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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**ARTISTIC EXPRESSION OF NATIONAL SPIRIT IN THE
AZERBAIJANI ROMANTICISM**

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Applicant: **Aysel Hasan Gurbanova**

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Dissertation was performed at the Department of literary theory of the Institute of Literature named after Nizami Ganjavi, Azerbaijan National Academy of Sciences.

Scientific adviser: doctor of philological sciences, professor
Tahira Gasham Mammad

Official opponents:

Doctor of Philology, professor
Asif Abbas Hajiyev

Doctor of Philology, professor
Rahila Mammad Geybullayeva

Doctor of Philology, Associate Professor
Mahira Hamid Guliyeva

ED 1.05 - Dissertation Council of the Supreme Attestation Commission under the President of the Republic of Azerbaijan attached to the Institute of Literature named after Nizami Ganjavi of ANAS

Chairman of the Dissertation
Council:

academician, doctor of philological
sciences,

Isa Akbar Habibbayli

Scientific Secretary of the
Dissertation Council:

PhD in Philosophy, Associate Professor
Ismikhan Mahammad Osmanli

Chairmen of the scientific
seminar:

doctor of philological sciences,
professor

Mammad Iraj Aliyev



INTRODUCTION

Relevance and studying degree of the research issue. The Azerbaijani romanticism and its representatives were researched in national philology from different points of view. As these research papers were carried out mainly during the soviet period, the dominated political regime's prohibitions have complicated the issue to study the national spirit. And, as within the last years, the cultural principles of convergence have gained the consistency, the specialists display a keen interest in revealing the identity as regards events of international disposition. As the romanticism is of the western origin, the Azerbaijani romanticism was researched mainly based on principles determined in conformity with the western literature. However, alongside with stable aspect of each theoretical category, including the romanticism, it has also a changing side related to the national spirit and to the creative figures.

The national spirit does not mean only the ideology. It may be expressed in the literary works by the literary figure intentionally or objectless. It means that, even if the writer is ideologue, he can express the national spirit in self-expression through and with the help of storages of his genetic memory and the life norms he is subjected. The topicality of the researched subject is that we observe within the last time the turning point toward national spirit, mythology and national traditions. The purposeful introduction of national motives is more connected with the literary trend of romanticism. The Azerbaijani romanticism, as well as any literary and artistic trend of western origin gain national qualities with the time and it synthesizes the European traditions with national ones. Although the stable principles are extending, the Azerbaijani romanticism is not the repetition or copy of the western romanticism. To substantiate this factor, the research of the theme is of great actuality. The perception of "national spirit" laying at the heart of works of art pertaining to the trend of romanticism in Azerbaijani literature and its artistic manifestation have been researched in the dissertation. While researching this notion, referring to the examples from the works of the romanticists we have payed special attention to the fact through what codes and

sub-textual meanings the national spirit was expressed. The notion “national spirit” in the Azerbaijani romanticism is actualized differently by its own form of expression in the works of masters of art belonging to the romanticism. Whenever the main issue connecting them includes the ideals, nation, homeland, freedom, Turkism etc.

The traditions of each nation, beliefs, religion, history, geography, culture, language and other factors pay an important role in formation of the national spirit. In this research paper all these factors have been researched based on the Turkish-Islamic culture and historical context, as well as according to the Turkic-Azerbaijani ideology. In the works of Azerbaijani romanticists, both the Turkish and Islamic spirit are so united that this must be taken into account. In the research work entitled “Artistic expression of national spirit in the Azerbaijani romanticism”, it is impossible to pass over the mythology, the Turkish and Islamic worldview, layers of memory derived from Zoroastrianism, shamanism and Sufism. The study and systematization of all this helps to reveal the rich genetic codes of Azerbaijani romanticism, as well as the mechanism that reflects the continuity of the national spirit.

The mystical and mythological motives in Azerbaijani romanticism (especially Husseyn Javid, Abbas Sahhat, Mohammad Hadi), are sufficiently, as the Turkish-Islamic spirit, which has been going on for centuries, is expressed in a fused way when expressing the national spirit. While analyzing the semantics of many heroes and images namely the aspects from the Turkish thinking mode help us. There are some images that their analysis is carried out both in the context of Turkish mythology and Islamic belief. Because, the authors of literary text synthesize aspects from both events. For example, we can speak about the personage Devil uniting in itself both the Turkish mythology and the Islamic worldview.

A sense of national pride and commitment to our historical roots are still relevant today in the works of our poets, writers and playwrights. Despite the fact that the expression of the national spirit and attachment to historical roots was widespread in the early twentieth century, this process was prevented as much as possible during the Soviet era. After gaining our state independence, there was

a return to these issues. The urgency of the issue is also due to the fact that the process of returning to national roots is taking place in one way or another, not only in Azerbaijan, but also in the post-Soviet space.

The work of the Azerbaijani romanticists has been studied by different researchers. Despite these researches were carried out in different ways by Mammad Jafar Jafarov¹, Vali Osmanli², Kamran Aliyev etc. namely in the field of Azerbaijani romanticism, and to the scientific papers written in connection with the separate problems of the literary theory by Isa Habibbayli³, Tahira Mammad⁴, Aybaniz Aliyeva etc., then in the field of research of the works of Azerbaijani romanticists by Kamal Talibzade, Aziz Mirahmadov, Masud Alioglu and so on, the problem of artistic expression of the national spirit has not become a direct subject of research, its resources and expression forms were not revealed and systemized. The problem of Turkism in the works of Azerbaijani romanticists was researched in the thesis for scientific degree of Doctor of Sciences by Aybaniz Aliyeva. The mentioned dissertation was prepared in direction of ideological thinking and history of literary, that's why the author did not pay attention to the elements of poetics. Unlike the aforementioned author, we, approaching the said problem in the context of poetics along with the ideology tried to explain the artistic elements through which the national spirit is expressed in the creative work.

