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POETICS OF THE AZERBAIJANI STORY OF THE EARLY TWENTIETH CENTURY

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ABSTRACT

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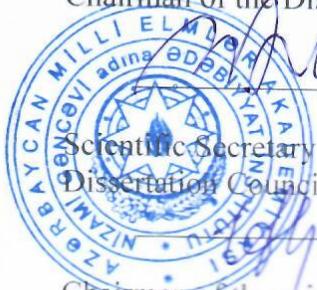
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GENERAL CHARACTERISTICS OF THE WORK

Relevance and studying degree of the research issue. One of the widespread literary genre is a story. Like other literary genres, the development of the story, as a piece of prose fiction has been formed within the historical dynamics of the oral traditions and written literature. Of course, the form provided by the modern literary criticism for the genre of the story or peculiarities determining its contours were not developed all of a sudden. The story is one of the genres distinguished by its richness of artistic possibilities, volume and flexibility of its information capability. There was touched upon the genre of the story in the Azerbaijani literary criticism while discussing the problems, such as the classification of literary types, the place of genre in the different literary trends and the work of the master of the story. In these papers the story was an object of detailed analysis in terms of various characteristics hereof.

In the stories written in the late 19th and early 20th centuries by the Azerbaijani writers, ideological and aesthetic diversity, the richness of the inner philosophical layer, ethno-memory and poetic symbolism were preferred in the presentation of ideals. The peculiarity of the chronotope, the hero's characteristic features, the plot and composition structure, the role of each detail in the text and researching the genre's internal classification are amongst the topical problems in the modern literary criticism.

The researchers of Russian-Soviet literary criticism, especially Petrovsky, Reformatsky, Eichenbaum, Shklovsky and Vygotsky, who were distinguished by their closeness to the formal school, played an important role in creating the theoretical basis for the study of the story. The theoretical views of the formal school have been widely used in European literary studies in the field of structural and narrative grammar.

The genre of story has been involved to the research from various standpoints in the studies implemented in connection with the

problems of literary historiography, comparative literature and poetics in the Azerbaijani literary criticism¹.

There are sufficient researches which are not related directly to the genre, but pertaining to the study of artistic peculiarities of the writers in direction of study of the story that we have referred to these researches when necessary.

The twentieth century Azerbaijani literature is rich and colorful from the point of view of literary trends. This point is manifested first of all in the genre of story, one of the most popular genres. Therefore, we have to take into account the characteristics of the literary trends in study of the genre's poetics. We have referred to the work by the academician Isa Həbibbəyli entitled "The Azerbaijani writers of the early twentieth century"² and his scientific conception related to the periodization of the Azerbaijani literature³.

The object of research includes stories by A.Sahhat, A.Divanbayoglu, N.Vazirov, Y.V.Chamanzaminli, S.S. Akhundov, J.Mammadguluzade, A.Huseynzade, A.Shaiq, A.Hagverdiyev and J.Jabbarli.

The subject of research stands for the problems of poetics of the Azerbaijani story at the end of 19 and early 20th century.

¹ Məmmədov, A. Azərbaycan ədəbiyyatında hekayə (XX əsrə qədər)/A.Məmmədov. – Gəncə, – 1970. – 121 s.; Məmmədov, A. Azərbaycan hekayəsi / A.Məmmədov. – Bakı: Yazıçı, – 1984. – 224 s.; Məmmədov, Ə. Azərbaycan bədii nəsrinin janr-üslub təkamülü (XIX–XX əsrlər) / Ə. Məmmədov. – Bakı: Elm, –2004. –264 s.; Mütəllibov, T. Əbdürrəhim bəy Haqverdiyevin poetikası / T. Mütəllibov. – Bakı: Yazıçı, – 1988. – 328 s.; Məmmədov A. Nəsrin poetikası (XIX əsrin ikinci yarısı)/ A.Məmmədov. – Bakı: Elm, – 1990. – 136 s.; Nəbioğlu V. Azərbaycan bədii nəsrinin janr-üslub təkamülü (XIX əsr və XX əsrin əvvəlləri)/ V.Nəbioğlu. – Bakı: Elm, – 2004. – 264 s.; İsayeva, N. XX əsr Azərbaycan hekayəçiliyi və folklor / N.İsayeva. – Bakı: Uğur, – 2008. – 160 s.; İmaməliyeva, L. Rus və Azərbaycan ədəbiyyatında hekayə janrı / L.İmaməliyeva. – Bakı: Mütərcim, – 2015. – 240 s.; Babayev, B. Abdulla Şaiqin nəsr yaradıcılığı / B.Babayev. – Bakı: Avropa, – 2018. – 152 s.

² Həbibbəyli, İ. XX əsrin əvvəlləri Azərbaycan yazıçıları / İ. Həbibbəyli. – Bakı: Nurlan, – 2004. –160 s.

³ Həbibbəyli, İ. Ə. Azərbaycan ədəbiyyatı dövrləşdirmə konsepsiyası və inkişaf mərhələləri. İ. Həbibbəyli. Bakı: – Elm, – 2019. –450 s.

Methodology of research. Historical and typological-comparative, structural-semantic analysis methods and the ethno-poetics theory were used in the research work. The dissertation addresses scientific and theoretical research on the genre of story in Azerbaijani, Russian and world literary criticism.

Purpose and objectives of the research. The genre of story has asseverated itself in the Azerbaijani literature. As the shaping of its poetics coincides in the early of the twentieth century, shedding light on the known literary event and determining the main principles setting the poetics of the Azerbaijani story have been defined as the key purpose of the scientific paper; to carry out the aforementioned aim, the below defined tasks were determined:

- To study the sources having the influential role in forming of its structural elements in the historical and typological aspect aiming at defining the poetics of the Azerbaijani story.

