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**HISTORICAL AND ARTISTIC TRUTH IN AZERBAIJANI
NOVEL
(1930s-1950s)**

Specialty: 5716.01– Azerbaijani literature

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Applicant: **Ilhama Tofiq Bakhshaliyeva**

ABSTRACT

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The dissertation work was carried out in the department of XX century (Soviet period) Azerbaijan literature of the Institute of Literature named after Nizami Ganjavi of the Azerbaijan National Academy of Sciences.

Scientific advisor: Corresponding member of ANAS,
doctor of philological sciences, professor
Tehran Mustafayev Alishan

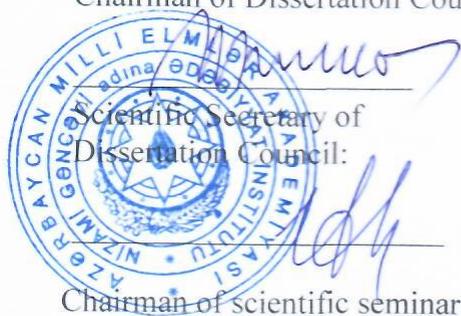
Official opponents: doctor of philological sciences, professor
Hamidov Imamverdi Yaver oglu

doctor of philological sciences,
associate professor
Imamaliyeva Leyla Majid gizi

doctor of philosophy in philology
Babayeva Malahat Ramiz gizi

D.01.131 - Dissertation Council operating under the Institute of Literature named after Nizami Ganjavi of ANAS of Supreme Attestation Commission under the President of the Republic of Azerbaijan

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Associate Professor
Alizade Bayram Asgarli

GENERAL CHARACTERISTICS OF THE STUDY

The return to the literary heritage of the XX century, the assessment of the realities of the Soviet period in literature from the ideology of azerbaijanism and the dimensions of modern literary criticism is relevant today. A great stage in the development of Azerbaijani literature in the twentieth century coincides with the Soviet era. At the same time, the national literature has changed in terms of ideas-content and form-expression, reflecting the contradictory and revolutionary realities of the twentieth century, and has acquired the qualities of modernity in its search for answers to the questions of the time. The Soviet period is not acceptable for the free development of literature. The dominance of communist ideology and state control hindered the development of art, and for a long time led to the existence of the only creative method in literature and the literary trend - socialist realism. At the same time, censorship and frames could not prevent the development of Azerbaijani literature, literature based on national traditions and adopted art requirements of the new century, developed on the basis of socialist realism. From this point of view, the study of the truth of the Soviet period in works of fiction is as important and necessary for the history of literature as from the point of view of azerbaijanism.

Relevance and development degree of the topic. Although the history of the Azerbaijani novel is not considered ancient, its important role in the development of modern literature is undeniable. In the literature of each historical period, in the light of a broad, panoramic image and more profound, modern ideas, the knowledge is first of all from the genre of the novel. From this point of view, 1930-1950 is an important stage in the history of the development of the Azerbaijani novel. Novels representing Azerbaijani novel classics: S. Rahimov's "Shamo" and "Hairy", Abulhasan's "Ascents" and "The world is falling apart", Y. V. Chamanzaminli's "Maiden Spring" and "Between two fires" ("In Blood"), M. S. Ordubadi's "Foggy Tabriz" and "Sword and Quill", Mir Jalal's "Resurrection Man", "Manifest of a Young Man",

“Open Book” and “Where are we going?”, M.Ibrahimov’s “Next day” and “Greatsupport”, H.Mehdi’s “Absheron” and “Morning”, I.Huseyn’s “Burning heart” and “Native and alien people”, I.Afandiyeu’s “Willow channel” etc.were created in this period and reflected the broad views of the national life, the turbulent period of the history of Azerbaijan full of contradictions, the historical events playing a role in the fate of the people, the society and human relations affecting the formation of modern Azerbaijanis.The novels studied in the light of the ideas of socialism society building and the formation of the Soviet man in accordance with the ideological and aesthetic views of the time need to be studied again from the perspective of the ideology of azerbaijanism and knowledge of modern literature.

Soviet literary criticism approached the novels of the 1930s and 1950s, as a rule, socialist realism from the point of view of the principles of the creative method, requiring, first of all, the novels to adhere to single ideological and artistic features, without denying the individual styles of individual writers and the originality of the works.In fact, the literary-artistic experience, the novels of the time were richer in terms of both stylistic manifestations and the possibilities of the genre.Research shows that although literary critics and critics of the time pointed to the riches of artistic truth, they were unable to do so for ideological reasons.A deeper study of the Soviet-era art classics and the discovery of their true value is also relevant in this regard.

Critical understanding of Soviet-era novels in modern literature dates back to the years of independence. In this case, two tendencies manifest themselves.On the one hand, the radical denial of the literature of socialist realism as an ideological phenomenon of the Soviet era, on the other hand, the study of national novels in isolation from the context of that literature.In fact, both extreme approaches lead to revision of novels.From this point of view, it is important and necessary to critically study the novels of 1930-1950, to reveal the truth of Azerbaijan with scientific objectivity in the

texts without separating it from the historical context and literary-aesthetic views of the period of its creation.

The study and analysis of Azerbaijani novels of 1930-1950 began from the period itself. If we do not take into account numerous literary-critical articles about individual novels, then the first generalized study on this topic - articles of H. Mehdi's "About Azerbaijani novels" written in 1954 and M. Arif's "Azerbaijani Soviet novel" written in 1957 should be considered. Since the development of the topic is more widely touched upon in the first chapter of the dissertation, we know that here it is necessary to list only the main monographic studies. The novels of 1930-1950 were the subject of research in the researches - in S. Asadullayev's "Notes on the novel", G. Khalilov's "From the history of the development of the Azerbaijani novel", Kh. Aliyev's "Modern Azerbaijani novel", Y. Akhundov's "Azerbaijan Soviet historical novel", H. Gasimov's "Modern Azerbaijani novel. Poetics and typology of the genre", "Problems of development of the Azerbaijani novel", T. Salamoglu's "80s Azerbaijani novel: genre evolution", S. Sharifova's "Genre changes in the novel: communicative-sociocognitive approach" monographs, at the same time in the third volume of the three-volume "History of Azerbaijan literature" and in the two-volume "History of Azerbaijan Soviet literature", as well as in theoretical research on the creative method of socialist realism; On the problems of XX century Azerbaijani literature in general: Nargiz Pashayeva's "Man as an object of artistic research", Isa Habibbayli's "Literary personality and time", Tehran Alishanoglu's "Poetics of XX century Azerbaijani prose", Badirkhan Ahmadov's "XX century Azerbaijani literature. Stages. Directions. Problems", Elchin's "What has social realism given us?" etc. and monographic researches. In the dissertation, the development of the topic with reference to existing studies is further deepened, the problem is approached from the level of modern literary studies.

