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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**A MODERN LOOK AT THE CLASSIC HERITAGE
PROBLEM IN AZERBAIJANI LITERARY CRITICISM IN
THE 20-30S OF THE XX CENTURY**

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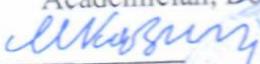
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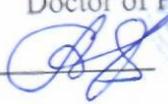
Doctor of Philosophy in Philology
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GENERAL CHARACTERISTICS OF THE RESEARCH

The relevance of the theme and the degree of study. Fundamental research on the history of Azerbaijani literary criticism is talking about its 900-year historical development path. At the same time, the idea that the history of national and professional literary criticism began with the activity of Mirza Fatali Akhundzade in this direction is put forward. In this case, we are faced with the fact that the literary criticism of Azerbaijan has passed a great path of development.

The 20th-30s of the 20th century is the richest and complex stage in the history of our national literary criticism. The fact that criticism is at the forefront of the literary movement begins at this stage.

In the 1920s and 1930s, the activation of criticism and the ability to pursue the literary process had a contradictory effect on the development of art. Criticism increases the focus on classicism, ideology and ideological direction in fiction as a whole. Literary criticism acts on sociological principles, in many cases gains a vulgar-sociological essence.

The deep acquaintance with the materials of criticism clearly shows that, along with the vulgar-sociological approach to literature at this stage, the view from an aesthetic point of view, in other words, the desire and tendency to interpret the laws of literature, has become fundamental. "Literature has its own unique laws".¹ This idea was announced with a loud voice in the criticism of the 20s, and in essence it was in a hurry to interpret the art on the basis of aesthetic principles.

A comprehensive acquaintance with the literary-theoretical idea and critical materials of the 20-30s clearly shows that at this complex stage, there was a fairly sensitive and scientific attitude to oral folk literature, to all historical periods and stages of our written

¹ Chobanzade, B. Selected works: [In 5 volumes] / – Baku: Sharq-Qarb, – III v. – 2007, – p.308.

literature. It is safe to say that the fundamental basis of our modern literary history is the research of the 1920s and 1930s.

It should be borne in mind that the vast majority of critics and literary critics working in 20-30 years are victims of repression. In essence, this means that their scientific and theoretical heritage has long been banned, deprived of the opportunity to influence scientific thought. This means that the classical heritage review system of criticism of that period, the complex, contradictory and at the same time, stubborn and original positions of this system should be studied and investigated.

Of course, it is clear that the scientific-theoretical and literary-critical heritage of the victims of repression was in the focus of scientific thought to some extent after their official acquittal. First of all, a certain part of their rich heritage was transferred to the modern Alphabet, delivered to the mass of readers and the scientific community. In this case, the materials that passed through the ideological conveyor were preferred. Although literary criticism has overcome this shortcoming to some extent during the period of independence, in general, there is a need to study the criticism of the 20s and 30s in a systematic way, with its ups and downs, with all its complexities and contradictions.

Considering that this scientific-theoretical and critical thinking contains quite thorough, in-depth research on the historical development of our literature, At the same time, many of the theoretical provisions and concepts discussed at this stage complement the position of literary criticism of the independence period, acts as its literary-critical base, then it becomes clear how relevant and modern it is to create an objective view of the classical heritage of this critique.

The continuing fear of repression did not allow for the publication and research of the works of critics of the 1920s and 1930s until the 1970s and 1980s. Mainly in the 80s, on the eve of national independence, continuous work began on the publication and study of their works. Hanafi Zeynalli, Ali Nazim, Salman Mumtaz, Amin Abid and others' works were published in bulk, and "Forewords" were written in those books. In the introductions such

as “Prominent literary critic” of Rasim Taghiyev to Hanafi Zeynalli’s “Selected works” (Baku, Yazichi, 1983), “Literary critical views of Ali Nazim” of Shamil Salmanov to Ali Nazim’s “Selected works” (Baku, Yazichi, 1979), “Prominent researcher-literary critic” of Rasim Taghiyev to Salman Mumtaz’s “Sources of Azerbaijani literature” (Baku, Eurasia-Press, 2006), “Prominent literary critic” of Badirkhan Ahmadov to Amin Abid’s “Selected works” (Baku, Sharq-Qarb, 2007), “Foreword” of Badirkhan Ahmadov and Ali Shamil to Amin Abid’s “Literary history of Azerbaijani Turks” book (Baku, Elm & tahsil, 2016) there are two main views on the works of the representatives of this criticism. These articles on the history of literature and the modern literary process give a generalized value to their work in the field of folklore and literary history. From the revelation of the life and creative facts of individual representatives of our classical heritage, the views of critics on the issues of the beginning and periodization of our literary history have been filtered through research and analysis.

The views of criticism on our classical heritage have been deepened in articles, portraits and essays written about them. Among the first such articles, Nizamaddin Shamsizadeh’s essays on Bakir Chobanzade, Amin Abid, Mustafa Guliyev, Hanafi Zeynalli, Atababa Musakhanli, Mammad Kazim Alakbarli, Ismail Hikmat from the series “After the Lost Generation” should be especially distinguished.²

In the sense of a more comprehensive study of the critique’s research on the classical heritage, it is worth noting the monographic works written about them.³ In each of these monographs, the activity of critics in the field of literary history becomes an object of research of one chapter. In the researches of Nargiz Gurbanova, Gizqait Babayeva, Nizamaddin Shamsizade special attention is paid to the distinction between the vulgar-sociological position of criticism and

² Shamsizade, N. After the lost generation. Selected works: [In 3 volumes] / N. Shamsizade. – Baku: Elm, – II v. – 2010. – p.233-291.

