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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**HISTORICAL AND MODERN PROBLEM IN
AZERBAIJANI LITERARY CRITICISM
(In the prose of 1960-1980)**

Speciality: **5716.01-Azerbaijani literature**

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GENERAL CHARACTERISTICS OF THE RESEARCH

Relevance and research degree. Azerbaijani historical prose has undergone a rich development process. The years 1960-1980 are a qualitatively new stage in the history of this prose. The entry of historical prose into a new stage is an event that is organically connected with the entry of Azerbaijani literature into a new stage of quality starting in the late 50s and 60s. After the collapse of Stalin's regime, the human factor came to the fore in the literature, along with strengthening its psychological influence on society and the inner world of man, as well as its functionality in the formation of national consciousness and the national renaissance. The growing interest in national self-consciousness and national identity has risen to the level of the social order of society. Interest in history has grown in fiction. Understanding history through literature has become one of the main directions of the national renaissance movement. I.Shikhli's novel "Deli Kur" was created. The restoration of our historical existence, the novel, which highlighted the anti-colonial mood, had a serious impact on the literary process. The novel became the ideological and aesthetic criterion of modernity expressed in history. The power of "Deli Kur" to create a tradition accelerated the interest in the national historical being in the literary process. In the 60s, the tendency to the historical theme in fiction became widespread in the 70s and 80s. Historical prose has been enriched not only in terms of content, but also in terms of artistic mastery, and even in the prose of these years, especially in historical novels, there has been a fundamental typological diversity. The historical novel came out of the traditional genre mold. However, the rapid penetration of the historical subject into the literary process was accompanied by an analytical approach to history as well as an exotic approach. In the literary process, along with works that reflect historical events

with a deep generalization and reveal its philosophy, there were also works that took a ready-made plot from historical events and "narrated" it.

Literary criticism sought to determine the movement of historical prose - its genre evolution, its innovative approach to tradition, the forward and backward movement of art, the successes and failures of the ideological and aesthetic understanding of history and modernity.

National leader Heydar Aliyev attaches great importance to the usage of historical themes in literature, appreciates the modernity of history, considered it necessary to study our history through literature: "But at the same time, the truth must be told to the people by all means, including culture, literature and theater. This way of the conveying the truth to the people is more effective, the people can understand it"¹

The literary process of the 60s and 80s was also characterized by a tendency to resist the aesthetic principles of social realism. The large-scale renewal movement in aesthetic thought, the "new prose" phenomenon, also activated literary criticism, making intensive interference to the literary process inevitable.

Literary-scientific thought tried to keep pace with the development of aesthetic thought. Criticism seeks to assess the tendencies and trends, ideological and artistic features of historical prose in the process of evolution of different historical genres, in the context of keeping pace with time, explores the rich ways of expression of history and modernity, emphasizes the aesthetic manifestations of their conditioning in the literary text. However, it is a fact that, in general, critical thinking lags behind aesthetic thinking. Because in the nature of criticism, the tendency to socialize to one degree or another, and the exaggeration of this tendency with the demands of Soviet ideology, remained in the 60s

¹Hajiyev, A. Author personality and artistic objective laws / A. Hajiyev: Baku: Author, - 1986- p.142

and 80s although it was not with full power, and it was difficult to keep up with the literature resisting political and ideological demands with "literary laws". It is this aspect that makes it necessary to bring literary-critical views on the problem of history and modernity in fiction back to the level of scientific analysis in the 60s and 80s, to distinguish between objective scientific analysis of literary prose and critical views based on ideological criteria, and to evaluate them with the literary thought of the independence period.

It is possible to distinguish two main directions in the study of the subject. I. Research on the topic in the field of literary criticism; II. Research of the subject from the point of view of literary criticism. The problem in both directions is examined, first, in the context of literary criticism and the prose of the 1960s and 1980s, but in general. In the second case, the problem is relatively specific: Historicity and modernity are studied in literary criticism and prose of the 1960-1980s. In both literary criticism and literary criticism, the issue of history and modernity has been studied not separately, but as part of the problem of criticism and prose, and certain considerations have been made in this direction.

It is known that criticism in the context of the contemporary literary process, along with poetry, prose, drama, journalism, also involves the analysis of critical and literary materials, to assess its condition on the basis of the forward movement of the literary process. In this sense, the prose of the 1960s and 1980s, as well as historical prose and criticism, are included in the materials about the literary process of these years. Given that the main issue raised in the problem of criticism and historical prose is determined by the attitude to the methods of artistic expression of history and modernity, then the views expressed in this direction can be considered as the first stage in the study of the subject.

By filtering samples of literary criticism on the history of literary criticism, he expresses his attitude not only to the work of art, but also to the existing critical materials written about that

work, and thus the attitude of criticism to the problem of history and modernity in fiction becomes an object of analysis in the creative path of the writer, the movement of the main historical prose genres, etc. as well.

These topics have been valued in the works of scientists with such a scientific reputation and creative position as Akhundov Y. "History and novel", Asadullayev S. "History, artist and modernity", Alishanoglu T. "Azerbaijan" new prose", Ismailov Y. "Creative way of I. Afendiyev", Gasimov H. "Modern Azerbaijani novel", Pashayeva N. "Man as an object of artistic research", T. Salamoglu. "Poetics of the modern Azerbaijani novel (80s of the XX century)", etc.

These debates and discussions were not limited to the borders of Azerbaijan, and influential literary critics of the Soviet, such as Utekhin N. P., Pimar N.T., Napalova T.T., Motileva T., Selkova A.N., also joined these literary discussions.