- To provide the classification of stories in line with the different literary trends existing at the early of the twentieth century in the Azerbaijani literature;

- To shed light on the appearances formed in the mutual relations of literary trend and the genre;

- To study the narrative structure, which is the most important condition for existence of the epic genre and to define its peculiarities manifested in the stories of the Azerbaijani writers.

Scientific novelty of the research. Some problems pertaining to the poetics of the early of the twentieth century's Azerbaijani story were researched from the different standpoints related to the Azerbaijani prose and theoretical issues. However, the formation peculiarities of this genre, which is one of the key indicators of the national literature, the sources it has used, its classification conforming to the literary trends and the narrative mechanism were not fully studied before this dissertation. The research in the context of integrity of the aforementioned problems has led to the achievement of fundamental scientific innovations. They can be summarized as follows:

- The beginning of the XX century, taken as a period of self-affirmation of the genre of story in Azerbaijani literature,

clarified the influential mechanism of the East-West sources of the story;

- It was shed light on the issue what tradition was referred mostly in the work of each of leading representatives of Azerbaijani literature;
- Taking into account that the genre of the story is confirmed in the direction of literary trends, mainly in enlightenment realism, critical realism and romanticism, the issues and principal features of the manifestation of these trends in the story were elucidated and mutual comparisons were made.
- The narrative mechanism of the story has been studied in combination with new theoretical technologies and traditional approaches, and on the basis of the facts provided by the specific text, the provisions defining the peculiarities of the Azerbaijani story in this direction have been put forward and substantiated.

The main provisions set for defense. The following provisions are advanced for the defense of the dissertation:

- Although the story is appeared in our literature as a genre after defining its contours in the West, its poetics also contains elements of national genetic traditions and the historical conditions of the period in which it was created. More precisely, the Azerbaijani story was appeared under the influence of a synthesis of Western and Eastern traditions and the real conditions of the twentieth century. As to the Eastern traditions, there is a predominance of elements related to national folklore and Divan literature. The dissertation reasons that the structural elements of national folklore and Divan literature have a special place in the poetics of the Azerbaijani story, which took the norms from the West.

- Before the emergence of the Azerbaijani story, two story writing traditions were widespread in the world: - The Maupassant model and the Chekhov model. In Azerbaijani literature, the tradition of both models coexisted with the national tradition.

- Since the story existed in all literary trends of the period as a nimble genre, it is rich in colorful style and poetic elements of different

trends. At some points we witness the manifestation of the literary trends themselves in such a junction;

- Although it proved its existence in different trends, in the late nineteenth and early twentieth centuries there was a harmony in the genre of story in terms of ideas and problems - national unity and national progress. The existence of these ideals paved the way for the expression of ethno-memory in the poetics of the story, but also necessitated the introduction of new technologies in the literature in the direction of modernization.

Theoretical and practical significance of the research. Since the poetics of the Azerbaijani story is studied in the dissertation in connection with the sources that played a role in its formation, it can be theoretically important for research in the field of historical poetics. In addition, the dissertation can be specifically referred to in the researches, conducted in connection with the prose, genre, story and literary trends existed in twentieth-century Azerbaijani literature.

The dissertation is useful in practice for research in teaching, it can be used as a textbook.

Approbation of the dissertation. The dissertation was performed at the Department of Literary Theory of the Institute of Literature named after Nizami Ganjavi of ANAS. The main provisions of the dissertation are reflected in scientific articles published in the country and abroad, reports heard at conferences. They fully cover the content of the dissertation. The results obtained in the research process were presented at various scientific seminars.

Structure and volume of the dissertation. Dissertation consists of an Introduction (8680 conventional signs), 3 chapters (first chapter 3 paragraphs - 91713 conventional signs; second chapter 3 paragraphs - 91 332 conventional signs; third chapter 2 paragraph – 80513 conventional signs), Conclusion (6001) and the list of references.

The total volume of the dissertation is 207,957 symbols.

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 entitled “**Formation and sources of the story in the Azerbaijani literature**”, consist of three paragraphs. In the first paragraph (“**Role of the folklore traditions in formation of the story structure**”), the poetics of the story is studied taking into account the literary traditions from the folklore, its genre, motive, image, themes and structural peculiarities.

In the late 19th and early 20th centuries, the influence of the folklore examples was strong in formation and development of Azerbaijani story. This stimulus has shaped the story of Azerbaijan in a positive way. “One of the specific features of the twentieth century is that both realist and romantic writers deal with this or that problem of folklore. The direct theoretical involvement in folklore also formed the conditions for the use of folklore in the works of these writers. Therefore the folklore has never been used so widely and comprehensively in the history of Azerbaijani literature.”⁴

It is to be noted that the rituals, beliefs, elements and motifs originated from folklore have a special place in the short stories.

Najaf bey Vazirov, known as the author of the first tragedy in the history of Azerbaijani drama, recalls the “mourning” of ancient ceremonies in his story “Mourner” (1875), written in the late 19th century.

Abdulla bey Divanbeyoglu refers to one of such plots originating from the people’s thinking in the story “Snake” (1906).

As it is known, Suleyman Sani Akhundov is one of the authors who has a creative approach to the structure of fairy tales and widespread motives in the written literature. It is undeniable that the

⁴ Bayat, F. Azərbaycan folkloru və yazılı ədəbiyyat / F.Bayat, X.Bəşirli – Bakı: Elm və təhsil, – 2013 , 200 s.

author's stories, written under the title "Fearful tales", are based on mythological texts and legends in terms of motives, images and plots.