³ Gurbanova, N. Hanafi Zeynalli / N.Gurbanova. – Baku: Yazichi, – 1989. – 156 p.; Shamsizade, N. Ali Nazim. Selected works: [In 3 volumes] / N.Shamsizade. – Baku: Elm, – II v. – 2010. – p.11-231.; Babayeva, G. Mustafa Guliyev / G.Babayeva. – Baku: Ozan, – 1999. – 136 p.

aesthetic approaches to criticism of the classical heritage. In these studies, critical views are expressed on “inspection of classics by the slogans of the revolution in some cases instead of theoretical-aesthetic analysis”⁴ and their views arising from the “concept of Marxist art” in general.

The position of criticism of the 1920s and 1930s on classical heritage continues also in the research of the independence period⁵; some fundamental issues of classical heritage problem investment are filtered through criticism and analysis methodologically and scientific-theoretically. It is noteworthy to distinguish the national branch of criticism as a tendency in the classical heritage for the research of the independence period, to distinguish this aspect, especially in the works of Amin Abid Atababa Musakhanli and Bakir Chobanzade, to expand the direction of research in this direction. These studies are of particular importance because they contain a methodological approach to the issue.

Object and subject of the research. The object of the study is the research on the historical development path of Azerbaijani literature, the works of individual representatives, the history of artistic methods, style and literary trends in the criticism of 20-30 years - articles and monograph studies. The study of complex and contradictory views of the critique of the 20s and 30s on the origin of art in classical heritage, the pragmatic functions of folklore, aesthetic features, the beginning of written literature, historical periodization, ideological and aesthetic features of the works of artists who wrote in different historical periods.

⁴ Babayeva, G. Mustafa Guliyev / G.Babayeva. – Baku: Ozan, – 1999. – 136 p.

⁵ Ahmadov, B. Some aspects of methodological evaluation in literary criticism of 20-30s / B.Ahmadov. Issues of XX century Azerbaijani literature. I book. – Baku: Elm, – 2006. – p.222-238.; Salamoghlu, T. Portrait-essays on the history of literary criticism / T.Salamoghlu. – Baku: Vatanoghlu NPS MMC, – 2014, – 332 p.; Aliyev, K. Works. Literary-critical views of Mustafa Guliyev [In 10 volumes] / K.Aliyev. – Baku: Elm & tahsil, I v. – 2018. – p.409-483; Dadashli, Y. History of Azerbaijani literary criticism (Soviet period) / Y.Dadashli. – Baku: Elm & tahsil, – 2019. – 472 p.

The purpose and objectives of the research. The main purpose of the research is to reveal the objective picture of the classical heritage of criticism - the system of views on the historical literary process, to clarify the role of this criticism in the formation of modern literary thought about the national historical literary process. In order to achieve this goal, it was considered necessary to provide a scientific solution to the following problems:

-To reveal the essence of the principles of art, to clarify its ideological and aesthetic aspects on the basis of the attitude of criticism to the classical heritage;

-To define the boundaries of classicism and nationalism in the view of the classical heritage of criticism of the stage;

-To clarify the problem of the origin of art, the nature of the critical view;

-To comment on the aspects of critical thinking about the pragmatic functions of oral folk literature and the idea-aesthetic features, which coincide and do not coincide with the position of modern folklore studies;

-To reveal the typology of critical views on the problem of the beginning of written literature;

-To involve the views of literary criticism on the problem of historical chronology in the typological generalization;

-To explain the views of the criticism on the Persian-language Azerbaijani literature, especially on the "Nizami issue";

-To express a scientific attitude to the views of literary criticism on medieval Azerbaijani literature in the native language;

-To reveal the typology of approaches to modern Azerbaijani literature, to explain its strengths and weaknesses in comparison with modern literary criticism; to bring the assessments in the context of "izm"s to the level of essence.

Research methods. In the dissertation, at a specific stage in the history of literary criticism, views on the classical heritage are analyzed by comparative and historical-typological methods of study. The research is based on the historical and theoretical experience of Azerbaijani criticism, the system of methodological views on critical materials and a critical approach to it, the

requirements arising from the ideology of Azerbaijanism and modern literary criticism.

Basic provisions for defense:

-Both the aesthetic point of view and the tendency to interpret literature in terms of literary laws were central to the critical approaches to the classical heritage and the modern literary process of criticism in the 1920s and 1930s;

-The main condition for revealing the objective nature of this criticism is to divide the criticism of the 1920s and 1930s into different semi-stages according to the nature of the system of literature review;

-Criticism's research on the classical heritage plays a fundamental role in the history of our literature;

-"Ulu Khan Bitikchi" and the first "Oguzname" are ancient Turkic books. The first is the product of old Eastern (Chigatay), and the second is the product of Western (Oguz) Turkic;

-The inclusion of excerpts from "Book of Dede Korkut" and the story "Koroghlu" in the first "Oguzname" forms a scientific opinion that "Koroghlu" was one of the first "Oguzname"s;

-The fact that "Islamization has little impact" on both "Book of Dede Korkut" and epic of "Koroghlu" as well as the mythical elements that unite both, strengthens the idea of their emergence as the first "Oguzname"s;

-Differentiation, which is the result of the historical evolution of the literature of thmole Turkic peoples, leads to the emergence of native language literature;

-Akhundzade is not an artist who wrote under the influence of Moliere, but an artist who took a completely original position in the history of world comedy and wrote works with different aesthetic laws;

-Opinions on the relations between Mirza Fatali Akhundzade and his contemporaries, Gasim bey Zakir and his contemporaries in the history of modern literature are one-sided. These relations have been quite complex and contradictory;

-There are serious points in the research of religious-marsiya literature in the critique of the 1920s and 1930s, which will serve as

a methodological example for the literary criticism of the independence period.