Criticism and the problem of history and modernity in the prose of the 1960s and 1980s are also included in the analytical arsenal of literary materials about the prose of these years. Because the researches in the field of the history of literature, first of all, take on the function of studying, generalizing and critically approaching the critical views on the work that has become the subject of analysis.²

Apparently, the problem of "Azerbaijani literary criticism and history and modernity in the prose of 1960-1980" has been the subject of research to one degree or another in various materials of criticism and literary criticism. In this case, more attention was paid

²Elchin. Modern criticism: Condition and duties // Elchin. Criticism and problems of literature. – Baku: Author, - 1981. – p.361-375; Huseynov, A. Prose and time / A.Huseynov. – Baku: Author, - 1980. – p 153-184; Huseynov, A. Unity of diversity / A.Huseynov. Baku: Author, - 1983; Huseynov, A. Scope of historical thinking (prose of 1980) // A.Huseynov. Criterion of art. – Baku: Author, - 1986. – p.152-261; Huseynov, A. Prose (literary review of 1983) // Literary process 83-84. – Baku: Science, - 1994. – s. 3-43; Huseynov, A. Prose (literary review of 1984) // Literary process – 83-84. – Baku: science, - 1994. – s. 156-187; Guliyev V. Prose(literary review of 1981) // Literary process – 81-82. . – Baku: Science, - 1987. – s. 13-44; Guliyev, V. History requires stridency // Literature and art. – 1986, april 25

to critical approaches to the issues on the description of the events of the historical period and the creation of images of historical figures, issues of artistic language and historical colouring, the relationship between images from the author's imagination and historical materials, etc. However, the research study of literary criticism in this direction, in most cases, did not allow for broad generalizations and did not focus on a comprehensive solution to the problem, as it considered individual works, products of different years, or separate creative paths of artists.

The object and subject of research. The object of the study is materials of literary criticism, which turned the prose of 1960-1980 into the subject of analysis. Along with the 1960s and 1980s stages of literary criticism, its historical prose also includes the previous and subsequent stages of studying the problem of historicism and modernity to one degree or another. Examples of historical prose of the 1960s and 1980s are also taken as objects of the research. The subject of the study is determined by studying materials of literary criticism in the context of the problem of historicism and modernity in prose of 1960-1980. Achieving accuracy and objectivity during literary and scientific evaluation of artistic materials, revealing the complementary and separating aspects among literary text truths and critical text truths, criteria and principles derived from ideology in literary criticism are also included in the subject of research.

The purpose and objectives of the research. To study the views of national literary criticism on the problem of history and modernity in the prose of 1960-1980, to conduct scientific-analytical analysis of the views expressed in literary criticism on the ideological and aesthetic understanding of history and modernity in fiction, to evaluate literary criticism of the independence period is the main goal of the study. The following tasks have been identified to achieve this goal:

Firstly, to involve in literary research and generalize the literary-critical views on the main ways and directions of the

ideological and aesthetic understanding of the problem of history and modernity in the prose of the 1960s and 1980s;

Secondly, to clarify the attitude of literary criticism to the shortcomings in the ideological and aesthetic expression of history and modernity in the 1960s and 1980s, to the errors in the artistic solution to the subject, to bring the views expressed in this direction to the level of typological generalization.

It was considered important to carry out the following work in the first and second directions for the scientific solution of the subject:

- To follow the evolution of scientific views on the problem of history and modernity in the history of national literary criticism;
- To comment on the controversy in literary criticism over the typology of historical novels and methods of reflecting history;
- To investigate the literary-critical views on the scientific basis of the definition of determining references to the materials of historical reality in the artistic solution of the historical theme as the first way from the typological point of view in the expression of historical and modernity
- To clarify the issue of literary criticism distinguishing the artistic and philosophical understanding of history in literary prose as the second way in the ideological and aesthetic expression of history and modernity
- To comment on the numerous debates in literary criticism about the conditionality of art or the conditionality of historicity in the prose of 1960-1980;
- To investigate the problem of distortion of historical events and images of historical figures in fiction on the level of literary criticism;
- To involve literary-critical views on the problem of violation of history in the literary language in typological generalization;
- To turn the relationship of criticism of modernization and adventure in historical prose in the context of history and modernity into an object of scientific analysis.

Research methods. The methodological basis of the research is the literary criticism based on the Azerbaijani ideology of the independence period. The methodological principles emerging in modern Azerbaijani literary criticism, the main regularities of literary-aesthetic and critical thought, scientific-theoretical practices of world literary criticism are taken as the methodological basis.

The research was conducted by the methods of historical-comparative and typological analysis.

The main provisions of the defense:

1. Debates on the usage of the historical theme in the prose of literary criticism in the 60s and 80s, the artistic and aesthetic understanding of history and modernity result in the distinction of two main tendencies. The first is the documentary artistic expression of historicity and modernity, in other words, the expression of a historical subject on the basis of historical reality. The second is the development of the historical theme through the author's imagination, the rejection of historical documentation in the artistic-philosophical and other directions of the understanding of history.

2. The conclusions of literary criticism in the prose of the 60s and 80s on the modernity and modernization of history are generally characterized as objective scientific generalizations, and these generalizations usually refer to the typological analysis of numerous literary facts related to modernization.