At the beginning of the 20th century, we encounter the function and descriptiveness of the existing images and plots in the new literature in the system of mythological and religious beliefs in the Azerbaijani literature, based on the works of Y.V. Chamanzaminli and A. Hagverdiyev.

Abdurrahim bey Hagverdiyev widely used folk sayings, proverbs and parables in his works, especially in his stories.

The work of all representatives of the Molla Nasreddin literary school, as well as its leading figure Jalil Mammadguluzade is closely linked with the traditions of folklore. Mirza Jalil has creatively used the features of the genre of anecdote, the ceremonial elements in the description of the "funny and weeping situation".

In the late nineteenth and early twentieth centuries, the imagery, plot, and motifs received from the people's rich folklore traditions in Azerbaijani literature were not merely details reflecting perfectly the changing worldview or the author's idea, they were also a part of the millennial culture, traditions and history.

In the second paragraph of the first chapter ("**Influence of the Ancient and Middle Ages literary traditions in formation of poetics of the story**") it is noted that amongst national and regional features exerting influence on shaping of the story as a genre, the classic literature traditions have a specific role.

The genre intertextuality of ancient and medieval Azerbaijani literature and twentieth-century storytelling is manifested primarily in the parallel of story and narration.

Narration, verse, short story, article, fable - all these are close to the story within the genres of classical literature. Applying the definitions of the story and the theoretical principles identified in the research to the works presented in the mentioned genres violates the scientific principle in the research. Because the small epic genres of classical literature do not share the same form and functionality as the story. But it is also undeniable that our classical literary traditions, with all their components, have passed on their genetic codes to subsequent creative events, including the story. At first glance, these

codes manifest themselves in the epic tradition and in the elements, motives and situations that come from the genres mentioned above.

Our instructive and wise short narrations, which have a deep gnosis content, usually begin with a conversation. Rather, in classical literature, the narration is presented in a network of article-story-didactic endings. Although the narration is conveniently placed in a triple model with its functionality, this structure is not consistent with the story.

The genre of conversation had a structural effect on the formation of an unexpected final tradition of the literature of the new period due to the deep meaning in a few words, the philosophical and didactic results added to the end of the stories.

From this point of view, the comparison made by academician Isa Habibbayli between the story and the novella is important. "... This great Azerbaijani poet (Nizami Ganjavi – M.G.), who lived and created eight centuries ago, filtered the best and interesting elements of the story genre in his lyrical poems and large-scale works in the 12th century with his own artistic pen. He adorned them and gave them eternal life."⁵ Apparently, Isa Habibbayli states here as regards the elements of the novel, and thus accentuates the direction of the search for the source of the elements of the genres that we consider modern in the classics, in the national tradition.

From the structural standpoint, the most consistent work of Abdurrahim bey Hagverdiyev with the opposition "narration and story" is "Letters of Vampire from Hell" established on the basis of series of stories. In this composition you meet first of all a part consistent with the conversation before description of events and then the story and finally the mental result. Despite the fact that the structure corresponds to the traditional form, the transformation occurred in the function proves that it is not correct to determine the genre of "Letters of Vampire from Hell" as a narration.

The allegoric traditions have played a great role in formation of the story. From this point of view, the allegories of Fuzuli, such as,

⁵ Həbibbəyli, İ. Ə. Kiçik hekayə janrı novella //– Bakt: "Nurlan" nəşriyyatı, Ədəbi-tarixi yaddaş və müasirlik, – 2007, s.502-508.

“Dispute between Wine and Hashish”, “Altercation of fruits” “Health and disease” are important indices of the shaping of literary traditions. The passes of narration-description and praise contained in these works, expression of significance through allegoric method, other poetic features, such as the communication forms of the suffering, thinking and inspiring author’s image with the addressee have been developed more and more and strengthened the traditions existing in this field.

The prose traditions written in native language in the classic literature have exerted their effect on the development of the epic kind. Fuzuli has irreplaceable role in forming of these traditions.

One of the main points in the satirical literature of the twentieth century is the fact that incomplete officials have become the target of criticism. The work of Fuzuli “Complaint” also identifies the address of the author’s protest against injustice by exposing the incompetent activities of officials.

The lyricism with a plot also influenced the formation of the short story with its elements. To this effect, the ghazals, which express a deep meaning in a small volume, along with the praise had exerted their influence on development of story by their plots reflecting the life of the lover, the feelings of lover and the duration of the relationship between the lover and the beloved influenced the development of the small epic genre, i.e. the story with its structural elements.

In the third paragraph, entitled “**Sources of Western and Russian literature in the Azerbaijani story**” it is emphasized that the formation of the norms of the story as a genre in Western literature, undoubtedly, led to the development of tradition in this direction in our literature.

The genre itself has undergone a certain evolution and gained its norms. According to the role played by the classics in their evolution, three types of story models are adopted in connection with their names: Maupassant, Chekhov and Kafka.