Scientific novelty of the research. Among the innovations of the scientific work are explaining the emergence of the first examples of folk literature, linking of the society from appropriation farm to production farm, passing through several stages of creation of labour songs, revealing critical thinking about the gradual evolution of the process of transition from rhythmic sounds to words, from words to turku (songs), substantiation of the cessation of critical thinking of the 20-30s on the basis of the scientific position on the pragmatic functions of folk literature in modern folklore.

In modern folklore studies there is an opinion that “bitik” and “name” in other words, “Ulu Khan Bitikchi” and “Oguzname” reflect separate historical periods of Turkic peoples. The studies conducted by the criticism of 20-30 years, especially Amin Abid, based on ancient sources show that the history of “Oguzname”s does not begin from the Middle Ages at all. The first “Oguzname”s reflect the ancient history of Turk. The “Oguzname”s of the Middle Ages shows that this tradition also continued in the Middle Ages.

According to the Arab historian Davadari, Amin Abid shows that the first “Oguzname” appeared in the V-VI centuries, and this “Oguzname” includes fragments from “Book of Dede Korkut”. This, in essence, stimulates the idea that the history reflected in the Book of Dede Korkut dates back to a few hundred years before the date known to us.

The materials on the epic “Koroghlu” in the same “Oguzname”, presented by the plaintiff and conducted research by Amin Abid, formalize the scientific opinion that “Koroglu” is one of the first “Oguzname”s.

Today, the explanation of aspects of the epic that are not in line with Islamic traditions in Dede Korkut studies is controversial and, in fact, remains open as an unresolved issue.

The inclusion of excerpts from “Book of Dede Korkut” in the first “Oguzname” also clarifies the reason for the inclusion of beliefs and behaviors in the epic that do not comply with Islamic law, and

proves that the epic reflects the pre-Islamic history. Amin Abid's research clarifies this aspect of the issue as well.

Considerations such as the fact that Nizami's work is a product of Turkish artistic thought, revealing that the idea that his protagonists such as Mahinbanu and Shirin, were Turks [Azerbaijanis] first appeared in the critique of the 1920s and 1930s;

Appearing of the conceptual position about Mirza Fatali Akhundzade's taking a completely original position in world comedy, his writing comedies not with Moliere's influence, but with completely different aesthetic laws first in the critique of the 20s and 30s and the research contained in the dissertation on the refutation of this position in modern literary criticism, which considers Akhundzade is an artist who wrote under the influence of Moliere, etc. are among the scientific novelties of the research.

Theoretical and practical significance of the research. There is a serious need to develop the entire history and theory of Azerbaijani criticism. The history of the Soviet era of our literary criticism has not been systematically studied. This study is important as an example of a concrete time frame of our criticism of this period and a scientific-theoretical and methodological approach to it and fills certain gaps in the direction of writing our history of criticism.

The results of the research work can play an important role in the practice of teaching the subject "History of literary criticism" in higher schools. At the same time, practical and theoretical importance is important in studying scientific-theoretical and methodological problems at various stages of the history of our criticism.

Approbation and application of the research. The content of the research is reflected in articles and theses published in scientific collections and journals of Azerbaijan and various foreign countries, as well as lectures given at conferences.

The results of the research can be used as additional resources in higher education institutions.

Name of the organization where the dissertation work is performed. The dissertation was carried out at the department of

“Azerbaijani literature” under the Faculty of Philology of Azerbaijan University of Languages.

The subject of the dissertation was approved by the resolutions of the Scientific Council of Azerbaijan University of Languages on April 26, 2017 [Protocol No. 8] and the Problem Council on Literary Criticism of the Council on Organization and Coordination of scientific research of the Republic of Azerbaijan on March 30, 2017 [Protocol No. 3].

The structure of the dissertation. The dissertation work consists of an introduction, 4 chapters, a conclusion and a list of used literature. The Introduction part of the dissertation is 11 pages (21 356 signs), Chapter I 24 pages (47 697 signs), Chapter II 29 pages (59 748 signs), Chapter III 27 pages (54 393 signs), Chapter IV 44 pages (87 847 signs), conclusion part 3 pages (5 230 signs), the total volume of the work is 276,070 signs.

MAIN CONTENT OF THE DISSERTATION

In the **Introduction**, the problem’s definition, actuality are substantiated, the degree of study, object and subject of the study, goals and objectives, methods, theoretical and practical significance are determined, the provisions and scientific novelty are interpreted.

The first chapter is called “**About the origin of Critical Art in 20-30 years, pragmatic functions of folk literature and idea-aesthetic features**”.

In the first semi-chapter entitled “*The origin of art as a conceptual problem of criticism of the 1920s-1930s*” it is shown that the tendency of the people to understand the history of literature until the 20s as the restoration of the national literary memory was already understood in critical thinking and the struggle for it was going on. However, this task, which fell to individual civil intellectuals until the 1920s, became one of the main problems of literary-critical and theoretical thinking as a whole after the 1920s. One of the main goals was to create a systematic history of literature, to form the concept of literary history.