3. Literary criticism is based on the principle that history and modernity condition each other, complement each other, and raises the issue that when the historical truth is not properly reflected, the work loses its modernity power. Because, like history, modernity is based on artistic truth.

Scientific novelty of the research. The mission of literary criticism in the Soviet era did not allow to bring the movement of the literary process to the level of objective scientific analysis. Since the critical view of history and modernity in the criticism of

the 1960s and 1980s is not free from ideological and sociological approaches, its assessment of the movement of aesthetic thought becomes a scientific necessity with the critical thinking of the independence period. This aspect determines the novelty of the problem statement.

In the dissertation, the critical analysis of the historical prose of 1960-1980 is brought to the level of analytical scientific analysis. The aim is not only to translate the views of criticism into the "language" of literary criticism, but also to compare these statements with the realities of the literary text and to form objective scientific conclusions.

- Tracking the evolutionary approach of literary criticism to the problem of historicity and modernity.

- Critical attitude to the opposition of modernity to history, interpretation of history from a sociological-ideological point of view in criticism, research on the scientific interpretation of the conservative attitude of criticism to the typology of aesthetic expression of history are among the scientific innovations of the dissertation.

- Research work to investigate the problem of distortion of historical events and images of historical figures in the field of literary criticism.

- It is also new in terms of distortion of history in criticism and literary language, critical approach to modernization and adventure in historical prose and systematic scientific solution.

- Works on historical topics are studied not only as a reflection of modern life, but also as a memory of our historical past.

The methodological basis of the research is the literary criticism based on the Azerbaijani ideology of the independence period. The methodological principles emerging in modern Azerbaijani literary criticism, the main regularities of literary-aesthetic and critical thought, scientific-theoretical experiments of world literary criticism are taken as the methodological basis.

The research was conducted by historical-comparative and typological analysis methods.

Theoretical and practical significance of the research. The research work has a theoretical significance in terms of studying the historical development of national literary criticism, the study of the problem of criticism and prose, in terms of deepening research in both directions.

The results of the research can be used as a textbook on the history of literature in the study of the problem of the artist and history in scientific and theoretical research in the field of literary criticism. At the same time, the research work may be useful for those who study the traditions of historical themes, the individuality of artistic management of history in Soviet literature.

The research provides important material for the subject of "History of Literary Criticism" taught in universities, as well as for the teaching of special courses on the history of literary criticism, the problem of criticism and prose.

Approbation and application of 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 prepared at the Department of Azerbaijani and World Literature of the Azerbaijan State Pedagogical University.

The subject of the dissertation is approved by the decisions of the protocols of the Scientific Council of the Azerbaijan Teachers' Institute (now the Institute is merged with the Azerbaijan State Pedagogical University) dated January 23, 2014 (protocol №6) and the Bureau of the Republican Coordinating Council of the Azerbaijan National Academy of Sciences on issue of "Regularities

of development of world literature in modern times" dated May 22, 2014 (protocol №3).

The structure of the dissertation. The dissertation consists of an introduction (1851), chapter I (9876), chapter II (11511), chapter III (12875), conclusion (1753) and bibliography (2798), with a total volume of (40864) signs.

MAIN CONTENT OF THE STUDY

The "**Introduction**" substantiates the relevance of the topic, indicates the level of study, defines the goals and objectives, research methods, main provisions, scientific novelty, theoretical and practical significance of the research, approbation and structure.

The first chapter is entitled "**National Literary Criticism and Theoretical Problems of Historical Prose**". This chapter consists of two paragraphs.

The first paragraph, entitled "*Scientific view of the problem of historicity and modernity in the history of national literary criticism*",³ traces both the historical and evolutionary process of the scientific view of the problem of historicity and modernity. “

In this paragraph, historicity and modernity are interpreted as aesthetic categories that determine the ideological and artistic qualities of the historical subject, and modernity is accepted as a broader concept. It is noted that regardless of the nature of the subject, the category of modernity is the aesthetic basis of its transformation into an artistic reality. Modernity is an important quality that determines the vitality of a work of art when it is written and for the future. Unlike works dealing with the issues of

³ Najafova, B. The problem of history and modernity in literary criticism and literary prose of 1930-1950 // - Baku: News of the Pedagogical University, - 2014. №4, - p.284-290

modern life, in the usage of the historical theme, along with modernity, historicity also acquires the status of an important aesthetic category.

One of the issues on which the research is based is that the need for modernity and the unified manifestation of historicity in the usage of the historical theme has not always been properly understood in the history of national literary criticism.

Although the facts of reference to the historical theme in Azerbaijani literature include modernity along with historicity in the arsenal of scientific thought in national literary criticism, they are not understood as equal aesthetic categories in the evaluation of a work of art, especially in relation to early historical works historicity explained as a means of expressing modernity.

The beginnings of controversial approaches to the problems of historicity and modernity are taken from the controversial views of MFAkhundzadeh's "Deceived Kavakib" of his time, Akhundov's own views on the theoretical interpretation of historicity and modernity, later scientific debates on the expression of historicity and modernity in this work, as well as Negative approaches to the historical subject in the 1920s-30s of the xx century, the perception of historicity as a means of expression of modernity, historicity in the criticism of the 1930s and 1940s, distortion of history, historiography and science, are scientifically interpreted, issues such as the "revolutionary historical novel" " and so on are clarified.