The uniqueness of the stories and the aspect shaped by Maupassant as a model were distinguished by the fact that his stories were built based on an event, where small points were naturally

emphasized and evaluated, as a result of which the story ended with an unexpected ending. Maupassant was able to generalize and present the men, events and objects, seemed insignificant to others. Maupassant was adept at showing that an event that seemed accidental and insignificant sometimes constituted a turning point in human life; as if the fate of the protagonist moves him towards this small event that takes place, and reveals the essence of the character of his arrival at that very moment. It is an event that is actually described, but it is an event that sheds light on the character and reveals his identity. One of the highlights of Maupassant's stories is that they have either tragic or comic situations; sometimes both situations manifest themselves together. The tragicomic situations in the story are also characteristic for the Azerbaijani story of the early twentieth century, especially the works of Jalil Mammadguluzade and Abdurrahim bey Hagverdiyev. This can be clearly seen in the famous stories of J. Mammadguluzade "Mailbox", "Pirverdi's rooster", "Bearded child", "Master Zeynal" and other texts.

While Maupassant was known for his method of description of the event, Chekhov was a master of the situation; situational stories were a new type that shaped his model in world literature. As a realist writer, he is at the forefront of realistic presentation of situations; he clarifies the character and function of people by comparing people with different life positions and worldviews in a situation related to any event. The protagonists of his story were usually distinguished from the lower strata of the society, and their despair, abilities, desires, and aspirations were masterfully portrayed in the writer's pen. Chekhov made valuable contributions to the formation of the image of the little man with his stories; The heroes mainly represent this gallery. The heroes of the story, who are related to Chekhov's images, have a wide place in Azerbaijani literature. In the works of critical realist writers such as Jalil Mammadguluzade's travelogue", "Sheikh Shaban" and "Bomb" are obvious examples of critical realism.

The typical signs of the critical realism in Azerbaijani literature took up more space in the work of J. Mammadguluzade. The well-known writer has created a literary school referring to the national ideology and faith.

While Yusif Vazir draws attention with his ethnographic and Abdurrahim bey Hagverdiyev with adventure stories, Jalil Mammadguluzade is often remembered for modeling skills and preferred short stories. The story genre was widely covered in Molla Nasreddin's magazine. Jalil Mammadguluzade and Abdurrahim bey Hagverdiyev were the leaders in this field.

Distinguished for his exceptional contribution to the strengthening of the foundations of the story genre in Azerbaijan and the development of critical realist story, Jalil Mammadguluzade masterfully developed literary traditions with his work and took a place among the classics of cultural history with his original works. The writer reflects a person's relationships with the social environment, his place in society, material and spiritual opportunities in special situations that are reflected in the history of a few days of life. At first glance, the events are very simple or give the impression of simplicity. In fact, the situation described is a literary characteristic of the protagonist. In a short period of time, he adapts to his model of behavior not only the essence, opportunities, desires and aspirations of himself, but also the situation and destiny of his people on a larger scale. The possibilities and breadth of Jalil Mammadguluzade's realism make him one of the most famous world writers in this field.

Jalil Mammadguluzade's storytelling skills have been noted by almost all of his researchers. What we want to draw attention to is the ways in which the writer instills great meanings in small situations while revealing the essence of society. The main factor that attracts attention in his stories is to achieve harmony by showing chaos. This is primarily reminiscent of the principle of romanticism; the romantic artist either sings the ideal or calls it an ideal in a distorted order, as the second side of ideal poetic symmetry is instilled in the mind of the reader by the author. In the stories of Jalil Mammadguluzade, it is possible to talk about the collapse of what once existed and its restoration, rather than the establishment of a new, real, harmonious one.

One of the characteristic features of the world literature of the late 19th and early 20th centuries is the widespread of modernism. On the eve of the First World War and during the war years, the scope and

scale of modernism increased significantly, and new trends began to emerge within modernism. Jalil Mammadguluzade's prose is not unfamiliar with the features of modernist art, such as secularism and the questioning of the essence of existence, the emphasis on description and detail. However, elements of all trends in his work, as well as in his stories, lag behind in the forefront of critical realism.

The third paragraph, entitled “**The direction of the romantic story**”, states that at the beginning of the twentieth century, most researchers confirm the parallel existence of realism and romanticism in Azerbaijani literature. This parallel existence also manifests itself in storytelling; Among the representatives of both literary realism and romanticism, we have artists engaged in storytelling. In some cases, we come across stories by the same authors on both romanticism and realism; As in the works of Jafar Jabbarli and Abdulla Shaiq.

Romanticism in Azerbaijani literature manifests itself mainly in poetry and drama. Nevertheless, in the works of Alibay Huseynzadeh, Abdulla Shaiq and Jafar Jabbarli, along with works in other genres, we also come across romantic stories.

According to the problems, romantic stories can be divided into two main groups: a) protection of individual rights; b) promotion of national ideals, justice and humanity.

The protection of individual rights is more characteristic for Jafar Jabbarli's stories.

The second group of stories is characteristic for the works of Abdulla Shaiq and Alibay Huseynzade.

Abdulla Shaiq's stories “Flood”, “In the presence of the devil”, “A valuable memory” have a special place in the romantic storytelling in Azerbaijan. In addition, the romantic mood is more pronounced in the stories “Flood” and “A Valuable Memory”.

Our artist Jafar Jabbarli attracts more attention as a master of romantic stories. Jabbarli entered our literary history with his multifaceted creative activity. The first period of Jabbarli's work is mainly characterized as an epoch of romanticism. Most of his stories were written at that stage. Stories such as “Aslan and Farhad”, “Golden statue”, “Dilara”, “Gulzar”, “Dilber” and others are beautiful examples of romantic prose. In each of these stories (except for the

Golden Statue), the family is taken as a model and society is characterized by a description of the sad (tragic) events that took place there.

Each of the stories we have chosen as an example can be considered as a creative example of romanticism in terms of description of the place where the events took place, the nature of human relations, the comparison of conflicting situations, as well as the loss of ideals and hopes.