It is argued that the criticism of the 1920s and 1930s had to give a scientific and theoretical answer to the problem of the essence of art and its origin when implementing this concept. Ali Nazim, Hanafi Zeynalli, Bakir Chobanzade, Atababa Musakhanli, Jabbar Afandizade and others, leading critics of the period, conducted thorough research in this direction.

First of all, the need to prove the antiquity and richness of the history of Azerbaijani literature, to scientifically refute the false view of “our literature is poor”, to create a true history of literature that could prove the richness of our literature was the most important problem in front of criticism. Ali Nazim wrote: “*Thoughts were focused on several points: our literature is poor, our literature is in crisis, and others... What makes us so wrong in this regard is that we are completely unaware of the folk literature when we study and think about it*”.⁶

In the criticism of 20-30 years, the factors that caused the emergence of art, the problem of historical stages passed by it in the system of social economic relations were clarified, the factors that conditioned the origin of art were revealed. Such issues were at the forefront in the criticism of Atababa Musakhanli, Bakir Chobanzade, Hanafi Zeynalli and Jabbar Afandizade in the 1920s.

The problem of the *second semi-chapter* of first chapter is defined as “*Pragmatic functions of folk literature and its idea-aesthetic features in the context of literary criticism*”.

In criticism of 1920-1930 years, research on the study of “Oguzname”s is of particular importance⁷. Criticism came to the conclusion that the most important folklore monument showing the antiquity of the historical existence of the Azerbaijani Turks is “Oguzname”. According to the Arab historian Davadari, the critics came to the conclusion that the first “Oguzname” was a book of ancient history, such as “Ulu khan Bitikchi”. The researches of Amin Abid and Atababa Musakhanli prove that “Ulu khan Bitikchi” is an

⁶ Nazim, A. Selected works / A.Nazim. – Baku. Yazichi, – 1979, – p.28

⁷ Mammadova, A. Research on “Oguzname” in the criticism of 20-30s // A.Mammadova. – Baku: Book of Dede Korkut. Scientific-literary collection, 2018. No.1(62), – p.37-42.

ancient book of Chigatay Turks, as well as “Oguzname” mentioned by Davadari is an ancient book of Oghuz Turks. Amin Abid quotes from Aybadid Davadari’s book. The quote says: *“There are two books among the ancient Turks. One of them is the book called “Ulu Khan Bitikci”, which means the book of the Great Khan Ata. The Mongols and Kipchaks are proud of this book, and they hold it in high esteem. This book tells the story of the beginning of the creation of the Mongols, as well as the book “Ulu Khan Bitikchi” of Mongols and Kipchaks, the Turks have the book “Oguzname”. This book is very popular among the Turks I have knowledge of both books. And since this shows that I know the history of the Turkish people very well, it is enough to confirm the veracity of the information I have given about this people”*.⁸

The presence of fragments and stories from the epics “Book of Dede Korkut” and “Koroghlu” in “Oguzname” is presented as important facts proving their origin as ancient Oguzname.

As the criticism deepens its research in this direction, coinciding and complementary moments in the epic “Koroghlu” with the epic “Book of Dede Korkut”, descriptions that point to a mythical time, in both of them, the marking of the events of the pre-Islamic period in both appears as an indication of the origin of the original version of “Koroghlu” as the ancient “Oguzname”.

Research was conducted to determine the originality of the place of national folklore in the folklore of Turkic peoples, commented on the pragmatic functions of samples of folk literature at the stages of primary society.

There is a need to include in the scientific circulation their valuable views on the ideological and aesthetic features of various genres of Azerbaijani folklore, especially “Oguzname” and “Book of Dede Korkut”, to clarify many issues that remain open in our folklore.

The following conclusions can be drawn by summarizing the research conducted *in the first semi-chapter (“The problem of the beginning of written literature and literary criticism”)* of **Chapter II**

⁸ Abid, A. History of literature of Azerbaijani Turks / A.Abid. – Baku: Elm & tahsil. – 2016, – p.171.

of the dissertation, entitled **“Different critical approaches to the problem of the beginning and periodization of written literature”**.

Criticism of the 20s does not distinguish the beginning of Azerbaijani written literature from its common Turkic roots. It acknowledges the emergence of Azerbaijani written literature in the context of general Turkic literature and underwent a process of historical evolution. Criticism of years of twentieth accepts that over time, the settlement of the Turkic peoples in different socio-political processes and different geographical areas gave impetus to the formation of dialects in the Turkish language, on the basis of the Turkish language, two major Turkish dialects – Eastern and Western dialects-were formed, On this basis, the process of transition in all-Turkic literature to local literature (in modern terminology, national literature) began. Although attempts were made to abandon the fact of differentiation towards the 1930s and to form an opinion that each Turkic people had undergone an independent historical development (under the direct influence of ideology), Acquaintance with serious scientific sources, in-depth analysis of literary monuments led to a critical methodological approach. Criticism sought the emergence of native language literature not in the artificial independence of the historical path of Azerbaijani literature, but in the differentiation that was the result of the historical evolution of the literature of the Turkic peoples.

An important part of the research of the criticism of the 1920s and 1930s in the study of the history of national literature was the problem of the beginning and historical chronology of our written literature.