In the critical literature, In the Deceived Kavakib, the research is critical of the idea that the appeal to history is perceived only as a means of expression of modernity. S.Asadullayev's position on "Deceived Kavakib" as a "historical novel"⁴ is defended. MF Akhundzadeh's letter to Mirza Yusif khan on this work is analyzed in detail, and the author's work on the historical plan, the

⁴ Asadullayev, S. History, artist, modernity / S.Asadullayev. - Baku: Youth, - 1975. - p. 35.

preservation of the spirit of the historical period, the remarkable qualities that determine the historicity, and the modernity expressed in the historicity are discussed. In the "dialogue" with Prince Farhad Mirza, the translator of MFAkhundzadeh's "Came-jam", it is proved that the categories of historicity and modernity are the scientific basis of the author's views.

In the 20s and 30s of the 20th century, interest in the subject of history increased. Perfect examples of historical prose appear in the 1930s. However, the movement of aesthetic thought in the 1930s did not coincide with the interest of critical thinking. Criticism of the ideological demands of the political regime does not accept the modernity expressed in the historical subject. Referring to history is considered idealization. Modern themes are put forward as a means of expression of modernity.

The literary process includes facts of reference to history. However, under the direct influence of ideology, distortions in the development of historical material increase, and the tendency to modernize historical material comes to the fore. Criticism justifies this tendency in the literary process.

The understanding and interpretation of history in this direction continues in the 40s and 50s. The decisions of the UIC Central Committee (b) P 1946-48 on Literature and Art actually negatively affect the artist's ability to send history. However, literary criticism emphasizes the need to write on historical issues. In literary criticism, the view of the historical subject is seriously deformed. The historical background of the people replaces the history of the revolution.

Works on historical themes are replaced by works on historical-revolutionary themes. In both aesthetic and critical thought, a mark of equality is placed between the concept of a historical work and the concept of a historical-revolutionary work. In fact, the presentation of works on "Dumanlı Təbriz", "Gizli Bakı" and similar problems of modern life under the name of historical works is aimed at preventing the history of the people

from becoming the subject of aesthetic thought, to modernize the history of the people as much as possible.

In essence, historical themes are being replaced by modern ones. In such works, neither the time, nor the worldview of the heroes, nor the literary language are characterized not by the historical calorit, but modernity. Replacing the history of the people with the history of the revolution and introducing it into aesthetic thought is interpreted as a distortion of history, a misunderstanding of the modernity expressed in history by literary criticism, or the impossibility of expressing what is understood.

The comments in the first paragraph provide an overview of the scientific approach to the problem of historicity and modernity in criticism and literary criticism.

In the second paragraph, "*Typology of the historical novel in literary criticism (1960-80) and the controversy over the methods of reflection of history*"⁵ becomes the subject of scientific analysis.

The entry of our literature into a new stage of quality in the late 50s and 60s increases the opportunity to address historical issues, there is a total interest in historical topics. Even in the 60s and 80s, criticism was seriously concerned about the excess of quality over quantity in the development of the historical subject. At the same time, the typological diversity of historical prose, especially the novel, which has undergone a thorough evolution in these decades, makes it interesting to explain the essence of this diversity in literary criticism.

The problem of the possibilities, methods and means of expression of history, the typology of attitudes to history is becoming more urgent. Whether it is a documentary in the development of a historical subject, a reference to historical sources, or by any other means, the question of the correct

⁵ Najafova, B. Debates on the typology of historical novels in literary criticism in 1960-1980 and methods of reflection of history // - Baku: Scientific works of Baku Girls University, - 2014. №4, - p.32-38

expression of the spirit of history becomes the subject of controversy in literary criticism, and critical thought is divided.

This approach is explained by the fact that a significant part of the historical novels of the 1960s and 1980s do not fit into the traditional form of the historical novel. This aspect actualizes the analytical approach to the concept of "historical novel" in literary criticism, raises the problem of typological classification of historical novels. In research, "What is a historical novel?" The discussions surrounding the question the question of criticism and literary criticism are broadly interpreted and scientific views on the typological diversity of the historical novel in critical thinking are clarified.

The conclusions of criticism and literary criticism on the typology of the historical novel are summarized, and it is concluded that in the 1960s and 1980s there were two main directions in the artistic representation of the historical subject. The study concludes that literary criticism in the prose of the 60s and 80s distinguishes two main directions in the development of the historical theme, the artistic and aesthetic perception of historicity and modernity. The first is the documentary artistic expression of historicity and modernity, in other words, the expression of a historical subject on the basis of historical reality. The second is the development of the historical theme at the expense of the author's imagination, the rejection of historical documentation in the artistic-philosophical and other directions of the understanding of history.

In the 60s and 80s, the development of the subject on the one hand based on historical sources, and on the other hand, the fact that the subject was digested at the expense of the author's imagination, led to an approach to the development of literary criticism in the context of typological diversity. Literary criticism sees both ways as different forms of expression of history. It argues that this diversity in the means of expression of history leads to the evolution of the historical prose type, especially the novel, and is

not limited to describing historical events, but aimed at revealing its philosophy.

In accordance with this scientific conclusion, the question is posed in Chapter II: **"Criticism and the ways of ideological and aesthetic perception of history and modernity in the prose of 1960-80"**.

The first paragraph of Chapter II traces the evolution of critical approaches to *"the expression of history and modernity in the prose of the 1960s and 1980s on the basis of historical reality."*⁶

The typological richness in the evolution of historical prose makes the expression of historicity and modernity on the basis of historical reality in the prose of the 60s and 80s one of the priority issues of literary criticism. Literary criticism focuses on the quality of the artistic reflection of history.