Purpose and objectives of the research: The main purpose of the research is to study the issue of artistic expression of the national

¹ Cəfərov, M. C. Seçilmiş əsərləri. [2 cilddə] / M. C. Cəfərov. – Bakı: Çinar – Çap, c. 2. –2003. – 281 s.

² Osmanlı, V.M. Azərbaycan romantizmi. [2 cilddə] / V. Osmanlı. – Bakı: Elm, c. 1. –2010. – 464 s.

³ Həbibbəyli, İ. Ə. Romantik lirikanın imkanları / İ.Həbibbəyli. – Bakı: Yazıçı, – 1984. –167 s.

⁴ Məmməd, T.Q. Neosufizm: yaradıcılıq və nəzəriyyə / T.Məmməd. – Bakı: Xan, –2016. –120 s.

spirit in Azerbaijani romanticism and to form a scientific idea about it. Thus, the goal is to perform the following tasks:

- To study national mythological and mystical motives in the artistic expression of the national spirit in Azerbaijani romanticism;
- To study the historical figures, images and choice of places;
- To involve the national traditions, norms of behavior and national stereotypes in the works of Azerbaijani romantics in research;
- To reveal language and style issues, especially symbolism, with semiotic principles.

Methods of research. During the analysis of the dissertation, mainly mythological theory, semantic and historical-comparative, as well as systematic analysis methods were used. In the study, research on both romanticism and components containing the concept of “national spirit” was used as a theoretical basis, and relevant references were made hereto.

The main provisions set for defense. In the dissertation, the following provisions are defended:

- The expression of the national spirit appeared against the background of elements of mythology, shamanism, Sufism and Islam.
- On the other hand, the national spirit is arisen while referring to the classical poetry as a rule, extending the traditions laid out by Nizami Ganjavi in Javid’s works and presenting the images and plots by Ali bey Huzeynzade in a new transformation.
- Motives arising from national-genetic memory in the work of romanticists in the choice of images and names, the overlap of images in many respects, indicated that genetic memory is an important issue in the expression of the national spirit.

Object and subject of research. The main object of the dissertation is the problem of artistic expression of the national spirit in Azerbaijani romanticism. The subject of research includes the works of Azerbaijani romanticists, historical, mythological, theoretical sources and examples that help to reveal the expression of the national spirit.

Scientific novelty of the dissertation. The development of Turkism as an ideology in the late 19th and early 20th centuries, the discovery of sources on Turkish history and culture strengthened the

sense of national pride in our literature and paved the way for the spread of Turkic-Azerbaijani ideals in literature. In fact, literature itself has played a key role in the development of this ideology in a cultural way. In the early twentieth century, Azerbaijani romanticists (especially Huseyn Javid and Jafar Jabbarli) were among our leading writers in this field. The romanticists were proud of the glorious history, culture and moral values of the Turks, and tried to awaken, strengthen and develop the national spirit by instilling it in their readers. While studying the features of the artistic manifestation of their creative activity in this field, the following scientific innovations were obtained:

- Many examples were discovered and analyzed in this dissertation for the first time in terms of substantiating the depth and continuity of the memory layer in the direction of the national spirit, both during the analysis of historical figures, images, place names, as well as mythological and mystical meanings;

- In dramaturgy, the image of a wise minister in state affairs is first encountered in the plays of Jafar Jabbarli, or more precisely, in his play “Nasraddin Shah”, and this tradition later opens the way to the dramaturgy of H.Javid and S.Vurgun. It is true that the image of “wise man” in our literature is still found in Nizami’s “Khamsa”(or Quinary) and Yusif Balasagunlu’s “Kudatku bilik”. As mentioned above, in Jabbarli’s work, this motif has become a tradition, developed in dramaturgy;

- We tried to give a scientific explanation of the fact that Huseyn Javid was specified by mistake as the successor of Ali bey Huseynzade and the reasons in this direction (disclosure of points related to “Unity and Progress”), which is another novelty of the dissertation;

- Since Javid’s poems are more in line with the combination of Western poetry (sonnet) and Eastern poetry (masnavi), we have grouped the playwright’s lyrical poems in a new form, substantiating our opinion on the basis of examples;

- Based on the fact that the representatives of this movement wrote mostly in sonnet style and taking into account the idea of

Mammad Jafar Jafarov⁵ that the main element of romanticism is the “mind” (Huseyn Javid, Abbas Sahhat), we drew attention to the nuances suggesting to speak about the Parnassian poetry in the Azerbaijani romanticism;

- We have clarified the issue of the presentation of traditional plots and images in the new transformation and the embodiment of the ideology of Turkism in the work of Ali bey Huseynzade, which includes Azerbaijanism.

Theoretical and practical significance of the research: The research may have important scientific and practical significance. The dissertation can be used as a methodological tool in research on the subject, in teaching of literary theory and literary history.

