorious Soviet government were sharply criticized from all sides.

Chamanzaminli dedicated his novel "Girls' spring" to the All-Union Congress of Shura Writers. Although he started writing before the revolution, he finished this work in 1933. In the novel, the philosophical thoughts of Zoroastrians are explained in dialogues in the style of confronting the concepts of "material" and "abstract" in the context of a literary text. The struggle between materialism and idealism is theoretically compared and analyzed. The question of national identity, which has been bothering Chamanzaminli for years, did not remain only in his historical-political and journalistic

studies. He also analyzed this fateful issue in the text of the novel. He tried to determine the scheme and geography of our formation and evolution as a nation. He narrated the legend that the people who have suffered troubles are not destroyed, but that they die and come back to life like salamanders and after burning to ashes, they recreate themselves by taking fire from their own ashes.

In the 1930s, there were almost no novels with historical and political content. The celebration of socialism, the creation of a collective farm, and the ideas of collectivization were brought to the center of attention as leading themes. The authors of historical novels were Chamanzaminli and M.S.Ordubadi. At this point, we would also like to mention that in 1937, along with the novel "Students", the work "Girls' spring" was subjected to sharp criticism. It is clear that the criticism of these novels had a political character in terms of themes and ideas. However, the criticism of the works, especially the novel "Girls' spring" in terms of form, language and style, was also a starting point for repression. Although the novel "Between Two Fires" written by Yusif Vazir Chamenzaminli in 1937 and first published in "Azerbaijan" magazine in 1964 under the title "In the Blood" tells about the history of the Karabakh Khanate, the whole history of Azerbaijan is considered in its example. The Karabakh Khanate is fighting a lot in order to preserve the integrity and historical image of the country, which is torn apart by the struggle of the great powers. Russia or Iran?! None of them treat us as a friendly, neighboring country. Both see us as their colony. The Khan of Karabakh, caught between two fires at the moment of determining the fate of the people and the country, is shaken and hesitant. The main idea of the novel is not only related to the khanates, palace feuds and wars between the khanates on the territory of Azerbaijan. As emphasized by many researchers, the novel is not only related to the socio-political and artistic creativity of M.P.Vagif. Here, the problem that the author wants to solve is the drama of Azerbaijan facing a dilemma in the process of great historical events, at the time of deciding its own destiny.

In the fourth paragraph named "The artistic analysis of the socio-political reality of the period in the prose of the 1960s-1990s. "Ideal" novel by I.Mughanna", it is shown that the literature of the 1960s was distinguished by the arrival of a new literary generation. They were born in the 1930s and 1940s. Those born during the years of repression and war took up a pen in their hands in the 1950s when the news of I.Stalin's death started with the "freedom to take a deep breath". It is true that the Soviet system has not collapsed and censorship has not been completely eliminated. The Communist Party continued to apply its ideological and political dictates in the fields of literature, art and science. However, literary people who took advantage of this USSR-wide softening took up the struggle to regulate and restore aesthetic principles that were far removed from man, his essence and his inner, spiritual world. Prose creativity of Ismayil Shikhli, Isa Mughanna, Sabir Ahmadli, Akram Aylisli, Isi Malikzade, Chingiz Huseynov, Yusif Samadoglu, brothers Magsud and Rustam Ibrahimbeyov, Anar, Elchin and soon after Mevlud Suleymanli, Seyran Sakhavat, Vagif Nasib, Safar Alisharli, Saday Budagli, overturned the theoretical laws of the mold of realism. Isa Mughanna changed the dimensions of literary-artistic, philosophical-aesthetic criteria not only in Azerbaijani novels, but in Azerbaijani literature in general. In his prose, the scale of globality and national-historical erudition gradually developed.

I.Mughanna was thinking about another world and a bigger history, bigger time and space, and was preparing to write novels of a world that does not fit into that Earth environment. This greatness and humanity was measured not only by the fundamentality of the subject-content, ideas-ideas, but also by the desire for innovation in style, aesthetic vision and prose craftsmanship. The novel "Ideal", which he worked on again and again, can be considered the first perfect example of postmodernist prose in Azerbaijani literature. Indeed, the contours of the new Azerbaijani prose were drawn primarily in the artistic thinking of I.Mughanna. He was worried about the future fate of our stagnant and patriarchal literature. From the moment he realized that "Azerbaijani prose is at the bottom of the

valley", he started looking for a new way of thinking and a new point of view. In the 80s of the last century, the novel "Ideal" created a different intonation not only in artistic thinking, but also in scientific and socio-political thinking, as an unexpected literary fact. This was the main issue. A new point of view is defined. The images of literature have changed, the events have been processed in a larger plan. Household scenes, "nationality" in the local role have gone into the background. National, historical, folk topics started a long time ago. The problems of the time were presented to a wide readership. But in this presentation, the age of the problem, the tragedy, the historical wounds has passed centuries and millennia. The strategy of alienation and amnesty developed and developed by I.Stalin was destroyed in one stroke. With the work of I.Mughanna, not the image of Stalin but the theory of Stalinism was exposed in Azerbaijani literature for the first time in the 1950s.