Criticism puts the preservation of historicity in the artistic expression of the historical subject as the first condition for mastery. Critical thinking raises the problem of modernity as the second main condition in the transformation of the historical subject into an artistic reality for mastery, and concludes that the expression of history at a high aesthetic level creates true modernity.

In the approach to historical works written in the 60s and 70s ("Deli Kur", "Karli Ashirim", "Parvana", etc.), the critical thinking of the 70s lags behind aesthetic thinking. While there is a growing tendency in aesthetic thought to go beyond the dogmas of social realism, this progress in criticism is not noticeable. This aspect is evident in the tendency to analyze "Deli Kur" and "Karli Ashirim" in the class-sociological context, in evaluating "Deli Kur" and "Parvana" through the prism of "struggle for revolution". Criticism

⁶ Najafova, B. The novel "Deli Kur" and "Parvana" in the criticism of 70-80s // Baku State University "Kitabi-Dada Gorgud" and the international world dedicated to the 200th anniversary of the translation and publication of "Kitabi-Dada Gorgud" conference materials, - Baku: - December 29, - 2015, - p.530-533

of the 1970s presents the nationalism in these works in an eclectic way.

The distance between the critical thinking of the 80s and the aesthetic thinking of the 70s is narrowing, and criticism provides a more democratic interpretation of the artistic expression of historicity and modernity. Universality in historical works as a whole is sought in its national content, in the precise expression of historicity, in the modernity expressed in history.

At that time, in the research focused on the approach of criticism to artistic expression of historicity and modernity in works such as "Deli Kur", "Parvana", "Qarli Ashirim", "Mahshar", "Khudaferin Korpusu", "Chaldiran Battle", which appeared as a literary event in the prose of the 60s and 80s.⁷ Different approaches and contradictions of literary criticism to the expression of historicity and modernity in these works are brought to the level of scientific analysis, and the positions of criticism are compared with the realities of the literary text. In each work, the positions of criticism on the aesthetic manifestation of historicity and modernity are approached polemically, and the boundaries of analysis from ideological point of view are determined by objective scientific reasoning.

The study concludes that the study of the problem of historicity and modernity in the prose of the 60s and 70s requires special attention to two issues.

The first is the point at which criticism accurately identifies the true artistic reflection of historicity and modernity expressed in the themes and materials of fiction. Second, transferring the reflection of historical and modernity in fiction by literary criticism to a more ideological and sociological level, in other words, the errors of

⁷ Nadjafova, B. Novels "Deli Kur" and "Parvana" in the critique of the 1970-80's // "Theory and practice of modern science and education" materials of the international scientific conference, - Dnipro: November 29-30, - 2019, p. 348

criticism in the scientific approach to the aesthetic reflection of historicity and modernity in fiction.

These generalizations, taken as the main tendencies of scientific analysis throughout the study, allow us to distinguish the criticism of the 80s compared to the criticism of the 60s and 70s, to correctly interpret the evolution of critical thinking in the interpretation of the problem of history and modernity. In the research, polemics on the artistic expression of historical reality, historical and modern factors in the novels “Dəli Kür”, “Pərvanə”, “Qarlı aşırım”, “Məhşər” and others, are held with influential critics such as A.Hüseynov, H.Alimirzayev, A.Afendiyev, T.Hüseynoglu, Y.Garayev, and etc.

The second paragraph of the second chapter raises the following problem: “*The problem of artistic and philosophical understanding of history and modernity. Criticism about artistic conditionality and historical conditionality in history*”.⁸

This paragraph explains the attitude of criticism to works in which the artistic perception of history refers entirely to the author's fantasy, where history is digested entirely at the expense of the writer's imagination. In such works, different approaches to criticism for the purpose of using conventional artistic images are brought to the level of analysis. The subject of literary analysis is how criticism provides a scientific solution to the dilemma of whether conditionality serves historicity or whether conditionality serves conditionality, and its contradictory attitude to the aesthetic functions performed by conditionality in contemporary and historical works. The study examines the references to criticism of the experience of world literature in determining the place of conventional-symbolic and metaphorical descriptions in works

⁸ Najafova, B. Different views on Elchin's "Mahmud and Maryam" in literary criticism on the issue of history and satire // Materials of the Republican scientific conference on "Actual problems of the literature of the Turkic peoples" dedicated to the 90th anniversary of the prominent literary critic, translator, professor Panah Khalilov, - Baku: December 18, 2015, - p.151-156

such as Mahmud and Maryam”, “Koch”, and refutes the errors in the above considerations with a direct scientific approach to these works. The research draws attention to the objectivity of the scientific positions, which substantiate that the conditionality in many historical works created in the 70-80s serves the artistic and philosophical understanding of history. In this sense, the following opinion expressed in the research is able to guide the correct assessment of the essence of the aesthetic function of history in the works like "Mahmud and Maryam": Along with the great love adventure in the novel "Mahmud and Maryam", the story of Shah Ismail Khatai's time, who had a special place in the history of Azerbaijani statehood, and the lessons of the Battle of Chaldiran were an echo of the opportunities of period of return to national history that emerged in fiction".⁹

In the 60s and 80s, historical prose underwent an evolutionary process. Especially in the 80s, the artistic and philosophical understanding of history came to the fore. "Freedom" in the usage of a historical theme is increasing. The tendency of the authors to explain historical events from a philosophical, social, psychological and political point of view is growing. In Elchin's "Mahmud and Maryam", M. Suleymanli's "Migration", Ch. Huseynov's "Fatali Conquest" works, the features of artistic conditionality in the aesthetic expression of the historical theme are strengthened. Literary criticism is faced with the dilemma of artistic conditionality or conditionality of historicity in historicity.