Approval and application of the dissertation: The main provisions of the work are reflected in various scientific journals and scientific articles published in international conferences.

Name of the organization where the dissertation work was carried out: The research work was carried out in the Department of “Theory of Literature” of the Institute of Literature named after Nizami Ganjavi of ANAS.

Structure and total volume of the dissertation: The dissertation was written in accordance with the requirements set by the Supreme Attestation Commission under the President of the Republic of Azerbaijan.

Dissertation consists of (11 962 conventional signs) 3 chapters (first chapter 4 paragraphs - 100 726 conventional signs; second chapter 5 paragraphs - 99 697 conventional signs; third chapter 3 paragraph - 23 020 conventional signs), Conclusion (3 850) and the list of references.

The total volume of the dissertation consists of 241,879 symbols.

⁵ Cəfərov, M. C. Seçilmiş əsərləri. [2 cilddə] / M. C. Cəfərov. – Bakı: Çinar – Çap, c. 2. –2003. – 281 s.

MAIN CONTENT OF THE WORK

The relevance and degree of development of the topic, its scientific novelty, research methods, object and subject, goals and objectives, theoretical and practical significance, approbation and structure of the dissertation were identified in the “Introduction” in line with the requirements of the Supreme Attestation Commission.

The first chapter of the research work is entitled “**The genetic and classical national traditions in the work of the Azerbaijani romanticists**”. This chapter includes four paragraphs. In the first paragraph entitled “**Mythological tradition**”, the heroes coming from the mythological world to the work of romanticists, such as: Angel, Devil and Fairy (Peri) are involved to the research.

While analyzing the etymology of these images we witness of changes happened in the beginning of them closely related to the myth in accordance with the way of development passed in some stages of the literature. The image Peri (Fairy) is one of the mythic images exposed to these changes. We tried to reveal the differences in presentation of this image in the works written in the Middle and New Ages. Thus, in Divan literature (Shah Ismail’s poem “Dahnama”), the study of the image Fairy outside Sufism would not yield any results, because the mythological images underwent some changes in Divan literature until reaching the twentieth century. The influence of Sufism on the themes of love addressed in Divan literature was long-lasting. The new era offered different shades to the image of the Fairy. We know that Abbas Sahhat’s poem “Poet, poetess and townsman” provides a different representation of this poetic image. Fairies have always protected themselves from the human race, settled outside, and are not visible in human places. In the poem by Abbas Sahhat, the Fairy is not someone who runs away from people and hides. This image does not have the features of self-preservation and fear that we see in the traditional image of the fairy. As an image that has changed in character, the “poetess” reveals its content in the direction of neo-mythology. It is neo-mythology, that’s why presents the traditional mythological image from a new point of view and on a new level. In addition to the mythological changes in this paragraph, we are witnessing changes in the Sufi direction; it calls the neo-Sufism.

Referring to Tahira Mammad's research "Neo-Sufism: Creativity and Theory"⁶, we tried to study the differences in the work of romantic poets.

In the twentieth century, the use of both mythological and mystical motives developed in a new direction. By this retrospective move, the author instilled a national consciousness in the reader in addition to reviving the tradition. Regardless of the prism through which the poets, writers and playwrights have approached the innovations in literature, as we researched the work of the romanticists, we witnessed a reality that was more visible than other events; at this moment in time we speak about the impact of national genetic memory on fiction.

As we analyzed other mythological images, we have consistently approached the image Devil in the play by H.Javid "Devil"⁷ as a common image of the Mythology, Shamanism and Islam. As the analysis was carried out, it became clear that there was a duality in the essence of the creatures in the works of Azerbaijani romanticists, both from Turkish mythology and from the religious book.

The second paragraph of the first chapter is called "**Traces of Shamanism.**" The awakening and life of the national spirit in Azerbaijani romanticism is also observed in the motives and elements related to Shamanism. Shamanism is the oldest belief complex of the Turks. This also had an effect on the memory. Traditions still live involuntarily today. So, the traces of shamanism are found in the images in H.Javid's "Devil" and J.Jabbarli's "Bride of Fire". In the tragedy by J.Jabbarli "Bride of Fire" we observe a parallel between the activity of Ilitver and the situation he faces. In "Bride of Fire", Elkhan also has a religion and belief. The new belief created by Elkhan contains elements from two sources: divinity and fire-worship. This is a new belief. According to Elkhan: "*I adore the goddess of orphaned*

⁶ Məmməd T.Q. Neosufizm: yaradıcılıq və nəzəriyyə / T.Məmməd. – Bakı: Xan. – 2016, 120 s.

⁷ Cavid H.A. Əsərləri. [5 cildə] / H.Cavid / Tərt.ed.: Turan Cavid. – Bakı: Lider nəşriyyatı, c. 3. – 2005, – s.304

hearts, the fairy of insatiable desires, the bride of fires.”⁸ It is to be noted that Elkhan in Javid’s tragedy bears the elements of the image Elkhagan and Elkhan in Jabbarli’s play – the function of Elkhagan and shamanism. Ilitver destroys shamans and Agshin annihilates the Khurrami adherents renouncing their faith. These parallels prove once again that genetics is not ineffective in the artist’s memory. As it seen, traces of Goyturks and Avesta can be observed clearly in the synthesis of the religious complex put forward by Elkhan.