I.Mughanna's novel thinking, creative style and methodology provide an opportunity to systematically and comprehensibly present the material of not one but several novels in the context of one text. For example, no matter how difficult it is to illustrate and reflect the "Distortion" games that have been inflicted on a people for centuries in chronological order, based on historical facts, the author copes with this task. He burdens the heroes of his work not with the problems of the day, but with the pain of the ages.

In the work "Ideal", I.Mughanna is able to combine scientific and artistic thinking in the environment of novel thinking. Postmodern language and style are metaphorical. Sometimes history is restored based on narration and legend, dictates of memory, but based on reality.

Chapter IV of the dissertation **"Artistic expression of socio-political environment and social problems in the novels of the period of independence. "Postmodern novel"**. "Political and social life of Azerbaijan in the literature of the period of independence. The paragraph "Roman as a leading genre" shows that in the texts that focus on the novel creation of the last 30 years, the use of the novel experience of world literature, successes and failures, the socio-

political environment during the period of independence and the reflection of this environment in novels, the basics of the necessity of turning the novel into a leading genre, the subject and heroes, the attitude of the old and young literary generation to the theory and literary-aesthetic mission of the novel genre should be resolved.

The term "independence novels" is often used in critical articles as a term of literary studies. If we compare with the term "Soviet novels", should the genre's form and content, aesthetic essence or ideological mission be taken as the basis? - the question is answered.

In this paragraph, the novels "Head" by Elchin, "Letters in the name of Armenia" by M.Suleymanli, and "The City after Dreams" by Sh.Aghayar are studied based on the socio-political landscape of the time, ideological and literary-aesthetic concepts and new literary-theoretical laws of literary studies.

In the second paragraph of chapter IV, called "**The concept of postmodern novel, examples in Azerbaijani literature**", it is shown that postmodernism demanded the creation of a new text model. The essence of this text appeared as an echo of our society and worldview, the information explosion created by the media.

F.Jameson in his book "Ideologies of Theory" showed that it is tempting to connect the illusions of Aristotelian realism with the truth of the world through signs and codes. Reality already exists quietly "out there," and truth is nothing more than the alignment of the thoughts in our minds with the things of which they are images²⁷.

Philosophical theses of philosopher J.Lyotard and Jacques Derrida play a key role in the formation of the theory of postmodernism, which has already become the leading current of the world. Postmodernists who turn the world into an object of analysis as a text and conduct scientific-theoretical experiments on it with destructive imagination have expanded the role of the "Black humor" school in the literary, philosophical and aesthetic movement.

²⁷ Jameson, F. The Ideologies of Theory / F.Jameson. – London and New York: Verso, – 2008. – p. 36.

Experimenters such as J.Barthes, D.Bartel, T.Pinchon, C.P.Dunleavy, U.Eco, U.Gibson, J.Barnes, I.Calvino presented the postmodern vision formula with literary-artistic and scientific-theoretical examples.

The problem in the evolution of social consciousness of our society, of course, finds its expression in literature. In those societies where there is no socio-political activism, erudite and intellectual ability to explore the universe, time becomes heavy and repetitive in those societies. Over time, the repetitions and miscalculations in the self-expression of our society and in public thought have created misunderstandings between us, time seems to tire us.

In the Azerbaijani literature, postmodernism as a literary-aesthetic category was discussed only in the 2000s. Unfortunately, the views of literary studies and literary theory were not formed on the basis of world postmodern culture and scientific-theoretical theses. First, writers, publicists, culturologists expressed their opinion. Very little material from world literature has been translated unsystematically. Most of the experiments were unsuccessful.

In this paragraph, K.Abdullah's "Half-manuscript" and O.Fikratoglu's "Dead Text" novels are analyzed. In the Conclusion part of the dissertation, the scientific-theoretical conclusions obtained from the research conducted during the research are summarized in the following order:

– Comparative analyzes of classic and modern novels written with a special way of thinking in Azerbaijani and world literature, theses and analyzes presented on the basis of literary texts prove that "novel thinking" is an erudite, multi-layered creative ability.

– For us, the novel is not a predecessor in our classical literature, a form without a foundation, a genre without tradition, created by the demands of the principles of socialist realism. The origin, development path, evolution, problem themes, idea of the Azerbaijani novel, its place in the context of Azerbaijani and world literary prose, etc. when such issues are examined in the context of classical Eastern, Middle Ages and modern Western literature and prose, it becomes clear that the "homeland" of the novel genre was

not always the West, the territory where this genre was born and began to form was Eastern countries, as well as Azerbaijan.