Object and subject the of research. The object of the dissertation is the Azerbaijani novels of 1930-1950, the development trends and views of the genre in Azerbaijani literature.

The subject of the research is the study of the problems of realization of historical and artistic truths in Azerbaijani novels.

Purpose and tasks of the research. The main purpose of the research is to study the level and characteristics of historical truths in the Azerbaijani novel of 1930-1950, to reveal the nature and parameters of the development of the novel genre during these years, to study and evaluate ideas-content, genre-style and artistic mastery, to characterize the place and role of the novel in the Azerbaijani literature from the point of view of modernity. The dissertation provides for the fulfillment of a number of tasks arising from this goal:

- To determine the place and role of the period of 1930-1950 in the historical development of the Azerbaijani novel, to critically review the existing scientific ideas and literature on it;
- To study the diversity of genres and styles of the Azerbaijani novel in 1930-1950, to determine the impulses and influences of historical, ideological and artistic-aesthetic factors on the formation of the genre;
- To pay attention to the connections between the creative method of socialist realism and the novel genre, and to reveal the innovations brought to the genre by the literature of socialist realism;
- To generalize the position and importance of the novels of 1930-1950 in the history of Azerbaijani literature from the perspective of modernity.

Research methods. The research was conducted by the historical-comparative method and was written on the basis of the achievements of modern Azerbaijani literary criticism. By the way, research of Russian literary criticism on novel theory and Soviet-era novels were used.

The main provisions for defense. The main provisions of the dissertation are as follows:

- To study the level and features of the inclusion of historical and artistic truths in the Azerbaijani novel of 1930-1950;

- To look at the genre typology of novels of 1930-1950, to study and characterize the process of historical formation and historical role of novel types in the national literature;
- To follow the evolution of the idea-content and artistic expression of the Azerbaijani novel in the historical context, in connection with the socio-political events of 1930, 1940, 1950;
- To follow the problem of literary hero in the Azerbaijani novel of 1930-1950, to study the connection between the problem of literary hero and the incarnation of historical facts;
- To study the peculiar poetics of the novel of 1930-1950, the individualistic style of the novelists and their search for mastery.

Scientific novelty of the research. The dissertation work has achieved a number of scientific innovations:

- For the first time, Azerbaijani novels of 1930-1950 were involved in a separate systematic study in the light of historical and artistic truth;
- The ideological and artistic innovations brought to the national literature by the Azerbaijani novel in 1930-1950 were studied and it was proved that: along with enlightening and realist novels, in those years, new types of novels were included in the literature, reflecting the revolutionary realities and embracing the contradictory processes of the time with organic art;
- The typological classification of the novels of 1930-1950 years has been carried out and, despite the existing thematic divisions, in terms of genre-structure, it has been established that the main types of novels “revolutionary”, “historical” and “family-household” appeared in that period;
- “The historical character and modern significance of the “Revolutionary novels”, were evaluated as the original artistic manifestation of the era, “Shamo”, “The world is falling apart”, “Ascents”, “Flood”, “Resurrection Man”, “Manifest of a Young Man”, “Hairy”, “Morning”, “Zangazur”, etc. novels are presented and analyzed as examples of the genre;
- Intra-genre historical-revolutionary (“Foggy Tabriz”, “Morning”), socio-political (“Next Day”), allegorical (“Maiden

spring”), satirical (“Open book”), “Production” (“Absheron”, “New city”) novels division was taken as a manifestation of the “revolutionary novel”, the ideological and artistic functionality was revealed;

- The necessity of creation of historical novels has been investigated, an extensive analysis of the position of the novels “Between two fires”, “Fiery land”, “Sword and quill”, “Where are we going?” etc. from azerbaijanism was given;
- “The formation of the novel “Family-household” in the historical context was followed, parameters were determined; “Mehman”, “Winter night”, “Telephoner girl”, “Native and alien people”, “Willow channel”, etc. novels are analyzed from this aspect;
- The problem of literary hero in the Azerbaijani novel of 1930-1950 was considered from a new aspect, “revolutionary” images were involved in critical analysis, and for the first time the place and role of intellectual and female images in Azerbaijani novels was evaluated;
- Genre-style diversity of Azerbaijani novels of 1930-1950, the search for artistic art by writers were summarized and interpreted.

Theoretical and practical significance of the research. The scientific conclusions of the dissertation can be used in new research works on the Azerbaijani novel, in the study of Azerbaijani literature of the Soviet period, in the study of the problems of literature of socialism realism, in the study of the literature of the XX century and issues of attitude to classical heritage. Theoretical provisions and conclusions arising as a result of scientific research and generalizations in the dissertation can be used in the preparation of textbooks of universities, special courses on soviet-era Azerbaijani literature, teaching subjects of history of literature, practical-theoretical seminars on literature of XX century.

Approbation and application of the dissertation. The main theoretical provisions of the research, the main scientific innovations were reflected in the publications recommended by the Supreme Attestation Commission under the president of the Republic of

Azerbaijan, as well as in various scientific articles published in the relevant scientific publications of foreign countries, her reports at a number of international and national scientific conferences.

The name of the organization where the dissertation work carried out.The research work was carried out at the Department of “Azerbaijani literature of the XX century (Soviet period)” of the Institute of Literature named after Nizami Ganjavi of ANAS.

The structure of the dissertation.The volume of the introduction of the research work, which consists of the introduction, corresponding paragraphs, conclusion and a list of references, consists of – 12699, the first chapter – 129267, the second chapter – 88092, the third chapter – 24416, the conclusion part – consists of 9177 characters.

The total volume of the dissertation is 263651 characters.

MAIN CONTENT OF THE DISSERTATION

In the **“Introduction”** section of the dissertation, the relevance and degree of elaboration of the topic, the object and subject of the study, its goals and objectives, research methods, the main provisions for defense, the scientific novelty, theoretical and practical significance, approbation, the structure of the study are indicated in accordance with the requirements of the SAC.

The first chapter of the research work is called **“Genre typology of Azerbaijani novel of 1930-1950”**. In order to properly evaluate the novels of the time, one must first be sensitive to the typology of genres. In 1930-1950, the Azerbaijani novel was formed in several typological directions: 1) Revolutionary novels; 2) historical novels; 3) family-household novels.¹ And in accordance with this classification, the first chapter is divided into three paragraphs.

In the first paragraph of the chapter **“Truths of life in Revolutionary novels”**, it is noted that “revolutionary novels” are a manifestation of the literature of socialist realism and are aimed at the revolutionary understanding of being.

The first revolutionary novels in Azerbaijani literature were Abulhasan's “Ascents” (1930), “The world is falling apart” (1933), S.Rahimov's “Shamo” (1931, 1940), M.S.Ordubadi's “Foggy Tabriz”(1933), “Fighting city” (1938), “Secret Baku”, H.Mehdi's “Flood” (1933-1936), “Tarlan” (1938), Mir Jalal's “Resurrection Man” (1935), “Manifest of a Young Man” (1939), A.Valiyev's “Hero” (1940). These works, which relate to the literature of socialist realism, talk about the realities of Azerbaijan. It is wrong to look for the success of these novels only in the revolutionary genre, but also in the “genre imitation”. “Perception of a revolutionary being” is the genre of these novels.