Another example of the influence left by the ancient history and myth of Turks in the genetic memory: Arif, the personage of “Devil” by Javid wants to return to the place where he came from and find answers to some questions. In the desires of Arif there is a cry of lost memory. The descent of our ancestor from heaven to earth is the main memory effect that is at the root of Arif’s interest in heaven. Shamans also have the ascension of the soul.

Arif’s attachment to the heavens and his turning to the heavens for help from the Almighty is rooted in the beliefs of the divine deity that are ingrained in his memory. In addition, Elkhan in “Devil” wants people to be always in God’s sight.

It can be acknowledged that Husseyn Javid’s devotion to the spirit of God is very strong as in the Goyturks. And this is a tradition sprung from the Goyturks. Even here, Javid, using the expression “Tanri” instead of “God” draws attention to the fact that in the ancient Turks it came from the word “Tengri”.

The third paragraph of the first chapter is called “**Tasawwuf Motives.**” It is to be noted that Azerbaijani romanticism is also a carrier of mystical elements. Our romanticists, who did not break away from the past traditions also kept alive mystical motives both in terms of theme and genre. In the twentieth century, Sufi motives took on a new direction in addition to the continuation of Sufi traditions. These innovations emerged not only in the direction of Sufism, but also in the continuation of the tradition in terms of mythology (neo-mythology) and genre. “Neo-Sufism, like neo-mythology, is both an

⁸ Cavid H.A. Əsərləri. [5 cilddə] / H.Cavid / Tərt.ed.: Turan Cavid. – Bakı: Lider nəşriyyatı, c. 2. – 2005, – s.334

artistic and a philosophical way of looking at things and the world. It is extremely durable and can manifest itself in various currents.”⁹

As to the works by Husseyn Javid (“Sheikh Sanan”, “Topal Teymur”, “Khayyam”, “Prophet” and “Devil”) and by Abbas Sahhat (“Poet, poetess and townsman” and others) we encounter mystical motifs, symbols and images. In some works, although the Sufi motives and names retain the form, the changes in their content must also be evaluated in terms of Neo-Sufism.

The main target of the research is to study the national spirit in romanticism. As we have mentioned earlier, it is important to focus on two key areas - genetic and religious factors. The matter is that they form a national spirit in unity. The emphasis on mystical moments in twentieth-century Azerbaijani romanticism, especially in Javid’s work, is due to the Islamic spirit. We have substantiated the Sufi motives with the analysis of literary works. In addition, we have tried to reveal the mystical motives in the works not only in the typical images such as dervish, mistress, lover and blind, but also in the details that do not attract much attention.

The fourth paragraph of the first chapter is entitled “**Classical traditions of poetics in romanticism**” To the mind of the representatives of romanticism, the best way to preserve the traditions and indirectly to protect the national spirit was to revive the poetics traditions structured in our literature. From this point of view, we can see a clear manifestation of this complex approach in the genre diversity of their works. Just as romanticism played an important role in bringing a number of genres of European origin to our literature, it also played a high role in the preservation of classical genres.

Nizami Ganjavi used the masnavi, which was widespread at that time, as a “narrative style” of verse. Although Khagani also wrote a poem in the form of a masnavi before Nizami, but there was no plot line in these texts. As to Husseyn Javid, he also continued the tradition of narration in verse within the twentieth century on the basis of lyrical-epic works. He shaped the narration, the plot and the topic in different verse sizes. The tradition of narrative poetry in Azerbaijani

⁹ Məmməd, T.Q. Neosufizm: yaradıcılıq və nəzəriyyə / T.Məmməd. – Bakı: Xan, –2016. –120 s.

literature, which began with Nizami, enters a new stage in the romanticism of the twentieth century. The narrative poems written in the early twentieth century (especially Javid's poems) are considered lyrical-epic, there are no traditional titles, the theme is varied and similar. The plot line of Javid's lyrics is based on Nizami's traditions (Nizami's "Bricklayer old man and young boy", Javid's poem "Azer", the subtitle "Old wise man and a young man", self-control in both artists, etc.).

In Javid's works, we observe the continuation of the classical tradition and his attachment to the national roots. These are closely connected with the playwright's genetic memory and his national spirit.

We have grouped the genres of poetry in Javid's work as follows:

A) Oriental poetry genres: couplet, ghazal, masnavi

B) Western poetry genres: sonnet, march, tercet

C) Synthesis of Western-Eastern poetry genres: sonnet-masnavi, free mustazad.

Articles and reports on the results obtained in this chapter have been published in authoritative scientific journals in the Republic and abroad (Georgia) and delivered to the scientific community^{10, 11, 12, 13}.

The second chapter of the dissertation is entitled "**Historical personalities, images, names and choice of place**" In the first

¹⁰Qurbanova A.H. Pəri obrazındakı duallıq (M.Təhmasibin tədqiqatları kontekstində) // "Görkəmli Azərbaycan folklorşünası Məmməd Hüseyin Təhmasib" mövzusunda elmi konfransın materialları, – Bakı, – Elm və təhsil, – 05 oktyabr, – 2017, – s.100-106.

¹¹Qurbanova A.H. H.Cavidin mənzumələri // – Bakı: Poetika.izm (Nizami Gəncəvi adına Ədəbiyyat İnstitutunun Elmi Əsərləri), – Elm və təhsil, – 2018, №4, – s. 45-54.