In the artistic solution of the subject, the attitude of criticism to the density of appeals to conventional plots, means of description and expression is different. In particular, in its approach to the novel “Mahmud and Maryam”, criticism takes different positions on whether historiography is a means of conditionality or conditionality is a means of historiography.

⁹ Habibbayli, I. Literary personality and time / I. Habibbayli. - Baku: Science and education, - 2017. - p.787

In the critical literature, the presentation of works such as Mahmud and Maryam , as works written on a historical theme, or as a modern philosophical novel that gives an artistic reflection of universal ideas emerges different tendencies.

The generalization of different positions of criticism, polemical approach to them, reference to the arsenal of literary texts in the study suggests that frequent reference to artistic conditionality in "Mahmud and Maryam" expands the possibilities of more accurate historical, socio-psychological and philosophical reflection of the spirit of the historical period. At the same time, it creates conditions for the usage of the national historical theme in a polyphonic context, the artistic expression of human values.

Attention is drawn to the inaccuracy of the issue of contrasting history with philosophy, history with modernity as a weakness of the concept of criticism, which seeks to exaggerate the embodiment of events and images in artistic terms by taking the novel "Mahmud and Maryam" out of the context of artistic description and analysis of historical events, to evaluate the work not as a historical novel, but as a modern philosophical novel.

Critical comments on the novels "Mahmud and Maryam", "Migration", "Conquest of Fatali" refute the position that defends the conditionality of history. It is proved that this tendency stems from the desire to artificially adapt the samples of national literature to the new novel models of world literary practice (especially in the work of G.Q. Marquez's "One Hundred Years of Solitude "). Acad. Nabiyev writes: "There are those who say that some of our recent novels and short stories were written under the influence of Gabriel Garcia Marquez's One Hundred Years of Solitude."¹⁰

A comparative analysis of the One Hundred Years of Solitude and national novels suggests that the historical reality of

¹⁰ Nabiyev, B. Selected works: [5 volumes] / B. Nabiyev. - Baku: Chinar-Chap, - Volume V. - 2009. - p. 56

Azerbaijani literary criticism is a sign of "locality", artistic conditionality and symbolism as a way of looking at humanity, a global view to history concludes in a way that the history of mankind, the globalizing history of the world is seen as a separate from national histories and abstract philosophical model. This, in essence, calls into question the complementarity of nationalism and humanity, and the aesthetic legitimacy of humanity as expressed in nationality.

A comparative analysis of the One Hundred Years of Solitude and national novels suggests that the historical reality of Azerbaijani literary criticism is a sign of "locality", artistic conditionality and symbolism as a way of looking at humanity, a global view of history. , the history of mankind, the globalizing history of the world is seen as a separate and abstract philosophical model from national histories.

Chapter III is entitled "**Literary Criticism on the Distortion and Modernization of Historical Truths in the Prose of the 1960s and 1980s.**" The problem in this chapter is that research is more critical of criticism. In research, the problem of criticism and the literary process is usually approached from the point of view of criticism, and in general, researchers cannot fundamentally deviate from the position of criticism. In this chapter of the study, the position of criticism of the historical prose of the 60s and 80s is controversial. The right and wrong sides of scientific solutions to problems are revealed in the form of a system.

The research also shows an active critical approach to literary texts. One of the main goals of the chapter is to distinguish between the features arising from the ideological principles of social realism and the features aimed at the confirmation of aesthetics and historical truth and the original artistic interpretation in the artistic solution of the subject. In the artistic solution of the subject, the degree of the author's talent, the level and direction of his artistic imagination are penetrated. This allows us to find out to what

extent the writer did the right thing or distorted the historical truth when he turned the historical truth into fiction.

In the research, the issue of distortion of history is centered around three problems in the scientific solution of the problem of historicity and modernity in the prose of 60-80s. One paragraph is devoted to the scientific interpretation of each issue.

In the first paragraph of this chapter, the problem of "distortion of the events of the historical period and the images of historical figures" is brought to the level of literary criticism. In this section, the points where critical thinking lags behind aesthetic thinking in relation to the prose of the 60s and 80s are revealed in the scientific approach to the interpretations of historical events and artistic descriptions of historical figures. In the analysis of the events of the historical period and the image of Jahandar aga in the novel "Deli Kur", the more socio-ideological assessments of the criticism of the 60s and 70s are refuted on the basis of the realities of the literary text.

Detailed conclusions are drawn about the generally correct identification by criticism of the various causes that lead to distortion of historical events and images of historical figures in A.Jafarzadeh's "Shirvan" trilogy, "Jalaliya" story, M.Ismayilov's novels, J.Bargushad's "On the back of a gray horse", "Scraped sword", A.Nijat's "Life turned into a song". Some works focus on the differences in the position of criticism of the artistic expression of historical events and images of historical figures, disputes, the causes of controversy, and give a clear scientific approach to them.

Criticism pays special attention to the low level of art in the artistic expression of historicity and modernity. Among them are A.Jafarzadeh's "Shirvan" trilogy, "Baku-1501", J.Bargushad's "On the back of a gray horse", "Scraped sword", A.Nijat's "Life turned into a song", M.Ismayilov's "Between two fires", "Khagani" Novels, A.Jafarzadeh's "Jalaliya" stories are the target of serious criticism.