The first “revolutionary novels” were characterized as “reflecting the struggle for Soviet power in Azerbaijan” and “civil

¹Baxşəliyeva, İ.T. 1930-1950-ci illər Azərbaycan romanının janr tipologiyası // – Bakı: Filologiya məsələləri, – 2018. №12, – s. 319-328.

war”, as well as “historical-revolutionary” novels. This was due to the fact that along with the sovietization processes in Azerbaijan, some novels also talk about the recent historical past, the social-democratic movement (“Foggy Tabriz”, “Secret Baku”), or the events of 1918-1920 (“Shamo”, “The world is falling apart”, “Fighting city”, “Flood”, “Resurrection man”, “Manifest of a Young Man), which most revolutionary novels have mentioned, were already described as history.

“Revolutionary novels” imply a revolutionary (in action) understanding of changing national realities and are represented by a variety of genres:

1) Historical-revolutionary novels reflect the realities of Azerbaijan in the early twentieth century, the collapse of patriarchal society, the revolution of national life, socio-political movements, class conflicts and the manifestations of the sovietization and socialization of Azerbaijan. S.Rahimov's “Shamo”, “Hairy”, Abulhasan's “Ascents”, “The world is falling apart”, M.S.Ordubadi's “Foggy Tabriz”, “Warring city”, “Secret Baku”, H.Mehdi's “Flood”, “Tarlan”, “Morning”, “Resurrection Man”, “Manifest of a young man” by Mir Jalal, “Hero”, “Road to Turajli” by A.Valiyev, “Burulgan” by A.Mammadkhanli, “Nina” by S.Rahman, “Zangazur” by A.Abbasov, “Sattarkhan” by P.Makulu, “Rebellion in the castle” by G.Ilkin, “Clouds are falling” by Y.Shirvan etc. novels can be attributed to this series.

2) “Production” novels embody a huge creative pathos in the life of Azerbaijan, the construction of a new society and culture in the countryside and in the city, labour and human relations against the background of huge changes (collectivization, industrialization, construction). The “Production novels” were the novels of the “founders of tomorrow” for that period; spoke of the lives of the victorious people, albeit with great losses from the war, and of the people who longed for better and more peaceful days and looked forward to the future. It would be a limited ideological mistake to put aside these novels today because they speak of a socialist society. On the contrary, the importance of these novels, each of which speaks

about the construction of a certain city, village, whole economic areas of the country, the Times that are part of our national history, the pure feelings and attitudes of the people of Labor, and the world of spirituality, is also important. The first and successful example of a “production novel” in Azerbaijani literature is M.Huseyn's novel “Absheron” (1948). Then, one after the other: Mir Jalal's novel “The new city” tells about formation of Sumgayit, A.Sadig's novel “Mingachevir” talks about the construction of Mingachevir, I.Shikhli's “Mountains sounded” about Dashkasan, M.Suleymanov's novel “Secret of the Earth” talks about the discovery and extraction of Baku oil on land, H.Mehdi's novel “Black Stones” in the Caspian sea, in the novel “Great days”, S.Rahman tries to show the pathos of creativity over Azerbaijan. Those works, which were sometimes criticized by literary critics in their time and accused of writing, allow us today to imagine Azerbaijan, which was established and restored after the war.

“Production novels” sought revolutionary changes directly in the construction processes in the country that collapsed after the war and spoke about the huge victories in the production and construction sector.

3) The satirical novel reveals contradictions caused by revolutionary facts, exposes fiction. Mir Jalal's novel “Open book” is the only novel in Azerbaijani literature that reflects the repressive socio-political environment of the 1930s and exposes the spiritual cataclysms of the time.

4) Novels on political and international themes search and inculcate revolutionary motives in the clash of political regimes, events on a global scale. M.Arif includes M.Ibrahimov's “Next day” and Abulhasan's “War” novels to this series. Also on the topic of war and international anti-fascism in the 1930s and 1950s, novels by H.Seyidbeyli and I.Gasimov “On distant shores”, S.Valiyev “Controversial city” have appeared.

The purpose of the Azerbaijani “revolutionary novels” is to understand and embody the revolutionary changes taking place in the life of Azerbaijan in the twentieth century, in the national identity

under the influence of internal and external factors. What is happening in the life of Azerbaijan in the 1920s-1950s, what events are taking place in the country, what historical processes the Azerbaijani person becomes a witness and a participant in, in the country that establishes socialism, what misfortunes does communist ideology and governance bring to the people, how do the people of Azerbaijan come out of this test and the “Soviet experiment” in general? “Revolutionary novels” tell us about these truths and give us an impetus to realize what happened in the life of Azerbaijan during that period, in the first half of XX century².

In Soviet times, “revolutionary novels” focused more on the pathos of “victory of soviet power”, “building socialism”. But at the same time, the difficulties of this process, protests and resistances caused by national realities, contradictions between public consciousness and political processes, the character, ethnographic features of the Azerbaijani people, specific realities of rural and urban life have been reflected in these novels, which were considered only in the period of independence to some extent. Today, on the example of “revolutionary novels”, we can restore the spiritual atmosphere of the time and the public geography of Azerbaijan in the unity of time and space.

In the second paragraph of the chapter “**Formation of the genre of historical novels**”, the necessity of creation of historical novels was investigated, extensive analysis of the novels “Between two fires”, “Fiery land”, “Sword and quill”, “Where are we going?” from the position of azerbaijanism is given.

The historical novel was not just a repetition of historical facts; on the contrary, the complexity of the events in the novel, The episodes full of historical drama, the confirmation of political decisions on the battle scenes, the passing of the destinies of the

²Bakhshaliyeva, I.T. “Revolutionary novels” in the literature of Azerbaijan-about genre discussions // Proceedings of the Second International Scientific Conference. Education and Science in Changing World: Problems and Prospects for Development, – Dnipro: – march 27-28, – 2020, – part 2, – p. 266-268.

masses and individual people served to the artistic understanding of the true essence of history books.

Genre designation of historical novels is “to mention the distant past” (V.Scott), to present bright pages of national history in the light of modernity. The study revealed that the first novel meeting these requirements in Azerbaijani literature was Y.VV.Chamanzaminli's novel “Between two fires”. Although the first historical novel in soviet times was claimed to be M.S.Ordubadı's “Foggy Tabriz”, analytical analysis shows that the novel was more like a “revolutionary novel”. Another historical novel by Yusif Vazir – “Maiden spring” - does not meet the requirements of the genre. The novel can be described as an allegorical novel written in a more conventional metaphorical style. Thus, the formation of historical novel genre in Azerbaijani literature dates back to 1930-1950s, during this period, valuable examples of such historical novels Y.V.Chamanzaminli's “Between two fires”, M.S.Ordubadı's “Sword and quill”, A.Zohrabbeyov's “Fiery land”, Mir Jalal's “Where are we going?” are formed. In these novels, objective historical analysis and understanding of “what happened” and the national past are seen.