¹²Qurbanova A.H. Romantizmdə milli ideal (Məmməd Cəfər Cəfərovun "Azərbaycan ədəbiyyatında romantizm" monoqrafiyası əsasında) // Filologiya və sənətşünaslıq. Azərbaycan Milli Elmlər Akademiyası, – Bakı, – Elm, –2019, №1, – s.87-92.

¹³Qurbanova A.H. Obrazlarda şamanizmin izləri (Hüseyn Cavid və Cəfər Cəbbarlıının əsərləri əsasında) // The XI International Scientific Symposium "Intercultural relations in the modern world" – Tbilisi, Georgia, – 2021. – c.76-78.

paragraph of this chapter, entitled “**Functional semantics of space in the work of H. Javid**”, we have drawn attention to the use of open and closed types of space in the work of Azerbaijani romanticists.

“Space is included in the work for a specific purpose:

- 1) To direct the heroes;*
- 2) To direct the reader to some ideas and meanings;*
- 3) To create the general atmosphere of the work;*
- 4) To use the space as a symbol or image”¹⁴*

The description of geographical places is of special importance in Husseyn Javid’s works. The names of geographical places mentioned in the works of the playwright are: Azerbaijan, Baku, Karabakh, Mecca, Medina, Baghdad, Dagestan, Barjom, Tbilisi, Istanbul, Bursa, Nishapur, Samarkand, Berlin, Switzerland. These geographical names are not chosen by chance, so, they have a special role in revealing a certain artistic meaning. Geographical space plays an important role in finding the position and ideology of the playwright, as well as the content that is not described in words in the work. Open and closed spaces are also provided in accordance with the specified geographical locations. The multiplicity of geographical spaces expands and globalizes the problem raised by the romanticists. We find the richest geographical places in the works of Husseyn Javid.

By presenting sacred places (in the play “The Prophet”), the playwright brings history to life on the one hand, and uses space as a symbolic reference on the other. Given that the play “The Prophet” was written during the Soviet era (1923), we can acknowledge that by writing this work and presenting religious places, the playwright wants to inspire us not to forget our religious past. At the same time, Husseyn Javid’s thoughts on Islamic ideology are reflected in the work. The main content of the national ideal of the romanticists, as we mentioned earlier, was related to the protection of traditions and norms of justice in accordance with Islamic norms.

¹⁴ Magill F.A. Şotlandiya və Azərbaycan ədəbiyyatında yaşayış məskəni bədii obraz kimi / filologiya elmləri namizədi alimlik dərəcəsi almaq üçün təqdim olunmuş dis./ – Bakı, – 2007, – s.38

Referring to the places described in the work of Huseyn Javid, we see him not only as a representative of Islamism, but also as a representative of the ideology of Turkism, patriotism and modernity. H. Javid, who considers the Caucasus as the main home of the Turks, it is no coincidence that he also presents Tbilisi as the common homeland of Georgians and Turks.

Sometimes Huseyn Javid is considered to be a complete Turkist, an irrevocable supporter of the Turanian ideology, and is excluded from the outlook of patriotism. However, the artistic places he chose show that for the great writer, his homeland is a sacred part of the great Turan. The description and presentation of different regions of the Caucasus (Dagestan, Baku, Tbilisi) in his works can be considered as the moments that determine the playwright's ideology of Azerbaijanism and patriotism.

The second paragraph of the second chapter is entitled **“Historical personalities, images and names”**. Statehood is sacred and honorable among the Turks. The Turks, whom Europeans call “barbarians”, have built great empires in history. They are the creators and rulers of great empires such as, the Great Hun Empire, the Western Hun Empire, the European Hun Empire, the White Hun Empire, the Goyturk Empire, the Avar Empire, the Seljuks, the Ottomans, the Afshars, the Safavids, the Gajars and so on.

The dissertation analyzes the similarity between the reforms carried out by Babak in the tragedy “Bride of Fire” (1927) of Jafar Jabbarli written on the struggle of the Azerbaijani people against the foreign invaders in the country led by Babak and those implemented by Mete Khan in the field of statehood. In addition, Mirza Taqi, the personage of the play “Nasreddin Shah” by Jafar Jabbarli (1916) reminds us of Tonyukuk, the vizier of Bilga Khagan. He also continued the traditions of the ancient Turks in state affairs. In dramaturgy, the image of a wise minister in public affairs, as we have already noted, is first encountered in the plays of Jafar Jabbarli, or more precisely in his play “Nasreddin Shah”, and this tradition continues through different prisms in the dramaturgy of Huseyn Javid and Samad Vurgun. It is true that the image of a wise vizier has found its place in our literature in Nizami's “Khamsa” and in Yusif

Balasagunlu's "Kudatku bilik". As mentioned above, this motif was developed in dramaturgy and became a tradition thanks to Jabbarli's work.

Jafar Jabbarli was proud of the heroism and policy of the Turks. In the works of the great playwright ("The War of Tripoli" and "Conquest of Edirne"), the brave Turkish heroes are depicted in the person of Ramiz, Abdurrahman, Anvar and Rufat. In these works, both the history of Turkish statehood and the history of heroism come to life. The images in the work are also remembered with special dictums. These works are dedicated to the victory of Turkism, and the main purpose of the author is to instill positive qualities in the reader through presenting the national heroes. The heroes think of their homeland and nation more than themselves. The calls of the heroes and the simple characters, the slogans they chanted, reflect along with them the ideology of Jafar Jabbarli; he calls on the people to preserve that spirit and pride. Because a person who understands his national duty and identity, who is responsible for that identity, will not be a slave to anyone else.