–When we study the history of epic thought in the process of creation and formation of the Azerbaijani novel based on its theoretical and aesthetic specificity, the age of epic thought in written literature starts from the 12th century and it turns out that the examples of epic poems in persian language that appeared in our literature (XII century) and examples of epic poems in Azerbaijani language (XIII-XVI centuries) became the examples of artisticization with the method of transportation - our first novels.

– Our classical culture and art aesthetics began to be replaced by modern and modern, theoretical views expressing a new outlook. These innovations included new genres. Classical verse stories were replaced by prose stories and verse novels by prose narratives and novels.

– A new look at the novel genre in Azerbaijani prose appeared almost for the first time in M.F.Akhundzade's works "Deceived Kavakib" and "Letters with Kemaluddov". Great truths were discovered from the point of view from the world to Azerbaijan, from Azerbaijan to the world, from East to West, from West to East. Later, this kind of prose thinking showed itself in the works of J.Mammadguluzade and A.Hagverdiyev. M.F.Akhundzade, as a global thinker of the East in the 19th century, created conditions for the advancement of Azerbaijani prose and literature as a whole with a different thinking model from the classical tradition with the novels "Deceived Kavakib" and "Letters with Kamaluddov".

– The Soviet period of the novel genre was separated from its classical role due to its theme and concept of ideas. The methodology of working in the context of philosophical, socio-political and national literature such as "Khosrov and Shirin", "Deceived Kavakib", "Ibrahim Bey's Travelogue", "Letters of Kemaluddov", "Danabash Village Stories" has taken a back seat, and the dictation of the socialist realism method is based on political ceremony, was the leader. At that time, the novels created as complex life events, broad, comprehensive descriptions and allusions, as a set of characters of

various characters, lacked the skill and courage to bring out the inner turmoils that were not on the face of the time and remained outside of public thought.

– Azerbaijani modernism, which began to develop at the beginning of the 20th century, was prevented by the Soviet revolution, and the field of thought was framed from that time. Only after the socio-political and social changes that took place in the USSR, in the 1960s, as a continuation of that idea, view and approach, new, relatively different cultural-aesthetic and philosophical-intellectual art and literature examples emerged.

– The literature of the 1960s was distinguished by the arrival of a new literary generation. They were born in the 1930s and 1940s. Those born during the years of repression and war took up the pen in their hands during the "freedom to breathe deeply" that began with the news of I.Stalin's death in the 1950s and took up the struggle to regulate and restore aesthetic principles that were far removed from man, his essence and his inner, spiritual world.

– In the years of independence, our view of world literature began with a return to the past. At the end of the 20th century, our readers became more familiar with the authors that the world literary community read in their time from the beginning of the 20th century (F.Kafka, U.Faulkner, E.M.Remarque, J.Joyce, E.Hemingway, A.Exupéry, W.Wolff, etc.) it happened, this delay caused problems for both our authors and our readers. Attempts at influence and imitation also made the "foreign voice" intonation clearly felt in the emerging novels.

– One of the future missions of the novel should be for writers to say goodbye to the traditional novel era, for novels to be born as a model of time, life, world and man struggling in chaos. If the heroes and main characters are presented as the face of the novel, the bearer of ideas, this approach will indicate the limitations of literary and artistic meetings. Because when the essence and problems of the novel are imposed on individuals, they will dissolve in time and events and the reflected images and expressions will lose their monumentality. The social and social burden of the novel should not

be reduced to the weight of the story, story, character of one or several people.

–The novel is no longer limited, local, national, but rather a form of human vision and self-expression. Today, the influence of literature on social life, socio-economic, political progress and in a certain sense pressure function occurs through the novel genre. The novelists were the first to see and raise their voice about the conflicting events of the world and time, the limitless behavior and way of life of societies and societies. This point of view is not only in literary texts, but also in socio-political meetings, interviews, publicist writings of writers.

– When the world literature novels of the first half of the 20th century and the political-ideological principles of the Azerbaijani novels of the Soviet period are analyzed in a comparative manner, as well as the issues of themes, ideas and craftsmanship in the Azerbaijani novels of the 1930s-1950s, it becomes clear that the reasons why our novels cannot enter the world arena are still it is related to the authors' writing with ideological dictates.

–It is necessary to form Azerbaijani novel studies as a separate theoretical category. The theoretical-aesthetic forms of view, which are relevant and necessary for today's novel creators, should be developed as material for literary studies.

–The artistic expression of socio-political, historical environment and social problems in the novels of the period of independence, the analysis of the political and social life of Azerbaijan in the literature of the period of independence, and the function of the novel as a leading genre are not satisfactory.

The concept of "postmodern novel" was not understood according to its essence both in theoretical literature and practically in fiction. There were no perfect examples in Azerbaijani literature that could express this aesthetic.

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