Literary criticism is based on the principle that historicity and modernity condition each other, complement each other, and puts the issue that when the historical truth is not properly reflected, the work loses its modernity power. Because, like history, modernity is based on artistic truth.

Criticism draws attention to the one-sided revival of images of historical events and personalities among the features that contribute to the distortion of history in fiction. In some historical works written in 1960-80 (especially in M. Ismayilov's novels) a clear lack of author's imagination, which means the weakness of the possibility of turning historical truth into artistic reality, in another case, the author's fantasy which serves to divert the images from their historical characteristic, to express the characteristic of the historical period in an unrealistic way is interpreted as a distortion of history (especially in A. Jafarzadeh's "Jalaliyya", "Baku-1501", A. Nijat's "Life turned into a song").

Historians and literary critics disagree on the description of historical events and the creation of images of historical figures. This divergence in the approach to the artistic expression of history is more pronounced in the example of the novel "Apocalypse". Historians did not take into account the aesthetic laws of art in the transformation of historical truths into artistic truths. Literary criticism sees in Mahshar not only a description but also an explanation of history, and claims that the artist's search for historical truth has found an "interpretation in accordance with the general concept of the author" (A. Huseynov).

In the first paragraph, the controversy over the problem of the *reflection of historicity in the novel "Mahshar"*, which arose in the criticism of the 80s, especially the disputes between historians and I. Huseynov on the field of historical truth and artistic truth, finds a comprehensive explanation, at the same time, it turns out that criticism approaches the issue of historical and artistic truth from a more correct and conceptual point of view.

The second paragraph of the third chapter, entitled "*Criticism and the Problem of Violation of Historicality in Literary Language*," examines the views of criticism on the place of literary language in historical prose. In this case, the main emphasis is placed on the language flaws in the historical prose. The study suggests that one of the main features of the historicity of prose is the preservation of historical color. In literary criticism, the question is posed and investigated in this direction: "In general, in the art of speech, everything is" embodied "in the word, in the word order - in the language. There is no issue of art that is not related to language to one degree or another. The level of language is directly conditioned by the level of idea-content of thinking. In fact, the quality of the language means the visual impact on the reader."¹¹

The factor of artistic language is important in the preservation of historical color. In the theoretical formulation of the problem, it is argued that if the language of a historical work does not play a decisive role in the preservation of historical color, it must already be a question of the distortion of history. In this sense, the study summarizes the critical views of the criticism of the dullness of the literary language, showing that in the expression of historical color, in the transformation of historical truth into artistic reality, these works could not fulfill the function of language in "Khudafarin Bridge", "Baku-1501", "Scraped Sword", "Gray Horse's Back", "Gizilbashlar", "Khagani" and other novels, as well as in A. Jafarzadeh's story "Jalaliya". The study compares linguistically weak works (sometimes in the example of a writer's work) with works in which the expression of historical color, historical thought, and mastery of language are prominent (such as "Deli Kur", "Garli Ashirim", "Mahshar", "Koch"). Comparisons allow the dissertation to generalize critical views on language in the distortion of history.

¹¹ Literary process - 81-82. - Baku: Elm, - 1987. - p. 266

Literary criticism also raises the problem of distortion of history in literary language. However, the problem of the "language of historical prose of the 60s and 80s" cannot be active in the criticism of the 60s and 70s. In literary criticism, the problem of literary language in historical prose is relevant and finds its scientific solution in the criticism of the 80s as one of the main conditions for the artistic expression of history, in other words, one of the main features that determine mastery. The 80s pay special attention to the literary language among the factors that determine the ideological and artistic innovation of a critical work. The role of language in the brighter embodiment of historical color and the author's intention is revealed in more detail in the approach to the novel "Migration".

Although the metaphorical, conventional-symbolic way of thinking in the historical prose of the 60s and 80s, and the metaphorization of language based on this way of thinking, has been the subject of much controversy, critics generally see metaphorization in language and thought as successful pursuits of fiction. On the contrary, it is explained as the nudity, publicism, and extreme simplification of the literary language, the narrative in the narrative, and the narrative in the artistic description ultimately negates the possibility of the historical truth being transformed into the artistic truth.

The third paragraph of the last chapter, entitled "*Critical Attitudes Toward Adventure and Modernization in Historical Prose*," shows that there are different approaches to this problem in criticism. For example, the critic N. Jabbarov expressed his scientific view of the problem as follows: For example, three novels about Shah Ismail Khatayi have recently been published. However, these three novels are not able to provide the modern

reader with the desired information about this great representative of our national existence.¹²

This paragraph focuses on two factors that contribute to the distortion of history in fiction.

In the forward movement of literary criticism, a critical approach to adventure and modernization tends in the historical prose of the 60s and 80s. Criticism, which considers the replacement of adventure elements in historical prose as a feature that undermines the artistic perception of history, states: , if the goal itself, then the adventure begins.

It is argued that history is disrupted when the elements of adventure, which are an important element in historical prose, are replaced by adventure.

In the second case, the question is: The true artistic expression of history evokes modernity. However, in the aesthetic expression of historical truth, when modernity is replaced by modernization, historicity is violated. This is due to the fact that criticism in the approach to historical prose pays enough attention to these issues.