The portraits of historical figures were also taken into account in the analysis of historical figures, images and names. Even the drawings of images in Huseyn Javid's play "Maral" are important elements that reveal the author's position. The portrait of Sheikh Shamil should be especially mentioned at this moment. The portrait of Sheikh Shamil hanging on the wall means that no force can separate this people from its roots, nationality and freedom.

The third paragraph of the second chapter is entitled **"Adaptation of images and names in the works of H. Javid and J.Jabbarli to the national-genetic memory (based on the plays "Bride of Fire" and "Devil")"**. In the works of each artist, there is a place for motives arising from the national-genetic memory of the people. He does so either intentionally or through the coded management of national-genetic memory. In this paragraph, we have touched upon the above-mentioned issue in the works of Huseyn Javid and Jafar Jabbarli. It is very interesting that when studying the works of both artists, we see that the motives and images arising from their national-genetic memory coincide in many respects. Traces of genetic

memory associated with the Turkish and Islamic spirit are evident in both playwrights.

In the works of both playwrights we come across the image of Elkhan (“Devil” in Huseyn Javid, “Bride of Fire” in Jafar Jabarli). This naming, which seems simple at first glance and is explained for simple reasons, has interesting roots in the direction of ethnogenesis. The both images are remembered for their positive aspects and characters who try to benefit their people and homeland. Il khan stands for the khagan of the people. Bumin (551-552) - Il-khan (El-khan, Elkhagan), the first Goyturk khagan, renounced the slavery of the Jujans and fought for freedom. The rise of Il-khan in the struggle for freedom is clearly seen in the image Elkhan created by both playwrights. The fact that the title of Bumin khan, who was historical personality was kept the same in the both images stems obviously from the continuity of the Turkish-genetic memory in the playwrights.

Elkhan’s search for truth and protection of society from evil in Javid’s play “Devil” is due to his love for his nation. Also, Elkhan in “Bride of Fire” by Jabbarli protects his homeland from foreigners, prefers one day of freedom to a 40-year yoke, and thus refuses to allow his country to live in slavery to foreigners; all this confirms that this image is the successor of Elkhagan as a leader. These nuances, which intersect in both Javid and Jabbarli’s work, stem from the desire of both playwrights to be connected to national memory, genetic feelings and to serve the preservation of the national spirit with artistic creativity. For this purpose, they adapt the images to the historical memory.

The fourth paragraph of the second chapter is entitled “**The embodiment of national ideals and national problems by the character Patient.**” In this paragraph, we have also referred to some works on “Tuberculosis” in Turkish literature. Abdulhaq Hamid’s works such as, “Tomb”¹⁵, “Finten”¹⁶ and others may be an example

¹⁵ Tarhan Abdülhak Hamid. Makber Şiiri. [Elektron resurs] / – 18.11.2020

<https://www.milliyet.com.tr/siirler/makber-siiri-abdulhak-hamit-tarhan-6356916>

¹⁶ Tarhan Abdülhak Hamit. Finten. [Elektron resurs] / – **Büyük Türk Klasikleri, Ötüken-Söğüt Yayınları.** 25 Kasım 2013. <http://www.xn--edebiyatogretmeni-twb.net/finten-abdulhak-hamit-tarhan.htm>

hereof. The disease in the works of Huseyn Javid, Jafar Jabbarli, as well as our other romanticists can be explained in two ways: to arouse a sense of care for the nation; to subconsciously look at the nation as a patient seeking a cure for its health under the influence of events in history.

Such a widespread use of the motive of disease in the literature at that time showed the interest of both Turkish and Azerbaijani romanticists in the work of protecting and caring for the nation.

In Ali bey Huseynzadeh's "Majnun and Leylayi – Islam", such diseases as Leyla's illness and the doctor's madness are also artistic expressions of national prejudice and the problem of the nation.

The fifth paragraph of the second chapter is entitled "**Traditional plots and images in a new transformation.**" It is not uncommon for plots and images to change in the literature in the new era. Even in the works of Ali bey Huseynzade, the image of Leyli and Majnun, well known in Eastern literature, is presented in a new content and function. We tried to compare Ali bey Huseynzade's article "Majnun and Leylayi-Islam" with this poem, as "Leyli and Majnun" reached its peak in Fuzuli's works in terms of singing love in Azerbaijani literature.

In the early twentieth century, the return to traditional plots and images in the works of poets and writers served the awakening and evolution of the national spirit.

As names and characters, Leyli and Majnun means first of all a work written about love. Even the traditional "Leyli and Majnun" does not touch on anything other than love (except for issues related to love, personal freedom, man and society). In Ali bey Huseynzade's work entitled "Majnun and Leylayi-Islam", the traditional plot in "Leyli and Majnun" was changed and gained a political content. We can attest that the direction of love and affection in this work is completely different. If the traditional epic is based on the love of two young people for each other, the love of the nation and the state in a new form is ahead. And when we say Leyla, we mean the Ottoman Empire, and when we say Majnun, we mean members of the "Unity and Progress" society, an Islamic doctor. If we go a little deeper, what is said in the language of an Islamic doctor is a direct speech of Ali

Bey. As a new image, Leyli's brain is the Ottoman Empire, her heart is lost and diminished Arabia, which is under British rule, and her liver is the state of Iran. These organs are the main governing bodies of man. So, Leyli is not suffering from a woman, but from the Islamic world. The members of the Society "Union and Progress" were not only fighting against the regime of Abdulhamid II in the Ottoman Empire. At the same time, they tried to unite the Turkic peoples.