The scientific results obtained in this paragraph are reflected in the following articles and conference materials of the applicant^{3, 4, 5}.

In the third paragraph of the chapter “**National truths in family-household novels**” it is noted that at the time of its creation,

³Baxşəliyeva, İ.T. Tarix və tarixin həqiqəti (M.S.Ordubadının “Qılınc və qələm” romanı əsasında) //Ümummillı lider Heydər Əliyevin anadan olmasının 92-ci ildönümünə həsr olunmuş “Azərbaycanşünaslığın aktual problemləri” VI Beynəlxalq elmi konfrans, – Bakı: Mütərcim, – 5-7 may, – 2015. – s. 146-149.

⁴ Baxşəliyeva, İ.T. Y.V.Çəmənçəminlinin “İki od arasında” romanındatarixi həqiqətin bədii təsdiqi //–Bakı: Ədəbiyyat məcmuəsi, (Nizami adına Ədəbiyyat İnstitutunun elmi əsərləri), –2013. – c. 25, – s.125-130.

⁵ Бахшалиева, И.Т.Становление жанра исторического романа в Азербайджанской литературе // – Ужгород: Закарпатські філологічні студії, Ужгородський національний університет, – т. 2, № 5, –2018. – s. 99-105. Index Copernicus International

novels on family-household did not express the main trend in literature, and, as a rule, their importance was noted after revolutionary-social, historical novels. Therefore, it is difficult to speak of a “purely” family novel of the 1930s. The writers presented the subject in “revolutionary novels” and considered literary criticism as an integral part of the “socialist way of life” and the “construction of a new life”. The famous motto “*Revolution in life, revolution in the household, revolution in the human mind*” from J. Jabbarli story “Firuza” was also taken as a basis in the study of the topic.

In the 1940s and 1950s, the importance of the family theme in prose gradually increased, but not directly, but as an integral part of the “production theme”.

The emergence of serious changes in socio-political life since the mid-1950s is also manifested in literature, and the renewal of the spiritual environment is felt in the works of writers. Writers increasingly abandon revolutionary-historical themes or “production” novels, trying to reflect human life beyond these processes against the background of their personal life. The official criticism of “Stalinism” causes a critical attitude to the previous life. The strengthening of the theme of modernity, the demands of modernity mobilize writers to be attentive to areas that remain beyond traditional themes.

In the 1950s, we see that family-household novels changed and renewed the Azerbaijani prose from the point of view of the specifics of the idea-subject, genre and poetics. It is the family novels that can first break the mold of the “revolutionary novels” of the 1930s and 1950s, replacing the description of life in an absolute revolutionary change with qualitative changes such as reaching its contradictions, a deeper understanding of society and personal happiness.⁶

⁶Baxşəliyeva, İ.T. Azərbaycan nəsrində “ailə-məişət romanı”nın təşəkkülü // – Bakı: Azərbaycan ədəbiyyatşünaslığı, (Nizami Gəncəvi adına Ədəbiyyat İnstitutunun əsərləri), – 2019. № 1, – s. 93-97.

In family-household novels, the subject emphasis goes from public life to personal motives, and the personal-spiritual life of a person left out of society is illuminated. Embryos of family-household novels are searched in Anvar Mammadkhanli's "Baku nights" and Suleyman Rahimov's "Mehman" works. The softening of the socio-political environment since the mid-1950s, the advent of critical pathos in literature, keeping pace with the times and the demands of modernity have led to the emergence of family novels. "Telephoner girl" by Hasan Seyidbeyli, "Winter night" by Salam Gadirzade, "Burning Heart" by Isa Huseynov, "Native and alien people", "Willow channel", "Cornel bridge" by Ilyas Afandiyev etc. novels can be considered as the first examples among family-household novels.

The second chapter of the dissertation is entitled **"The problem of literary protagonist in the Azerbaijani novel"**.

The problem of the literary protagonist is important for the novel genre. Because the relationship between the protagonist and the environment is one of the characteristics of this genre. According to M. Bakhtin: *"The sphere of depicting the world varies in the development of literature by genres and epochs. This description is formed in different ways and borders on time and space"*⁷. As time changes, human and environment relations change, and this manifests itself in the promotion of new heroes of each era.

From this point of view, the epoch of the 1920s and 1930s, which continued with mixed, complex and revolutionary processes, demanded a new hero from the novels. Azerbaijani novels of 1930-1950 show that the search for a true artistic hero of this period was not easy and smooth. On the one hand, while the norms and patterns of socialism realism set before the writers of the literature led to the acquisition of "new man" and heroes as schematic, repeating each other, on the other hand, new life materials provided the uniqueness and distinction of these hero searches. It is no coincidence that

⁷ Бахтин, М. Вопросы литературы и эстетики/М.Бахтин. – Москва: Художественная литература, – 1975. – с.470

literary criticism of that time required romanists to constantly create a hero of the new era.

This difficulty was more caused by contradictions between the national realities and the revolutionary epoch. Who were the roman protagonists of the new era, what heroes expressed the truth of the era? Azerbaijani novels of 1930-1950 allow to group a number of hero types: 1) Intelligent images; 2) Revolutionary image; 3) Woman images. In the study, this is reflected in three paragraphs.

In the first paragraph of the chapter **“The image of the intelligents in the novel of 1930-1950”**, national facts are analyzed from the position of specific, but different intellectual images of 1930-1950.

In Azerbaijan, there was a layer of intellectuals at the forefront of building a new society, while the working-peasant class was declared the pillar of socialism, the lower classes in the national society could not quite consciously join the revolutionary processes. For this reason, the writers selected the necessary revolutionary copies among the intellectuals and transformed them into spokespersons.

The fact that the images of intellectuals gained a position as a mouthpiece in the novels of 1930-1950 is connected with national realities; the intelligentsia is the first in the national society to be sensitive to, react to, appreciate and react to the innovations brought about by revolutionary changes. The nation-minded images included Rustambey (Y.V. Chamanzaminli's novel “Students”) ⁸, Rustam (Anvar Mammadkhanli's novel “Vortex”), as well as Tarlan of pure faith brought about by the new society (Mehdi Huseyn's “Tarlan”), Mehman (Suleyman Rahimov's “Mehman” work), Gudrat and Lala Ismailzades (“Absheron” novel by Mehdi Huseyn), Imran (Ismail Shikhli's novel “Separated roads”), Adil (Salam Gadirzade's novel “Winter night”), M.A. Sabir (Mir Jalal's novel “Where are we going?”), Samad Amirli (Isa Huseynov's novel “Burning heart”),

⁸Baxşəliyeva, İ.T. Sovet dövrü Azərbaycan romanında ilk ziyalı obrazı // – Bakı: Filologiya məsələləri, – 2019. № 2, – s. 325-331.