One of the main features of romantic stories is to direct the fate of the nation and the homeland to the fate of individuals. The main obstacle to the happiness of the protagonist of each of the above-mentioned stories of Jabbarli is the fact that the people or coincidences he encounters drag on the life of the protagonist. However, the cause of those tragic events has its invisible roots in society. There are also stories where the national problem is not hidden in the background, the fate of the hero changes directly depending on the fate of the nation. As in the story “Ahmad and Gumru”.

The reflection of the difficulties and sufferings of the nation in the fate of the individual, the issue of a different view of the national debt is reflected in the stories of Jafar Jabbarli and Alibay Huseynzade. In his symbolic stories “Abdi-Glaf and mahfaza” and “Orphan or last kiss” this is the main problem, it is draws attention as main problem.

Despite the fact that the romantic stories reflect both the problems of the individual’s life and social issues, the main issue that concerns the author is the fate of the nation and the homeland. “Azerbaijani romantics of the XX century acted as full-fledged citizens in their artistic works, created works related to the fate of the people and the nation.⁶”

Naturalist-symbolic elements are widely used in the romantic stories of XX century Azerbaijan. This is due to the fact that Azerbaijani romanticism skillfully uses the experience of several alternating trends that exist in the West. In their works, Azerbaijani romantics, along with the dominance of romanticism, widely benefited

⁶ Əliyev, K. İ. Romantizmin nəzəriyyəsi: [10 cilddə] / K.İ.Əliyev.– Bakı: Elm və təhsil,– c.2.– 2018, 312 s.

from the symbolism and naturalism that are close to it. Therefore, it is not justified to approach their romantic stories on the principle of a pure method (this expression is already not accepted in literary criticism). In this sense, elements of naturalism and symbolism have been used in the works of all three artists whose stories we have discussed above. The inclusion of naturalistic descriptions in the stories was also due to the widespread use of Maupassant's writing style and traditions in the world literature in the late 19th and early 20th centuries. Among the masters of Azerbaijani storytelling, A. Hagverdiyev, one of our realist writers, and the romantic writers Abdulla Shaiq and Jafar Jabbarli have significant naturalistic images.

The importance given to detail in symbolism and the extent to which Azerbaijani writers use it will be discussed in detail in the relevant sub-chapter of the next chapter.

The scientific results of the research on the features of the manifestation of the genre of story in different literary trends and the qualities of poetics were published in the following articles and conference reports and delivered to experts:

- "Genre of critical realist Azerbaijani story"⁷
- "The mechanism of self-expression of society and the individual in a critical-realistic story"⁸;
- "Tragicomic situation and images in the stories of Y.V.Chamanzaminli"⁹;
- "Ways to inspire the spirit of national struggle in the stories of Jalil Mammadguluzadeh"¹⁰

⁷ Гулиева, М. М. Жанр Азербайджанского критического реалистического рассказа // Proceedings of VII international scientific conference "New achievements of world science"/ Morrisville. Lulu Press/ 2017. – s.55-59.

⁸ Quliyeva, M. Tənqidi –realist hekayədə cəmiyyətin və fərdin başlıca problemləri // Bakı: Mütərcim, Humanitar elmlərin öyrənilməsinin aktual problemləri,– 2019. №5, – s.125–129.

⁹ Quliyeva, M. Y.V.Çəmənəzaminlinin hekayələrində tragikomik situasiya və obrazlar // – Bakı: Poetika.İzm, – 2019. № 1, – s.73-78.

¹⁰ Quliyeva M. Cəlil Məmmədquluzadənin hekayələrində milli mübarizə ruhunun təlqini yolları // Uluslararası Türk Dünyasında Milli Mücadele Ve Edebiyat Sempozyumu Bildirileri, 12-15 Haziran. Türk Dil Kurumu Yayınları, Ankara, 2019. – s.280-287.

- “The direction of the romantic story in the Azerbaijani literature of the beginning of the XX century¹¹”.

The third chapter, entitled “**The narrative mechanism of the twentieth century Azerbaijani story**” is divided into two paragraphs in accordance with the problem statement. The first paragraph is entitled “**Descriptive and artistic components of speech in the XX century Azerbaijani story.**” Description, dialogue, narration are the leading elements of traditional prose.

The description serves to underline the main features of any space or person; this description plays a leading role in presentation of landscapes and portraits. In order to present the psychological state, the description of the spiritual world of man also plays an important role in artistic creation; In art, physical and mental imagery complement each other.

Irrespective of the type and method to which it belongs, there is a series of portraits that are remembered in these stories and have a worthy place in our literature. If we approach our literature from the historical point of view in the direction of portraiture, then we witness the exceptional role of the 20-th century Azerbaijani literature in this field. Because folklore presented its heroes in such a way that they could perform extraordinary skills. In ancient and medieval epochs, the portraits created by the artist were illustrative. The enlightenment realism was more about ideas, ideals and desires, actions, intelligent behaviors, and ideas than outward portraits, in the context of the relationship between the event and the protagonist; the portrait he formed was more about the spiritual world. Although it presented images and portraits that differed from folklore and Divan literature, the comprehensive presentation of the portrait was not so characteristic for enlightenment realism. In the Azerbaijani literature of the twentieth century, especially in the direction of critical realism, the author focused on the external and internal content of the portrait.

¹¹ Quliyeva M. XX əsrin başlanğıcı Azərbaycan ədəbiyyatında romantik hekayə istiqaməti// Kars Universiteti'nin Aşık Alesker`in 200. Yılı anısına düzenlediği uluslararası sempozyum, – Türkiye Cumhuriyeti, Kars Universiteti, 2021.
– s.85-90.