The fact that the language of essay written by Ali bey, who lived in exile and turned from Russia to his centuries-old rival was the Ottoman based on Anatolian Turkish, besides, his address to the works of classics and worked then in a new form came from nationalism and national spirit. Adherence to his national roots, love for national culture, genetics, geography and literature are indicators of the national spirit in a writer. In the twentieth century, nationalism in Azerbaijan was mainly manifested in two wings: Turkism and Azerbaijanism. The concept of national spirit in Ali bey's work is characterized by Azerbaijanism. It contains the idea of Turkism, which includes Azerbaijanism. The results obtained in this chapter have been published in authoritative scientific journals in the Republic in the form of the following articles and reports^{17, 18, 19, 20}.

¹⁷ Qurbanova A.H. C.Cabbarlının dramaturgiyasında türk dövlətçilik və qəhrəmanlıq tarixinin bədii ifadəsi // Ədəbiyyat məcmuəsi (Nizami Gəncəvi adına Ədəbiyyat İnstitutunun Elmi Əsərləri), Xüsusi buraxılış. – Bakı: Elm və təhsil, – 2014, №1, – s.92-97.

¹⁸ Qurbanova A.H. Ə.Hüseynzadənin "Məcnun və Leylayı-İslam" əsərində ənənəvi süjet və obrazlar // Çağımızdan görünən orta əsrlər, AMEA-nın müxbir üzvü, Əməkdar elm xadimi, professor R. Azadəyə həsr olunmuş II beynəlxalq elmi konfransın materialları. – Bakı: – 2014. – s.594-599.

¹⁹ Qurbanova A.H. H.Cavid və C.Cabbarlının əsərlərində obraz və adların milli genetik yaddaşa uyğunlaşdırılması. ("İblis" və "Od gəlini" əsərləri əsasında) // Poetika.izm (Nizami Gəncəvi adına Ədəbiyyat İnstitutunun Elmi Əsərləri). – Bakı: –Elm və təhsil, – 2018, №3, – s.153-162.

²⁰ Qurbanova A.H. Romantizmdə ədəbi qəhrəmanların xəstəliyinin cəmiyyətin "xəstəliyi" ilə əlaqələndirilməsi // Humanitar elmlərin öyrənilməsinin aktual problemləri. Ali məktəblərarası elmi məqalələr məcmuəsi. –Bakı:–Mütərcim, – 2018, №1, – s.130-134.

The third chapter is called **“Artistic expression of national traditions and norms of behavior.”** The first paragraph of this chapter is **“Reflection of national traditions in the work of H.Javid. Artistic structure of the model of behavior of a wise Azerbaijani woman in the play “Mother”.** We have tried to determine the national, religious, historical and human factors that play a role in shaping the character and content of national traditions reflected in the play based on an analysis we made according to the fragments of the literary text. As can be seen from the problem statement, the reflection, functional nature and psychological impact of national traditions in artistic creation are studied in this paragraph. It is no coincidence that the author has repeatedly and specially referred to the fact of influence of the behavior on the human character and its power to create the mentality. The writers who put forward this problem called on the people to persevere in a very serious historical transition, in the struggle for life and death, and to instill inviolability. In the play “Mother”²¹ (1910), we have addressed, the playwright presents an example of perseverance and strength to the people of his time and environment with the characteristic qualities he demonstrated in the image of a simple, peasant mother. The mother inherited these qualities from the national qualities of the people to whom she belonged.

The second paragraph of the third chapter is entitled **“Artistic understanding of the norms of negative behavior in the context of environmental and psychological factors (based on the tragedies of Husseyn Javid’s “Disaster” and Jafar Jabbarli’s “Aydin)”**. The great ideologues and thinkers of XX century Azerbaijani literature not only promoted positive traditions, but also served to educate and purify the national spirit by reflecting in their works the tragedies caused by negative behavior and norms. These differences in women’s behavior are not accidental in modern literature. The new patterns of women’s behavior in family and society observed in the examples we are discussing, are explained on the one hand by “women’s freedom”

²¹ Cavid H.A. Əsərləri. [5 cilddə] / H.Cavid/ Tərt.ed.: Turan Cavid. – Bakı: Lider nəşriyyatı, c. 2. – 2005, – s.334

from the West, psychological theories, and on the other hand by the stratification created by capitalism in the society. In the literary examples of earlier periods, the rules of behavior of the main female heroes were regulated within the framework of national norms. Unlike the female personages in classical literature such as Shirin, Leyli, Nushaba and others, the behaviors of the female heroes we have mentioned were mainly stranger and unwanted behaviors brought about by the literature of the new age. Although we have noted the influence of the West on the rules of behavior, the influence of society and living conditions is not insignificant. The behavior norms far from moral principles observed in Gultekin in the tragedy “Aydin” by Jabbarli were formed by the influence of the problems of society on human life and destiny.

The third paragraph of the third chapter is entitled “**Reflection of the behavioral norms in the play “Almaz” by Jabbarli in the binary model based on romantic style.**” The ideals and problems raised by romanticism continued within the scope of the opportunities opened by the romantic style in Soviet literature. This can be more easily observed in the work of Jafar Jabbarli, who gives wide space to expressive-emotional situations in his works. As an example, we consider expedient to refer to the play “Almaz”.