Rashid (Isa Huseynov's novel "Native and alien people")⁹ etc. images can be attributed to this row. Although these intellectual images embody different times and spheres of life, they reveal the national realities of the 1930s and 1950s. The relevance of intellectual images in the novels should be considered as a continuation of the traditions of enlightenment and realism literature, as well as in connection with modern ideas and content.

The second paragraph of the chapter "**Revolutionary truths and the revolutionary image**" indicates that the difficulty of creating a revolutionary image in the novels of the 1930s stemmed primarily from the nature of the revolutionary realities in national life itself. Despite the slogans of the new society, the national life could not perform revolutionary images and the assertion of "socialist content" in national realities faced with contradictions.

The re-understanding of the theme of "social revolution" in Azerbaijani novels, and this time in the historical context, took place in the 1950s, when the mature revolutionary and constructive images emerged. The emergence of literary heroes Shamo (S.Rahimov, "Shamo"), Bayram and Mashadi Azizbayov (M.Huseyn, "Morning"), Faramaz (A.Abbasov, "Zangazur"), Tahir (M.Huseyn, "Absheron"), Rustam kishi (M.Ibrahimov, "Great Support") etc. helps to understand the revolutionary-historical and modern realities from a new perspective. If, on the one hand, it was about studying, investigating and summarizing the historical experience of the socialism society established in the life of Azerbaijan for three decades, on the other hand, it was the result of the maturation of the literature of socialist realism itself. With the collapse of the Stalinism regime, the new socio-political weather, which has spread to society and literature, has also given impetus to these processes.

However, research has shown that despite all artistic-aesthetic attempts (Shamo (S.Rahimov, "Shamo"), Abulhasan bey

⁹Baxşəliyeva İ.T. İsa Hüseynovun "Doğma və yad adamlar" əsərində həyat həqiqətləri // Ümummilli Liderimiz Heydər Əliyevin anadan olmasının 97-ci ildönümünə həsr olunmuş Gənc tədqiqatçıların IV Beynəlxalq elmi konfransı, – Bakı: BMU, – 5 iyun, – 2020, – s. 1163-1165.

(M.S.Ordubadı, “Foggy Tabriz”), Buland (Abulhasan, “The world is falling apart”), Bunyad (Abulhasan, “Ascents”), Gadir (Mir Jalal, “Resurrection Man”), Sarkhan (M.Huseyn, “Flood”), Gahraman (Ali Valiyev, “Gahraman”), Mardan (Mir Jalal, “Manifest of a Young Man) etc.), perfect national revolutionary images in Azerbaijani literature were created only in the 1950s. Even the revolutionary image, which is considered the most successful example of socialist realism in Azerbaijani literature, Shamo, as a literary hero, affirms himself not in the 1930s variants of the novel, but only in the 1950s epos version. Neither before nor after our first revolutionary novel “Shamo” there was no work reflecting the advent of Soviet power in Azerbaijan as choppy, natural, with all contradictions and deceptions as Shamo's image. That is why, even after the Soviet era, when we say the image of a “revolutionary”, the first thing that comes to mind is Shamo, and this hero can go through a whole epoch of Azerbaijani life and guide today's readers.

The main success of Suleyman Rahimov's Shamo was that the writer was not in a hurry to create a revolutionary image with ready-made moulds, trying to bring it up as a “revolutionary” in the novel, passing through the contradictions of his time¹⁰.

Mehdi Huseyn's novel “Morning” (1949-1952) is one of the examples of revolutionary-historical novel genre. Since its inception, has been noted as a successful and perfect example of the literature of socialist realism. From today's point of view, the novel reflects the labor movement in Azerbaijan in the early twentieth century, the awakening of the revolutionary consciousness of the people in cities and villages, the class struggle - the clash of the world of “masters and slaves” through the prism of the “revolutionary novel” genre. Thus, each of the images of Mashadi Azizbayov, Bayram, Rahim bey, which is at the center of the novel conflict and play a key role in the development of events, can be taken as the main hero.

The writer was able to create the depressing scenes of the beginning of the century by confronting several plots of

¹⁰Baxşalıyeva, İ.T. Azərbaycan romanında milli inqilabçı obrazı – Şamo // – Bakı: Filologiya məsələləri, – 2019. № 4, – s. 294-302.

“revolutionary” and “family-household” novels. In the novel, national, public and even ethnic conflicts unfold against the background of living relations and confrontation of images.

The novel "Morning" contains many revolutionary images typical of the “historical-revolutionary” genre. Along with generalized images, which are the product of the writer's imagination, historical figures are also included here. Historically, most of the revolutionaries in the novel are Svetayev, Smirnov, Orlov, Japaridze, who were sent to Baku, and even Shaumyan, a fierce enemy of our people, as is known today are Russian emissaries; although they are episodic images, they represent the main content of the “Russian revolution” in the novel. The novel substantiates the growth of national Bolsheviks such as Mashadi Azizbayov, Khanlar, Bayram, Aslan in this “revolutionary” background in Baku.

The novel correctly reflected the contrasting and, in fact, tragic situation of the national society at the beginning of XX century.

The third paragraph of the chapter is called **“Artistic reflection of the problem of female emancipation”**.

The awakening of women, the problem of female emancipation is one of the main issues raised and actualized by the literature of the twentieth century. The issues of women's freedom, women's equal rights with men in society are the problem that Azerbaijani classics pay attention to, as in the world literature. In the enlightening plays of M.F.Akhundzade, N.Vazirov, A.Hagverdiyev, in the works of J.Mammadguluzade, N.Narimanov, S.MGanizade, U.Hajibeyli, S.S.Akhundov, in the poems of M.Hadi, M.A.Sabir, H.Javid and dozens of other XX In the works of the classics of the beginning of the twentieth century, the authors raised the issues of the illegal status of Azerbaijani women, their oppression and freedom in society, and they bore fruit. The first democratic republic in the East, the Azerbaijan Democratic Republic, established in 1918-1920, recognized women's rights and gave women the same constitutional right to vote. The classical literature of Azerbaijan also

had an undoubted share in gaining this cultural level, which overtook many Western countries, including the United States of America.

This victory of the national state of Azerbaijan, the active participation of women in public life, but still could not be applied to society as a whole. As defined by the novels of the 1930s, the attitude towards women among the broad masses during the soviet power remained the only one in the patriarchal society, actualizing the problem of women's freedom. In real life, women's freedom collided with patriarchal relations, and centuries-old traditions and habits hampered the complete freedom of the national woman. In Soviet times, the struggle for women's freedom was one of the components of the "cultural revolution" program, officially implemented by the state, sometimes even caused the opposite effects. In fact, the liberated woman had to face more attacks in real life. It is no coincidence that one of the main topics of literature of the 1920s and 1930s was the theme of "women's freedom".