In the literature of this period, the hero is presented in a more complete, formal way. The portrait of the heroes of that stage is more vivid and dynamic. Here the external and internal portraits are given in unity and complement each other.

Jalil Mammadguluzadeh, a leading figure of the literary movement of critical realism and Mollanasraddin writers, attached great importance to descriptions - literary portraits and landscapes in his work. His prolific literary portrait in prose still attracts attention in the work "Stories of Danabash village". In this work, each image is presented as a painting that takes into account all the details.

In the story, we come across different features of the portrait in the version of the situation based on the chosen literary hero. The author mainly focuses on the mental state. In his stories, the appearance of the image is not as detailed as in "Stories of Danabash village". The author focuses on action and speech when creating a portrait with the desire to make the most of the shortcomings of society in the behavior of the protagonist, taking full advantage of the volume of the story. We see this in almost all the stories of Jalil Mammadguluzade.

Our observations on descriptions and portraits in the stories of Jalil Mammadguluzade lead to the conclusion that, unlike his narratives (povest* - *A narrative work with a plot that is less complex than a novel, and usually less in volume*), he does not pay much attention to the integrity of the external portrait of individuals. Thus, in the mentioned works, after selecting one or two details from the appearance of the heroes and creating a general idea, he focuses on the description of their behavior. His stories are mainly based on mass portraits. Landscape also takes up very little space in these stories; he prefers places with more people than the natural landscape - the street, the yard. The writer is more interested in human landscapes.

In the stories of Abbas Sahhat, the portrait, interior and landscape complement each other unlike Jalil Mammadguluzade's stories; he attaches special importance to the description. Whatever he wants to emphasize, he details it in the portrait and landscape by drawing it forward.

Like Abbas Sahhat, portraits and landscapes have a special place in the stories of Jafar Jabbarli and Abdullah Shaikh.

In the stories of Jafar Jabbarli, who attracted attention with his romantic stories, the sad fate of people is given in unity with nature. The author himself emphasizes that nature, along with society, makes people desperate in difficult times; both society and nature turn away from the unfortunate hero.

Artistic speech plays a leading role in mastering the structure of the text. The descriptions we have discussed in detail above are also conveyed through speech. The dissertation focuses on narration, dialogue and polylogue and the author's word as components of artistic speech.

In the stories of Jalil Mammadguluzadeh, a leading representative and main founder of critical realist prose, the author himself is the main informant and narrator of events; he tries to show them to himself by placing a mirror in front of the individual and society, as we have already mentioned; In this sense, the principle that literature and art are the mirror of life proves itself in the prose of Jalil Mammadguluzade. However, this "mirror" has its own qualities and the ability to reflect the depth and breadth that an ordinary mirror cannot show. A writer who wants to inform the reader and form his attitude to life gives very little space to the words that express his attitude. Such depiction and interpretation, self-presentation of events and images, the prominence and expressiveness of portraits are one of the main features of critical realism.

In the stories of Jalil Mammadguluzade, we come across the inner speech - the fragments where the narrator presents not only the event, but also his thoughts. As the narrator tells his dreams at the end of his story "Ice", every time he sees ice ...

To reveal the character of his heroes sometimes Jalil Mammadguluzade uses monologues in the language of his stories. As an example, in the story "Gurbanali bey" we can show the monologue of the protagonist of the story, who invited the guests to the house of the bailiff.

In the works of Jalil Mammadguluzade, as well as other storytellers of the twentieth century, the dialogues usually continue in

a manner typical of prose, with the author's occasional explanatory sentences. However, at some points the author also uses words such as "I said", "they said" - as in the story "Porters".

Mass scenes and public gatherings attract attention as a characteristic feature for Jalil Mammadguluzade's stories like in his dramatic works. In this case, the conversations taken place among the characters are based not only on dialogue, but also on polylogues.

Yusif Vazir, one of the realist storytellers, is also distinguished by his unique speech. Yusif Vazir's speech attracts attention with the prominence of his ethnographic descriptions in accordance with the domestic problems he prefers. He reinforces the epistemology in his work by trying to give a comprehensive picture of the life and lifestyle in which the characters live.

In Abbas Sahhat's stories, along with the presentation of events and portraits in the language of the first person, the dialogue is given more space due to the stylistic qualities of the writer. Abbas Sahhat prefers to convey information in stories through descriptions and dialogues. At this moment, the author seems to step back a bit and convey the story he wants through a dialogue of characters. This is one of the most convenient ways to express the character and emotions of the character and his spiritual world.

Jafar Jabbarli's work played a special role in enriching the aesthetic features of speech and gaining diversity in the romantic story.

The narrative of the events becomes more and more tense in the works of Jafar Jabbarli according to the plot, and the author darkens the colors as appropriate. The writer excites the reader according to the sequence of events and keeps him ready for the unexpected at any moment. The continuation of events in this flow is a characteristic feature of all his stories. "Aslan and Farhad", "Mansur and Sitara", "Gulzar", "Dilber" - in each of these stories the author is able to skillfully convey the tension of the situations created by the author.

Depending on a suitable moment, Jabbarli breaks off the flow of narration as in the stories of Jalil Mammadguluzade and gave space to the words and explanations of the author who protested against them; As in the story "Aslan and Farhad".

As to the stories by Abdullah Shaiq, the description and the events herein are intertwined. The author, providing more space to the wide description in the novels and narrations, prefers to describe the event with one or two sentences, which vivify the background of the said event. So, in such a way the event is preserved in the spotlight, and the small descriptions also serve to reinforce the event.