The mentioned play, written at the same time as the Soviet government’s anti-religious policies, sheds light on many issues. One of these issues is the inability of Almaz to fulfill the tasks set at the end of the work. Almaz was a representative of the Soviet government, who was unable to carry out its sharp slogan program among the Azerbaijani people. Because she had begun to undermine the belief system that the people would never be able to break.

Almaz’s disregard for the psychology, traditions, and religious beliefs of the Muslim village is acknowledged in her own language: *“Yes, I feel guilty, because I did not think well that I could carry out the work to fight against the “disabled” kulak Ahmad, Sharif, Mirza Samandar only under the leadership of the Communist Party and by organizing poor peasants. I fought alone. I did not understand that I was not the only one to fight against the nasty elements, the working class was leading it under the leadership of the party. I admit my*

mistakes.”²² This court, set up in front of the villagers, is a court against the Soviet government. As long as Almaz did not take into account the existing society in her plans, she conceded defeat. The same was true for the Soviet government in the person of the image Almaz. The binary model created by the playwright leads to our conclusion; Although the positive hero he created is sympathetic by its steadfastness and perseverance in the position, she is flawed in a number of behaviors and actions. This shortcoming is primarily related to the fact that Almaz did not take into account the society, the collective, i.e. the traditional norms and traditions, and to her unnecessary destructive attitude towards them.

At the beginning of the work, the author presents Almaz that declared war on the old world, gathering children around her. Although our great playwright was a supporter of innovation, science and education, he did not appreciate the “fight” and “march” movement against our traditions and norms of behavior. For this reason, he concludes the scene with the hero’s confessions.

The scientific results obtained in this chapter have been published in a prestigious journal outside the Republic (Ukraine)²³.

The results of the study were summarized in the Conclusion.

The main content of the study is reflected in the following publications:

1. C.Cabbarlının dramaturgiyasında türk dövlətçilik və qəhrəmanlıq tarixinin bədii ifadəsi // – Bakı: Ədəbiyyat məcmuəsi (Nizami Gəncəvi adına Ədəbiyyat İnstitutunun Elmi Əsərləri), – 2014, №1, – s.92-97.
2. Ə.Hüseynzadənin “Məcnun və Leylayi-İslam” əsərində ənənəvi süjet və obrazlar // Çağımızdan görünən orta əsrlər, AMEA-nın

²² Cəfər Cabbarlı. Əsərləri. [4 cilddə] / C.Cabbarlı/ Tərt.ed.: A.Rüstəmli – Bakı: Şərq-Qərb, c.3. – 2005, – s.140

²³ Qurbanova A.H. Отражение национальных обычаев и традиций в творчестве Гусейна Джавида (на основе трагедии «Мать») // Культура народов причерноморья, – Украина: – 2014, №267, – с.172-174.

- müxbir üzvü, Əməkdar elm xadimi, professor R. Azadəyə həsr olunmuş II beynəlxalq elmi konfransın materialları, – Bakı: – 15-16 dekabr, – 2014, – s. 594-599.
3. H.Cavid və C.Cabbarlının əsərlərində obraz və adların milli genetik yaddaşa uyğunlaşdırılması (“İblis” və “Od gəlini” əsərləri əsasında) // – Bakı: Poetika.izm (Nizami Gəncəvi adına Ədəbiyyat İnstitutunun Elmi Əsərləri), – 2018, №3, – s.153-162.
 4. H.Cavidin mənzumələri // – Bakı: Poetika.izm (Nizami Gəncəvi adına Ədəbiyyat İnstitutunun Elmi Əsərləri), – 2018, №4, – s. 45-54.
 5. Obrazlarda şamanizmin izləri (Hüseyn Cavid və Cəfər Cabbarlının əsərləri əsasında). // The XI International Scientific Symposium “Intercultural relations in the modern world”. – Tbilisi, Georgia: – 27 fevral, – 2021, – s.76-78.
 6. Romantizmdə ədəbi qəhrəmanların xəstəliyinin cəmiyyətin “xəstəliyi” ilə əlaqələndirilməsi // Humanitar elmlərin öyrənilməsinin aktual problemləri. Ali məktəblərarası elmi məqalələr məcmuəsi. – Bakı: – 2018, №1, – s.130-134.
 7. Romantizmdə milli ideal (Məmməd Cəfər Cəfərovun “Azərbaycan ədəbiyyatında romantizm” monoqrafiyası əsasında) // – Bakı: Filologiya və sənətsünaslıq. Azərbaycan Milli Elmlər Akademiyası, – 2019, №1, – s.87-92.
 8. Pəri obrazındakı duallıq (M.Təhmasibin tədqiqatları kontekstində) // “Görkəmli Azərbaycan folklorşünası MəmmədHüseyn Təhmasib” mövzusunda elmi konfransın materialları, – Bakı: – 05 oktyabr, – 2017, – s.100-106.
 9. Отражение национальных обычаев и традиций в творчестве Гусейна Джавида (на основе трагедии «Мать») // – Украина: Культура народов причерноморья, – 2014, №267, – с.172-174.

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Address: AZ 1143. Baku, 115 Huseyn Javid Avenue, Academy Campus, Main building, IV floor, Electronic assembly hall of the Institute of Literature named after Nizami Ganjavi.

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