This literature reveals that the problem of women's freedom is not limited to gaining socio-political freedom, there were also subtleties where women's moral freedom, psychological relations inside people, radical changes in society's approach to women, etc.

The novels of the 1930s embody the situation of Azerbaijani women in pre-revolutionary feudal-patriarchal society, social dependence, the gradual rise of self-awareness, and active participation in life as a participant in the new society. *In the novel "Shamo", Suleyman Rahimov creates dozens of "real female images of different classes and strata" (Gulsanam, Gamar, Tello, Sara, Ayna, Natalya, Alagoz, Garagile, Goyarchin, Pasi, old woman Gizgayit, Zarintaj khanum, Saltanat khanum etc.) reflecting the concrete situation of women in national society, their invaluable place as a protector of the family hearth, their distinctive character, rich inner-spiritual world, gives class psychology of these women*¹¹. If the images such as Pasi, old woman Gizgayit, Goyarchin, Zarintaj khanum, Seltanat khanum reflect the way of life

¹¹ Azərbaycan ədəbiyyatı tarixi: [3 cildə]. – Bakı: Azərbaycan SSR Elmlər Akademiyası Nəşriyyatı, – c. 3. – 1957. – s. 464

and customs of the deceased world in the novel, while the images of Tello, Sara, Ayna etc. draw attention to the sad, submissive, dependent status of women, the images of Gulsanam, Gamar and Alagoz embody and confirm the spiritual beauty, dignity and honour of Azerbaijani women, even if they are gradually awakening, recognizing their rights and dying. Alagoz represents the power of the female character, who loves, with all her passion tries to get rid of the grip of the patriarchal environment; her tragedy is the lack of recognition of her rights in the environment in which she lives.

The images of the mouthpiece women of the 1930s are complemented by Rubaba image from Mir Jalal's novel "Open Book" written in the early 1940s. The "Open book", as mentioned, is a satirical novel on the topic of modernity, reflecting the atmosphere of repression of the 1930s. In addition to revolutionary satirical laughter, the author uses positive images (Rubaba, Sattarzade, Vahid) against class blackmail, intimidation, the trouble of "geldiyevism", which has engulfed the whole society. The image of Rubaba represents the most active, open, topical public-publicist position. If at the beginning of the novel Vahid was presented in a calm, submissive and flimsy state against wrongful attacks, Rubaba, on the contrary, was in a position of constant attack and exposes the fascism in every manifestation. Since the conflict of the novel is based on the plot of love, we see Rubaba as a modern Azerbaijani girl who fights for her love.

Suleyman Rahimov returns to reality from the images of romantic and ideal women in the novel "Hairy", which he worked on from 1940 and completed his third book in 1948. In the image of the protagonist Rukhsara, the real moral values, morals and behavior of the national woman, in the new society, vividly reflect the fact that the attitude towards women has not changed.

S. Rahimov, on the basis of national traditions, gives a girl who has seen a real family education a sudden awakening under the influence of patriarchal views on a woman and recognition of herself as a woman as a psychological process when thrown into the public environment. From this point of view, one of the most vivid and

convincing scenes is Subhanverdizade's attempt to make drinking and then rape Rukhsara in the name of hospitality. Rukhsara who is shaking inward, wakes up and gets rid of the disgrace net. However, the critic M. Huseyn does not agree with the psychological persuasiveness of this episode, which he calls "one of the most artistic boards with its internal drama and depth", wants to see it differently and even protests to the writer on behalf of Rukhsara: "*But you, comrade Suleyman Rahimov, show us how helpless and feeble in front of Subhanverdizade! Are we like that? Have we not taken the courage, strength and steadfastness of our mothers?*"¹²

However, in later volumes, the writer did not remain indifferent to criticism and adapted the image of Rukhsara to the requirements of socialist realism, but this image was included not in the Azerbaijani prose with schematic and stamp sides, but with the initial features reflecting the awakening of women. It is no coincidence that speaking about the problem of female emanation, which became relevant in the literature of the 1960s, researchers mark the images of women of H. Javid's Afet, J. Jabbarli's Sevil, S. Rahimov's Hairy, M. Ibrahimov's Maya and I. Afandiyev's a continuation of a whole tradition.

In the 1950s, as noted, with the influence of an atmosphere of moderation in society, modern tendencies in literature also intensify, in general, as in the topic and subject changes of novels, this manifests itself in female images. In Azerbaijani novels of the 1950s Maya, Parshan, Sakina ("Great support"), Nargiz ("Separated roads"), Mehriban ("Telephoner operator girl"), Mansura ("Winter night"), Nuriyya ("Willow channel"), Sariyya ("Cornel bridge"), etc. women's images, such as the expression of modernity, have been created.

The psychological conflict arising from the contradictions between the social and spiritual world of a woman who has entered into social life is typical for all novels of the 1950s. As noted, this

¹²Mehdi, H.Ə. Əsərləri: [10 cildə] / H.Mehdi. – Bakı: Yazıçı, – c. 9. –1979. – s. 296

conflict is also the basis of I. Afandiyev's novels, which conditioned and vividly reflected the female awakening. The depth of the problem in the novel "Willow channel" is that the conflict no longer takes place between the woman and the environment around her, but mainly in the inner world of the protagonist. Then I. Afandiyev draws and analyzes the problem of emancipation in the images of Sariya ("Cornel bridges"), Salima ("Three friends beyond mountains"), Sarikoynak. The artistic understanding of the problem of the world of women, which has a special place in the literature of the 1960s, continues in the works of Anar, Elchin, Magsud Ibrahimbayov, Isa Malikzade and other writers¹³.

The third chapter of the research work is called "**The search for crafts in the novels of 1930-1950**" and consists of two paragraphs. In this chapter genre-style diversity of Azerbaijani novels of 1930-1950, the writers' search for artistic art were summarized and interpreted.

The first paragraph of the chapter is called "**Artistic interpretation**". The research reveals the diversity of expression in the novels of 1930-1950. At the same time, as a result of research, we can see that Azerbaijani novels of 1930-1950 have changed over time, responding to the "epochal style", along with the epic style, we see that lyrical, satirical, publicist, purely realistic, romantic styles are used. This was achieved by writers through individual artistic searches, without exceeding the patterns of the method.

The poetics of the Azerbaijani novel of 1930-1950, the artistic searches of writers were defined mainly by the principles and requirements of socialist realism creative method. If this, on the one hand, ensured the difference and novelty of the novels of those years from the educational and realistic novels, then, on the other hand, became an obstacle to the free development of the novel. Thus, the

¹³Бахшалиева, И.Т. Художественное отражение в Азербайджанском романе 1930-1950-х годов проблемы женской эмансипации //Дніпро: Вісник Університету імені Альфреда Нобеля. Філологічні науки, – 2020. № 1 (19), – с. 187-195. Index Copernicus, Google Scholar, PИHC

strict ideological requirements of socialist realism – absolute adherence to the principles of partiality and classicism led to a certain schematism and prompted writers to search for creativity within these requirements. Researchers link the emergence of schematics in roman poetics of these years with the normative requirements of socialist realism itself. At the same time, it is noted that Azerbaijani writers show original style, style of expression and artistic skills within certain frames and moulds.