It is to be noted that when touching upon the narration in a story as whole, it is necessary to speak about the stories of S.S.Akhundov, especially his fearful stories. The writer also retains some structural elements mastered from folklore in the narration of various events. He often begins his stories with expressions and formulas peculiar to fairy tales; “It is said that”, “Once upon a time” and then they move on to fairy-tale descriptions, making abundant use of folklore expressions continues to tell the story in an adventurous way. Stories of Suleyman Sani are more distinguished from fairy tales by their finales; in random cases they end with a good result; as you know, the events in fairy tales usually develops from evil to good, in these stories the events go in the opposite direction, either from good to evil, or we see the darkening of such evil – as in the stories, such as, “Star of Freedom”, “Lamp of Hope”, “Victim of Ignorance”, “Killer child” and “Congratulations”.

The colorful narrative structure of twentieth-century Azerbaijani stories stemmed from the authors’ personal style, the literary trend to which they belonged, and their desire to demonstrate all the possibilities of this newly emerged genre.

The second paragraph of the third chapter studies the problem of time and space, which has a leading place in the structure of the narration. This paragraph is called “**The problem of time and space.**”

The issues of time and space in the literature began to be studied in more detail in the second half of the twentieth century. The study of the problem serves to determine the place of the text in the social, political, cultural context, and to reveal the author’s worldview and idea. The views advanced by M. Bakhtin, D. Likhachev and Y. Lotman on the categories of artistic time and space had a certain impact not only on Soviet literary criticism, but also on world scientific and theoretical thought. The article of M.Bakhtin “Forms of time and chronotope in the novel” written in the 30s of the XX century,

meant the unity of time and space in the literature under the name of chronotope¹². In his monograph “School of Poetic Words”, Lotman calls the concept of space in fiction a continuum where characters and events can be located¹³. A certain connection between the behavior of the characters and the space to which they belong is inevitable.

When we study the concept of chronotope or the definition time-space, which began to take shape in scientific and theoretical thought in the early twentieth century, we come across remarkable results when studying the Azerbaijani prose of that period, or more precisely, on the basis of storytelling. In the stories of N.Vazirov, A.Sahhat, A.Divanbeyoglu, S.S.Akhundov, J.Mammadguluzade, Y.V.Chamanzaminli and A.Hagverdiyev, the problem of time and space acquires diversity with the socio-political situation of the time, national-local features and the world of images.

At the end of the 19th century, in N. Vazirov’s stories “Mourner” and “Paho”, the character of the images, national-local features are given in fine detail in a small space. In the story “Mourner” the narrator’s time is the same as the author (“the big chille - period of forty cold days of winter from the beginning- of winter”). In this fragment, the linear development of time is resolved within the boundaries of space. At the beginning of the work, a description of Badirjahan’s house is given, the author shows the main features of the portrait of the image with these details, the dominance of rhythmic time is the main layer of the story.

Time is imagined in N. Vazirov’s story “Paho”. The order changed and violated after the “arrival of the chief” creates painful situation for Karbalayi. The narrator is directly involved in the incident, and he is the one who exposes Karbalayi. Although this exposure takes place in a narrow time and space, in general, it becomes a mirror of the socio-political and social situation.

¹²Бахтин М. М. Формы времени и хронотопа в романе: Очерки по исторической поэтике // Москва: Вопросы литературы и эстетики. – 1975. – 504 с.

¹³Лотман Ю.М. О структуре и содержании понятия «художественная литература» // Проблемы поэтики и истории литературы. Издательство Мордавского Государственного Университета Саранск. –1973. – 270 с.

The stories “Surgeon” (1915), “Unhappy family” (1915) and “Unhappy Halima” (1917) written by A.Sahhat are distinguished by the straight line of events. Time in stories pass on one direction.

In the story by A.Hagverdiyev “Father and son”, the time passed from childhood of Haji Khalil till the last hours of his life creates multilayer character in the structure of the text both by its retrospective feature and moments related to the future of his son Akbar. It is known that the retrospection serves the opening of the literary text’s implicit content and disclosure of the idea in the bottom layer.

The category of time happened in some stories written at the beginning of the XX century rotates around and within the plot. Establishment of the conflict on the personal contacts and emergence from domestic problems is provided as a rule within the closed time.

In the stories by J.Mammadguluzade “Cock of Pirverdi” and “Aunt Fatma”, between the beginning and final of an event we can’t observe great time distance depending on the content. The time period covering the visit of Pirverdi to the neighboring village (Tezekend) to help his wife and arrival back with a new wife are sufficient for disclosure of the images characters and functions. In the story “Aunt Fatma”, the author before narrating the main event prepares the ground for it and the logic of the persons who doesn’t see the vice in the women’ lawlessness, but in the fact that “women’ shoes drop when riding on horseback or by phaeton or rail is due to the general diet of the time in which they live”¹⁴. All paces contained in the story, such as, Gaturukuden, Tazekli, Gurbagali and Dovshantutan appear as metaphors.

Mirza Jalil’s real places include mainly Azerbaijan which was under occupation by Tsarist Russia and the part of the country remained on the other side of the Araz river. The author’s time coincides with the time of the story.

As to the story by Hgverdiyev “Father and son”, it begins by retrospection, the opposite of propection. The author describes the

¹⁴Məmmədquluzadə, C . Əsərləri.[4 cildə] C. Məmmədquluzadə. – Bakı. Öndər, – c.1. 2004. – 664 s.

events within the past, present and future, as well as with intermittent comings and goings that is called in the modern literary criticism as analepsy (flashing back).