Criticism examines the “Orkhon-Yenisei”, Turfan monuments as the starting facts of this literature and at the same time, deepening the research, some ancient sources put forward some literary facts about the emergence of the common Turkic root of our literature and put forward theoretical considerations. Bakir Chobanzade speaks with the opinion “Turks say they wrote about their events starting a

thousand years before Christmas”⁹ of the Chinese traveler of the X century Van Yangte based on Chinese, Ajam and Turkish sources.

Although attempts were made to deny the fact of differentiation towards the 1930s and to form an opinion that each Turkic people went through an independent historical development (under the direct influence of ideology), acquaintance with serious scientific sources, in-depth analysis of literary monuments encouraged criticism to take the right methodological path. Criticism sought the emergence of native language literature not in the artificial independence of the historical path of Azerbaijani literature, but in the differentiation that was the result of the historical evolution of the literature of the Turkic peoples.

In the second semi-chapter of Chapter II “Literary criticism and the problem of historical periodization” is put¹⁰. The positions of Atababa Musakhanli, Bakir Chobanzade, Ali Nazim, Amin Abid, Yusif Vazir Chamanzaminli, Mammad Kazim Alakbarli and others on the issue are subject to serious investigation in the dissertation. Turkish scientist Mahammad Fuad Kopruluzade’s approaches to the periodization of national criticism are also comprehensively analyzed.

The fact that Azerbaijani literature chooses as the main object of the periodization of the process of evolution from the general Turkish literature to the differential literature in connection with the historical development is recognized as a leading tendency in criticism. On the other hand, it also focuses on the tendency of criticism to separate the historical path of development of Azerbaijani literature and the chronology of this path from the all-Turkic context and present it as a period and stages of independent development.

In the dissertation, the issue of determining the scientific-theoretical and ideological basis of the approach to the issue from these different prisms is also the subject of extensive analysis and the view of the advocates of the first tendency that the correct

⁹ Chobanzade, B. Selected works: [In 5 volumes] / – Baku: Sharq-Qarb, – III v. – 2007, – p.222.

¹⁰ Mammadova, A. The problem of historical periodization of Azerbaijani literature in literary criticism in 20-30 years // – Baku: Civilization, Baku Eurasian University. – 2018. No.4, – p.165-171

periodization of Turkish peoples' literature cannot be realized without thorough examination of its historical development and differentiation features is accepted as a scientific approach to the problem. From this point of view, the essence of Bakir Chobanzade's critical attitude to the existing problems of historical periodization, including the chronological principle in periodization, as well as socio-political factors, as well as Mahammad Fuad Kopruluzade's periodization of the literature of the Turkic peoples is investigated ¹¹.

Bakir Chobanzade's statement on the principle of "systematizing and dividing the historical development path of literature according to its specific features" ¹² based on the views of the Russian scholar Sakulin is commendable in terms of choosing aesthetics as a decisive principle in literary and historical development.

The dissertation also focuses on the aspects and original features of the section on the periodization of history in the "Workbook of Literature" published by the team of authors in 1928, coming from Mahammad Fuad Kopruluzade.

In the dissertation, the issues on the tendency to distinguish the historical evolution of Azerbaijani literature from the general evolution of Turkic literature towards the 30s and the clear manifestation of this trend in the issue of self-circulation are also analyzed and meanwhile, the positions of Ali Nazim, Yusif Vazir Chamanzaminli, Mahammad Kazim Alakbarli and others are being criticized and analyzed.

The third chapter of the dissertation selects "**The place of ancient and medieval Azerbaijani literature in literary-critical thinking**" as the purpose of the study. For this purpose, the issue of "*Ancient Azerbaijani literature and criticism*" is put in the *first semi-chapter*. It is indicated that the period of Persian-speaking

¹¹ Mammadova, A. F. Kopruluzade and the problem of the native language in the Azerbaijani critique of the 20-30s // - Kiev: Language I Culture. Taras Shevchenko National University of Kyiv. - 2019. Issue 22. Volume II (197), - pp.409-416.

¹² Chobanzade, B. Selected Works: [In 5 volumes] / – Baku: Sharq-Qarb, – III v. – 2007, – p.253.

Azerbaijani literature is studied in the context of “Nizami period” – Nizami and its contemporaries in the criticism of 20-30 years¹³.

The focus of critical research is on Nizami being an Azerbaijani artist. His artistic vision is based on the idea of Turkish ethnicity, also clarifies the controversy about where the great artist was born. In connection with his birth in Ganja, irrefutable evidence is put forward. In disputes over the ethnicity of Nizami’s protagonists Mahinbanu and Shirin, opinions that Mahinbanu is a Georgian girl and Shirin is an Armenian girl are refuted, rich facts prove that they are Turkish (Azerbaijani) girls. In our opinion, Mammadali Mubariz takes a more objective position on the national identity of Mahinbanu and Shirin in the 1930s. This is the final conclusion of M.Mubariz: *“As we will see below, Nizami shows that Mahinbanu is an Azerbaijani. Mahinbanu, described by Nizami, lived 500 years before Shamira Tamara... Nizami gave the image of a proud Azerbaijani woman with high feelings in Shirin image”*.¹⁴

Of course, in the article, these considerations are not just opinions expressed with a sense of national prejudice. Mammadali Mubariz is able to justify his position.