Creative searches of Azerbaijani novelists of 1930-1950 took place within the poles between innovative features of socialist realism method and schematic norms. The new idea-content required writers to search for different opportunities of expression, which was achieved thanks to individual talents of art writers.

Researchers of this literature have always noted in the novels of the 1930s and 1950s that the realism of socialism tends to a single style, arising from its own nature. S. Asadullayev in his monography “Realism. Theory and typology of socialist realism” which dedicated to sosrealism theory shows that: *“In addition, the issue of a direct connection between the “style of socialist realism” and “the style of the epochan” leads to the fact that the style of art is subject to time and, in general, in each epoch, art has only one opportunity – to represent the epochan style”*¹⁴.

T. Alishanoglu connects the expression of that period in fiction with the dominance of a single “poster style”. Along with other genres, the researcher writes about S. Rahimov's “Mehman”, M. Huseyn's “Morning”, M. Ibrahimov's “Next day”, M. Jalal's “Open book” etc. novels, revealing the visibility of this style: *“Posterism in these years of prose is not only a means of expression, an artistic element and even just a genre, but also a style, an epoch-making symbol. It covers a whole creative mechanism, from the writer's point of view to its realization. It usually starts with a “public order” - a*

¹⁴ Асадуллаев, С. Историзм. Теория и типология социалистического реализма /С. Асадуллаев. – Баку: Азербайджанское Государственное Издательство, – 1969. – s. 56

certain slogan, a poster - the truth (idea) and is realized in the whole text of the work from the composition to the smallest detail” ¹⁵.

Mammad Arif in his research “Azerbaijani Soviet novel” promoted epic of 1930-1950s as a single stylistic feature: “*Almost all novels related to the people's movement in Azerbaijani literature have an epic tendency...*”¹⁶.

The question of the attitude of the literature of socialist realism to literary traditions was relevant in the novels of 1930-1950. The different use of these traditions by different writers was reflected in their styles.

The use of both critical realism and romantic traditions in S.Rahimov's and Mir Jalal's novels has been noted by other researchers, while in M.Ordubadı's method of critique, critical realist imagery and the adventurous elements of romantic prose have attracted the attention of critics and researchers. In fact, the writers had to be appreciated for their individual artistic characteristics, thanks to which they were able to overcome the schematic requirements of socialist realism. This tendency is also observed in poetry. Shirindil Alishanlı writes: “*S.Vurgun criticized the works of their contemporaries and their authors, which superficially described the life and struggle for a new life but failed to generalize. He could not imagine the search and success of soviet literature in isolation from classical romantic poetry*”¹⁷. The novelists also realized the position of S.Vurgun in relation to the classics, which was based on poetry and achieved in prose.

In the second paragraph of the chapter “**Stylistics of individual creativity**”, the stylistic diversity of writers is considered within the creative method of unified socialism.

¹⁵Əlişanoğlu, T. Milli nəsrdə Azərbaycan obrazı: tarix və müasirlik kontekstində/ T.Əlişanoğlu. – Bakı: Elm və təhsil, – 2017. – s. 133

¹⁶Arif Məmməd. Seçilmiş əsərləri: [3 cildə] /Məmməd Arif. – Bakı: Azərbaycan SSR Elmlər Akademiyası Nəşriyyatı, – c. 1. –1967. – s. 427

¹⁷Alışanlı Ş. Müasir humanitar tərəkür və Azərbaycan ədəbiyyatşünaslığı/ Ş.Alışanlı. –Bakı: Elm, – 2011. – s. 186

The historical realities of each period are reflected in the literature in the form of artistic truth, manifested through artistic truth. Artistic truth arises within the principles and requirements of the creative method, through the talent and mastery of the writer. We can learn the events of the historical period through literature only from the artistic truth that the writer contained and created. The novels of the 1930s and 1950s embody artistic realities, written by writers with great mastery, mainly within the framework of socialist realism, which is the literary method of the time. In these years, Azerbaijani writers have created dozens of novels. To talk about the artistic features of dozens of novels created by M.S. Ordubadi, Y.V. Chamanzaminli, S. Rahimov, Abulhasan, M. Jalal, M. Huseyn, M. Ibrahimov, A. Valiyev, I. Shikhli, I. Huseynov, I. Afendiyev and other writers is impossible in the framework of one study. Monographs, dissertations, hundreds of articles have been written about the work of these writers and it is necessary to write again. Here we focus on individual artistic searches of writers in accordance with the goal set by the dissertation – on how historical facts turn into artistic reality in novels, including the current research in this regard.

Suleyman Rahimov is known as one of the greatest novelists of Azerbaijani literature. As his novels are distinguished by their epic character and epic scope, as noted, the search for mastery also encompasses a wide range of artistic means. From panoramic views of people's life, geography and landscapes of the homeland, family-household and tribal imaginations, traditions, ethnographic wealth, penetration into national characters, national human psychology and the spiritual world of man, the writer creates novels with multifaceted, complex plots. As much as there are main images in Suleyman Rahimov's novels, tries to follow the plot line of each of them to the end. As researchers say, sometimes "*he is addicted to events and details, likes to describe everything as it is*"¹⁸. Therefore, critics and researchers not only noted the realism of Suleyman

¹⁸ Seyidov, Y. İstedadın qüdrəti / Y. Seyidov. – Bakı: Azərbaycan Dövlət Nəşriyyatı, –1978. – s. 496

Rahimov's novels, the creation of his language, the richness of his characters but also drew attention to the diversity of composition, the fact that life sometimes does not rise to the level of artistic truth.

In Suleyman Rahimov's novels, the articulation of historical truth is not seen in the fact that the material of life is given a wide place here, but in the writer's creation of deep characters and human images. S.Rahimov himself wrote about it: *“When working on an artistic work, human images should not be lost in the course of events, a person must stand in the center of events, in any wind, storm, hurricane, we must see a person and recognize him”*¹⁹.

Mir Jalal is considered one of the writers who creatively overcome the patterns of socialist realism in his novels. It is shown that Mir Jalal's search for mastery is based on the heritage of J.Mammadguluzade, M.A.Sabir, V.Hugo, O.Balzac, L.Tolstoy, J.Hasek, as well as the traditions of folk laughter. The distinction of Mir Jalal's novels from each other in poetics is connected with the use of elements of colorful style, plot composition, and artistic description, as the researchers show. Speaking about Mir Jalal's novels, they give examples of lyrical, critical-realistic, satirical-humorous, romantic, didactic-pedagogical means of expression, colour and shades.