The literary space can be given in wide and narrow frame. In the story by Hagverdiyev “Letters of Vampire from Hell”, both the wide and narrow space, the closed and open places, including the underground and surface oppositions are provided together. The voyage of Vampire from Tiflis to Shusha is established on the aforementioned space structures. One of the main motives in the work established on the road-voyage chronotope is that the separate images met by the protagonist serve the opening of a leading idea contained in the various layers of the text.

The real and mythological space models in the story “Letters of Vampire from Hell” follow each other. In the real space, the Vampire who thinks about the hell in Tiflis passes to the abstract space pertaining to the mythic thinking.

One of the mythological space models met in the stories by Hagverdiyev is established in “Dajjalabad”. The author does not use only the name semantics of the image Dajjal, one of the beings in the mythological and religious texts, but also projects its function on the society.

The space continuum in the story “Guzar” by J.Jabbarli is established on the real and psychological models. We meet the real space in the person of the village living the excitement of the wedding at the beginning of the text. The concussion and internal tremor exposed by Gulzar, who was closed to herself and did not react to what was happening around her remember the psychological space model.

The psychological space continuum in the fiction can be followed by the story “Youth” (1912) by Y.V.Chamanzaminli. The searches within the philosophy of skepticism of a person called by the narrator as the youth, “the desire of the mind to get rid of its natural limitations and to know everything” is the basis of the text.

The detection mechanism of the artistic time as linear and circular, objective, subjective, mythological and historical and the models of the artistic space, such as abstract, real, psychological, mythological, fantastic and virtual in the Azerbaijani literature may be

researched based on works by A.Sahhat, S.S.Akhundov, Y.V.Chamanzaminli, J.Mammadguluzade and A.Hagverdiyev that creates favorable conditions for new reading of the known texts.

As in the previous chapters, in this chapter's results are presented to the attention of the scientific community via the below specified lectures heard in various conferences and published articles:

- "The XX century's artistic speech components"¹⁵
- The literary portrait in the stories by J.Mammadguluzade¹⁶;

The results of the study were summarized in the **Conclusion**.

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

1. Гулиева, М. М. Жанр Азербайджанского критического реалистического рассказа // Proceedings of VII international scientific conference "New achievements of world science"/ Morrisville. Lulu Press / – 2017. – s.55-59.
2. Guliyeva M. The role of folk literature traditions in the formation of the structure of story // Киевский национальный университет имени Тараса Шевченко - Мова и культура (науковий журнал). Вип. 19 – Т. IV (184), 2017. – s.202-209.
3. Quliyeva, M. Hekayə: janr xüsusiyyətləri və tarixi tipologiyası //– Bakı: Nizami Gəncəvi adına Ədəbiyyat İnstitutu, Ədəbiyyat məcmuəsi, –2018. XXXII cild, – s.214–221.
4. Quliyeva, M. Tənqidi –realist hekayədə cəmiyyətin və fərdin başlıca problemləri // Bakı: Mütərcim, Humanitar elmlərin öyrənilməsinin aktual problemləri,– 2019. №5, – s.125-129.

¹⁵ Quliyeva M. XX əsr hekayəsinin bədii nitq komponentləri // Kars Universiteti'nin C.Məmmədquluzadənin 150. Yılı anısına düzenlediği uluslararası sempozyum. Türkiye Cumhuriyeti, Kars Universitesi, 2019. – s.93-100.

¹⁶ Quliyeva, M. C. Məmmədquluzadənin hekayələrində ədəbi portret // NDU-nun C.Məmmədquluzadənin 150 illik yubileyinə həsr etdiyi Respublika konfransının materialları, – Naxçıvan, "Qeyrət" nəşriyyatı, 2019. –s.102-107.

5. Quliyeva, M. Qədim və Orta əsrlər ədəbiyyat ənənələrinin hekayə janrının təşəkkül və poetikasına təsiri // Bakı: Dil və ədəbiyyat, Beynəlxalq elmi-nəzəri jurnal – 2019. – s.248–251.
6. Quliyeva, M. Y.V.Çəmənəminlinin hekayələrində tragikomik situasiya və obrazlar // – Bakı: Poetika.İzm, – 2019. № 1. – s.73-78.
7. Quliyeva M. Cəlil Məmmədquluzadənin hekayələrində milli mübarizə ruhunun təlqini yolları // Uluslararası Türk Dünyasında Milli Mücadele Ve Edebiyat Sempozyumu Bildirileri, 12-15 Haziran. Türk Dil Kurumu Yayınları, Ankara, –2019. – s.280-287.
8. Quliyeva M. XX əsr hekayəsinin bədii nitq komponentləri // Kars Universitesi`nin C.Memmedguluzade`nin 150. Yılı anısına düzenlediği uluslararası sempozyum, – Türkiye Cumhuriyeti, Kars Universitesi, –2019. – s. 93-100.
9. Quliyeva, M. C. Məmmədquluzadənin hekayələrində ədəbi portret // NDU–nun C.Məmmədquluzadənin 150 illik yubileyinə həsr etdiyi Respublika konfransının materialları, – Naxçıvan, “Qeyrət” nəşriyyatı, –2019. – 102-107.
10. Quliyeva M. XX əsrin başlanğıcı Azərbaycan ədəbiyyatında romantik hekayə istiqaməti // Kars Universitesi`nin Aşık Alesker`in 200. Yılı anısına düzenlediği uluslararası sempozyum, – Türkiye Cumhuriyeti, Kars Universitesi, – 2021. – s. 85-90.

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