The fact that the critique opens a fairly detailed discussion of adventure trends and modernization in historical prose requires an analytical scientific analysis of the positions in these areas in the dissertation. One of the main scientific conclusions of the research is that critics such as V. Guliyev and A. Huseynov can characterize and justify the adventure, which seems to be one of the prominent tendencies in the historical prose of the 60s and 80s, as obstacles to mastery and successful artistic expression of the author's position. For example, V. Guliyev proves that the descriptions of adventures in the novel "Baku-1501" exceed the descriptions of historical realities. He writes: "The work covers 14 years of Shah Ismail's life (1501-1514) full of struggles and victories. The author goes back to the young ruler's childhood and turns to various dramatic pages of

¹² Prose: problems, thoughts. ("Round table" .conversation) // -Baku: "Azerbaijan" magazine, - 1985. № 8, - p.162-184

his 15 years before his accession to the throne. However, the history of the studied life is often revived not on the basis of historical memory, but on the basis of the flight of imagination. This is sometimes incompatible with a serious historical novel style, challenging adventurous tendencies.

"The adventure, which began in the chapter 'A Day in a Basket', intensifies in the Aytikin-Ibrahim line of the novel and weakens the history of the work."¹³

At the same time, the object of detailed analysis is the perception of criticism and adventure in literary criticism as a positive trend from tradition or the success of the author's personal style, a successful initiative aimed at gaining a readership.

The study both praises the conceptual approaches to the distortion of history in the critical thinking of the 60s and 80s, and deepens the conclusions in this direction.

The following conclusions from the research condition the approach from a conceptual scientific point of view to adventure and the tendency to modernize in historical prose: In a work of art, as history moves away from its aesthetic content and function, so does modernity. Because it is impossible to achieve real modernity without real history. In the research, this scientific position is reached by summarizing the analysis of criticism of the historical prose of the 60s and 80s.

In the last paragraph, J.Bargushad's "Scraped Sword", A.Jafarzadeh's "Baku-1501", F.Kerimzadeh's "Khudafer's Bridge" and so on. critical approaches to criticism of modernization trends in the works are involved in typological generalization. The position of critical thinking on modernity and modernization finds its scientific expression in the following thesis at the end of the half-chapter: refers to a typological analysis of numerous related literary facts.

¹³ Guliyev V. Prose (literary review of 1981) // Literary process - 81-82. - Baku: Elm, - 1987. - p.27-28

The "**Conclusion**" summarizes the main outcomes of the study. It is concluded that in the prose of 1960-80, two types of activity of literary criticism are distinguished in the expression of historicity and modernity on the basis of historical reality:

I. The moments which criticism defines the exact artistic reflection and distortion of historicity and modernity in fiction.

II. The moments which literary criticism interprets the reflection of historicity and modernity in fiction from a sociological and ideological point of view, in other words, the wrong scientific interpretation of the aesthetic view of history.

The activity of criticism in these two directions allows us to observe and generalize the qualitative differences between the stage of criticism in the 60s and 70s and the stage of the 80s in relation to the development of the historical theme.

The conclusions of literary criticism in the prose of the 60s and 80s on modernity and the modernization of history are generally characterized as objective scientific generalizations, and these generalizations usually refer to a typological analysis of numerous literary facts related to modernization.

The main content and provisions of the dissertation are reflected in the following articles and conference materials of the author:

1. The problem of history and modernity in literary criticism and fiction in 1930-1950 // - Baku: News of the Pedagogical University, - 2014. №4, - p.284-290

2. Discussions on the typology of historical novels in literary criticism in 1960-1980 and methods of reflection of history // - Baku: Scientific works of Baku Girls University, - 2014. №4, - p.32-38

3. Literary criticism and theoretical review of the problem of history and modernity in the prose of 1960-1980 // Materials of the XIX Republican scientific conference of doctoral students and young researchers, - Baku: - April 7-8, - 2015, - p.421-423.

4. Literary criticism about history and modernity in "Deli Kur" // - Baku: Language and literature, - 2015. №2, - p.180-183

5. Polemical approaches to the problem of historical and artistic truth in the literary criticism of Azerbaijan // - Baku: Language and literature, - 2015. №2, - p.205-208

6. The novel "Deli Kur" and "Parvana" in the criticism of 70-80s // Baku State University "Kitabi-Dada Gorgud" and the materials of the international scientific conference dedicated to the 200th anniversary of the translation and publication of the Turkic world "Kitabi-Dada Gorgud" , - Baku: - December 29, - 2015, - p.530-533

7. Different views on Elchin's "Mahmud and Maryam" in literary criticism on the issue of history and conventionality // Materials of the Republican scientific conference on "Actual problems of the literature of the Turkic peoples" dedicated to the 90th anniversary of the prominent literary critic, translator, professor Panah Khalilov, - Baku : December 18, - 2015, - pp.151-156

8. Azerbaijani literary criticism on artistic convention in historicism and convention in historicism in fiction // - Moscow: Actual problems of the humanities and natural sciences, - 2016. No. 10, - p. 37-43

9. Analysis of historical events and images of historical figures, problems in the field of literary criticism // Materials of the XX Republican scientific conference of doctoral students and young researchers, - Baku: May 24-25, - 2016, - p.94-98

10. Novels "Deli Kur" and "Parvana" in the critique of the 1970-80s // "Theory and practice of modern science and education" Proceedings of the international scientific conference, - Dnipro: November 29-30, - 2019, p.348

11. Critical attitude the tendency of adventure and modernization in historical prose // Ukraine: Trans Carpathian philological studio. Uzhgorod National University, - 2020. No. 14, - volume 2. - p.218-222

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