The novels of the 1950s showed that the writers' search for art began to develop in a more creative way, and the opportunities for artistic expression increased with the freedom of style.

The gradual development of the Azerbaijani novel of the 1930s-1950s from the point of view of idea-content and poetics, the evolution of socialist realism to the new generation within the literature, testifies to the main conclusions of the research. The scientific conclusions that the author came to in this chapter, the main provisions are reflected in the article below.²⁰

¹⁹Rəhimov, S. Yazıçı və həyat/ S.Rəhimov. – Bakı: Azərbaycan Dövlət Nəşriyyatı, – 1961. – s. 184

²⁰Baxşəliyeva, İ.T. 1930-1950-ci illər romanlarında üslub və təhkiyə // –Bakı: Filologiya məsələləri, – 2018. № 20, – s. 354-360.

In the section **“Conclusion”** of the dissertation, the provisions and final conclusions arising from the general content of the study are summarized and noted that Azerbaijani novels of 1930-1950 reflected the broad views of the national life, the turbulent period of the history of Azerbaijan, the historical events playing a role in the fate of the people, the society and human relations affecting the formation of modern Azerbaijanis.

1. 1930-1950-years Azerbaijani novelism laid the foundation of genre diversity from a typological point of view. The further development of the Azerbaijani novel was based on these traditions.

2. In addition to educational and realistic novels, new types of novels reflecting revolutionary realities were introduced into the literature in those years, which contained the contradictory processes of the time with organic artistry: 1) Revolutionary novels; 2) historical novels; 3) family-household novels.

3. “Revolutionary novels” imply a revolutionary (in action) understanding of changing national realities. Historical-revolutionary “production”, satirical, political and international novels were taken as manifestations of the “revolutionary novel”.

4. Although the model of the “revolutionary novels” has not changed, it is clear from the subject-matter description that the writers seek to understand the socialist revolution in the light of national history, while trying to expand the geography of historical events in Azerbaijan.

5. The study touched upon the existing controversies among researchers about the first historical novel, and with evidence and arguments, it was established that the first historical novel in the national prose was Y.V.Chamanzaminli's “Between Two Fires” (1936). Along with that novel, A.Zohrabbeyov's “Fiery Land”, M.S.Ordubadi's “Sword and Quill”, Mir Jalal's “Where are we going?” novels were also analyzed, the typology and development trends of the Azerbaijani historical novel during the first formation were also covered. On the basis of the intensive development of the genre in subsequent historical stages – in the 1960s and 1980s and in the period of independence, successes gained in the 1930s and 1950s.

6. In the first period of development of the Azerbaijani novel – 1930-1950-family-household theme did not form the leading trend and was represented in the composition of “revolutionary” and historical novels. In the 1940s and 1950s, that topic began to be chosen within the “production novels”, and in the 1950s it exceeded the framework of the “revolutionary novel” and became a separate type of novel. The reason for this was that with the collapse of the stalinism regime, writers gained relative freedom, paid extensive attention to all spheres of life, including the personal life of a person.

7. The problem of the literary hero occupies a big place in novel creativity. The formula of the literature of each period begins with a new hero and also applies to novels. Novelism of 1930-1950 is characterized by a number of new types of protagonists. In the study, this was classified as: 1) Intellectual images; 2) Revolutionary images; 3) Woman images.

8. The Azerbaijani novel of 1930-1950 developed on the basis of the requirements of socialist realism creative method. Although the forms of socialist realism limited creative searches in terms of ideas and content, on the other hand, they gave an impetus to the creation of new types of novels. Writers showed their individual talent and craft skills within a single style, and were able to create classic novels on the basis of national tradition and innovation.

9. Azerbaijani novels of 1930-1950 are based on national traditions within the framework of socialist realism and are distinguished by colorful styles: epic, lyrical, satirical, publicist, purely realistic, romantic shades, attracting attention with individual artistic searches of these or other writers. Along with epic descriptions in Suleyman Rahimov's works, character mastery and psychologism, clear expression of ideas and perfect composition solution in Mehdi Huseyn's novels, psychological research and publicist interpretation in the style of Abulhasan, deep conflict and socio-political sharpness in Mirza Ibrahimov's novels, variety of styles in Mir Jalal's novels, aesthetics of laughter, variety of lyrical and critical-satirical colours, etc. were noted.

10. Azerbaijani novels of 1930-1950 were unique in their original poetics and embodiment of historical ideas and entered the treasury of Azerbaijani literature. The rich novel experience of the 1930s and 1950s gave an impetus to the development of national novelism and served as a basis for the formation of the modern Azerbaijani novel.

The main content of the study is reflected in the following articles published in Azerbaijan and abroad and materials of the international conferences attended by the applicant:

1. Baxşəliyeva, İ.T. Y.V.Çəmənzəminlinin “İki od arasında” romanındatarixi həqiqətin bədii təsdiqi //–Bakı: Ədəbiyyat məcmuəsi, (Nizami adına Ədəbiyyat İnstitutunun elmi əsərləri), – 2013. –с. 25, –s.125-130.
2. Baxşəliyeva, İ.T. Tarix və tarixin həqiqəti (M.S.Ordubadinin “Qılinc və qələm” romanı əsasında) //Ümummilli lider Heydər Əliyevin anadan olmasının 92-ci ildönümünə həsr olunmuş “Azərbaycanşünaslığın aktual problemləri” VI Beynəlxalq elmi konfrans, – Bakı: Mütərcim, – 5-7 may, – 2015. – s. 146-149.
3. Baxşəliyeva, İ.T. 1930-1950-ci illər Azərbaycan romanının janr tipologiyası // –Bakı: Filologiya məsələləri,–2018. №12, – s. 319-328.
4. Бахшалиева, И.Т.Становление жанра исторического романа в Азербайджанской литературе // –Ужгород: Закарпатськi фiлологiчнi студii, Ужгородськiй национальнiй университет, – т. 2, № 5, –2018. – s. 99-105. Index Copernicus International
5. Baxşəliyeva, İ.T. 1930-1950-ci illər romanlarında üslub və təhkiyə // –Bakı: Filologiya məsələləri,–2018. № 20, – s. 354-360.
6. Baxşəliyeva, İ.T. Sovet dövrü Azərbaycan romanında ilk ziyalı obrazı // –Bakı: Filologiya məsələləri,–2019. № 2, – s. 325-331.
7. Baxşəliyeva, İ.T. Azərbaycan romanında milli inqilabçı obrazı – Şamo // –Bakı: Filologiya məsələləri,–2019. № 4, – s. 294-302.
8. Baxşəliyeva, İ.T. Azərbaycan nəsrində “ailə-məişət romanı”nın təşəkkülü //–Bakı: Azərbaycan ədəbiyyatşünaslığı, (Nizami

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Address: Az 1143, Baku, H. Javid avenue, 115, Academy campus, Main building, Electronic Assembly Hall of the Institute of Literature named after Nizami Ganjavi of ANAS, IV floor.

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