At the same time, in the scientific opinion of the 20-30s, the views are put forward and substantiated that the Persian writing of Nizami and its contemporaries is directly conditioned by historical circumstances and that the Persian writing is not the only basis for determining the national affiliation of the artist. The works of Khagani, Falaki and Izzaddin Shivani, Mujiraddin Beylagani, Mahsati are studied from Nizami’s contemporaries. The problem of translation of Nizami’s works and the shortcomings in the translations are clarified. Parallels are made between the characters of Nizami and the characters of Firdovsi protagonists. With the poem “Treasury of Mysteries”, the poem “Hadiqat al-Haqiqi” of Sanai are

¹³ Mammadova, A. The issue of “Nizami” in the literary criticism of Azerbaijan in 20-30s // Actual problems of Azerbaijan studies materials of the X International Scientific Conference, – Baku: Baku Slavic University, May 7, – 2019, – p.312-315.

¹⁴ Mubariz, M. The image of Azerbaijani woman in Nizami's works // Literary newspaper, – March 10, 1938.

involved in a comparative analysis. The idea-structure and artistic possibilities of both works are brought to a comparative level. The historical and social reasons for dedicating some of the poems included in “Khamsa” to several rulers are discussed. The research is the result of the great attention paid to the Persian-language stage of our literature, especially to Nizami’s work, in the critique of the 1920s and 1930s and this attitude reveals the complex nature of the literary-theoretical idea of the 20-30s, which entered our history as an epoch of vulgar-sociological criticism.

The *second semi-chapter* of Chapter III, “*The look of literary criticism to medieval Azerbaijani literature from the point of view of native language literature*” states that in these two decades, materials related to medieval Azerbaijani literature and analysis given to them were both factological and theoretical sources of our history.

The dissertation distinguishes several aspects of the work done in connection with our native language literature. In the first case, biographical materials and works belonging to the vast majority of representatives of our native language poetry in our literary history are revealed. In the second case, work is being done to write the autographs of the artists, to enrich the already known autobiographies, and the poems are being filtered. In the third case, research on the artists whose biography and works information reflected in the “History of literature” of Firidun bey Kocharli is deepened.

Author’s conception which grounded that preliminary information about İzzaddin Hasanoglu, Gazi Burhanaddin, İmadaddin Nasimi, Habibi, Shah İsmail Khatayi, Mahammad Fuzuli given in M.F.Kopruluzade’s book “Researches on Azeri literature” and substantiating that they are representatives of Azerbaijani literature, is developed and deepened in researches of Salman Mumtaz in the “Workbook of Literature” (especially in the researches of Atababa Musakhanli and Abdulla Shaig), in numerous articles of Amin Abid, Mahammad Kazim Alakbarli and others. Along with Sufi literature-Sufism and hurufism trends, some contradictory and ideologically strong views on the work of their main representatives, special attention is paid to conducting very serious research, and their

comprehensive analysis provides the idea that they play a primary and fundamental role in the writing of our literary history.

The dissertation analyzes the research on the proportion of place of Sufism in the artistic heritage of medieval artists for example, the differences between Nasimi and Habibi, as well as Fuzuli's poetry in this direction, delimitation of boundaries of Sufi poems and secular poems as well as the legacy of Molla Vali Vidadi and Molla Panah Vagif, especially based on the research of Salman Mumtaz and Abdullah Shaiq in the critique of the 20s and 30s and draws general conclusions.

Chapter IV examines **“Typology of literary-critical approaches to new period of Azerbaijani literature”**. Studies in this direction are carried out in two semi-chapters.

The main conclusions of the research in the *first semi-chapter* of the dissertation *“Typology of critical views to the Azerbaijani literature of the XIX century”* can be summarized as follows: Special attention is paid to the 19th century Azerbaijani literature as an integral part of the new period literature in the criticism of 20-30 years. In the literature of this century, two aspects specifically draw the attention of criticism. First, the influence of European genres on the national literary sphere, and second, the strengthening of the public content of literature.

Literary criticism pays special attention to the strengthening of critical notes in literature and propaganda and research of critically significant works. In this sense, the 19th century for literary criticism is the “Century of Mirza Fatali in Azerbaijan”.¹⁵

In literary criticism, the works of Mirza Fatali Akhundzade becomes a criterion for art evaluation. The 19th century Azerbaijani literature before Akhundzade and its subsequent stages are closely related to Akhundzade's work¹⁶.

¹⁵ Zeynalli, H. Selected works. Mirza Fatali century in Azerbaijan / H.Zeynalli. – Baku: Yazichi, – 1983. – p.187.

¹⁶ Mammadova, A. The problem of “Biography and contemporaries of M.F.Akhundzade” in the criticism of 20-30s of the XX century // –Baku: Actual Problems of Azerbaijan studies materials of the XI International Scientific Conference, – Baku: Baku Slavic University, – 2020, – p.196-199.

Serious work is being done to study Akhundzade's work comprehensively. The research conducted in the dissertation proves that the discovery of the great importance of the examples of Akhundzade's legacy in our hands today is the service of criticism of the 20-30s. At the same time, it is proved that the main scientific clarity on the whole restoration of the biography of Akhundzade, fundamental clarification of many aspects of Akhundzade - Mirza Shafi relations, identification of the main directions of his services in our literary history, as well as an issue that remains open in the modern stage of our literary criticism - Akhundzade - Moliere relations, Akhundzade's place in world comedy was made in the criticism of 20-30th years. The dissertation also raises the issue that since these correct approaches were not developed later, it is now important to establish this position in our literary criticism. In the direction of the "Mirza Shafi Vazeh" problem of criticism of 20-30 years, the dissertation focuses on clear and scientific conclusions. Research in criticism about reasons for the appropriation of Mirza Shafi's legacy by F.Bodenstedt, the mechanism of this appropriation, numerous facts and sources proving that poems belong to Mirza Shafi is an object of comprehensive analysis.

It is claimed that more objective views were expressed in the case of Gasim bey Zakir and his contemporaries, in the criticism of the 20-30s. Modern "History of literature" books often give one-sided comments about the relations between Mirza Fatali Akhundzade - Jafargulu khan Nava, Gasim bey Zakir – Hasan bey Zardabi, as well as the literary personality of Hasan Gara Hadi. In the criticism, special attention is paid to the interpretation of further information and analysis on the complex nature of these relations, as well as their personality and literary activity.

There is a critical attitude to literature with religious content in the criticism of the period. However, the criticism of this period examines the works of this period, written in the critical classical romantic style, as well as religious-marsiya literature, presents its idea-aesthetic features, opening its historical roots in a more scientific way.

The research conducted in the second semi-chapter entitled “*Typology of izms and literary criticism in the Azerbaijani literature of the early twentieth century*” leads us to the conclusion that approaches to criticism of the literature of the early twentieth century can not go beyond ideological requirements. However, in the approach to the literature of this period, there is a need to distinguish the early 20s from the late 20s and the early 30s. The dissertation shows that while in the 1920s “izm”s were valued on the basis of their own aesthetic principles, in the late 1920s and early 1930s criticism clearly preferred realist works, especially those written in a critical spirit. However, in spite of all the contradictory approaches of criticism to the literature of this period, a sound position was strong in his views.

It is known that in the early twentieth century, various creative methods and corresponding “izm”s were activated in the national literature. At this stage, there is a transition from enlightenment realism to critical realism. Although the critique of the 1920s and 1930s did not fully capture the typological differences between these realisms, this critique assessed the realism of the early twentieth century in comparison with the realism of the nineteenth century, which made it possible to identify some typological differences. Criticism often sees typological differences between the works of Mirza Fatali Akhundzade and Jalil Mammadguluzade, the satire of Gasım bey Zakir and the satire of Mirza Alakbar Sabir and sought this difference most in the typology of attitudes toward social life events.

As they saw the differences in the artistic perception of social life events, both in the 19th and early 20th centuries, the stereotype of educational realists was more critical than that of critical realists of the early 20th century. Compared to Jalil Mammadguluzade (and critical realists in general), the worldview of enlightened realists and the limitations in the methods of depicting life events were given more attention in the criticism of the 1920s and 1930s. Ali Nazim wrote: “*The literature of this period, which discussed the issues of the life and death of landowners and merchants and described them realistically, did not deal with the issues of the lower classes and peasants, if it even did (as Hagverdiyev’s Farhad) it was from the*

*point of view of beyzade. The social environment of this literature was very narrow, and as a result, the realism of literature was also a very limited realism”.*¹⁷

The comprehensive analysis of the dissertation shows that, although criticism does not theoretically distinguish the validity of these realists, the artistic solution given by educators in practical analysis does not provide criticism, compared to the realism of Jalil Mammadguluzade, Mirza Alakbar Sabir, the limitations of the realism of Nariman Narimanov, Sultan Majid Ganizade were emphasized.

The dissertation also provides a scientific explanation for the attitude of the criticisms of the 20s and 30s to romanticism. If we want to generalize the position of criticism to romantics, we can say that in the previous years of the stage they were treated more objectively, scientifically and sensitively. After the domination of proletarian thought in literary criticism, romantic art is interpreted as an expression of the bourgeois worldview, and it was concluded that “bourgeois literature goes to death”.¹⁸

The generalization of approaches to romanticism gives reason to the conclusion that from the mid-30s the possibilities of romantic art began to be understood and accepted and this changed their attitude to the romantic heritage to some extent.

The main “**Conclusion**”s from the study can be summarized briefly as follows:

1. While criticism of literature in the first half of the 20s (sometimes until the end) was more characteristic in terms of the national literary tradition, from the prism of the practice of criticism until the 20s, the sociological factor in assessing the literary process began in the mid-20s (sometimes at the end).

2. Starting from the mid-30s, literature is preferred to be viewed in the context of national literature, and aesthetics is becoming the main requirement of literature evaluation as a sociological factor.

¹⁷ Nazim, A. Selected works / A.Nazim. – Baku. Yazichi, – 1979, – p.162.

¹⁸ Hussein, M. Literary battles / M.Hussein. – Baku: Azerneshr, – 1932. – p.7.

3. Criticism attempts to scientifically put and solve the problem of the beginning of our written literature. The issue of investigating the historical beginning of Azerbaijani literature on the basis of the concept of “all-Turkic literature” is laid and scientifically justified.

4. In the criticism of 20-30 years, special attention is paid to “Oguzname” as the most important folklore monument showing the antiquity of the historical existence of Azerbaijani Turks. According to the information given by the Arab historian Davadari, criticism comes to the conclusion that “Oguzname” is an ancient book of Oguz Turks.

5. The presence of fragments and stories from the epics “Book of Dede Korkut” and “Koroghlu” in “Oguzname” is presented as important facts proving their emergence as ancient Oguznames.

6. Criticism seeks the emergence of native language literature not in the artificial independence of the historical path of Azerbaijani literature, but in the differentiation that is the result of the historical evolution of the literature of the Turkic peoples.

7. Criticism can present numerous literary facts and give a scientific explanation in its research on the historical periods and stages of our native language literature, starting from Persian-language Azerbaijani literature.

8. In literary criticism, special attention is paid to the Azerbaijani literature of the XIX century as an integral part of the literature of the new period due to the influence of European genres on the national literary sphere in this century and the strengthening of the social content of literature.

9. In the critique of 20s and 30s, the work of Mirza Fatali Akhundzade became a criterion for assessing the art of those centuries. Both the 19th century Azerbaijani literature before Akhundzade and the period after it are closely studied with Akhundzadeh’s work.

10. The criticism of 20-30s reveals serious scientific conclusions in the direction of the problem of "Mirza Shafi Vazeh", says objective views on the issue of Gasım bey Zakir and his contemporaries.

11. Critical attitude to religious literature is expressed. However, the criticism of this period examines the works of this period, written in the critical classical romantic style, as well as

religious-marsiya literature, presents its idea-aesthetic features, opening its historical roots in a more scientific way.

12. The typology of realism did not find a scientific and theoretical solution in 20-30 years. However, this criticism assesses the early 20th century's realism in comparison with the 19th century's realism and it allows to reveal some typological differences. Although criticism does not theoretically differentiate the work of these realists, in practical analysis the artistic solution given by the enlighteners to the subject does not satisfy them, compared to the realism of Jalil Mammadguluzade, Mirza Alakbar Sabir, the limitations of the realism of Nariman Narimanov, Sultan Majid Ganizade were emphasized.

13. In the critique of the period, the literary trend of romanticism and the attitude to its representatives is complex and contradictory. Only from the middle of the 30s the possibilities of romantic art begin to be understood and accepted.

14. Despite all the contradictory approaches of criticism to the literature of this period, a healthy position stands out in its discretion. It is this healthy position that plays an exceptional role in the early 20th century as an independent literary period in the history of literature.

The main results of the dissertation are reflected in the following articles, reports and theses:

1. Research on “Oguzname” in the criticism of 20-30s // A.Mammadova. – Baku: Book of Dede Korkut. Scientific-literary collection, 2018. No.1(62), – p.37-42.

2. On the criticism of Azerbaijan the origin of art and the pragmatic functions of folk literature in the 20s and 30s of the XX century // – Baku: Baku State University. Language and literature, International scientific-theoretical journal, – 2018. No.1(105), – p.234-237.

3. The concept of “all-Turkic literature” and the issue of differentiation in the literary criticism of Azerbaijan in 20-30s // – Baku: Azerbaijan University of Languages, Scientific News, – 2018. No.3-4, p. 88-95.

4. The problem of historical periodization of Azerbaijani literature in literary criticism in 20-30 years // – Baku: Civilization, Baku Eurasian University. – 2018. No.4, – p.165-171.

5. Putting the problem of “The beginning of Azerbaijani written literature” in the context of all-Turkic literature in the criticism of 20-30s // – Baku: Baku Slavic University, Language and literature series, – 2018. No.2, – p.189-195.

6. The place of oral folk literature in the concept of the history of national literature of criticism of 20-30s // – Baku: Pedagogical University News, Humanities, social and pedagogical sciences series, – 2018. No.1, – p.50-56.

7. F.Kepryuluzade and the problem of the native language in the Azerbaijani critique of the 20-30s // - Kiev: Language I Culture. Taras Shevchenko National University of Kyiv. - 2019. Issue 22. Volume II (197), - pp.409-416.

8. The issue of “Nizami” in the literary criticism of Azerbaijan in 20-30s // Actual problems of Azerbaijan studies materials of the X International Scientific Conference, – Baku: Baku Slavic University, May 7, – 2019, – p.312-315.

9. The problem of “classical heritage” in the criticism of Azerbaijan in 20-30s of the XX century (In the context of attitude to Nizami Ganjavi’s works) // Materials of the II Republican Scientific-Practical Conference of Young Researches, – Baku: Azerbaijan University, March 15, – 2019, – p.243-245.

10. Literary criticism of the 20s of XX century. About typological diversity in 19th century literature // – Baku: Pedagogical University News, Humanities, social and pedagogical sciences series, – 2020. No.1, – p.35-41.

11. The main directions of approaches to the classical heritage of the native language in the literary criticism of Azerbaijan in 20-30s of the XX century // – Baku: Azerbaijan National Academy of Sciences Institute of Manuscripts named after Mahammad Fuzuli, – 2020. No.2, – p.317-323.

12. The problem of “Biography and contemporaries of M.F.Akhundzade” in the criticism of 20-30s of the XX century // – Baku: Actual Problems of Azerbaijan studies materials of the XI

International Scientific Conference, – Baku: Baku Slavic University, – 2020, – p.196-199.

13. The issue of educational realism and romanticism of the early twentieth century Azerbaijani literature in the 20-30th literary criticism // – Stockholm: International scientific conference dedicated to the 11th anniversary of Rasul Rza, – 2020, – p.94-100.

14. Azerbaijani critical realism in the literary criticism of the 20-30s of the XX century // Пятигорск: Научные исследования в сфере гуманитарных наук: Открытия XXI века. Материалы XI Международной научно-практической конференции, – Пятигорск: – 2021. – с.95-103.

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